

# DISC

THE NEW RECORD & MUSICAL WEEKLY

Every Thursday, No. 7

6<sup>D</sup>

Spotlight on  
**THE BEVERLEY  
SISTERS**



**JACK GOOD**  
on  
**Rock v Ballads**



**SPASM  
MUSIC**



**PAUL  
ANKA**

*High  
in the  
HIT  
PARADE  
again!*

# PAUL ANKA

WITH

**You are my Destiny**

and WHEN I STOP LOVING YOU DB4063 (45 and 78 r.p.m.)

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# POST BAG

**YOUR** news and views continue to make "Post Bag" the lively, controversial page we hoped it would be. Carry on the good work—and remember—for the most interesting letter published there's a prize of an LP of the winner's own choice. Write to us at "Disc," Hulton House, Fleet Street, London, E.C.4.

## IS ROCK 'n' ROLL ON THE WAY OUT?

**S**LOWLY but surely the rock 'n' roll artists are fading away. The ever popular ballad singers are soaring to the top. And it's the teenagers who are responsible. Incidentally, it's great to see Ruby Murray making a come-back.—**JOHN PITMAN, Queensfield, Fairfield, Glas.**

(*Didn't know that Ruby had been away!*)

### We want Tommy

**I** COULDN'T agree more with Miss Pat Chapman's letter about the non-appearance of Tommy Steele at the London Palladium. Tommy's wishes haven't been considered at all. And has Mr. Harold Fielding anything against London? We in the metropolis hardly ever get to see Tommy. And I hear he's only going to do one television show.—**MISS D. TIZZARD, Benthall Road, Stoke Newington, N. 16.**

(*It's usually the provinces that complain of neglect.*)

### Too many records

**I** BUY a record each week but find it difficult to choose because of the vast number of new records issued each month. The record market, I feel, would be much better if we had fewer recording firms.—**CHRISTOPHER GEESON, Alotfis Terrace, Normanton, Yorks.**

(*A "choice" complaint!*)

### Not Haley's fault

**B**ILL HALEY'S fame cannot be blamed for his decline in popularity. The fault lies with his recording company and agents. Haley's name was once a household word... let's have it that way again.—**JINX CALAGHAN, Southfield Road West, Fortshello, Midlothian.**

(*This should set "all Haley loose!"*)

### Biased reviews

**I** AM sorry to say that your record reviews are some of the most biased I have yet seen. And the sooner Tony Hall realises that there is more than modern (including mainstream) jazz in the world, the better. And no praise to Owen Bysee for his primary school effort on Trad either.—**MAURICE SHELDON, Adelaide Gardens, Chadwell Heath, Essex.**

(*We print criticism or praise.*)

### ... or are they?

**T**HANK you for your jazz page. The excellent reviews most influence many readers who collect jazz records. Perhaps we could soon have an article on the great Charlie Parker which would be appreciated by all

modernists.—**T. D. CARTER, North Road, Midsomer Norton, Somerset.**

(*Coming up in April.*)

### Big collection

**I** HAVE travelled hundreds of miles to see Tommy Steele and your recent front cover picture now brings my collection to 285.—**JACQUELINE MARTIN, Colne Road, Earby, Colne, Lancs.**

(*Since writing—my advance on 285!*)

### Not enough care

**I**N reply to Mr. Smith's allegations the other week about scratched and fingermarked records, I would like to say that here in Nottingham there is only one dealer to my knowledge who examines and wipes with a sponge cleaner every record before it is sold. Too many dealers these days have jumped on the "bandwagon" of the current boom in records.—**P. ROSE, Hood Road, West Bridgford, Nottingham.**

(*Other dealers tied up in Nottingham!*)

### '6.5' is great

**T**HE article I enjoy most in "Disc" is the one on "6.5 Special." I hope you will continue to publish it in future issues. It really is of great interest.—**E. LEEDHAM, Harts Road, Alum Rock, Birmingham 8.**

(*We thank you — for the love of Pete.*)

### Five-minute wonder

**W**HILE critics rave about five minute wonder rock 'n' roll stars? Jazzmen who have been popular for years get hardly a mention compared with the current so-called singers.—**VICTOR GIBBONS, Old Oak Common Lane, East Acton, W.3.**

(*The critics don't make the stars.*)

### Thanks for Dallas

**M**Y friend and I run the fan club for the Five Dallas Boys and would like to thank you for the wonderful photograph which appeared in the "6.5 Special" birthday party page in "Disc" of March 1. Please mention them again soon.—**OLIVE AND NORMAN, South Row, Houghton-le-Spring, Co. Durham.**

(*We just have!*)

### Don is frank

**I** AM very impressed by Don Nicholl's reviewing of discs and especially his frankness about the ones he thinks are poor. There is often a tendency for reviewers to exaggerate a record's quality.—**PETER F.**

**BRIGG, Kingwood, Landown Road, Bath.**

(*Impartiality is the password of "Disc."*)

### Too late for us

**H**OW sorry I am that Jack Payne's record show is going off the air on Saturday lunch-time and is instead, being broadcast late in the evening. Every record show that seems to exist starts broadcasting from 9.30 p.m. onwards on Luxembourg. Youngsters of our age are not allowed to sit up late and listen.—**PAULINE McBRIDE, Claremont Park, Esher, Surrey.**

(*Early to bed and no "payne"!*)

### Danish tribute

**M**Y pen pal in Denmark thanks you, through me, for your pictures of Tommy Steele which she saves. Tommy has really gone down well over there and I am sure his next visit to Denmark will prove an over-



**FATHER PIERRE DUVAL**—Already this guitar playing priest is a success in France, and he is slowly making headway over here. See "Fame for Father."

### Nat is tops

**G**LAD to read about that great British trumpeter Nat Gonella in

soon? My favourite articles are those by Pete Murray and Kent Walton.—**DIANA HILL, Brimhill, London, N.2.**

(*Hope to satisfy fans of Guy before November 5!*)

### Club together

**I** HOPE it will be possible for you to form a "Disc" club at some later date. I am sure you are bound to have a record success. Well done "Disc."—**MISS L. FLETCHER, Aberdeen Gardens, Swiss Cottage, N.W.6.**

(*Anyone else want a "Disc" club?*)

### Electronic noise?

**W**HAT will records be like in 20 years time? What will constitute a "pop" tune—a weird electronic noise, the return of the ballad? Who knows?—**JOAN TREVELYN, St. Andrew House, Billingham, Sussex.**

(*Any forecasts?*)

### Other types

**T**HOUGH I am a keen lover of "pop," I am pleased to see that you are catering for people who prefer other types of music.—**J. RICHARDSON, Jesmond Crescent, Crewe, Cheshire.**

(*We aim to please everybody!*)

### C and W please

**C**AN you spare us some space for Country and Western style?—**R. SAVAGE, Elm Road, Purley, Surrey.**

(*Country and Western coming!*)

### 'Cut-out' stars

**D**O you think it would be possible to print a photograph of a recording star each week so that I could cut out and keep for many years?—**RAYMOND JESSOP, Rowett Street, Beverley Road, Hull, Yorks.**

(*Watch for "Cover" stars every week.*)

### THIS WEEK'S PRIZE LETTER

## Not all teenagers are like this!

**W**HEN the Elvis Presley film "Jailhouse Rock" was recently showing at my local cinema and had been running a few days, I noticed that the glass showcase containing the "stills" had been smashed and the photographs from the film were missing.

This sort of thing seems to happen all over the country whenever rock 'n' roll films are screened. No wonder older folk condemn rock 'n' roll hooligans!

But they should remember that we teenagers deplore it just as much, for the bad behaviour of the few lets down the genuine rock 'n' roll fans among us.

**ANNE PAVEY—Chart Lane, Reigate, Surrey.**  
(*"DISC" will always be on the side of the teenagers and to encourage you, Anne, in your campaign against this sort of "hooliganism" we are pleased to award you this week's prize letter LP.*)

whelming success.—**DAVID THOMSON, Benthall Crescent, Stirling, Scotland.**

(*Hound Dog to Great Dane!*)

### More for bands

**C**AN we have more space for Big Bands. Their day at present looks doomed. More articles on their activities would help to put real musicians back on the map instead of the gibbering of over-paid and over-rated juvenile singers.—**BILL RIDLEY, Hazel Grove, Staines, Middlesex.**

(*Bands are not banned in "Disc"—watch future issues!*)

### Record covers

**I** HAVE found your beautifully produced pictures most useful because I make my own record covers and paste pictures of the stars on the front.—**MICHAEL DRURY, Mountnessing Road, Billerica, Essex.**

(*Your records tucked up our sleeves!*)

last week's "Over the Border" column. I heartily agree with Murray Gauld... Nat should be up in the top money bracket—he is the finest jazz trumpeter in Britain.—**JAMES KIMBLE, Elston Gardens, Dagenham, Essex.**

(*Someone else blowing Nat's trumpet.*)

### Fame for Father

**I** WAS most interested to read about that talented French singer Father Pierre Duval. I think he will soon become as famous over here as he is in France. I eagerly await his next record.—**M. STAPLETON, Felham House, Mornington Avenue, London, W.14.**

(*Refreshing records for a good cause.*)

### Guy on the cover

**T**HE informal pictures of Guy Mitchell you printed recently were just what I have been waiting for. Could we have a cover picture

## The only way to make sure

**T**HERE'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.



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# American Top Ten

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

Last Week	This Week	Title	Artist
2	1	DON'T	Elvis Presley
1	2	GET A JOB	The Silhouettes
6	3	SWEET LITTLE SIXTEEN	Chuck Berry
3	4	SHORT SHORTS	Royal Teens
5	5	OH JULIE	The Crescendos
4	6	TWENTY-SIX MILES	The Four Preps
7	7	WHO'S SORRY NOW	Connie Francis
7	7	THE WALK	Jimmy McCracklin
9	9	TEQUILA	The Champs
8	10	THE STROLL	The Diamonds

**ONES TO WATCH**

A	WONDERFUL TIME UP THERE	Pat Boone
B	BREATHLESS	Jerry Lee Lewis

From *'The Duke wore Joans'*  
**TOMMY STEELE**  
**Happy guitar; Princess**  
 P 10076 **DECCA** 45/78  
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 3 ALBERT EMBANKMENT LONDON W.C.2

# TOP TWENTY

WEEK ENDING

MARCH 15th

Last Week	This Week	Title	Artist	Label
1	1	Magic Moments	Perry Como	RCA
2	2	The Story Of My Life	Michael Holliday	Columbia
3	3	Don't/I Beg Of You	Elvis Presley	RCA
4	4	Jailhouse Rock	Elvis Presley	RCA
6	5	Nairobi	Tommy Steele	Decca
5	6	At The Hop	Danny and the Juniors	HMV
7	7	You Are My Destiny	Paul Anka	Columbia
9	8	April Love	Pat Boone	London
17	9	Maybe Baby	The Crickets	Coral
10	10	Oh Boy	The Crickets	Coral
14	11	Good Golly, Miss Molly	Little Richard	London
15	12	Baby Lover	Petula Clark	Nixa
19	13	Whole Lotta Woman	Marvin Rainwater	MGM
12	14	Mandy	Eddie Calvert	Columbia
13	15	All The Way	Frank Sinatra	Capitol
8	16	Love Me Forever	Marion Ryan	Nixa
—	17	Swingin' Shepherd Blues	Ted Heath	Decca
18	18	Catch A Falling Star	Perry Como	RCA
—	19	Can't Get Along Without You	Frankie Vaughan	Philips
11	20	Peggy Sue	Buddy Holly	Coral

**COMING UP FAST**

Why Don't They Understand	Geo. Hamilton IV
Lah Dee Dah	Jackie Dennis
Listen To Me	Buddy Holly

Compiled from dealers' returns from all over Britain



LITTLE RICHARD—No. 11

# Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending March 15th.)

Last Week	This Week	Title	Artist
3	1	DON'T	Elvis Presley
1	2	MAGIC MOMENTS / CATCH A FALLING STAR	Perry Como
2	3	THE STORY OF MY LIFE	Michael Holliday
5	4	TO BE LOVED	Jackie Wilson
4	5	JAILHOUSE ROCK	Elvis Presley
7	6	WHOLE LOTTA WOMAN	Marvin Rainwater
9	7	GOOD GOLLY, MISS MOLLY	Little Richard
8	8	MAYBE BABY	The Crickets
—	9	LISTEN TO ME	Buddy Holly
—	10	BUONA SERA	Louis Prima

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## COVER PERSONALITY

# Paul Anka writes another song—between shows!

"Hi Doug. Come on in, it's good to see you again. How's 'DISC' doing?" Paul Anka, currently touring Britain with tremendous success, waved a friendly greeting from the depths of an armchair in his suite at London's Savoy Hotel.

For a man who was scheduled to do forty shows in only three weeks he looked remarkably relaxed, but, then, young Paul Anka knows more than just how to work hard—he also knows how to take it easy when he gets the chance and that alone puts him way above many performers who always seem to be "on stage."

Naturally enough, whenever Paul gets the opportunity he likes to dress as casually as possible. Seldom a jacket, but if he does wear one it's comfortable and tweedy.

The outfit is usually completed by slacks, an open-necked shirt, and a pair of easy looking slippers. Then Paul drapes himself on the nearest armchair or settee. Draped is the word, for Paul lets himself go as limp as possible, and enjoys every second of his relaxation.

"Sleeping," he says with a grin, "is a hobby of mine."

So I ask him what his favourite form of relaxation is when he is not sleeping or working.

Again I get the answer—"Sleeping."

## Far from lazy

Of course, I hasten to add that he was really kidding, and that he is far from being lazy in himself.

He does, however, consume a tremendous amount of energy while he is working, so sleep, when obtainable, is not a bad thing to have. But I've got a sneaking feeling that he thoroughly enjoys the odd snooze.

Of course, he doesn't really get much time to himself. His current British tour is typical of his days both here and in the States.

One hobby, however, does fit in very closely with his work—his talent for song writing.

So I was not surprised when he suddenly said: "Guess what? I've

Paul certainly knows how to relax. The notice is just to make sure he can really indulge in that hobby of his!

by  
**DOUG GEDDES**

written another song while I've been here in Britain. I wrote it the evening I stayed in Dundee in Scotland."

The next thing I knew he was offering to sing it to me. I guessed I was in for a treat and a private concert, so I sat back to enjoy Paul's latest opus.

It was a great song—each new composition he produces gets progressively better.

"What do you think I should call it?" he asked when he had finished.

Harking back to one of the main lines of the song I suggested "How about 'Come On Over'?"

"How's that for a title," he said excitedly to his manager, Bill

Macadden. "'Come On Over.' Yeah, that could be it."

I must mention here that before you write this in your diaries, it could well be altered when the song comes to be published.

Still, if a song ever appears on record with that title, and performed by Paul Anka, I shall think with real pleasure of that afternoon I spent with him in his hotel room.

With Paul now on the subject of song writing, all signs of his other "hobby" had completely disappeared.

"Just this week I've completed details to have my own publishing company in the States," he said. "Previously my songs in America have been handled by my record company, but I've now decided to

have my own organisation. "Of course, I shall not just publish my own pieces. I shall be looking for any good songs, and encouraging other songwriters, particularly young ones like myself. After all it's not easy to get your songs placed, and I'd like to be the means of helping.

"There will be two firms, one called 'Shanka' and the other 'Flanka.' And don't ask me why!"

Now that Paul is to become an executive, apart from being an entertainer, I have visions of him getting even less sleep.

"Of course," said Paul, "some newspapers quote me as saying that I plan to retire at 18. Imagine that!"

That story came about because Paul once said he might find that he would have to give up singing in favour of his ever-increasing song writing successes.

Composing hit numbers is just one of his hobbies. Two others are photography . . . and sleeping . . . when he gets time!

He knows that the life of a singer can have its ups-and-downs, whereas as a composer the field is open for his talents in that direction for a long time ahead.

"Yes, I would like to do more song writing. I would really like to tackle the score for a musical show.

"Gee, I'd certainly like to do that. It would really be a musical achievement. But you need time to get down to something like that, and that is one thing I get very little of at the moment.

"But I've got lots of time before me. Still, it's a strong ambition that I must satisfy sometime."

To get Paul talking about any subject other than his work is difficult.

Obviously it is the most important thing in his life right now—and he tackles it with all the enthusiasm that he can muster.

Paul is a very keen photographer and he has been taking films of England and Scotland during his tour.



One other pastime which I happen to share with Paul and can always talk about is movie photography.

He shoots off film whenever he gets the chance, and he has some wonderful pictorial souvenirs to look back on, and show his folks in Ottawa.

Travelling by car on this tour has meant that he has passed through most of the English and Scottish countryside. He stops the car when anything catches his eye, and it's all captured on his movie film.

"I've shot off over 800 feet of film so far," he told me, "and I plan to consume around 2,000 feet before I leave."

"I also plan to take further pictures in Luxembourg."

His visit there was news to me, so I asked him about it.

"I'm planning to hop over to the Luxembourg studios just for one day, before flying back to the States.

"They've been so good to me over there, and helped to keep my discs spinning, that I feel I would like to keep a date with them, and thank the D.F.s personally."

A nice gesture—but one which is automatic with him. His manners are always impeccable.

That gives you some insight into this amazing young man. He enjoys life to the full, but gives the paying customers value for money when he is working or recording.

As I left him and glanced back over my shoulder, I could see him arranging the cushions on that settee again.

Could he be preparing for another quick sleep?

## ★ MEET THE STARS AT ★ SOHO RECORD CENTRE

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★ KENT WALTON'S ★

## ★ COOL FOR CATS ★

★  
Boxing by day,  
Jazz by night

**C**HOOSING three girls from a Soho jazz club for a "Cool For Cats" programme has been one of my more pleasant assignments lately.

The spot was Cy Laurie's jazz club in Great Windmill Street, "Cool" director Brian Taylor, Cy's manager, Don Kingswell and myself wandered happily among a huge crowd of kids, all thoroughly enjoying themselves.

Some danced in bare feet, and others in thick woollen stockings. Many of them were students, and a lot go several times a week to soak up the Dixieland atmosphere.

Something about that dimly-lit room, with the kids swinging round to the terrific beat of New Orleans music, had me wondering for a long time. Then I realised I'd been there before, but to watch a very

## Solo for Larry

**R**OCK vocalist Larry Page, whose disc "This Is My Life" is getting a spin on "Cool" has now dropped the "Page Boys" ensemble and is going in for a solo act.

He's got a new pianist, too, named Julien Leigh, whose work has taken him to some odd places. Among his travels, he's played in jazz concerts in Poland and East Germany.

different scene: during the day, it becomes the weighing-in room for promoter Jack Solomon's hefty boxers.

Finally we selected our three dancers, and they duly appeared on the programme. Since then a lot of you have asked me who they were, so here goes:

Youngest was 16-year-old Irene Woolston, who you saw in a long smock, and men's long underwear—dyed vivid red—with red socks to match. The girl with a straw hat perched on her head was 18-year-old Hilary Sanderson. And the blonde with long hair and the dead white make-up was 22-year-old Gloria Ashley.

Their costumes and make-up, incidentally, weren't put on specially for the show—the girls wear them at the regular club sessions.

While we were on the stroll, we picked a couple of dancers who will be seen in a later edition of "Cool" giving a Dixieland demonstration.

Jeremy's latest  
is a secret

**J**EREMY LUBBOCK is keeping secret—until it's released—the title of a new side he taped for

Parlophone last week. It's a song written for him, and I can disclose that it has a few bars of Latin American rhythm as introduction, and then switches to beat ballad style before finishing up in the same mood as the beginning.

though I had a bit of difficulty sitting—and smiling—while I made those announcements.

'Appointment  
With Weir'

**T**HAT'S the title of a new BBC radio show that band-leader Frank Weir expects to start about next October. He's writing



**JEREMY LUBBOCK**—He switches from Latin American to beat ballad and then back again in his latest waxing. See "Jeremy's latest is a secret."

The other side, Lemon Twist, was written in the States several years back. Both sides should do much to enhance the reputation of this singer, who I congratulate on having landed a sound radio contract.

I was mighty  
sore, pardners

**H**OWDY pardners! The hero of my next story is a cowboy's best friend—his horse. Or so I believed until I had to ride one of the "darned hayburners" in the studio on the night "Cool" went all Wild West.

I was assured by the property boys, who'd got the nag, that I was going to board a specially tame beast properly brought up in a riding school.

Believe me, when I saw that mountain of flesh towering over me, and a whole troupe of people standing by offering to give me a "lift up," I knew there was no place on the lone prairie for me—unless you count in Boot Hill. Well, it's over now, and I've handed in my sheriff's badge. I was mighty glad to be at my good old desk for the next show, even

the theme now—a weird and spine-chilling melody, he tells me.

Big bands aren't the fashion nowadays, but Frank doesn't feel much competition from rock 'n' roll. In fact, he's got an up-and-coming 23-year-old singer, David Fontaine, who has just made his first disc for the Embassy label.

It's a try-out for David, but he's got plenty of work ahead of him as he will go with Frank's band for the summer season in the Isle of Man.

Doris Day gets  
my vote

**W**ITH many big American names in town this week, I feel a little scary about picking



ONE top record: Among the new entries I'll give my vote to Doris Day singing "A Very Precious Love" (Philips) as this week's choice disc.

Three top American stars have new discs released over here, which well deserve a spin or two. I particularly liked Frankie Laine's revival of Shine on Philips, though I know he prefers the reverse, Annabel Lee.

Les Paul, on Capitol, offers a beautifully-tempoed arrangement of Bewitched that makes me want to hear much more of this talented player in this style; and the same label offers a Stan Kenton Latin American number, Tequila with a new punchy, rhythm section. See you Friday.

SECOMBE AND SINATRA ROLLED  
INTO ONE

**T**HIS boy you haven't heard of yet. His first record will be out on April 1, but don't let that fool you into thinking this is just another young rock singer. He's got a two and half-octave baritone voice—and what a voice it is.

Meet Mal Perry, 18-year-old teenager from Liverpool, who's only become a professional singer in the past three weeks. Six feet tall, pushing the scales at 14 stone plus, and practises weight-lifting for a hobby, he's got plenty of drive to put into each song.

Just to try him out, I asked him to sing for me—and without any musical backing—four numbers: Kisses Sweeter Than Wine, All The Way, and the two sides from his Fontana release, Love Me Again and Lollipop.

## no trouble

With no trouble at all he switched from full Harry Secombe power to soft Sinatra tone.

His manager, Woolfe Bednash, has already fixed a West End appearance for him, at the Embassy night club. Wolf discovered him when Mal sang at a Liverpool function in February, and everybody sat up and took notice.

A few days later, Jack Baverstock of Fontana auditioned him, and 10 minutes after the audition the recording contract was signed.

"I still feel bewildered at the suddenness of it all," Mal told me.

A keen singer, who started in a choir at the age of six, he's been taking singing lessons four times a week for the past three years. But his dream is to become an optician, and he's still studying so that one day he can open a business of his own on the money he earns from singing.

I'm keeping my fingers crossed—I expect this boy to go places, and fast.



MAL  
PERRY

"I still feel bewildered at the suddenness of it all," says this Liverpool discovery.

It isn't skiffle, rock or ballad, says

MERVYN DOUGLAS . . . it's

# SPASM MUSIC

**EVERY** so many months, a new name for a musical trend finds its way into our everyday language. The latest is one called, oddly enough, Spasm Music.

Banner wavers for this particular musical trend are the City Ramblers, that much-travelled group who play anything on any type of playable instrument.

The City Ramblers have been playing Spasm Music on most of their appearances recently, and in doing so they have set people talking as to how Spasm differs from other musical styles.

To describe the music is difficult. It is not like skiffle OR rock 'n' roll, but seems to have taken in several music patterns from over a period of many years.

Principally it is music with a powerful beat, but it appears to be influenced by the jumpy Chicago jazz of the 1920's plus a dash of the modern ballad.

Though often "romantic" in its content, Spasm Music is not confined to this sphere. The subjects sung about in Spasm style can have jazzy or crazy lyrics, or can tell a story of outlaws, get-aways or even killings!

Examples of these story contents can be found in two numbers which the City Ramblers perform in their current repertoire.

One song, *Careless Love*, tells the story of a betrayal, whilst

another, *Summer Days*, deals with the subject of an escaped slave.

These in themselves are pretty contrasting, yet looking further into their songs one finds peace being extolled in *Hoist the Window*, and the extreme *Delia's Gone* spotlights a murder.

One can see, therefore, that the topics that can be set to the rhythm of Spasm Music are countless. Romance, for a change, is not a first essential.

To produce the sound itself, the City Ramblers are expert. Those that have seen them on television or on stage will know that they can create a musical sound from virtually anything.

Apart from the guitars and bass



**THE CITY RAMBLERS—** They began four years ago, on the streets of London! Now they have travelled as far afield as Moscow.

## Leaders in this field are a group that can produce music from anything—the City Ramblers

which the group uses, one is never surprised when they produce music from earthenware or tin jugs, a trumpet mouthpiece with a funnel attachment, kazoo, and the more accepted violin.

With the arrival of Spasm, so a new style of dancing is emerging. The dance routine is roughly based on the quickstep and jive

routines, but the feet are kicked up and swung from side to side.

As with the music itself, the dance can be performed by any do-it-yourself dancer. If you can jive, then dancing to Spasm Music presents no problems.

Changes of tempo have no complications for the dancers, and though the choruses are

often sung at double-speed, so the dancers can, if they wish, continue to dance at the same tempo throughout the number.

The mode of dress can be as varied as the dances or the performers, and the more comfortable the clothing the better.

As the City Ramblers themselves say: "Whether Spasm Music becomes the range of 1958 or not, we enjoy playing it, and we shall be playing more and more of it during the coming months."

The City Ramblers themselves were formed by Russell Quaye in 1954, and all their first concerts were impromptu ones. They dis-

played their musical wares in the streets of London!

Later they toured the Continent, taking in Belgium, Germany and Denmark—all with complete success. More recently they have added to their laurels with a visit to Moscow.

The personnel of this unique group comprises Russell Quaye, Hilda Sims, Jim MacGregor, Shirley Bland, Bob Taylor, Vic Pitt and Eric Busyan.

They have an impressive collection of discs to their credit and they can be found on the Tempo label of Decca.

by JACKIE MOORE

AFTER HOURS  
IN STANHOPE PLACE

Bill McGuffie  
(Philips BBE12161)

Liza; Sweet Lorraine; Blue Skies; Billy's Blues.

**QUITE** a story behind this one. Bill was making an LP, and after the session felt in the mood for some jazz. The result was taken down on tape and this is it. We don't usually hear Bill on quite such a jazz kick and I think you may be surprised. May I suggest to Johnny Franz that we have some more records on these lines from Wee Willy.

You'll know the three standards, of course, but the fourth number, *Billy's Blues* is one of McGuffie's own compositions. On this disc you hear the sort of music Bill often makes for his own and fellow musicians' enjoyment. It's nice to have some available for the rest of us.

SONGS FROM THE  
EMERALD ISLES

Kathleen McCormack with the  
Kerry Players  
(Philips BBE13108)

Galway Bay; The Whistling Gypsy; Spinning Wheel; Rose of Tralee.

**ANYONE** with a touch of Irish blood can sit and listen to this with a sentimental tear in the eye. *Galway Bay* is sad, and as long as ever, but my favourite has always been *The Whistling Gypsy*. Not for the "pop" market by any means, but very pleasant listening, especially if you have kissed the Blarney stone.

# EXTENDED PLAY

## He felt like jazz, and here's the result

FM THRO' WITH LOVE

Sarah Vaughan  
(MGM EP637)

*You're Blue; A Hundred Years From To-day; You're Not The Kind; I Can Make You Love Me.*

**JUST** to make you even more impatient for Sassy's approaching visit, four reissues of her earlier successes. I don't how many times I have listened to *I Can Make You Love Me* on the AFN late night show, but they still seem to play it every other evening, and you can't blame them. The orchestra sounds strangely dated but concentrate on the Divine Sarah.

CALYPSO TIME, PART ONE

Frank Holder  
(Nixa NEP24070)

*Tomato; Kitch; Water Melon; He Like It She Like It.*

**BRITISH** Guiana-born Frank Holder is a "natural" for calypso. On this EP he sings three West Indian, and one West End, calypso, the latter being *He Like It* written for one of the *Latin Quarter* shows. Frank's own subtle sense of humour makes the best of

these slightly naughty lyrics without making them sound quite as unavowry as some calypso-ists!

Some very fine backing from the unfortunately un-named band help to make this a "must" for calypso addicts. I am only sorry that Frank's success with West Indian-style numbers has overshadowed the fact that he is one of the best vocalists we've got.

THE PICK OF "PAL JOEY"

The Michael Sammes Singers  
with the Ken Jones Orchestra  
(Fontana TFE17013)

*The Lady Is A Tramp; Bewitched; I Didn't Know What Time It Was; My Fanny Valentine.*

**MORE** and more often recently I've heard a great vocal group backing an artist and on checking have found it was the Michael Sammes Singers. So I was pleased to hear they were featured on this EP. And I wasn't disappointed. On these four songs from the film version of *Pal Joey* they sound fabulous.

They swing, they're modern, and best of all, they are not trying to copy any other group, American or

otherwise. Take a listen to this disc. You'll enjoy it. Pick out *The Lady Is A Tramp* and I guarantee you'll buy the disc.

A SEAT IN THE CIRCLE  
(MGM-EP629)

Leroy Holmes And His Orchestra play *Wild Is The Wind* and the *Katsumi Love Theme from Sayonara*. David Rose And His Orchestra play *Ca, C'est L'Amour* from *Les Girls* and the theme from *The Tin Star*.

**WE** received this too late for inclusion in our Movie Music round-up last week but here are four film numbers for the price of one EP. On the *Tin Star* theme we have the added attraction of Dean Jones' voice, and very nice too. Leroy Holmes adds his chorus to the beautiful *Katsumi Love Theme*, but the other two numbers are straight orchestral ones, given the lush Hollywood treatment.

KINGS OF CALYPSO,  
VOLUME FOUR

Ben Bowers, with Bertie King's  
Royal Jamaicans  
(Nixa NEP24069)

*Donkey City; Lazy Moon; Not Me; Naughty Little Flea.*

**ANOTHER** West Indian-born singer on the Nixa label, this time from Jamaica. The notes on the cover describe Ben's voice as "relaxed." The writer and I must have different ideas on relaxing.

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# SPOTLIGHT on those BEVERLEY SISTERS

by  
**Michael Cable**

**T**HE Beverley Sisters once read in a newspaper that daily they were to be seen lunching and dining in a vegetarian restaurant a stone's throw from Piccadilly Circus.

"We'd never been there in our lives," said Joy to me this week. "But after reading that, we decided we ought to go."

So that's where we arranged to meet for nut cutlets and a long platter-natter.

Joy dug into a baked potato ("with three pats of butter please") and talked about a deal clinched half-an-hour earlier: A trip to the States . . . a summer season at Bournemouth . . . a West End show later in the year.

"The next thing was, we were with Danny Kaye at the Palladium. By then, we'd managed to get across the fact we're as British as the Tower of London."

From then on, there's been no looking back. Innumerable discs—"honestly, we've lost count of the number we've made," said Teddy. Star spots in the Number One music halls. TV series. Regular radio airings.

tea, squeezed a lemon over the cups.

I was the most envied man in the place—for it's impossible to remain unnoticed in the Bevs' company.

Each wore a natty pink beret (from France), a cute knee-length tailored suit (from Britain), a smart high-necked blouse (from America) and identical shoes (from Italy).

Their eyes light up when they talk fashion. Three bright red "puff" skirts and three "waterfall" dresses are the newest additions to their wardrobe.

For the statistically-minded, they told me they had the smallest waists in show business "and a bigger bosom than Sabrina," giggled Teddy. "A hundred and

glass, a sun roof and an extra door so we can slip into Mum's kitchen when we want something good to eat," said Joy.

And a special room to keep all the records they've made?

Joy laughed. "We may have lost count of the number we've made, but the number of those we really like can be counted on two hands."

**SENSATION!** But the girls refused to say which were their special favourites. "It wouldn't be fair on the gramophone people," they said.

But I rather think their latest, *Always and Forever*, backed by Sista is going to find a place in their hearts—as well as many other people's.

## alias 'The Greensleeves Girls'

"It'll be our eighth trip to America," she said. "Destinations, New York, Chicago and Boston."

"Broke in Babs": "It'll be wonderful. We have an apartment in New York and a cottage in Connecticut, so it'll really be a home-from-home trip."

And Teddy—she's Babs' twin—talked of "Greensleeves," the disc that sold 700,000 in America alone. "In the Top Twenty within eighteen days of release," she said. "Even now, we're to be billed over there as the Beverley Sisters, the Greensleeves girls."

### Were they British?

"You know," reminisced Joy, "when we first got our name in big, bright lights, people didn't know whether we were British or American. We'd been living in America for a couple of years and when we came back to Britain we were asked by the BBC to take part in an international show."

"The Maple Leaf Four were introduced 'right from Canada.' The Chanteurs were introduced 'right from France.' And we were introduced 'right from the States.'"

"We didn't have an American accent, we sang British songs, but all sorts of people started asking why Britain could never produce a trio like us.

"In fact," said Babs, "we're the best-paid girls in show-business today." It was said as a fact, modestly and with no sense of vanity about it. Fair enough, too. Tops in talent earns tops in reward.

There is one thing the girls always insist upon: Giving their audiences their best, all the time.

Explained Joy: "There was no plodding to stardom for us. We started as top-liners among top-liners. So, there could be no letting-up. No 'off-night.' No being satisfied with a second-best. We rehearse hard and don't stop until it's all perfect."

But Teddy told me of the day—long ago now—when they were FIRED for going better than anyone else.

"We were the first group of singers in the world to introduce action into our singing—those 'movements' we do in our act. Well, we did it when we were working for one of Britain's top bandleaders. And he didn't like it. He told us that if we didn't stop, we'd have to go."

"Up till then, groups had always stood nose close to the microphone, singing with the odd wriggle of the shoulders thrown in. We thought our movements added to the act."

"So we were fired. Now, our audiences know all our movements—and love 'em."

Babs poured out four cups of

two inches," she explained. "Thirty-four each."

I asked what had given them the greatest "kick" since they became stars. They considered a cabaret show they did at the Casino, Ostend, had given them the greatest fun.

### A little 'naughty'

"We learned our act in French," said Joy. "But I'm afraid we weren't word-perfect. Apparently, there are some English words you can't translate. As a result, we sang words which the audience told us were rather naughty. But they loved it—and we loved it."

And the panto they did at Newcastle and Liverpool brings back happy memories for them.

"We didn't know how we'd fit into pantomime," said Teddy. "But with Joy as Principal Boy and Babs and myself as Dan and Dini, we stayed together right through the show. It was a great success."

What do the girls like doing in their spare time?

There was a chuckle which turned into a groan. "Spare time?" said Babs. "We don't get any. But we love home cooking and horse-riding. It's the only time we're not asked for autographs when we go trotting down Rotten Row."

The girls are just completing a reorganisation at their home in Highgate. Two houses are being adapted as one—"with lots of



## THE BEVERLEY SISTERS

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# DISC DATE

\*\* with DON NICHOLL \*\*

## This song is a 'must' for the ballad men

**DENNIS LOTIS**  
I May Never Pass This Way Again;  
Gretna Green.

(Columbia DB4090)\*\*  
**SEEMS** as if almost every ballad man in sight is going to be heard on I May Never Pass This Way Again.

A steady, philosophical ballad with a lyric that follows the helping-hand policy, it's sung here by Dennis Lotis with a strange lack of feeling. Female chorus chants behind him as the finale builds—builds, but not enough.

**Gretna Green** is a novelty ballad packed with hunting horn effects as Dennis races through the story song about a man trying to elope before the irate parents catch up with him. Amusing.

**FRANKIE LAINE**  
Shine; Annabel Lee  
(Philips PB797)\*\*\*\*  
**THE** great standard which Goodman made famous, **Shine** seems an odd choice for Frankie Laine, but it could make some fat royalties for old leather lungs.

Beginning with some scat voice he rushes into the racing tempo and lives it up happily. An exciting, enjoyable deck, it could find itself creeping to some handy sales here.

The dramatic ballad on the flutello Frankie to pull out all the stops. One of his own favourite numbers, it scores with good tempo changes.

**LAURIE JOHNSON**  
Aunt Orsavelle; Charmed Life.  
(Nixa N15127)\*\*\*\*

**IF** you want to treat yourself to a really enjoyable big band disc that moves as a big band ought to

move, and which carries melodies that have you swaying... buy this.

Laurie Johnson's a master of arrangements when it comes to numbers like **Aunt Orsavelle**. He batons the big orchestra through the side at top speed but keeps the noise clean and compelling all the way.

**Charmed Life** is another half that won't let your ears shut it out. Much of the appeal which made early Sauter-Finegan hits can be traced here. Delightful... and musical to a degree.

Orchestrally speaking this week I must mention Laurie Johnson, who has come up with a worth-while coupling. And also pianist Roger Williams plus orchestra may have a smash budding in "The Sentimental Touch."

Favourite straight ballad for the men seems to be "I May Never Pass This Way Again," and I'm reviewing the first crop on this song now.

**ROGER WILLIAMS**  
The Sentimental Touch; Arrivederci Roman.

(London HLR8572)\*\*\*\*  
**ROGER WILLIAMS**—one of the men I most like to listen to on piano—comes up with a very pleasing number in the slow easy-going **The Sentimental Touch**. Takes it most of the way in company with orchestra, then a mixed chorus joins him to put across a simple lyric. Tune is slightly reminiscent—and could be another "Autumn Leaves" for Roger.

Revival—very quickly—of the

ballad on the flip is also handled in his usual neat style by Williams. Chorus again goes along with him to plant the lyric.

**SAMMY KAYE**

Well Anyway; Garden of Allah.  
(Fontana HI19)\*\*\*\*

**YOU'RE** invited to Swing and Sway with Sammy Kaye... and the band man might sell a lot of records with his performance of **Well Anyway**. This up-to-date



**GROUP ONE**—At last they have made a record in their own right. It's slick and snappy.

**THE NIGHT HAWKS**

Cool For Cats; Time Will Tell.  
(Fontana HI20)\*\*\*\*

**ONE** of Fontana's singers, Jimmy Jacques, had a hand in the writing of **Cool For Cats**—a modern-cut ballad which the male Night Hawks chant as if they were wondering whether to do a Hi-Lo on us. Bright pacer but very derivative.

Ken Jones batons the accompaniment for the singers who take

**GROUP ONE**  
She's Neat; Made for Each Other.  
(HMV POP463)\*\*\*\*

**AT** last Group One have made a record in their own right. And this British team come up with a side that's aptly named in **She's Neat**. Opens up with girl's high-heeled footsteps, then the four boys move into a slick, snappy melody that has enough of the beat to please both sides of the fence.

**Made for Each Other** is a catchy ballad but a trifle old hat, both in sound and vocal styling. Likeable, but I shouldn't look for it in the lists.



★  
"Don't you like it?"  
★

**BILLY COTTON**—He's got a steady seller in his first one for Columbia.



**BILLY COTTON**  
Well Anyway; Red River Rose.  
(Columbia DB4095)\*\*\*\*

**BREEZY** Billy takes the vocal himself for his first Columbia side since he moved over from Decca. The Bandits chant with him as he handles the novelty number **Well Anyway**.

The sound effects between verses



**ROBERT EARL**—  
Another one on "I May Never Pass This Way Again." He takes it sincerely and ably.

version of the old "Nine Green Bottles" theme is entertaining.

Presented here by male and female groups alternately, it emerges as plenty of fun.

**The Garden of Allah** is almost an oriental beat ballad! Overtones of "In A Persian Market" as a male vocalist is backed up by chorus work and plenty of musical atmosphere.

**STEVE ALLEN**

Pretend You Don't See Me; But I Haven't Got Him.

(Coral Q72310)\*\*\*\*

**STEVE ALLEN**—whose TV show has now been removed from British screens—sends us some more of his piano playing and orchestral work as a welcome substitute.

The comedian musician has a nice way with melodies and he makes a very pleasant task out of **Pretend You Don't See Me**, using violins, mouth-organ and mandolins as well as the piano to plant the ballad.

Piano leads into the other side, too, where a similar instrumentation brings a continental flavour to bear on **But I Haven't Got Him**.

a shuffle beat through **Time Will Tell** on the flip. Sound is nice here but I'd have liked to have more separation.

**ROBERT EARL**

I May Never Pass This Way Again; Someone  
(Philips PB805)\*\*\*\*

**ONE** of the many minstrels on I May Never Pass This Way Again, Robert Earl takes the song sincerely and ably. Without too much humming he yet succeeds in capturing the sentiment of the lyric. The side builds easily to a good finish.

**Someone** is another slow ballad with the same kind of approach. Melody is reminiscent and the lyric reminds me of many philosophical-religious ones that have gone before.

### RATINGS

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





**JOE HENDERSON**—"Mr. Piano" trots out his jangle box for a treatment of "Mandy," but it won't scare Eddie Calvert.

could have been a little brighter and I'd have enjoyed more size to the side as a whole, but it'll be a steady seller.

**Red River Rose** is the kind of marching song that the Cotton band really revels in... snare drums and chorus work galore.

**THE KAYE SISTERS**  
Are You Ready Freddie? The Pansy.

(Philips PB806)\*\*

**THE** Kaye Sisters have a cute enough ballad in **Are You Ready Freddie?** but it's a number without a great deal of weight. The girl trio sing it simply—only gimmick being the title call—but I'll be surprised if it reaches the best-seller brackets.

For one thing—there's that awkward title confusion with Cogan's **Getting Ready for Freddy**.

The Pansy is the lyricised version of "La Pansé," "Mandy" or what you will. Routine.

**TINA ROBIN**

Believe Me! Everyday.

(Coral Q72309)\*\*\*\*

**MISS ROBIN** deserves more success than she met with on a previous disc occasion in this country. The girl's got a strong, firm voice and knows how to put the edge on a ballad.

In **Believe Me** she's got a gentle, warm romance and makes the most of it.

There's an undercurrent of the rock beat on the flip when she

itches into **Everyday** and this is the side which could really make customers clamour if its noise got around.

An odd vocal gimmick here and there and a very smooth backing by Neal Hefti's orchestra and chorus. Grows on you, does this one.

**JOE HENDERSON**  
Mandy; Juke Box Parade.

(Nixa N15134)\*\*\*

**JOE**—Mr. Piano—Henderson trots out his jangle box for a high-stepping treatment of **Mandy** or **The Pansy** or **La Pansé** according to which title you prefer. Some voices chant along with the star for a gay half which will draw some custom, though not enough to scare Mr. Calvert.

In **Juke Box Parade** Joe has the Beryl Stott chorus chanting the words of three current pop favourites—**The Story of My Life**, **Kisses Sweeter Than Wine** and **Love Me Forever**.

**LITA ROZA**

You're The Greatest; I Need Somebody.

(Nixa N15133)\*\*\*\*

**THE** best of the discs Lita has yet made since she moved across town to the Nixa label. Her

**Big Beat reviews**  
on  
**page 12**

handling of **You're The Greatest** should really please the fans, if only by reason of the strict heavy beat which it carries.

Lita herself is in good open voice belting the song for all it's worth. If the ballad is to move at all then it should be in this beating pattern.

Ought to do her a lot of good. **I Need Somebody** is the side which is getting the plugging, but, for me, it lacks the quality of the other deck. Lita's in good enough form but the song itself needs plenty of concentration before you can catch it.



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**HURRY, HURRY, HURRY!**

## Star-studded bill for S.O.S. concert

**MOST** of the all-star bill in aid of the Stars Organisation for Spastics (S.O.S.) which is being held at the Empress Hall on March 30 has now been finalised.

### Another date for Charlie Gracie

**DATES** are still being finalised for the return visit of popular American singing star Charlie Gracie.

In addition to those previously announced in "DISC," Charlie will headline a Sunday concert at the Regal Theatre, Hull, on April 13.

As already announced, Gracie has been booked for Liverpool Empire (April 7); Birmingham Hippodrome (April 14); and Glasgow Empire on April 28.

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# PAT BOONE TO MAKE QUICK EASTER VISIT

**ONE** of the world's most popular singing stars, Pat Boone, will make a rapid visit to Britain during the Easter week-end.

In his hurried few days, Pat will star on Val Parnell's Sunday Night at the Palladium TV show on April 6, and make two concert appearances only on Saturday, April 5.

Pat will headline shows at the Trocadero Cinema, Elephant and Castle, London—his only live stage appearances.

To make this trip possible, Pat Boone will fly into London on Good Friday, and depart on Sunday evening following his Palladium appearance.

Engagements preceding and following his London dates make it necessary for Pat to spend only a few days in Britain.

As with his visit in 1956, Pat is making this trip between University studies in America.

## Two songs for Bobby Helms

**A** MERICAN singing star Bobby Helms, is to record two songs in a new Columbia Pictures movie.

Bobby reported last week to the studios to sing *Jacqueline* and *Living In The Shadow Of The Past* for the cafe sequence in a new production—*The Case Against Brooklyn*.



# New Odeon spot for Sarah Vaughan

**NEW** ground is being broken soon by fabulous American singing star Sarah Vaughan, when she opens for two nights of concerts at the Odeon Theatre, Leicester Square, London.

This is the first time this show place in London's West End has ever been used for live entertainment, and impresario Leslie Grade is naturally excited about the obvious stir that this big event must cause.

Also on the same bill on the nights of April 12 and 13, will be Ted Heath and his Music.

This great lady of song, Sarah Vaughan, will continue with a tour of Britain accompanied by the Jazz Couriers and the Tony Kinsey outfit.

Two dates are yet to be finalised, but the itinerary as planned by Leslie Grade is as follows:

- Capitol, Cardiff (April 14); Gaumont, Bournemouth (April 15); City Hall, Sheffield (April 19); Odeon, Liverpool (April 20); Odeon, Glasgow (April 21); New Victoria, Edinburgh (April 22); Odeon, Newcastle (April 23) and Odeon, Manchester on April 24.

## HEDLEY WARD BAND FOR MAY WEEK BALL

**HEDLEY WARD** and his Band are to appear at the May Week Ball on June 10 at St. John's College, Cambridge.

They have a number of other dates, prior to taking up summer residency at the Spa Ballrooms, Scarborough.

## The Mudlarks on Stapleton show

**GUESTS** with Cyril Stapleton and his Show Band on to-night's (Thursday) BBC TV show include songstress Jackie Lee, the new vocal team, The Mudlarks, Jeremy Lubbock, and Eve Boswell.

# Hi-Vi Marion gets new TV contract

**NOW** dubbed the Hi-Vi girl (High Vitality), singing star Marion Ryan has signed a further long-term contract with Granada television.

Marion's big break with this network was given to her through their *Spot The Tune* programme. She joined the show in May, 1956, and has become an increasing favourite on TV screens.

Marion's new Granada contract, negotiated by her agent Leslie Macdonnell, will now run until June of 1959, making her stint on this network a total of three unbroken years.

Though contracted in this way to Granada, Marion will still be permitted to appear on disc shows, and on other channels, so that she can sing her song hits.

Apart from *Spot The Tune*, Granada are lining up a number of big plans for Marion's future.

Ryan fans in the London area will have the opportunity of seeing Marion in person when she opens a new record shop, the Soho Record Centre, at 12.30 p.m. to-day (Thursday). Apart from a live disc jockey show by Ray Orchard, there will be many famous stars as visitors.

Last week the EMI "Art and the Record Sleeve" exhibition opened at Selfridges in London. A most welcome visitor was recording star Eve Boswell (right) seen here talking to model Bridget Boyce (Disc Pic)



## THREE BIG

Tequila

**THE CHAMPS**

45178 HLU 9580



LONDON RECORDS DIVISION OF THE DECCA RECORD CO.

# Big news for the Ray fans

THE ever-popular Johnnie Ray who, as announced last week, is returning for another welcome concert tour, has now almost a full schedule lined up for him upon his arrival.

As reported in last week's issue, Johnnie opens at the Free Trade Hall, Manchester, on April 12, followed by the Empire Theatre, Liverpool, on April 13.

Further dates have now come to hand, and the countless Ray fans will welcome this news.

This fine entertainer continues his British tour with City Hall, Sheffield (April 14); Victoria Hall, Hanley (April 15); Town Hall, Birmingham (April 16); City Hall, Newcastle (April 18); Odeon, Leeds (April 19); De Montfort Hall, Leicester (April 20); Civic Hall, Wolverhampton (April 22); Colston Hall, Bristol (April 23); Gaumont, Cheltenham (April 25); Capitol, Cardiff (April 26); and the Gaumont, Southampton on April 27.

Arrangements have now also been completed for Ken Mackintosh and his Orchestra to accompany Johnnie Ray on his complete tour.

## Tommy Steele has all-British show

WHEN Tommy Steele visits Scandinavia next month, he will be surrounded by an all-British cast. The show, virtually the same as was seen during the summer last year in Blackpool, will include the Ken-Tones, Desmond Lane, and the John Barry Seven.

The complete will, of course, be Danish, but this package is one of the few to visit that area with an all-British team.

He will give two concerts per night for 12 days, between April 14 and April 27.

## Charlie Kunz will be sadly missed

IT is with very deep regret that we record the passing of the famous pianist, Charlie Kunz. Charlie died at his home in Middleton, Sussex, last Sunday at the age of 61, after several years of ill-health.

Born in Allentown, Pa., in America, Charlie Kunz made his first variety stage appearance in this country as a bandleader at the old Holborn Empire in 1933.

He was a regular broadcaster, and also turned out records by the hundred. He is still fondly remembered by those distinctive discs, and though he made few of late, his older waxings were always certain to be heard in popular disc jockey programmes.

He first arrived in this country in 1922 and decided to make Britain his home.

### Many operations

He made a host of friends wherever he travelled or appeared. His avoidance of the limelight, even on stage, made him a model of perfect manners. This, combined with his talent as a pianist, made his performances refreshing, and showed that bizarre showmanship was not necessarily a first essential for success.

In 1953, arthritis of the hands were to still those talented fingers.

Operation after operation followed and, with the determination to return to his piano, Charlie Kunz practised on a dummy keyboard on his bed.

Over 18 months were to elapse before Charlie could actually attempt playing on his own piano. The fortitude which he showed, and his desire to play again, won through.

### Strain

He made a few broadcasts, recorded further songs in his beloved style, but each activity was undertaken with tremendous strain and personal bravery.

We, in the record field, will miss him. He has, however, left us with a wealth of discs, each with his own special trademark. These will relieve for many the memory of a charming entertainer.



Ronnie Hilton, his wife Joan, and his eight and a half-year-old daughter Geraldine, wave goodbye as they leave London airport for Majorca, for their first holiday in eight years.

## Otis visit now off?

IT now seems certain that the visit by the Johnny Otis Show will not materialise at Easter as originally expected.

It was planned to open the show on Easter Sunday, April 6, with a tour to follow.

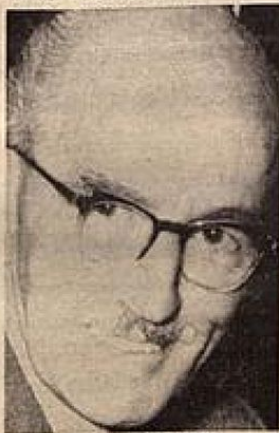
However, as a number of musicians are involved with the Otis Show, the need for a band exchange was insisted upon.

It is hoped that this is only a temporary postponement. "DISC" readers will no doubt be disappointed, but Leslie Grade is doing everything he can to bring the Otis Show to Britain later in the year.

## John's promotion

JOHN BURGESS, a member of the publicity and sales promotion force of Capitol Records, has become assistant to EMI's recording manager, Norman Newell.

In his off-duty moments, he is a keen footballer, and regularly plays for the celebrated Show Biz XI.



CHARLIE KUNZ

## NEW HITS

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HLD 8504



Russ Conway

PIANO POPS  
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COLUMBIA DB4097



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Mason

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## Jimmy Young for variety

SINGING star Jimmy Young has been booked for variety at the Metropolitan Theatre, London, on April 7.

Preceding that date, Jimmy will be seen in the Jack Jackson Show on Saturday, April 5.

Meanwhile he has his first disc release on his new Columbia contract on March 28. The titles are Love Me Again and My Very Precious Love.

## TWO RECORDS

SINGER Ian Wallace will have two record issues to his credit next month—on different labels.

On Parlophone he will have an EP of Scottish songs, whilst on Argo he will play the part of the Mock Turtle in a recording of Alice in Wonderland.

Wearing a kilt which once belonged to his father, Ian will be seen on BBC/TV on Easter Monday (April 7) in a programme called The Kilt Is My Delight.

# THE BIG BEAT

## Ted's a bit late, but he still has a chance

### TED HEATH

Swingin' Shepherd Blues; Raunchy. (Decca F11000)\*\*\*\*

HEATH'S band comes in very late with these two instrumentals but they've been chosen for an adroit coupling all the same. And he still has a good chance of swinging the market here in favor of those Swingin' Shepherd Blues.

Nice use of the big band and solo instrumentalists. A very pleasant side and one of the richest on the melody.

Heath's Raunchy seems to move at a slightly quicker pace than the others—otherwise I see little to lift it apart.

### FRANK DeROSA

Big Guitar; Irish Rock.

(London HLD8576)\*\*\*\*

FRANK DeROSA with his orchestra puts in another version of Big Guitar for the London label. This label's making a habit of fighting itself. The opening guitar noise is big and fat all right and the slice builds with some discordant sax and piano work.

A very good beat effort with some differences in approach that make it worth your ear time.

Irish Rock is a quick R. n' R. offering with lots of guitar again, and some saxophone that couldn't be better for the customers.

### KEN MACKINTOSH

Big Guitar; Squatty.

(HMV POP464)\*\*\*\*

KEN MACKINTOSH follows up his recent efforts on "Swingin' Shepherd Blues" and "Raunchy"

KEN MACKINTOSH—His version of "Big Guitar" is a solid arrangement and a "must" for his fans.



**B**IG number raising its head in this week's beat group is "Big Guitar." An instrumental following in the footsteps of "Raunchy" and Co., it's moving nicely in America and ought to collect handsome trade here too.

Watch that big guitar... there'll be many sides from which to choose.

by moving smartly to cover the next in line... Big Guitar. And, as you'd expect, there's a big helping of rough saxophone here. Guitar too, of course, while the orchestra keep the pace trotting along. A solid arrangement and a "must" for the Ken man.

Squatty is yet another melody that follows the pattern set by these recent instrumentals. Guitar, piano and sax stand out on this half but the melody itself lacks the pulse of "Big Guitar."

### OWEN BRADLEY QUINTET

Big Guitar; Sentimental Dream.

(Brunswick O5736)\*\*\*\*

BRADLEY has turned out some very special sides before now and I must say that his treatment of Big Guitar is one of the best—probably the best—I've heard to date. He pulls a really massive sound out of his group. The rhythm work is fascinating and compulsive.

Sentimental Dream is an oldie which Bradley brushes off politely. An attractive half—but doomed to be lost in the shadows.

### THE CRESCENTS

Wrong; Baby Baby Baby.

(Columbia DB4093)\*\*\*\*

THE Crescents form a vocal team that's new to me, but I'd say they're liable to be around quite a bit in the ensuing weeks with Wrong. It's a beat item which almost forgets itself enough to become a ballad.

The male group switches in and out of it with different lead voices. Only thing against it becoming a mighty seller is the fact that it could be too difficult to sing.

Baby Baby Baby is a quicker beat presentation, and, once more, it could be a mite too clever for its own good.

by  
**DON**  
**NICHOLL**



### CAROL HUGHES

Her latest has all the signs of a big song.

### CHUCK SIMS

Little Pigeon; Life Isn't Long Enough.

(London HLR8577)\*\*\*\*

A ROCKIN' sax opens out the quick beat number Little Pigeon and Chuck Sims enters to whip the lyric across with one of those husky voices. Occasionally he disappears into the echo chamber on a side which might rise to some height.

A sob song on the flip moves at

about the same speed—and with a very similar inflection—as Presley's "Don't." Not so good as Elvis, but pretty commercial all the same.

### FATS DOMINO

The Big Beat; I Want You To Know.

(London HLP8575)\*\*\*\*

FROM the film in which he stars, Fats Domino sings the title song The Big Beat. A quick rock number which the pianist-vocalist chants in his usual fruity fashion. Muzzy—sax-squeaker of a backing is again what we expect from the man who always gets much closer to real rhythm 'n' blues than most of his imitators.

On the turnover Fats offers the thumper piano work once more behind his voice. A slower beat number and good stuff for the lazy jivers.

### CAROL HUGHES

Lend Me Your Comb; First Date. (Columbia DB4094)\*\*\*\*

LEND Me Your Comb has all the marks of a big song, and I wouldn't be surprised to see Miss Hughes making a lot of headway with it, if you'll pardon the pun.

A bright beat song which she slips over cleanly and smoothly during some multi-track work. Gentle beat backing helps a lot.

There's a male vocal group behind the girl singer for the turnover... a sweet little cling-cling number that Carol chants easily.

### IRVING ASHBY

Big Guitar; Motatin.

(London HLP8578)\*\*\*\*

DARK guitar work opens out Ashby's version of "The Big Guitar" and is then joined by a rock sax. This is an item moving at a sort of clippety-clop big beat. Very catchy tune and Ashby certainly makes the most of the repetitive noise.

It could be a bigger thing here than "Raunchy," but not necessarily with this particular side.

Motatin didn't impress me much, I'm afraid. A smudgy instrumental without a great deal to commend it.

## MUSIC in the AIR

### Radio Luxembourg

#### MARCH 20

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 21

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

#### MARCH 22

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

#### MARCH 23

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.  
11.0—Top Twenty.

#### MARCH 24

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 25

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

#### MARCH 26

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

### AFN

#### MARCH 20

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

#### MARCH 21

7.0—Songs From Many Lands.  
8.0—Music In The Air.  
11.0—Stars of Jazz, Bobby Troup introduces the Chamber Jazz Sextet and Jari Southern.  
12.0—Late Request Show.

#### MARCH 22

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

1.0—Late Request Show.

#### MARCH 23

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

#### MARCH 24

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

#### MARCH 25

7.0—This World Of Music.  
8.0—Music In The Air.  
11.0—Modern Jazz 1958.  
12.0—Late Request Show.

#### MARCH 26

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

LP

## PUTTING ON THE STYLUS

Line-up

## REVIEWS

by JACKIE MOORE

**CMON GET HAPPY!**  
with Nelson Riddle and his  
Orchestra

(Capitol T893)  
*Jennine; Without A Song;  
September In The Rain;  
Sposin'; Am I Blue? Rain;  
I'll Get By; Diga Diga Doo;  
For All We Know; Time Was;  
Something To Remember You  
By; Get Happy.*

AND get happy is just what you'll do listening to this Riddle disc, and the swinging but relaxed arrangements. All up-tempo numbers, using the whole orchestra as well as Riddle always does. Particularly fine arrangements on **September In The Rain** and **I'll Get By**, although it is misleading to single out any one track on this overall top-grade album.

The only snag I found was that I was waiting every moment for Sinatra to come in. And there are some phrases, on trumpet especially, that have almost become Riddle trademarks, though when the phrases are so good, it is fair to complain?

**ALL TIME TOP TWELVE**  
Ted Heath And His Music  
(Decca LK4208)

*Begin The Beguine; April In Paris; S' Wonderful; Tenderly; Autumn Leaves; Somebody Loves Me; September Song; Stardust; Tea For Two; On The Sunny Side Of The Street; I've Got The World On A String; My Blue Heaven.*

THESE twelve numbers are the most played standards on American radio stations according to Billboard magazine. Johnny Keating has arranged them for the Heath band, and soloists are Les Gilbert on alto for **Tenderly**, Bobby Pratt and Bert Ezzard on trumpets in **Stardust**, and Henry McKenzie clarinet for **Tea For Two**, plus quite a lot of Frank Horrox on piano. Consistently good work from the band through-

# 'Get happy' with this top-grade album

out the disc but somehow I didn't find it very inspired.

**THE FOUR LADS SING**  
FRANK LOESSER  
(Philips BBL7223)

*Where's Charley? Medley; Where's Charley? Once In Love With Amy; Pernambuco; My Darling, My Darling; The New Ashmolean Marching Society And Students Conservatory Band; Hans Christian Andersen Medley; Thumbelina; The Inch Worm; The Ugly Duckling; Wonderful Copenhagen; Anywhere I Wander; I Don't Want To Walk Without You; Spring*

**SAL MINEO—His first disc.**  
"Start Movin'," was a hit and now he tries ballads.



*Will Be A Little Late This Year; On A Slow Boat To China; Two Sleepy People; I Wish I Didn't Love You So; What Are You Doing New Year's Eve? Guys and Dolls Medley; Guys And Dolls; Sit Down, You're Rockin' The Boat; I'll Know; Fugue For Tishorns; More I Cannot Wish You; The Oldest Established.*

THE Four Lads have the very expert backing of the Ray Ellis Orchestra on this disc, a disc which proves two things: the Four Lads have a great group, and Frank Loesser has written a fantastic number of wonderful songs.

Naturally, with so many titles on one disc, we don't get a great deal of all the numbers, but enough to leave us wanting more. Plenty of variety in the material. After all there's quite a difference between the Haas Andersen and the Guys and Dolls music, and the Four Lads can handle **The Inch Worm** equally as well as **Sit Down, You're Rockin' The Boat**. I enjoyed this album a lot.

**PERCUSSION IN HI-FI**  
Conducted by David Carroll  
(Mercury MPL6531)

*The Cricket; Jungle Drums; Spanish Symphonique; Hell's Bells; Bail Hai; The Chimes Of Swing; Malaguena; Discussion In Percussion.*

THIS album is described as "an adventure in sound" and a glance through the personnel will give you some idea of just how out of the ordinary this disc is. The set-up consists of piano, harp, contrabass, guitars and a selection of percussion instruments includ-

ing vibes, marimbas, tom toms, maracas, bongo drums and cymbals.

A sound engineer's nightmare, I should think, but Bill Putnam, engineer on this session, has made a great job of the balance. Don't write this off, though, as one of those "clever clever weird discs." It's not anything of the kind. There's plenty of melody, with the emphasis on the Latin American beat.

**SAL MINEO**  
(Fontana TFL5004)

*Too Young; My Bride; Not Tomorrow But Tonight; The Words That I Whisper; Blue-Eyed Baby; Love Affair; Tattoo; Now And For Always; Down By The River-side; Secret Doorway; You Shouldn't Do That; Oh Marie; Deep Devotion; Baby Face.*

NINETEEN-YEAR-OLD Sal is already a "veteran" when it comes to acting, with starring parts in many top American television plays and an Academy Award nomination for **Rebel Without A Cause**. His first disc, **Start Movin'!** was a hit but since then he's been busy acting. On this album, he tries his hand at straight ballads but he is more at home on heat numbers like **You Shouldn't Do That**.

His voice isn't quite up to songs like **Secret Doorway**, and as yet he can't cope with phrasing, though his acting experience has resulted in better diction than we usually hear. All in all this is an interesting LP but I think his next will be better.

**BANJO ON MY KNEE**  
a collection of old established minstrel songs  
(London HA-R2060)

*Here Comes The Showboat; Are You From Dixie? Kentucky Babe; In The Evening By The Moonlight; Oh, Dem Golden Slippers; My Sweetheart's The Man In The Moon; Ida, Sweet As Apple*



**NELSON RIDDLE—His arrangements are relaxed yet swinging.**

*Cider; You're Not The Only Pebble On The Beach; Waltz Me Around Again; Willie; Sweet Rosie O'Grady; Daisy Bell; I've Been Working On The Railroad; Bill Bailey, Won't You Please Come Home? Put On Your Old Grey Bonnet; Waiting For The Robert E. Lee; Strike Up The Band; Here Comes a Sailor; Stars And Stripes For Ever; When You Were Sweet Sixteen; Mary's A Grand Old Name; By The Light Of The Silvery Moon; Just One Girl; Sunbonnet Sue; Asleep In The Deep; I Want A Girl; Wait Till The Sun Shines; Nellie; Here Comes The Showboat.*

THE Happy Harts with some good old-fashioned banjos and a collection of songs our Mums and Dads used to sing. You'll be surprised at this disc, even the coolest cats will find themselves joining in the choruses. And you know, they seemed to find a lot more to laugh at in these old songs than we do nowadays. This would be a great disc to have around at parties.

## Tchaikovsky disc is exciting in part

**TCHAIKOVSKY—Excerpts**  
from *The Sleeping Beauty*.  
(RCA RB16063)

Pierre Montoux conducting the London Symphony Orchestra.

IF you are a keen balletgoer you'll find some changes of tempi in this disc compared with the performance given by the Royal Ballet Orchestra.

For those who know the score, here are some of the items included in this disc—the **Dances Of The Six Fairies**, the **Waltz, Rose Adagio, Farandole, Florestan And His Sisters, Blue Birds, Pas de Deux for Sleeping Beauty and the Prince** (though not the solos), and the **Three Ivans**, not mentioned on the jacket.

This is a mixed performance,

some of it very exciting but some very muddled in sound balance and uninspired in performance.

**BENIAMINO GIGLI—**  
*Jewels Of Song*.  
(HMV BLP1099)

*La Paloma; Elegie (Massenet); Carrettieri (Sicilian Wagoner's Song); Caches Dans Cet Asile (Berceuse de Jocelyn, Godard); La Spagnola; Plaisir D'Amour; Caro Mio Ben; Ave Maria (Schubert).*

A PERFECT disc to remind you of the much-loved and greatly missed tenor. Many of the songs which were associated with him on his concert appearances, especially the **Carrettieri**. You will want to add this to your collection.

## CLASSICAL CORNER

by J. C. DOUGLAS

**SHOWPIECES FOR ORCHESTRA**

Pierino Gamba conducting the London Symphony Orchestra.  
(Decca LW5325)

*Dance Of The Hours (La Gioconda—Ponchielli); Overture To A Costume Comedy (Stanley Black); Intermezzo (Cavalleria Rusticana—Mascagni); Notturmo (Martucci).*

FOUR light orchestral pieces. The Stanley Black composition was originally for the background music to a film and the composer later developed it into a full-scale overture.

The fourth piece, by the Italian Giuseppe Martucci, started out for piano and was later transcribed for the full orchestra.

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## MIKE HOLLIDAY HAS A 'LONG' LUNCH!

**MESDAMES, Monsieurs and Mates.** It's your old pal Pierre Murray writing to you from Paris for our French edition of "Six-Five Special."

I hope to tell you something of the trip and the people we have met in next week's "DISC." Meanwhile, let's look around the home front and see what "me mates" in show business are up to.

I would always find it difficult to keep Michael Holliday out of this

sympathy. I was near breaking point.

Suddenly, as we got out into the street, so Michael stopped dead in his tracks.

As he got his bearings, he suddenly realised that the pub he was thinking about was nowhere near Hammersmith. It was adjacent to the TTV studios in Wood

the studio next door to ours from the BBC-TV serial "Dixon of Dock Green"!!

### Arthur was 'perfect'

THAT orchestral stalwart of BBC television, Eric Robinson, tells a lovely story concerning Arthur Askey. One is never surprised to hear a yarn about this funny little man, and his ad-libs are second to none.

It seems that Arthur had to sing

### SO THE TUNE WAS POOR!

REMEMBER the "Battle of the Giants" on our show recently, when Tabby Hayes, Ronnie Scott and Don Rendell showed off their sax virtuosity?

I couldn't help but smile when, standing beside two girls, I overheard the remark—"I don't think much of the tune!"



ERIC ROBINSON (left) has a story to tell about one of the best "ad-libs" in the business, ARTHUR ASKEY (above). See "Arthur was perfect."

Green. Miles on the other side of London!

We looked at each other, turned on our heels—and went back through the labyrinth of corridors to that canteen lunch!

### Help from Dock Green

WE are always glad to say that most of our "Six-Five" visitors to the studio are on their best behavior during both pre-transmission and the actual show.

The youngsters come to "have a ball," and we encourage them to do so.

Sometimes, though, one gets the odd couple who try and monopolise the proceedings and make it bad for the others.

Recently we had an incident of this nature, and although the two lads were asked to behave themselves, it was of no avail.

Eventually, just before we went on the air, two policemen arrived on the scene, spoke to the lads and asked them to leave.

The lads, looking somewhat sheepish, decided to obey the law and, as my friend Freddie Mills might say, scarpers.

If the boys happen to read this column, I hope they won't blush too much, but the two "Bobbies" who escorted them from the building were a couple of actors from

a rather difficult song; and during rehearsals had had some trouble with it.

As they say in our business, "It was all right on the night," so Eric felt that congratulations to Arthur were more than justified.

"Arthur," said Eric, "You hit those notes with perfect pitch."

"Thanks, Eric," replied Arthur

### TED HEATH

Ted is not taking any bookings for this Saturday; he's watching football instead. See "Soccer comes first for Ted."



PETE MURRAY and JO DOUGLAS wave a cheery farewell as they leave London for Paris where last week's "6.5 Special" came from.

immediately, "but you ought to know that I'm a son of a perfect pitch!"

I'll leave it to you to work out for yourselves.

### Ken keeps on scoring

I MUST say I like the new Ken Markintosh recording of "Big Guitar."

Ken has been knocking on that hit parade door pretty frequently, and getting his foot inside, too, of late. I hope this one allows him to take up long residence.

Ken continues to score in most fields mainly, I think, because he moves along with the demands of the times.

Some bands are suffering by

sticking to their trademark style and trying to force on to an unwilling public arrangements which are definitely, but definitely, dated.

Good luck to the lad. That's what I say. Any questions?

### Soccer comes first for Ted

THE football fever is really catching on in show business and, though he is not a new convert to the game, band leader Ted Heath is the latest to get involved.

Ted, as some of you may know, is President of Fulham Supporters' Club.

Anxious to support his team to the utmost and particularly in their semi-final match at Birmingham against Manchester United, Ted has arranged that no engagement shall get in the way of himself and his band seeing the big event.

Apart from cancelling or rearranging dates to suit this trip, Ted is preparing to transport all the lads of his unit to Birmingham to see the match.

Meanwhile, I must mention

Ted's latest Decca recording. His "Swinging Shepherd Blues" is a wonderful disc and I really hope that it brings him big success.

### Another hit for Pat?

GAZING into my old crystal styes, I don't think I shall be far wrong if I forecast Pat Boone's latest London release as another big hit.

The oh-so-smooth performance by Pat of "It's Too Soon To Know" is an object lesson to all would-be singers, and a joy to listen to

# WRITE A SONG AND WIN A HOLIDAY!

Lyrics by **SA-FE-TY SUE!** Music by  
FRANCES DAY (The British Safety Council Song) **GEORGE POSFORD**

There's a gal called SA-FE-TY SUE

Look-in' round the Town for you..... Ac-ci-dents won't

bother you, when you go steady with SA-FE-TY SUE!

Reproduced by permission of GOOD MUSIC, Ltd., Publishers, 39/41 New Bond Street, London, W.1.

Do you fancy yourself as a lyric writer? Would you like to write a song AND win yourself a free holiday at one of the fabulous Butlin Holiday Camps?

This opportunity can be yours through a fascinating new competition being sponsored by the British Safety Council.

In helping to further the interests of safety in industry, offices and all other places of work, the British Safety Council invited many people in the entertainment world to devise a song which would carry the cause still further.

And at a reception held in London recently, songwriter George Posford and singing star Frances Day devised a song which is now to be officially adopted by the Council.

The song, titled "Sa-fe-ty Sue" is reprinted on this page, by courtesy of the publishers, Good Music Limited.

Budding lyric-writers are invited to write TWO VERSES ONLY, in keeping with the subject of safety, to fit the music shown here.

The most apt verses will be judged by a panel of musical experts, and writers of the eight most suitable entries will be the guests of Mr. Billy Butlin at one of his famous holiday camps.

Here then is a chance to show off your talents, AND solve that summer holiday problem.

Mr. Butlin has also promised that if the winners have already booked their holiday at one of his camps, they will have their deposit refunded to them AND receive £5 spending money too. "DISC" is happy to feature this



The new song is knocked into shape. George Posford is at the piano whilst from left to right are Pat Dahl, Billy Butlin, Frances Day, and Eric Maschwitz, head of BBC/TV Light Entertainment. (Disc Pic)

competition and bring it to the notice of our many readers.

We know the British Safety Council and its workers throughout the country do wonderful and valuable work. No publicity devoted to safety can be too much.

To enter this exciting new competi-

tion apply for special application form with copy of music to—British Safety Council, GPO Box 418, London, W.8.

PLEASE DO NOT SEND YOUR APPLICATIONS TO "DISC."

Results of this competition will be given in "DISC" at a later date.



by  
**Al Anderson**

*Cordell, this waxing should arouse considerable interest.*

*The other release to mention is the already established Norrie Paramor. With an orchestra of 33 strings, and the popular female voice insert, his newest issue is called "Norrie Paramor's Moods." As you can guess, it's another tip-top mood music offering.*

## Sinatra Wedding?

BIG speculation over here right now as to whether Frank Sinatra will wed Lauren Bacall.

Since the death of Humphrey Bogart, Frank has been dating and escorting Lauren for months.

Chatter has been running riot on the possibility of a wedding emerging from this friendship.

Authentic sources suggest that they have named the day, and that it will occur before the end of this month.

Sinatra himself refuses to comment on the situation.

## Bumper Release

CAPITOL Records have just made a bumper release of 35 LP albums for March. Amongst this galaxy of recorded entertainment I spot two British artiste releases which I'm sure will be of interest to you.

Balladeer Ronnie Hilton, a consistent favourite of yours, makes his album bow on Capitol with a disc simply titled "Ronnie Hilton."

Accompanied as always by the lush strings of conductor Frank

## Freberg Ltd

COMEDY star Stan Freberg has formed himself into a business concern. Called Freberg Ltd., the firm will handle all Stan's business activities.

In addition, the company will work in conjunction with advertising agencies on the production of television commercials.

Freberg has already completed a vast number of TV spots covering a wide range of products.

His company is staffed to cover all fields of advertising—radio, TV, periodicals, outdoor sites, and mailing shots.

## Haley Revival?

LATEST waxing by BILL HALEY could put this displaced R'n'R star back into the charts.

Both sides of his disc, *Skinny Minnie* and *Sway With Me* get top ratings from the critics.

A tremendous beat is set up by Haley and his unit, and Haley supplies the vocals.

# OVER THE BORDER

## Talent and a gimmick, Neville's got both!

by  
**MURRAY GAULD**

IT can surely be just a matter of time before Neville Taylor, tall, amiable, West Indian singer, crashes the record market. As far as I'm concerned—and that goes for all his Glasgow fans, too—the time is long overdue. In an entertainment era where gimmicks far too often outweigh talent, here's someone who combines both.

His gimmick, if such you can call it, is simply his own very individual style. No one in the present "pops" field has vocal chords like him. He is a relaxed, swinging song man—versatile enough to range from ballads to rock.

Right now he's riding in on the current rock craze—and why shouldn't he? He has recorded *Jailhouse Rock* (Flip side, *You Send Me*).

It isn't on a major label—Embassy. And it isn't under his own name—he calls himself *Hal Munro*.

But in the time it takes an Oriole man to find a suitable couple of numbers for him, I think you'll discover him on that label... and the name of Neville Taylor will be spinning him to disc fame.

He's done a lot of radio in Scotland—and a fortnight last Saturday he had his own spot in the *Benny Hill Show* on BBC/TV. That

should lead, too, to something more in the Television line.

## He's Done It All

MUSICAL Director who has gone right through the book—Raymond Agoult—grand opera, ballet, musical comedy, pantomimes, summer shows, West End revues, BBC (Home, Light and Third Programme)—has recorded his first LP.

Ray, born-Budapest, paratrooper during the war before he "retired" behind the lines to become Director of Music for CSEU in Italy (where he virtually "discovered" Spike Milligan and Harry Secombe), leads the *New Symphony Orchestra of London on Overtures in Spades!* (RCA RD27044).

Six well-known, often hackneyed overtures (three with Parisian origins; three from Vienna) are given a new fresh treatment. Not at all surprising. For Ray is one of this country's chief disciples of "Musique Concrete" (Music of the Future—Ray twists that into).

It sounds high-falutin', maybe. But Ray denies that: "It's music you like to listen to—and tunes you know. But the sound is different. So it sounds totally different."

"I'm thinking in terms of music for the sake of music, not for the

sake of sound effects," he explained. "From oratorio down to say—skiffle."

Ray's connection with Scotland? Pantomime at the old Theatre Royal—*Five Past Eight* for Stewart Cruskshank—and on Saturday he finished the four-month run of *Mother Goose* at the Glasgow Alhambra. This week?

"I'm off back to London to the BBC. It's so long since I did any broadcasting." To a new, **NEW SOUND?**

## Ratings Shoot Up

STV's Six-Ten Special, which is what they're calling the Scottish Commercial channel's twice-weekly "Dance Party", is looking up.

Last week they hired **RIKAI Fulton**, ex-Showband Show compere-comic who has turned to the stage and just finished a panto season with **Tommy Steele** at Liverpool a fortnight ago.

Result? Their ratings shot up. Mind you, they were probably heading that way as it was. But it's a sign that the criticised STV are making a move to cater for the kids.

Their next move will be to introduce bigger names in the musical world. It's setting up in competition to "6.5" whether they mean to or not.

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

# DISC CLOSURES

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

## Folk song could be a new hit for Anne

**STAND** by for another hit from Anne Shelton. It has all the signs of following "Lay Down Your Arms" into the big sellers, and arrived on the scene in much the same way.

Johnny Franz of Phillips was taking it easy one Sunday, relaxing in a friend's car. Friend started to whistle, and the Franz ears pricked up. He found it was a Scandinavian folk song, with a marching beat.

Johnny got together with Paddy Roberts and then with Anne, and the new hit's on the way. Can't tell you the title, because nobody's thought of one yet.

### New Style Ray

**THE** Columbia-to-Nixa deal I mentioned last week has been finalised. The star involved is Ray Ellington and we will be hearing more of his future plans very soon. I'm taking bets that Ray will be singing quite a different kind of song in his Nixa discs.

### Mamie's first

**STRICTLY** of interest to the boys—next week sees the release of Mamie Van Doren's first disc, called "Something To Dream About." And you couldn't find a better title than that for Mamie's debut. Seems Mamie was originally a singer, and was first interviewed for a singing part in a film. Everyone was so knocked back by her other assets that her singing was forgotten!

### Doubting Johnny

**OUT** on April 1, the first record made by Johnny Ray since he stopped wearing a hearing aid, titled *Strolling Girl*. It's also the first time Johnny has heard himself sing and his immediate reaction was "You don't have to tell me. I've been singing flat."

It took a lot of persuasion before anyone could convince him that the disc was just fine. His closing shot was "Thirty-one is a hell of an age to have your voice changed."

### BBC Splurge

**THE** BBC have a good few interesting programmes coming up next week. There's the Festival, of course, starting on Tuesday. On television there's a programme featuring Winnie Atwell to-morrow (Friday) night. Jill Day back from starring in "The Love Birds" turns up in Six-Five on Saturday.

On Monday Mike Holliday makes his debut as straight actor in a play called "Bigger Beggars" on the Home Service. And particu-

larly big news—the Dinah Shore show will be on BBC-TV from Wednesday, March 26, onwards.

Great feature of the shows are the top guests artists and in the first show we'll see Peter Lawford, and—wait for it—Frank Sinatra!

### Idea clicked

**STRANGE** set of circumstances turned up between Robert Earl and Frankie Vaughan. It was Robert who came across Garden Of Eden and suggested to Johnny Franz that he might record it. Johnny looked at it and thought it better suited to Frankie Vaughan.

Then, during Frank's visit to the States, he and Johnny heard a number on the Perry Como show and thought "that's just the job for Bob."

Unfortunately they couldn't remember the title. A couple of weeks later Bob was sitting at home watching the Como show.

One number made him sit up. He phoned Johnny, said, "I've heard a great number" told Johnny the title and—you've guessed it—it was the same song that Frank and Johnny had tried to remember.

Result: Bob Earl's recording of *I May Never Pass This Way Again*. Let's hope the two-way exchange of ideas between Bob and Frank will this time end in a Top Pop for Bob.

### Double career

**AL SAXON** has just signed a two year contract with *Millie Music*, who will be publishing all Al's compositions. Four of Al's newest numbers are featured on a new EP due out next month on Fontana, including one called "Shame Me With Drink," so help me. It looks as though Al's



ANNE SHELTON — Her new song has no title as yet, but it could be a successor to "Lay Down Your Arms."

double career as singer and song writer is working out fine.

### Ken's Foursome

**YOU'LL** remember Ken Errair as one of the Four Freshmen. Ken left the group when he married another ex-child star Jane Withers, and decided to settle down in Hollywood. Now he has formed his own group, the Ken Errair Quartet and their first, *How's About To-morrow* is due here any moment.

### Busy Bee

**THE** girl whose name was connected with Tommy Sands, Molly Bee, has joined Tommy's home disc company Capitol. Her debut will be, suitably enough, *Going Steady*. Molly is no newcomer to discs, though, and was in fact under contract to Capitol a while ago when she was a child star. She is one of the lucky few who have managed to get through the transition stage from child to grown-up star.

### 'Tequila' race

**STAN KENTON** is still insisting that Cuban rhythms will be the big interest soon. So much so that he has recorded *Cuban Mambo*, and the number which must reach the big sellers *Tequila*. Lot of people are working on *Tequila*, it will be interesting to see which one gets away.

### Lorrae appeals

**LORRAE DESMOND'S** first date back in town after the Paul Anka tour will be in Saturday Spectacular next week. The Ken-Tones, who have been touring with the Anka show, tell me that everywhere they went the reception for Lorrae was fantastic. "Just as much squealing as for some of the rock 'n' roll boys."

### Watch for Barry

**KEEP** an eye open for news about twenty-two-year-old Barry Cryer from Leeds. Barry is a comedian, and has just finished a six-month stint at the Windmill.

At present he's rehearsing his part as a shady character in the Wolf Mankowitch musical "Expresso Bongo," the show which stars Paul Schofield. Barry has had a successful recording test with Fontana, and we should be hearing his first record early next month.

Interesting note about Barry, he made his stage debut at the Leeds University Rag Show. And if that sounds familiar, I'm not surprised. It was in the same university show that Frankie Vaughan first stepped into the limelight.

### David again

**THAT** disc-jockey-de-luxe David Jacob must pack more into his week than most of us do in a month. Apart from all his other radio and television work he will be back on April 22 as compere of the third of this year's BBC Festival of Dance Music. And *Journey Into Space* addicts will be hearing David play at least 26 of the voices in the series due to start Wednesday, March 26.

### It's a change

**MORE** news about Jill Day is that she will be starring with Dickie Valentine in a musical specially written for BBC television, due early April. This must be quite a change for Dickie, who has been mostly keeping to commercial TV shows recently.

DAVID JACOB — He packs more into a week than most do into a month. See "David again."



## YOUR LAST CHANCE

to win the Dansette "Conquest" record player. All entries for this great FREE contest must reach this office by first post Monday morning, March 24, so don't delay.

All you have to do is decide the six records, chosen from the list below, which you would pick were you running a disc jockey programme. The winner will be the competitor whose entry comes nearest to the selection and order chosen by our panel of experts—Don Nicholl, Tony Hall and Jackie Moore.

In the event of a tie, the prize will go to the competitor who invents the best selling slogan for "DISC" of not more than eight words. Fill in the coupon and post it to-day, and remember that your programme must be balanced and entertaining.

### 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

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# SIDE TRACKS

Bill Haley, Elvis Presley, Little Richard, Jerry Lee Lewis, Pat Boone, Tommy Steele... these are giants of Rock 'n' Roll

## And there's room for only one more

**T**HERE are a number of people in top music business who record Rock 'n' Roll discs, distribute them, plug them, exploit them, push them, pull them, play them on radio and television, sometimes, I am assured, even listen to them.

But very few of them, whatever they may say in the heat of the moment, go as far as actually liking them.

I am one of the few. I am, in fact, a Rock 'n' Roll addict. So you must take all my views on pop music as biased.

It's no good talking to me about Jerry-Roll Morton—I immediately think of some sort of manufactured pie! Big Biederbeck sounds to me like a brand of dog biscuits! But mention Sammy Salvo or Larry Williams and I'm with it.

### Will it last?

Of course, having been partly responsible for the Jim Dales and Wee Willie Harrises of this world, I always get some bright spark saying to me: "How long do you think this Rock 'n' Roll stuff will last?"

Or, "What about Magic Moments, then, eh?" "What about The Story Of My Life then?" "What about Jailhouse Rock only being No. 3?" "What about Tammy, My Special Angel, Bill Haley, Terry Dene, The Workers, Juvenile Delinquency, Jo Douglas, and other such 'Six-Five' topics?"

Well, there's no denying the talent of these artists and of others like Tommy Steele, Jim Dale

**BILL JUSTIS**—with Ernie Freeman, he leads the way in the new solo instrumental field in Rock.



and Marty Wilde. They have certainly got something, but when it comes to rock or ballad, I'm still biased.

So, first question coming up— "How long is this Rock 'n' Roll stuff going to last?" No one can answer this question for the simple reason that it doesn't mean anything.

What is "this Rock stuff"? If it means music like Rock Around The Clock, Rattle-Dazzle, Giddy-Up-A-Ding-Doong, and other quaint old-fashioned melodies, then it has been dead for over a year.

### On its last legs

Then again, if you mean stuff like Hound Dog, Blue Suede Shoes and Tutti-Frutti, then it is just staggering on its last legs.

But if it means numbers like Oh Boy! At The Hop, and Great Balls Of Fire, then the answer is that Rock 'n' Roll is set for a good long run yet. Another year won't see the end of it.

What has been keeping Rock 'n' Roll going for almost these past two years has been the fact that as soon as one form of Rock has pegged out another kind has taken over.

So the sensible question to ask is not "How long can it last?" but "In how many more ways is it capable of developing?"

One thing I am sure of. There is only room for one more of the giant stars of Rock 'n' Roll of the stature of Bill Haley, Elvis Presley, Little Richard, Jerry Lee Lewis, Pat Boone, and Tommy Steele.



**JIM DALE**—I was partly responsible for this great young star.

### That's if there is to be one more.

You see there is only one more field of Rock 'n' Roll left to conquer, Bill Haley was a giant because he gave us the Rock pure and simple with no trimmings. He did as much as anyone can ever do with a solid beat and repetitive phrases.

Elvis Presley is a giant because he has taken the sex in Rock 'n' Roll as far as it can go. They don't come more sexy than Elvis! That field is closed. They can't get any wilder than Little Richard. So that's that.

There will be no Rock 'n' Roller more relaxed than Pat Boone; loonier than Jerry Lee Lewis; cheekier than Tommy Steele. So what is left? Is there room for another big Rock star? I think so.

We have yet to discover the funniest possible Rocker. I did think I had found him in Wee Willie Harris.

## ... but what about the ballads?

**"B**UT what about the ballads?" "What about The Story Of My Life, and Magic Moments?" The answer is "Well, what about them?" A really good tune can always reach the top. This we know.

But that doesn't alter the fact that Rock 'n' Roll is still the predominant influence in the "Top Twenty." Even the ballads have been strongly affected—in some cases like Paul Anka's "You Are My Destiny" it is hard to say if the number is ballad-type Rock or Rock-type ballad.

Personally, I just can't see the ballad ousting Rock 'n' Roll at present. For one thing, nothing very much has changed in the ballad form for the last 20 years or so, so where's the impetus to push ballads to the fore?

by **JACK GOOD**

the man who produced '6.5 Special' and helped build it into the fantastic success it now is, the man who knows the world of discs inside-out, and the man who will be writing EXCLUSIVELY for you every week in 'Disc.'

Then I discovered that dear little Willie (née Charlie) was in dead earnest—when I told him to get up to a few comic capers he thought his girl fans would cease to consider him as a serious artiste.

So how is Rock 'n' Roll to continue with only one more big star yet to be discovered?

Answer: Vocal groups, new arrangements, new and possibly bigger Rock 'n' Roll combinations; choral Rock 'n' Roll, symphonic Rock 'n' Roll, Latin-American Rock 'n' Roll... the possibilities are endless.

In fact I reckon Rock 'n' Roll has far more scope in every sense than any preceding commercial form of pop music.

Take for instance the question of subject-matter in lyrics. In skiffle what have you got? Trains, trains, trains, nothing but trains. Freight trains, Rock Island Lines, Wabash Cannon Balls, Six-Five Specials, Midnight Specials.

### Love, that's all

What about ballads? Love. That's all—love. Hill-Billies? Western places like Old Smokey and the San Fernando Valley inhabited by little dogies, red-eyed cows and faithful horses.

Of course you can have mixtures, thus a skiffle-type hill-billy has to be Last Train to San Fernando and I suppose if you turned this into a skiffle-cum-Hill-Billy ballad, it would have to be called "I'm In Love With The Last Train To San Fernando."

But Rock 'n' Roll can take in the whole gamut of possible subjects, viz.: Sartorial Taste—A White Sports Coat; Black Slacks; Short Shorts; Blue Suede Shoes.

Economy—Money Honey; I'm Counting On You; You Gotta Have Somethin' In The Bank, Frank.

Archaeology—Rock With The Cave Men.

Astronomy—Great Balls Of Fire.

Zoology—Wildcat; Hound Dog; See You Later, Alligator.

Psychiatry—Let Me Be Your Teddy Bear; Up Above My Head I Hear Music In The Air; Crazy Dream.

Politics—Red Planet Rock; Party Time; I'm Left, You're Right (She's Gone).

But seriously, we are already beginning to see the new forms of Rock 'n' Roll. The possibilities of the squeaky, metallic sound of female vocal groups, hinted at in the American version of You Gotta Have Somethin' In The Bank, Frank, is now being exploited by the Storey Sisters (in



**WEE WILLIE HARRIS**—I thought he was the Rock comedian we are all waiting for.

that peach of a disc Bad Motorcycle), The Chordettes, the Chantels, and the girls in the Royal Teens' Short Shorts.

Although, in this country we have no group like these harsh American songstresses—except perhaps "The Vernons Girls"—we may expect a rash of them to break out any moment.

Ernie Freeman and Bill Justis are leading the way in the new solo instrumental field, and sometime soon a Recording Company will probably think of our own terror-saxist Red Price to follow in their footsteps.

There is evidence also of a new approach to instrumentation. The electric organ is beginning to be used quite often and it is only a question of time before the string section makes an appearance in this field.

And I don't think it is improbable that we shall be hearing choirs of 20 or 30 voices and orchestras of almost symphony size bashing out the beat.

# HALL MARKS THE BEST JAZZ IN BY TONY HALL

## They don't like it—because it's British

ARE local jazz fans and record dealers biased against British modern jazz . . . just because it's British?

I'll tell you why I ask this. Lately I've heard in Britain so much excellent jazz, which for warmth, swing and technical ability could blow the hind legs off many American jazz LPs that have been issued here this past year. And, let's face it, only the cream of this crop is issued here. So maybe some others would lose their front legs, too!

And of this I'm sure: that if some of this jazz were recorded and labelled "Made in U.S.A.," some critics' reviews would be much more favourable, more fans would buy the discs, and retailers would want to take more copies.

### DEALERS REFUSE TO STOCK

I've heard it said so often, it really must be true. The mere mention of the word "British" in connection with recorded modern jazz makes the average disc-dealer turn up his nose in disgust and refuse to stock the record. No matter how much he had dug the demonstration track played him by the sales "rep" or cared for the cover.

And another point . . . with so many new jazzmen having their own LPs on the market these days, just how really "hip" is the average dealer or fan? Can he really tell which "sound American," unless it's written there in black and white?

Let's look briefly at the local scene.

The improvement in the standard of British jazz over the past 12 months has been more marked than that during the whole of the period 1953-56.

Among the reasons for this: The

ever-increasing interest in jazz has made it possible to form regular groups with regular jobs for regular, reasonable remuneration.

There are six full-time top modern groups in London: The Jazz Couriers, Tony Kinsey's Quintet, Don Rendell's Jazz Six, Tommy Whittle's Quintet, Allan Ganley's Quartet and Dizzy Reece's Quartet. Seven, if you include The Jimmy Deuchar Sextet when the boys are back from Germany.

All of these bands record. The Couriers have one LP out on Tempo, another (recorded during the Brubeck tour) due for imminent release and a third in the planning stage.

Under the supervision of Raymond Horricks, Kinsey has just completed another for Decca, with a "My Fair Lady" EP also due out on May 1. Rendell, after a spell with Denis Preston, has switched to Decca and is half-way through an album for Horricks.

Whittle has been with HMV and has an EP this month out on that label—though, in all fairness, his current Quintet is so much better than the disc reveals. Ganley is sympathetically cared for by Preston on Nixa and hopes to cut another EP shortly.

### BETTER THAN THE FIRST

Dizzy has one side of a new LP "in the can" for Tempo, with the other half due to be waxed when his new group has played itself in.

Then there are pianists Dill Jones (Nixa) and Alan Clare (Decca), each of whom regularly records. Clare's first 12 in LP, due for issue soon, were recorded "live" at the Star Club.

Then there are top arrangers Kenny Graham (Nixa and MGM

in the past) and Ken Moule (Decca). Ken's last album was well received in the States. His sidemen tell me the one they've just completed is very much better than the first.

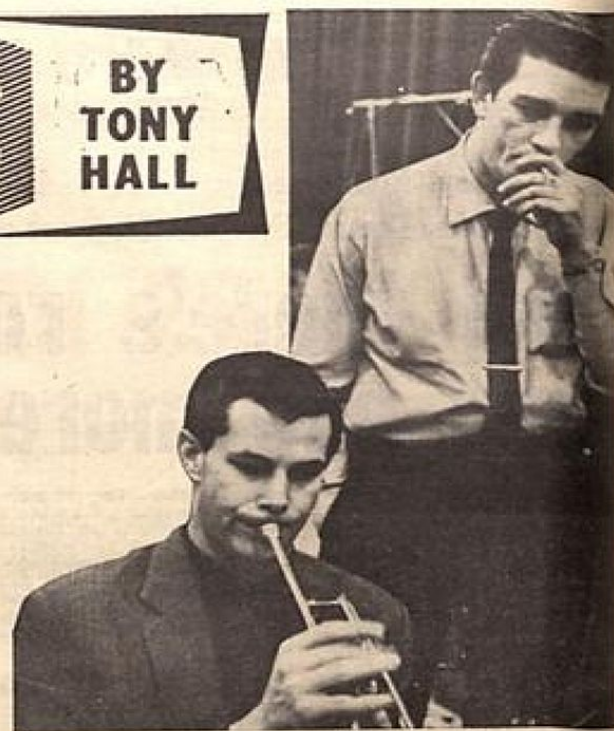
The improvement in British recorded jazz was brought home most forcibly to me the week before last. It was my pleasure to supervise an LP for Tempo by trumpeter Jimmy Deuchar.

### NEARLY EVERY TAKE CORRECT

We did a Sextet side on the Tuesday, "The Triumvirate" of Deuchar, Derek Humble (alto), Ken Wray (valve-trombone) was backed by Harry South (piano), Kenny Napper (bass) and Phil Seaman (drums). The tunes: Four Deuchar originals—Pal Jimmy, Heather Mist, Jak-Jak and Split Second. All with darned difficult sequences. Even the slow blues (Pal) went round in cycles. Most of them were read at sight.

Yet such was the high standard of musicianship that almost every take was technically correct and contained earthy, swinging solos.

The following Friday, with the same rhythm team (in which Napper was especially good), Deuchar did a Pal Joey Quintet



Tony Hall watches as Jimmy Deuchar runs through before recording a LP for Tempo.

set. On baritone: tenorist Tubby Hayes.

This could have been a nightmare date. There'd been no rehearsal. The previous evening had been riotous and Jimmy and Tubs stayed the night at Phil's, getting to bed and/or sofa at 4 a.m. Only one arrangement had been written.

Yet, despite all this and the fact that the tunes My Funny Valentine, I Didn't Know What Time It Was, I Could Write a Book and Bewitched were generally unfamiliar, it turned out to be one of the most enjoyable I've ever known.

Most musically interesting track: Funny Valentine, with an out-of-tempo "church"-type verse. Though there had already been a trumpet-baritone version (by Chet Baker

and Mulligan) this Deuchar-Hay interpretation couldn't be more different in virility or conception. As frankly, it gassed me more than Chet's!

Take this or any of the other albums I've mentioned. Almost all are darned good jazz. By all standards you care to name.

I HOPE THAT CRITIC FANS AND DEALERS WILL GIVE THEM A CHANCE, AND NOT IGNORE THEM BECAUSE THEY'RE "BRITISH BECAUSE," HONESTLY, IN MANY CASES, YOU'D NEVER KNOW UNLESS YOU WERE TOLD.

by Owen Bryce

## TRADITIONAL

### The Seegers turn life into a song

WHO is Seeger? No, it's not a new song. Seeger is the surname of one of the finest folk singing families in America. Mother and father are already well established as composers of folk songs; brother Pete is reputed to be the finest banjo player in the world; and the two younger sisters and Peggy all sing away and play the banjo as if their very lives depended on it.

From all accounts, and Peggy herself confirmed this to me, life in the Seeger family was one happy round of songs. Songs for washing up, songs for going to bed, songs for school, songs for the household chores.

On hearing Peggy Seeger one thinks inevitably of skiffle. Not for long though. For this music has all the elements of good jazz. Swing, fine melodies, improvisation . . . and spontaneity. Peggy doesn't reckon she ever sings the same words twice!

PEGGY SEEGER  
Cumberland Gap; Freight Train  
(Topic TRC107)

THIS 78 is more than interesting in that here are the original versions of these skiffle favourites. Legal action may soon be taken in the States over "Freight Train." Peggy learnt it from Elizabeth Cotton, a housekeeper in the Washington Seeger home. Just catch that banjo playing of hers . . . and that delicate child-like voice.

PEGGY SEEGER  
Child of God; Pretty Little Baby  
(Topic TRC108)

THESE are two Christmas songs. A little late maybe, but who cares? This sort of music is great all the time. Why confine it to four weeks in the year?

Pretty Little Baby has the most delightful key changes towards the end of each chorus. I just sit there all tensed up waiting for

it to happen again and again! You'll do the same.

PEGGY SEEGER  
Cumberland Gap; Lady of Carlisle; Deer Song; Come All Ye Fair And Tender Maidens; I Never Will Marry; Devilish Mary; Fair Maid By The Shore; Soldiers Joy; Shady Grove; Georgia Buck; Wife of Ushers Well.  
(Topic 1079)

THERE'S nothing sentimental about this Long Playing mixture of Irish, English and hard-boiled American songs. Many of them are robust items from the Middle West, with some typical American love songs and a couple of banjo solos for good measure.

The sleeve notes by Alan Lomax are a joy to read. Not for him an attempt merely to sell the record.

"The best part of this story is that Peggy has only just begun to see herself as a professional . . . she is only 21 years old, fond of all sorts of music and interested in everyone she meets. Lord knows where this talented American college girl will land before she's done."

Why wait to find out? Even at the first mile post she's way ahead of all the others.

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# JAZZ REVIEWS by TONY HALL

## SOULFUL . . . EXCITING — THAT'S HAROLD

**CURTIS COUNCE GROUP**  
*Lanislade; Time After Time*  
Sonar; *Mia Sarah; A Fifth for Frank*  
(12 in. CONTEMPORARY LAC 12073)

HERE'S an LP you might easily overlook. It's one of the most thoroughly enjoyable jazz albums of the year. A Californian combo of four coloured and one white musician, whose individual and collective contributions couldn't be farther from what is generally known as "West Coast" jazz.

Counce, 32, is the bassist who toured Britain with Kenton in 1955. Here his notes are long and clear and even; an incessantly swinging anchor.

Former Max Roach sideman, Harold Land, 31, is to my ears, one of the most completely satisfying, soulful, exciting, inventive and highly personal tenors in jazz today. Most musicians I know agree on this, but American critics, almost without exception, fail to dig him.

Trumpeter Jack Sheldon, 26, though Chet Baker-influenced, has never sounded so down-to-earth or emotionally virile as on this LP. Carl Perkins, 29, is an excellent, talented two-handed pianist, who occasionally plays additional bass notes with his left elbow.

"New" drummer, Frank Butler, 30, once with Ellington and Perez Prado, is one of the most freshly stimulating I've heard. His extended solo on "Fifth," using sticks, fingers and knuckles, is an enthralling aural experience.

The above average originals are by Land; Gerald Wiggins and Kenny Clarke; Perkins; Sheldon; Wiggins and Cal Tjader respectively.

I could write a book about this album. Sorry there isn't room. As it is, there is so much wonderful, warm jazz to be heard between these grooves I suggest you go out and buy it at once. (\*\*\*\*\*)

### Direct and no nonsense

**HERB GELLER PLAYS**  
*Love Is Like a Turtle; Sweet Vinegar; Sleigh Ride; Silver Rain; Alone Together; Happy-Go-Lucky; Days I Never Knew; Domestic Harmony; Breaking Through the Sound Barrier; Kahagon; You Stepped Out of a Dream; A Room with a View*  
(12 in. EMARCY EIL 1268)

TWENTY-EIGHT-YEAR-OLD Geller has always struck me as being the Californian equivalent of the East's Phil Woods. He's a Bird-based altoist with an excellent command of his instrument and his solos have a direct, no-nonsense sort of emotional warmth.

He has more guts than Bud Shank, but lacks the wailing starkness that Charlie Mariano can produce—to compare him with two of his West Coast confrères.

This LP is an enlargement of an earlier American 10in. album. On *Turtle, Sweet, Days and Harmony* he uses Leroy Vinnegar (bass) and Eldridge Freeman (drums). On the

WHAT'S new this week? A thoroughly enjoyable LP (by the Curtis Counce Quintet) which you might not have bothered to hear . . . some really brilliant tromboning by Jay Jay Johnson on Philips . . . a not-so-great Jon Eardley-Phil Woods offering . . . and an Ella Fitzgerald that is strictly "commercial."

others: Curtis Counce and Lawrence Marable. On both dates, the pianist is his wife, Lorraine, who also wrote *Days*. (All the other pleasant, but not really memorable lines are by Herb.)

She complements her husband most effectively and turns in some swinging, two-handed solos.

I feel another horn would have given this LP more appeal and contrast. Although the rhythm sections are competent, the rating is mainly for Herb's playing. Give him an extra half star. (\*\*\*\*)

### This LP speaks for itself

**JAY JAY JOHNSON**  
First Place

*It's Only a Paper Moon; Paul's Pal; For Heaven's Sake; Commutation; Hervey's House; That Tired Routine Called Love; Be My Love; Cry Me a River; Nickels and Dimes*  
(12 in. FONTANA TEL 5005)

HERE'S an LP that really speaks for itself. Thirty-four-year-old Jay Jay is unquestionably the most important trombonist to emerge over the past 20 years. And he's at the peak of his form here. In fact, I doubt whether you'll hear better "bone-playing on record for a long time to come . . . unless Jay himself makes an even better album!

It's a quartet session. A strictly blowing session, employing virtually no arrangements as such. The story goes that the guys were so relaxed on the date, that they

stayed on in the studio to cut TWO albums straight off the cuff. Recording dates given on the sleeve, however, tell us that this story might be slightly exaggerated.

## JAZZ DISCLAND, U.S.A.

### Important LP

MORE news from World Pacific (Vogue here). There's an important and exciting new LP featuring Chet Baker's trumpet with Art Pepper's alto. Completing the front-line: Phil Urso's tenor.

The all-coloured rhythm section comprises Carl Perkins, the pianist who plays bass notes with his left elbow, Curtis Counce (bass) and Lawrence Marable (drums). Five of the excellent originals are by MJQ bassist, Percy Heath's kid brother, saxist Jimmy.

There are excellent liner notes by Sweden's Lars Werner.

### Show-tune crazy

THE American jazz scene is going show-tune crazy. The recent World Pacific LP, "Jazz Swings Broadway," has been followed by a Vik album called "Jazz Goes Broadway."

On "Swings" are Chico Hamilton, Bud Shank, Bob Cooper, Stu Williamson, Russ Freeman, etc. On "Goes," Elliott Lawrence leads Art Farmer, Jimmy Cleveland, Zoot Sims, Al Cohn (baritone), Gene Quill, Chubby Jackson and others.

With Jay are Detroiters, Tommy Flanagan (piano) and Paul Chambers (bass), plus Max Roach on drums. Flanagan is an exceptionally talented player. He effectively combines taste and warm but gentle swinging. (Tommy, like other newcomers Ray Bryant and Barry Harris, seems to have learned a lot from Hank Jones in these respects.)

Chambers is excellent in the section and turns in fine pizzicato and arco solos. Max again proves what a really wonderful drummer he is.

But, of course, Jay is the star. He holds your attention all the way. The choice of material is as imaginative as his warmly inventive playing. Cry becomes a different—and even better—tune in his hands. Same goes for the other standards. Jay wrote all the originals except *Pal*, which is by Sonny Rollins.

Modern jazz trombone at its very best (\*\*\*\*\*).

World Pacific has also just issued a jazz "The King and I" set by their latest group, The Master-sounds. The line-up: Vibes, piano, electric bass and drums.

### Public ready?

FINAL new World Pacific release: "Lee Konitz plays with the Gerry Mulligan Quartet." These are re-issues plus an "All the Things You Are" and "I'll Remember April" which WP boss Dick Bock has kept stored away for five years. "I didn't think the public was ready for them till now," he's reported to have said.

The liner notes are by Soho-based Canadian Danny Halperin.

### 'Alias Jackie'

ON a new Vik LP by Art Blakey's Jazz Messengers, altoist Jackie McLean is listed as "Ferris Bender"—a "non-de-circumstance."

One of the tunes is "Evans," credited to Sonny Rollins. This is the same theme on "Get Happy" changes recorded in '52 by Miles and Rollins on Prestige as "Out of the Blue."

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## Solo is much more virile

**JON EARDLEY SEVEN**  
Down East

*Leap Year; There's No You; On the Minute; Ladders; Koo Koo; Eard's Word*  
(12 in. ESQUIRE 32-040)

TRUMPETER Eardley was once with the Mulligan Quartet. But, on this LP, his ensemble and solo voice are much more virile. He plays with rugged strength and soul in a modern Dixielandish style and his ballad feature (*No You*) is of particular interest harmonically.

With him on this Septet are altoist Phil Woods (the Eastern Herb Geller?), Zoot Sims (tenor), Milt Gold (trombone), George Syran (piano), Teddy Kotick (bass) and Nick Stabulas (drums). Eardley contributed three of the originals; Woods and Syran, one apiece.

Woods and Zoot come out of their corners wailing on each round. Gold is, frankly, a quot. Nothing but quote, quote, quote. The rhythm section is adequate.

An honest, free-blowing set which gets off the ground at several points. (\*\*\*\*)

## Ella goes commercial

**ELLA FITZGERALD**  
Hear My Heart

*Stay There; Too Young for the Blues; The Silent Treatment; Hear My Heart*  
(7 in. HMV TEG 8303)

THIS is "commercial" Ella. With Buddy Bregman's large studio band. But even comparatively tame tunes and lyrics can't completely submerge her tremendous artistry. All but *Heart* (based on Sibelius' "Wood Dance") have been issued here before as singles. Oddly enough, she is least convincing on this track, though Bregman roars behind her. (\*\*\*)

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# FROM TIMBER YARD TO TELEVISION

Special 'Disc' picture feature  
on

## MARTY WILDE

IT was ambition that took Marty Wilde out of a South London timber yard—to his envied place in show business.

A car caught his eye in a local showroom and made him realise that if he ever wanted to possess such a thing it would take him over seven years at his current rate of pay to purchase it.

Also the thought of spending a lifetime amongst timber was too much for the ambitious Marty.

So this six-foot-three 19-year-old made up his mind, drew out his savings, walked into a music shop and speculated on a second-hand guitar.

By sheer determination, he mastered the instrument in three months, and then set out to conquer Soho's coffee-bar territory. He soon made an impression, and was spotted by Larry Parnes, co-manager of Tommy Steele.

A chance came to appear in "Six-Five" and he was invited by Johnny Franz of Philips records to put his voice on wax.

His first record established him, and he enjoyed considerable success with his "Honeycomb" and "Wildcat" (his own composition).

Since those first chances, Marty Wilde has chalked up successes in every sphere of entertainment. He is a frequent visitor to television screens, and during the month of February he made eight appearances.

Marty also had the unique experience last month of appearing on the Jack Jackson show on ITV, then appearing on "Six-Five" within half an hour on BBC.

Marty, whose father is a London bus driver, has two passions apart from his singing—sports cars, and Italian food.

The guitar seen with him on his shows is somewhat different from the first one he possessed. This one cost over £200.



(Disc Pic above)



Marty goes back to the timber yard to entertain his old workmates.

