

DISC



THE NEW RECORD & MUSICAL WEEKLY

Week ending February 8, 1958

In this issue

TV stars

Kent

"Cool for Cats"

Walton

and

Pete ("6-5")

Murray

write for you



**FOUR PAGES OF
"POP" REVIEWS**



**Tony Hall
on Jazz**



**All the latest
news from the
disc world**



MICHAEL HOLLIDAY

"The Story of My Life"

**YOU MUST HAVE
THE HIT VERSION**

MICHAEL HOLLIDAY



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GREETINGS FROM THE STARS



FRANK
SINATRA

Ever since we released the news of this great new record paper we have been receiving telegrams and cables of good wishes from famous recording personalities. They have come from all parts of the world and from every sort of star. Here we have printed just a selection of the hundreds of messages we have received.

Best wishes for the success of your new publication "Disc"—FRANK SINATRA.

Best Wishes to "Disc." I'm beating the drums for you.—ERIC DELANEY.

Wishing you many years of successful publishing.—JERRY LEWIS.

Best wishes to all connected with "Disc."—JUDY GARLAND.

Looking forward to meeting you in London: good luck.—BILLY ECKSTINE.

Welcome to a new publication; good luck.—JILL DAY.

Wishing the new magazine every success, sincerely yours, VERA LYNN.

Greetings to all of you connected with "Disc."—JUNE CHRISTY.

Every success to "Disc." May it prove to be a long-player.—RONNIE HILTON.

Best of luck to you and your magazine "Disc."—GENE VINCENT.

Hope you will be a long-player in the game.—MEL TORME.

Best wishes on your new endeavour.—BILL HALEY.

Hoping you may have the best of luck.—THE FOUR ACES.

Wishing "Disc" every success and a very long whirr, sincerely, IOAN REGAN.

Best wishes to all of you associated with "Disc."—BILLY MAY.

Best wishes from another starter. Here's hoping we both make it.—CAB KAYE QUINTET.

Have a big success, sincerely, JOE "Mr. Piano" HENDERSON.

May your "Disc" be a best seller, from THE BEVS.

Good luck with your new publication.—SAMMY DAVIS, Jr.



TOMMY
STEELE

CONGRATULATIONS ON YOUR NEW LAUNCHING STOP HERES TO SUCCESSFUL SAILING WITH PAGES OF VIEWS AND NEWS AND THE BIG BUSINESS - TOMMY STEELE ++

Good luck and every success for you and your new magazine.—TENNESSEE ERNIE FORD.

Wishing "Disc" every success in the world.—WEE WILLIE HARRIS.

My sincere good wishes for your success.—COLIN HICKS.

Best wishes to "Disc."—CHET BAKER, BUD SHANK and CHICO HAMILTON.

Wishing your paper every success.—ANNE SHELTON.

Greetings to you and your new magazine "Disc."—SONNY JAMES.

Lots of luck and best wishes to all of you with "Disc."—NELSON RIDDLE.

Wishing "Disc" all success.—WINIFRED ATWELL.

Wishing you every success.—TOMMY KINSMAN.

A fanfare for "Disc," sincerely, KENNY BAKER.

Best wishes for your first edition and many more to come.—JOHN HANSON.

JUST TO WISH YOU THE BEST OF LUCK WITH YOUR NEW PUBLICATION - DENIS LOTIS + + +

May "Disc" keep spinning.—GARY MILLER.

We hope "Disc" will be a swinging paper. Good luck to it, sincerely, TUBBY HAYES, RONNIE SCOTT and THE COURIERS.

Greetings to you and your new magazine "Disc."—MARIE ADAMS.

Wishing you a great success with your new paper.—PETER SELLERS.

Good luck to "Disc," sincerely, LONNIE DONEGAN.

May your first "Disc" be a hit.—MICHAEL HOLLIDAY.

Luck from Jazz West Coast.—JOE NAPOLI.

Wishing you well for the new publication.—MAXINE DANIELS

Lots of success to "Disc."—LITA ROZA.

Wishing "Disc" all the greatest.—CHRIS BARBER and OTILLIE PATTERSON.

Good luck with the new magazine.—DENNY BOYCE.

Much success in the future with "Disc."—TOMMY SANDS.

Unlimited success to your new newspaper, from SHANI WALLIS

Wishing "Disc" every success, sincerely, —EDMUND HOCKRIDGE.

Best of luck. May you quickly become the "Golden Disc."—The HEDLEY WARD TRIO.

Every success to you and your new magazine.—FRANKIE VAUGHAN.

Good luck with your new magazine.—DAVID WHITFIELD.

Wishing "Disc" a big success, sincerely, PETULA CLARK.

Sincerest good wishes to "Disc."—TERRY WAYNE.

Wishing you and the staff on "Disc" every success, and the best of luck in the future.—CHAS. McDEVITT.

All the very best and my sincere wishes for the success of "Disc."—RUSS HAMILTON.

Wishing your magazine all the luck in the world.—LARRY PARNES and JOHN KENNEDY.

Very best wishes for the success of your magazine.—FRANK WEIR.

DAVID
HUGHES



All very best wishes on the launching of this new musical publication.—DAVID HUGHES.

Best wishes for your new venture.—MURRAY CAMPBELL.

Lots of luck to "Disc."—MARION RYAN.

Wishing "Disc" a long-playing life, your pal, MARTY WILDE.

Sincere good wishes for complete success in your new venture.—BOB DALE.

Don't forget...

... to place a regular order for "DISC" with your newsagent. There is sure to be a big demand for this exciting new paper.

If you have any difficulty, you can obtain copies direct from the publishers by filling in the form below and posting it, together with a postal order for the appropriate amount, to "The Circulation Manager, 'DISC', Hulton House, Fleet Street, London, E.C.4."

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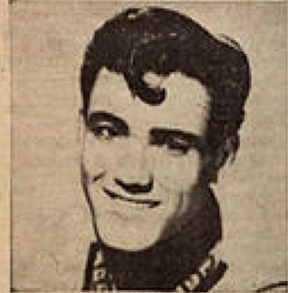
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BUDDY HOLLY



GARY MILLER



JIMMY RODGERS

WEEK
ENDING
FEBRUARY 1st

TOP TWENTY

	Title	Star	Record Company
1	Jailhouse Rock Story Of My Life	Elvis Presley Michael Holliday	RCA Columbia
3	All The Way	Frank Sinatra	Capitol
4	Oh Boy	The Crickets	Vogue-Coral
5	At The Hop Great Balls Of Fire	Danny and the Juniors Jerry Lee Lewis	HMV London
7	Peggy Sue	Buddy Holly	Vogue-Coral
8	You Are My Destiny	Paul Anka	Columbia
9	Ma	Johnny Otis/Marie Adams	Capitol
10	My Special Angel	Malcolm Vaughan	HMV
11	April Love Bony Moronie Love Me Forever	Pat Boone Larry Williams Marion Ryan	London London Nixa
14	Kisses Sweeter Than Wine	Jimmy Rodgers	Columbia
15	Kisses Sweeter Than Wine Bye Bye Baby	Frankie Vaughan Johnny Otis	Phillips Capitol
17	Reet Petite	Jackie Wilson	London
18	I Love You Baby	Paul Anka	Columbia
19	Magic Moments Story Of My Life	Perry Como Gary Miller	RCA Nixa

COMING UP FAST . . . I'm Left, You're Right, by Elvis Presley - HMV.

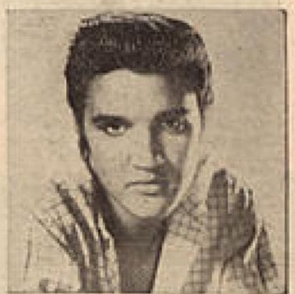
Compiled from dealers' returns from all over the country

DAVID WHITFIELD
with
MANTOVANI
Cry my heart



F 10978 DECCA 45/78

The Decca Record Company Limited
1-3 Hixton Road London SW9



ELVIS PRESLEY



PAT BOONE



THE CRICKETS



JERRY LEE LEWIS



JOHNNY OTIS



MALCOLM VAUGHAN

- American Top Tunes -

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

1. At The Hop - - - - - Danny and the Juniors
2. Great Balls of Fire - - - - - Jerry Lee Lewis
3. Peggy Sue - - - - - Buddy Holly
4. April Love - - - - - Pat Boone
5. Stood Up - - - - - Ricky Nelson
6. Get a Job - - - - - The Silhouettes
7. The Stroll - - - - - The Diamonds
8. Sugar Time - - - - - McGuire Sisters
9. La Dee Dah - - - - - Billy and Lillie
10. Raunchy - - - - - Bill Justice

Three newcomers to the hit parade this week—The Stroll from No. 12 to No. 7, La Dee Dah from No. 13 to No. 9, Sugar Time from No. 15 to No. 8 and Get a Job from No. 32 to No. 6.

JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending February 1st).

- | Last week | This week | Title | Star |
|-----------|-----------|----------------------------|-----------------------|
| 1 | 1 | JAILHOUSE ROCK | Elvis Presley |
| 10 | 2 | THE STORY OF MY LIFE | Michael Holliday |
| 3 | 3 | OH BOY | The Crickets |
| 2 | 4 | GREAT BALLS OF FIRE | Jerry Lee Lewis |
| 4 | 5 | AT THE HOP | Danny and the Juniors |
| 6 | 6 | MY SPECIAL ANGEL | Malcolm Vaughan |
| 8 | 7 | MA, HE'S MAKIN' EYES AT ME | Johnny Otis Show |
| 5 | 8 | REET PETITE | Jackie Wilson |
| - | 9 | BONY MORONIE | Larry Williams |
| - | - | Dig this character | HMV 8532 |
| 7 | 10 | PEGGY SUE | Buddy Ho |

Published by courtesy of "World's Fair"

COVER PERSONALITY

MICHAEL HOLLIDAY

Easy to listen to
and easy to talk
to, that's Mike



THERE can be no doubt about the popularity of Michael Holliday. A glance at the Hit Parade on page two will prove that. But it is not just with the younger record buyer that he is so popular; he seems to hit it off with the Mums and Dads too.

Not only do they enjoy that "easy-to-listen-to" voice of his, but their impressions, mainly taken from the television screen, are that he is a nice guy.

To project such a feeling on the TV screen is no easy feat. Many more experienced artists have suffered from the coldness of this particular water-tight medium.

How, then, does he do it? Well, the essential fact is that he really is a nice guy. Few artists, if any, have a bad word for him; indeed, he is such an easy-going character that it would be almost impossible to dislike him.

no effort

Singing comes naturally to him so he has the advantage of putting over his songs with little or no effort. That in itself is half the battle in any TV presentation. To this, he has added a charm of his own. Never at a loss for words, yet not trying to out-smart the other person, Mike could fit into any company.

Most important of all, he dislikes speed. The world usually spins around much too fast for his liking, but he refuses to be hurried and sets his own tempo of life. If you try to rush him, he just smirks that disarming grin of his, says "Sorry Boss," and you immediately forget what you were going to scold him for.

Mike comes from a family that seldom had much money to spare and so he has always had to work hard for anything he has wanted.

Much of his time was spent in the Merchant Navy, and he certainly makes no secret of his love of the sea.

If ever he decided to give up show business (a would never give him up!) then he would be back aboard the first ship that he could find.

loves to sing

However, he also loves to sing, and the chances come in abundance nowadays to do just that. Television wants him at every opportunity, records keep him busy and, if he so wishes, he could take on any amount of theatre touring.

Apart from the odd talent contest, the Merchant Navy didn't give Mike the singing possibilities he desired. So, on land, and after a series of jobs, Michael landed his first professional singing engagement, with bandleader Dick Deary. Later he was to move over to the famous Eric Winstone orchestra for over three years.

The experience with both these

bandleaders gave Michael the vocal assurance that he possesses today. He confesses to owing a lot to both these leaders, though he also admits that he was, at times, a bit of a handful.

His first broadcast was with Winstone; the first of a great many that were to follow during his three years with the band. He never realised it then but the turning point of his career was rapidly approaching, and two more people were to take a hand in the Michael Holliday story.

First, BBC producer Albert Stevenson offered Michael a television chance in the *Centre Show*, a regular programme at that time from London's Nuffield Centre. Stevenson had enough confidence to coach Michael through that first TV ordeal and also to ask Columbia's Norrie Paramor to watch the show. Before the programme was over, Norrie was offering a record test to Michael.

Norrie didn't need much to convince him that in Michael Holliday he had one of the most exciting British record discoveries in years. Within days the first Holliday release was in the shops. That was *Yellow Rose of Texas*, and for a first disc it made a sizeable impact. It had a long stay in the

Hit Parade and made an excellent appetiser for his next issue—his successful version of *Sixteen Tons*.

Around that time BBC-TV producer Richard Aton was looking for such a person as Michael for one of his successful *Contrary* series. With such a wide appeal as this programme commanded, Michael Holliday endeared himself to a huge chunk of the British public.

big impact

More recently he has had TV programmes of his own, and currently he is seen on a BBC-TV late evening spot each Friday called *Relaxing With Michael Holliday*.

Alongside all this Michael has been producing a string of delightful records for the Columbia label. The latest of these, "The Story of My Life," is really hitting the Hit Parade jackpot. It has taken some little time for Mike to achieve this coveted spot again, but having got there he is making it with a really tremendous impact.

He well deserves this success and, though it is frequently said, it couldn't happen to a nicer person.

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ORCHESTRA CONDUCTED BY
FRANK CORDELL

I love to sing; Life is just a bowl of cherries;
They can't take that away from me; Taking a
chance on love; Ain't you got fun; You do something
for me; Today I love everybody; Check to check;
If this isn't love; As time goes
by; Come here; Blue skin
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MUSIC in the AIR

BBC TELEVISION

FEBRUARY 6

7.30—The Show Band Show brings Cyril Stapleton and his band with guests.

10.20—For those who like the classics, Andre Navarro is the celebrity in tonight's concert.

FEBRUARY 7

8.0—Date with Anne Shelton.

10.45—The fifth in the series of late night programmes by Michael Holliday.

FEBRUARY 8

6.5—6.5 Special, with Rosemary Squires, Jimmy Lloyd, Betty Smith, the City Ramblers.

FEBRUARY 9

9.45—Robert Faxon's Journey Into Melody with Petula Clark, Kevin Scott, Vanessa Lee and John Gilpin, the baller dancer they couldn't talk into making a disc.

FEBRUARY 10

7.30—George Mitchell Glee Club.

10.15—Dancing Club, with the Victor Sylvester Orchestra.

FEBRUARY 11

11.0—Sydney Harrison talks about the piano.

FEBRUARY 12

7.30—The Perry Como Show.

INDEPENDENT TV

FEBRUARY 6

9.45—Val Parnell's Startime tonight includes Tony Dark and Johnny Silver, (Networked.)

FEBRUARY 7

6.45—Harry's Humph. North only at present, but later this month the show is to be extended to half hour and beamed to London, Wales and the West.

11.0—Cool For Cats. (London and Granada only.)

FEBRUARY 8

6.0—The Jack Jackson Show with Michael Holliday, Johnny Duncan, Dill Jones trio, Joan Savage, Glen Mason, (Networked.)

10.5—The Late Night Show with Sheila Buxton, the Mudfarks, Joyce Clark, Peter Reynolds, (Midlands and North.)

FEBRUARY 9

8.0—Sunday Night At The London Palladium includes among its stars Dickie Henderson and the man who used to be a top star of musicals, now an actor, Don Ameche.

11.5—Top Numbers tonight stars Jill Day, the Tanner Sisters, Wee Willie Harris, Steve Martin, Maureen Kinshaw and a newcomer Raymond Warwick. Make a note of the change of time for tonight only. (Midlands and North.)

FEBRUARY 10

6.45—Cool For Cats with our own Kent Walton. (London, Midlands and Wales.) (Networked.)

9.30—Jack Hyton Show. (Networked.)

FEBRUARY 11

6.45—Cool for Cats. (London, Midlands, Scottish, West and Wales.)

8.0—Spot The Tune with Marion Ryan, (Networked.)

11.0—Palais Party with Leo Praeger. (London, Midlands, North, West and Wales.)

RADIO LUXEMBOURG

FEBRUARY 6

8.0—The Harry James Show.

8.30—Lucky Number, with records picked from the bar and introduced by Keith Fordyce.

9.0—The Anne Shelton Show,

starring Philips' first lady of song.

10.0—It's Record Time with Michael Jackson.

FEBRUARY 7

8.20—Topic With You. Keith Fordyce picks out your top five favourites of the week.

10.15—Record Hop with Gerry Wilnot.

FEBRUARY 8

6.0—Barry Ahls introduces some new discs.

10.30—Spin With The Stars bring artists on the Pye-Nixa label.

FEBRUARY 9

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

10.0—Record Rendezvous with our old friend David Gell.

FEBRUARY 10

9.0—Deep River Boys.

10.0—Jack Jackson.

10.30—Pete Murray.

FEBRUARY 11

9.0—The Alma Cogan Show.

9.45—Tomorrow's Top Ten introduced by Freddie Mills.

10.30—Fontana Fanfare with Peter Madren.

FEBRUARY 12

9.0—The Stargazer's Show.

10.0—Pete Murray's Record Show.

BBC SOUND

FEBRUARY 6

9.0 a.m.—Housenives Choice. At this time all week.

6.0 p.m.—Band Wagon: These Were The Hits, with Ken Mackintosh, Kenny Bardsell, Kay Elvin, Bobby Johnson.

8.0 p.m.—Those Record Years. Ken Sykora introduces records which were popular in 1955.

9.30 p.m.—Yours Sincerely, The Vera Lynn show.

10.40 p.m.—Jazz Club, Dill Jones introduces the Eddie Thompson Trio.

FEBRUARY 7

5.15 p.m.—In Search of Music with Paul Martin and discs from all over the world.

6.0 p.m.—Gerald and His Orchestra.

10.40 p.m.—Let's Settle For Music with Kenny Baker's Duets.

11.15 p.m.—Music About Town with Steve Race, Ray Diamond and Charles Young.

FEBRUARY 8

6.0 p.m.—Guitar Club. Ken Sykora introduces, among others, Ike Isaacs.

6.30 p.m.—Just Jazz, introduced this week by Charles McMillan.

10.40 p.m.—Spin Along With Me, the Donald Peers record show.

11.15 p.m.—Edmundo Ros Orchestra.

FEBRUARY 9

12 noon—Two-Way Family Favourites.

10.40 p.m.—Alan Dell's Pick Of The Pops.

FEBRUARY 10

Housenives Choice this week is introduced by Edmundo Ros.

6.0 p.m.—Band Wagon.

8.0 p.m.—Hello Men, Requests from the services overseas.

9.31 p.m.—Our Kind Of Music.

FEBRUARY 11

6.0 p.m.—Band Wagon.

10.40 p.m.—Family Favourites.

10.40 p.m.—Johnny Come Lately, Johnny Dankworth featuring Cleo Laine.

KENT WALTON'S COOL for CATS



THIS MAN OTIS IS SET TO HIT THE TOP

WELCOME news from the Johnny Otis camp in Hollywood, California. His sensational Show, unheard of in this country until Marie Adams and The Three Tons of Joy warbled that rock and roll version of an old-time favourite, "Ma (He's Making Eyes at Me)" may be able to fix up a tour of Britain during this year.

That's a tip straight from the Otis mouth. Only a trans-Atlantic cable separated us when I spoke to him and asked him his future plans.

Meanwhile, as Johnny's "Bye Bye Baby" pulls up in the Hit Parade, his recording company in the States, Capitol, has been busy turning out more pressings of the Johnny Otis Show. On one disc, Johnny does the vocalising, and the others feature

Marie Adams and The Three Tons of Joy, Glen Jones and two teen-age singers, 20-year-old Mel Williams and 16-year-old Jeannie Sterling.

For those who like picking out new instrumentalists, there's some interesting tenor-sax work by Plas Johnson, who blows in an earthy style on some of these platters.

All the performers are Otis discoveries, and I predict a great future for this talented showman. However much tastes may change in the pop world, I feel certain that Johnny will be staying at or near the top.

As a youngster he was inspired by the bands of Benny Goodman and Count Basie. At first, Johnny wanted to be a drummer, but the Otis family was far from wealthy and it was some time before he could afford the

down payment on a percussion outfit.

During the 1940s, Johnny played at the Club Alabam in Los Angeles, and while he was there he formed his own 18-piece group.

"Nat Cole was just starting out then, and we worked in the Orphnum Theatre with him," Johnny recalls. "In 1948 I decided to open my own club, called the Barrelhouse, in Watts, California, with my partner Bards All. It was the first night spot in the world to feature rock and roll exclusively. Then in 1949, I assembled a smaller band with singers and groups a part of the band, like in the old days."

Since then, the energetic Otis has been touring the western coast of the U.S. with his own show, as well as cutting discs and bearing his own rock and roll programme every night on KFON-Long Beach radio.

He's quite a versatile character. As well as being the leader of his Show, he has composed several hits, among them "Hound Dog" and "Dance With Me, Henry." When he's not wasted as a singer he can take his turn on drums, vibraphone or piano.

Frankie is really going places

IT'S not often a British star achieves popularity across the Atlantic, but Britain's Frankie Vaughan is a notable exception. Record sales of his new disc made in the United States, "We're Not Alone," backed by "Can't Get Along Without You," are doing nicely—even though I thought the latter side reminded me a little too much of Guy Mitchell's style.

The musical accompaniment for these sides was provided by Ray Ellis and His Orchestra and Chorus, and very pleasing it is, too.

Frank, who is a Philips star, is



Johnny has now made a number for the British market—"All I Want Is Your Love," to be released in mid-February.

enjoying a successful season at the Palace Theatre in London, and when that ends he will be making his way back to the States.

He has quite a diary of engagements. Just flipping through it briefly I note that he will be making a personal appearance on tour with the film "Dangerous Years," and, during March, he'll be the guest of Patti Page on her TV show. But the main event will be his personal appearance on America's top television programme, "The Big Record."

And to be on that really is going places.

PLENTY of male singers recently, but no girls. I wonder why. Maybe Maxine Daniels will break the spell when Oriole release her waiting of that Glenn Miller band theme, "Moonlight Serenade." Backing it "I Never Realised," and Maxine sings

to the accompaniment of Ken Jones and his orchestra.

This is an easy winner

EVERY week I'm going to stick my neck out, and try to pick the tune that you'll be putting at the top of your hit parade.

Today, I predict an easy winner. It's the Perry Como *Magic Moments* on RCA, with a wonderful chorus background. It stimulates me. Incidentally, should you prefer a British voice, there's a Ronnie Hilton version on HMV.

Records that I'd like to see come up are in this order: At The Hop (Danny and the Juniors, HMV), Buona Sera (Louis Prima, Capitol) and Plant a Kiss (Tommy Steele, Decca).

VIEWERS are writing to me asking: "What has happened to the original 'Cool' dance team?" Apparently the recent re-shaping of the programme, which now goes on the air with extended hours, is puzzling them.

Fact is, we now have two teams in place of the original one. The new team dances on alternate weeks, and the boys and girls you knew before are still with us.

The new team comprises Denys Palmer (dance director), Betty Laine, Barbara Ferris, Audrey Hodgkiss, Len Mayne, Nelson Groat and Robb Hunter.

Those new "Cool" dancers



This is the original dance team. Left to right: Douglas Squires (dance director), Roy Allen, Tony Bateman, Mavis Trail, Angela van Breda and Pauline James.

Up and Coming

AMONG the up-and-coming British boys who are currently trying for stardom I greet one Jimmy Jacques, born in Finland of British parents and a Londoner by adoption.

An air crash was the unusual cause of 20-year-old Jimmy getting his feet on the ground, and looking for success in the music biz. This lad, eldest son of a family with timber interests in Finland, was educated at a British public school before he signed on with the R.A.F. on a twelve-year commission.

A crash three years after this laid him up in hospital for nine months, and later he was medically discharged,

Being in hospital gave Jimmy the chance to develop his great longing to be a musician. Part of his physiotherapy treatment was guitar playing to enable him to get back the use of his injured hands.

During the Service years he had been a disc jockey on the air force station network and had organised many of the camp shows. So, after he came out of hospital he kept up the good work, and began appearing in cabaret items at United States Forces' bases, singing songs he had written himself.

Meanwhile, he bombarded music publishers with his songs, and when Jack Beverstock, recording manager of Fontana records, heard one, he

signed up the ex-Air Force boy.

Jimmy's first record for Fontana, "Come Walking" and "Baby Don't You Cry," has just come out on release.

Even if he doesn't click as a singer, there looks like a good future for this lad who is developing nicely as a professional song-writer. He's got a natural gift for lyrics, and, unlike many other writers, he rarely has to look up a rhyming dictionary. So far he's got nearly two dozen songs to his credit.

And now this young singer-composer is developing another talent—just recently he started studying the piano.

HALLMARKS

THE BEST IN **JAZZ** BY TONY HALL

This is going to be Brubeck with a beat



PAUL DESMOND—Ace altoist, he may get nearer the earthy essentials than ever before.

I THINK you'll all be in for a big surprise. But I wonder whether you'll like it. Dave Brubeck, the bespectacled, scholarly-looking pianist arrives in Britain tomorrow morning, together with his poll-winning Quartet, for their first British tour; promoters: The National Jazz Federation.

Now you've all heard Dave on disc. Your reactions have been extremist. You either like or loathe his music. His sometimes heavy-handed, hammering, pounding piano-playing is to many the very last word in "progressive" jazz. To others, it has no connection at all with jazz.

Most of Dave's earlier discs just did not swing in the accepted sense of the word. Oddly enough, that's why a lot of people like him—and why the others do not.

Out on a limb

I'll never forget a letter that appeared in a local jazz paper. It was from two girls, obviously ardent Brubeck fans. They said: "How dare you have a go at Dave because he doesn't swing. That's why he's

so different and better than all the others." Oh, well . . .!

So, I'm going out on a limb. I think the Brubeck you'll hear in Britain will be a very different kettle of fish (if you'll pardon the expression).

I believe his band will have a much bigger beat than any of us ever thought possible, and that the anti-Brubecks could have a bigger ball at his concerts than even his most faithful fans.

And why? There are two important reasons:

●His new drummer, Joe Morello. Since Joe joined the band, it has had a life and lair about it that never was there before. He's been a tremendous inspiration.

●His new bassist, Gene Wright. Gene joined two weeks ago, replacing Norman Bates. At the moment, confirmation is unforthcoming, but rumour has it that he is the coloured musician who, at one time, rocked many a rhythm-and-blues band, including that of tenorist Gene Ammons. I hope that this is the case.

But true or false, I think it'll be a swinging section, and that Dave and ace altoist Paul Desmond will benefit accordingly. They could well get nearer to the earthy essentials than ever before.

Desmond is undoubtedly one of the most important men ever on his instrument. A first-rate musician with a beautiful, pure sound and an overwhelming lyrical conception. Much less esoteric than the other important "cool-school" altoist, Leo Konitz.

To me, Dave and Desmond are modern music Romanticists. We welcome them to Britain.

But if the Quartet wails as much as it so easily could, I wonder how many new fans it'll make . . . or lose!

THE LOCAL SCENE

●Drummer Tony Kinsey hopes to fix his personnel definitely before his Quintet's next Decca LP and a possible American tour. Dave Willis has replaced Pete Blannin on bass; Bob Efford has returned on tenor for Canadian Art Ellefson. Art will take over from Bob with Nixa's Allan Ganley Quartet; and Pete Blannin has joined Nixa's Don Rendell Jazz



JACK TEAGARDEN—One of the artists on record from last year's Newport Jazz Festival.

Six in place of Kenny Napper, who leaves to freelance.

●Also on his Verve label (HMV here), Grant is to record trumpeter Dizzy Gillespie with (a) Louis Armstrong

strong; (b) tenorist Sonny Rollins; and (c) an Octet using Benny Golson arrangements. Already "in the can": an LP with Dizzy, Roy Eldridge and Charlie Shavers.

JAZZ DISCLAND, U.S.A.

●Tempo's "The Jazz Coustiers," co-led by tenorists Rennie Scott and Tubby Hayes, are due to tour with Bigbeak. They've put hours of rehearsal into preparing their 45-minute programme. In fact, they've practised it "on the job" almost every night for the last few weeks. And, the hardest (and fastest) arrangement, "What is This Thing Called Love?" has been run through twice every evening!

●JATP impresario, Norman Grant, has issued most of the music from last year's Newport Jazz Festival . . . on thirteen 12in. LPs!

The artists include Jack Teagarden, Kid Ory, Ella Fitzgerald, Billie Holiday, Teddy Wilson, Gerry Mulligan, Toshiko, Gigi Gryce, Donald Byrd, Oscar Peterson, Sonny Stitt, Roy Eldridge, Coleman Hawkins, Ruby Braff, Pee Wee Russell, Dizzie Gillespie, Count Basie, Lester Young, Jimmy Rushing, Mary Lou Williams . . . and many others.

●Exciting new fast-fingered Chicago tenor-man, Johnny Griffin (bill recently with Art Blakey's Jazz Messengers) has not resigned for Blue Note (no current UK release) for whom he cut 3 LPs. In future he'll wax for Riverside. That's the London label here.

●Thirty-seven-year-old tenorist Paul ("Vice Pres") Quinichette has been thinking of quitting music entirely, but some LP dates for Prestige (Esquire in England) made him change his mind. I'm glad. I've heard two ("On the Sunny Side" and "For Lady"). They're excellent.

●Now that the ABC-Paramount label has an outlet here on Columbia, let's hope we'll hear some of their jazz LPs. Among the best: "Zoot Sims Plays 4 Altons," Quincy Jones' "This is How I Feel About Jazz" and some Billy Taylor Trio sets.

MEET

JACKIE McLEAN

Watch this boy!

THERE is no doubt that John Lenwood "Jackie" McLean is one of the most important and influential young American jazzmen. Born in New York on May 17, 1932, he came from a musical family. His father, John, Sr., played guitar in Tiny Bradshaw's rhythm-and-blues band. As a teenager, he played in a local Harlem outfit which included Sonny Rollins (tenor), Kenny Drew (piano) and Arthur Taylor (drums). Bud Powell taught him chord changes after school and let him sit-in at Birdland in 1951. The same year, he recorded with Miles Davis for Prestige (Esquire here) on the "Dig," "Conception," etc., session. During the next few years, he

worked with various groups including those of pianists Paul Bley and George Wallington, bassist Charlie Mingus and drummer Art Blakey's Jazz Messengers. Recently he formed his own group of young musicians.

In Jackie's work is "the style, sound and spirit of Charlie Parker and some pre-1955 Sonny Rollins." But already his is a distinctive, soulful sound, and his work is much admired (and copied) by younger American altoists.

McLean LPs for Prestige are: "Lights Out" (just issued here), "4, 5 and 6," "Jackie's Pal," "Jackie McLean and Co.," and his latest (and most consistently inspired thus far) "Alto Madness."

DAVE BRUBECK



His music is the sort you either like or loathe, but a lot are going to be surprised by his present tour!



BEST of the LATEST in JAZZ

REVIEW RATINGS

- ★★★★★ — A "must"
 ★★★★★ — You really should
 ★★★ — If you can afford it
 ★★ — It's up to you
 ★ — No, sir!

HANK MOBLEY QUINTET — "Introducing Lee Morgan"

Hank's Shout; Nostalgia; Hot; Softly as 'n a Morning Sunrise; P.S. I Love You; Easy Living; That's All.

(12 in. LONDON LTZ—C15101)

This was new star trumpeter, Lee Morgan's, initial disc date. This 19-year-old Philadelphian had just joined Dizzy Gillespie's big band after a short sojourn with Art Blakey's Jazz Messengers. Immediately the word got round about his playing and Savoy Records A and R man, Ozzie Cadena, whisked him into the studios. He's heard here with the round-sounding tenor of Hank Mobley, Hank Jones (piano), Doug Watkins (bass) and Arthur Taylor (drums).

Lee's style is staccato, peppery, beaming with ideas and enthusiasm. His sound, definitely hot. Chief influences appear to be Gillespie, Fats Navarro and Clifford Brown. His recent LPs for Blue Note (not issued here) show a tremendous improvement over this comparatively immature outing, but the spirit is certainly there in abundance. Mobley, too, has come-of-age considerably since the session '57, while waiting warily here, he hasn't his current confidence.

The rhythm section cooks incessantly, with pianist Jones delighting with tasteful solo excursions.

Mobley and Watkins each wrote an original. *Nostalgia* is Fats Navarro's theme on "Out of Nowhere," the last four titles form a ballad medley. Respective soloists: *Softly* (Watkins), *P.S.* (Morgan), *Living* (Jones) and the beautiful *That's All* (Mobley).

Morgan is a man to watch (★★★).

"ART PEPPER MEETS THE RHYTHM SECTION"

You'd Be So Nice to Come Home To; Red Pepper Blues; Imaginaton; Waltz Me Blues; Straight Life; Jazz Me Blues; Tin Tin Deo; Star Eyes; Bird's Work.

(12 in. VOGUE LAC 12066)

A gamble by Contemporary label boss, Lester Koenig, paid off. And the result is one of the most enjoyable albums in recent years. It came about when the Miles Davis Quintet was touring the West Coast. Koenig used Miles' superlatively swinging rhythm section ("THE" section) as aids and abettors to former Keaton altoist, Art Pepper. There were no pre-set arrangements, just an informal, Saturday afternoon get-together.

The always warm-sounding, but generally immaculate Art has never sounded so earthy on disc.

Collectively (all-important) and individually (an asset), Miles' men are superb. Pianist Red Garland, a 34-year-old ex-boxer, is fast becoming one of the most important and influential pianists in jazz. He uses a lot of block chord stuff. Paul Chambers, only 22, is THE new bassist and Philly Joe Jones, 24, is

now talked of by drummers, with the same respect accorded to Art Blakey, Kenny Clarke and Max Roach.

Red is by Garland and Art; *Waltz* by Art and Paul; *Life* by Art; *Deo* by the late Chico Pazo; *Works* by Dizzy Gillespie.

A wonderfully warm-sounding swinging album. East met West with excellent results (★★★★★).

DAVE BRUBECK QUARTET — "Jazz Goes to Junior College"

Bird's Blues; These Foolish Things; The Masquerade is Over; One Moment Worth Years; St. Louis Blues.

(12 in. FONTANA TEL 5002)

As I have told you, Brubeck arrives in Britain tomorrow. To tie-in with the tour, Philips' new subsidiary label, Fontana, has put out this new LP. Though I'm the last person in the world you could have called a Brubeck fan, I found some of it the most enjoyable he's ever made.

The improvement in the Quartet first noticed on the Philips "Jazz Impressions of the USA" album is further evident here. What a difference drummer Joe Morello has made to the band and to Brubeck himself. Dave seems much less tense and pedantic.

Bird's and *Things* are comparatively conventional within the Brubeck idiom. Desmond plays pretty alto on the ballad, but side two is a different proposition. Paul's solo on *Masquerade* is almost hard-swinging. Dave comps easily behind him, then takes a busy, but bluesy outing himself.

Most surprising track is *St. Louis Blues*. Brubeck plays almost barrel-

THE MULLIGAN MEN

Gerry Mulligan (front right) leads the boys back from a tour.



house piano at the outset, then a nice relaxed atmosphere sets in and the piece swings to a peaceful, whispered conclusion.

Add an extra half star for side two (★★★★).

ART FARMER QUINTET — "Music For That Wild Party"

Forecast; Evening in Casablanca; Nica's Tempo; Satellite; Sans Souci; Shabazz.

(12 in. ESQUIRE 32-037)

This is the club group co-led by trumpeter Farmer and altoist-arranger-Gigi Gryce, which functioned on and off during 1954-56. The rhythm section here is the very underrated Duke Jordan (piano), Art's twin brother, Addison Farmer (bass) and Philly Joe Jones (drums).

It's swinging, blowing jazz with a difference, in that their material (all but Jordan's *Forecast* are by Gryce) is much more challenging than most, structurally and harmonically. And much of this LP's appeal centres round this challenging material. *Casablanca* is the most haunting, melodically; *Satellite* the most complex in form. *Souci* is another theme on "Out of Nowhere", changes, reminis-

cent of Tadd Dameron's 1949 Capitol disc called "Casbah." *Shabazz* was recorded in Paris by Gryce in 1953 for Vogue and again for Blue Note. Nica's has also been recorded before.

Solo-wise, Farmer continues to impress as a most lyrical, intelligent player. (Harmonically, he's changed a lot since this date).

An interesting album (★★★★).

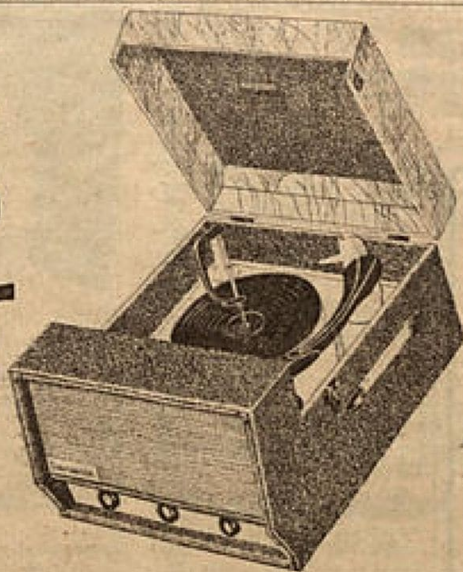
LENNIE FELIX TRIO — "Piano Moods (Vol. X)"

Sweet Lorraine; Ju Da; Two Views of the Blues.

(7 in. NIXA NJE 1041)

Real "after hours" piano playing. The kind you'll find in some dimly-lit, basement drinking club in almost any city in the world. Lennie Felix is an excellent, experienced, jazz-rooted pianist. He's British, but you'd never know it. A musician of many moods, Lennie compares favourably with American pianists of the Joe Bushkin, Joe Sullivan era, I liked the long blues best. Drummer Phil Seaman has played better and engineer Joe Meek has captured a better bass sound than here. Lennie's personal rating is much higher (★★★★).

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YOUR WEEKLY DISC DATE with JACKIE MOORE

This will keep Pet in the Hit Parade



PET CLARK—Baby Lover; The Little Blue Man (Nixa N15126).

A great double disc from Pet which should help keep her regular place in the Hit Parade. **Lover** is Pet's contribution to Anglo-Amalgamated's Six-Five Special film, and it is a rock number rather out of her usual run. The reverse side of the disc marks Pet's first step into comedy, and I think a lot of people are going to like it. Ever since I heard it, like Pet I haven't been able to get away from that little blue man and his "I Love You." More please, Pet!

A "must" for
.....
Roza fans
.....

LITA ROZA—Ha! Ha! Ha!; Pretend You Don't See Him (Nixa N15119).

Lita's first on the Nixa label and she's back in top form with Ha! Ha! Ha!, another of those catchy Italian tunes. Maybe it will do for Lita what **Wish**

RONNIE HILTON—You can always rely on Ronnie for a good disc, but "Magic Moments" is his best yet.

All My Heart did for Pet Clark. The second side is a slow ballad well suited to Lita in more tender mood. Top quality backings from the Kim Drake Orchestra, and all in all a "must" for the Roza fans.

COLIN HICKS—La Dee Dah; Wasteland (Nixa N15125).

If you compare this with Colin's first effort you'll never believe it's the same guy. It looks as though someone has been at work on Colin, explaining that diction and hard work really do matter after all, if you're going to be a record star. **La Dee Dah** is a cute little song with a Latin-American flavour. **Wasteland**, a good beat number, gets the full treatment: top arrangements again from Kim Drake plus some great work from an unidentified vocal group. On this rating, it's watch out, Tommy, Colin's on the way!

LES HOBEAUX—Two Ships; Dynamo (HMV POP444).

The boys in spiritual style on the first, with a hill-billy fiddle to keep things moving. **Dynamo** is a real swinging number and together these two titles make a fine disc.

No worry over
.....
the lyrics
.....

LEWIS LYMON—Too Young; Your Last Chance (Oriole CB1419).

It takes almost the whole disc to recognise **Too Young** after Lymon Junior has finished with it, but it is still the same song! The Teenbeats accompany Frankie's baby brother on a disc aimed straight at those of you who like music which rocks but doesn't cause too much worry over the lyrics.

SHELLEY MOORE—Gone On The Guy; You've Tied Me Up (Starlite 54-001).

Welcome to a new label which will be coming our way under the Esquire banner. Glamorous red-head Shelley sings two of her own songs in that distinctive sexy way backed by a

Four pages of "Pop" reviews giving you the biggest and best guide to the latest records.

group which includes stalwarts Keith Byrd, Martin Slavin and Ike Isaacs. A disc with a difference.

PAT KIRBY—Sayonara; Please Be Gentle With Me (Brunswick 05731).

The song from the Brando film this time gets the feminine touch. Take a listen. I think you'll agree we should have a chance to get to know Pat better than we do.

DEBBIE REYNOLDS—A Very Special Love; Just a Country Boy (Coral Q72297).

I know it is a week or so since this was released but it's too good a disc

JANE MORGAN—I'm New at the Game of Romance; It's Been a Long Long Time (London HLR8539).

An attractive piece of singing from Jane, who has the Troubadors with her to add their own style of vocal colour.

THE TROUBADORS—The Lights of Paris; The Flaming Rose (London HLR8541).

This time the group is alone with a couple of film themes bearing a continental touch. The first is from **The Sun Also Rises** and the second **Spanish Affair**.

A great record
.....
from Mr. B.

BILLY ECKSTINE—Boulevard of Broken Dreams; If I Can Help Somebody (Mercury MT191).

A beautiful record from Mr. B., who seems to be able to produce one top quality disc after another. I especially like his version of the second title. This has been ruined by so many singers that I had almost forgotten just how good it could sound.

FARON YOUNG—The Locket; Snowball (Capitol CL14822).

The Country and Western boy turns to ballads in his own song **The Locket**, a sad little story about a couple who are too young even to get engaged. The second is an up-tempo number.

RONNIE HILTON—Magic Moments; One Blade of Grass (HMV POP446).

We have so many good records from Ronnie Hilton one gets almost blasé about him, but **Magic Moments** is the best he has made yet. Ronnie sounds wonderful, and the song is a winner; in fact, a great disc.

LITA ROZA—Lita goes all Italian and is back in top form.



to leave out. A great follow-up to **Tummy** which won Debbie so many American awards.

COVER GIRL

HERE'S a picture that's easy on the eye. It's the cover photo on a new jazz mood music LP that's equally easy on the ears.

The girl is Jackie Collins. Vital statistics: 39|-23-38, occupation, actress.

The LP is called "Speak Low" (Tempo TAP 15). The musicians heard are 25 of Britain's best, including Victor Feldman, Tubby Hayes, Ronnie Scott, Don Rendell, Dizzy Reece and Jimmy Deuchar.

The tunes include "Speak Low," "I'll Take Romance," "Easy to Love" and "How Long Has This Been Going On?"



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PET CLARK

Pet launches out into comedy on her new disc and makes a real success of it.

Cute girl, but

no name

VINCE EDWARDS—Lollipop: Wiget (Capitol CL14825).

Record debut for Vince, who usually spends his time playing the "bad man" in films. Tunes are a little on the monotonous side and on Lollipop we don't hear so much of Vince, but there is a cute little girl around who doesn't seem to have a name.

LORRAE DESMOND—Two Ships: Little David (Parlophone R4400).

Both numbers spring from spiritual origins, though Little David doesn't usually play on his harp like this. Great work from Lorrae and the Ken Jones Orchestra would make this a big seller if only people bought records by girls.

THE MUDLARKS—Mutual Admiration Society: A New Love (Columbia DB4064).

The first title comes from the Broadway show Happy Hunting and I feel somehow it sounded better in the show. I like the group and Eric Jupp seldom goes wrong, but in some way this disc doesn't hit the mark.

TERRY DENE—The Golden Age: C'min and Be Loved (Decca F10977).

Both from Terry's film The Golden Doo, the first a ballad, the second Terry back on the rock again. The Golden Age proves that Terry is well able to compete when it comes to straight ballad singing. Backing comes from the Malcolm Lockyer group.

VIC DAMONE—The Gift of Love: Junior Miss (Philips PB788).

A lovely disc from Vic, who doesn't sound so much like an imitation Sinatra these days. Both ballads, the first from the film of the same name and the second from an American television show, each is a top class song and receives the appropriate treatment. Very much recommended, this.

TOMMY REILLY—Barnacle Bill's Hornpipe: Count Five and Die (Fontana H104).

Two film themes played by one of our top harmonica players. If you've

seen the film Barnacle Bill's Hornpipe will already be stuck firmly in your brain. If you haven't, this disc will encourage you to go along.

ROY HAMILTON—Don't Let Go (Fontana H113).

You may remember that it was Roy who was all set on the road to fame when he was taken ill. Now, happily, he is fit again and this disc should see him firmly set in the hit lists. Another record you shouldn't miss this week.

FERLIN HUSKY—Wang Dang Doo (Capitol CL14824).

Husky has a wry sense of humour well suited to the lyrics of this first title. I liked this a lot.

RITA WILLIAMS—Love Me Forever: Looking For Someone To Love (Oriole CB1417).

We are always hearing Rita with vocal groups, but she is most neglected as a solo artist. Why, I can't think, because her version of Love Me Forever is the best I've heard.

EVE BOSWELL—Bobby: For Sentimental Reasons (Parlophone R4401).

I listened to this a couple of times before I realised it was Eve. She just doesn't sound like herself. For Sentimental Reasons is the old standard, but Eve has tried to give it a different touch which to me doesn't quite come off.

JEREMY LUBBOCK—The Man Who Invented Love: Catch a Falling Star (Parlophone R4399).

This sounds like an interesting find for us. Jeremy Lubbock could be really good but may I make a suggestion, Jeremy? Forget about Sinatra and concentrate on Lubbock. Then we will have a singer to compare with the best.

TONY BENNETT—I Never Felt More Like Falling In Love: Love Me, Love Me, Love Me (Philips PB786).

It's a long time since Tony Bennett had a hit, but the first title could be the one to bring him back to the top. The second song is from the Shirley Temple television show.



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More Reviews on pages 12, 13

DISC

Published by
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Hulton House
Fleet Street
London E.C.4.

WELCOME TO DISC

HERE at last is the paper you have been waiting for. An exciting new publication designed and produced especially for YOU—the record enthusiast.

It's usual on these occasions to say "We hope you like it." We don't "hope," we are "sure" you are going to like this new paper. We are going to keep it fresh, invigorating and up-to-the-minute, with plenty of pictures and the best in expert comment in all fields.

"DISC" will live up to its name, spotlighting discs, the artists who make them and all the interesting backroom secrets from the recording studios themselves.

There is an all-star line-up for the staff of this paper. KENT-WALTON, well known for his "Cool for Cats" programme on Associated Rediffusion TV, contributes a regular feature. PETE MURRAY of BBC "6.5 Special" is also a regular, while TONY HALL writes on Jazz and JACKIE MOORE gives the latest news from the "Pops" front.

"DISC" has been hailed by the Record Industry as fulfilling a long felt need and we know you, the reader, will also welcome our arrival. Your views and comments will always be welcomed and your efforts in this direction will not go unrewarded. For the best letter received each week "DISC" will award an L.P. of the writer's own choice.

How about writing that first letter to us NOW?



JUNE CHRISTY—It was first hoped that June would be able to make appearances all through the Easter period, but now it looks like being a one shot trip.

HOW DO YOU LIKE YOUR '6.5'?

Tell us and win an LP of your own choice!

WOULD YOU like to see changes in the pattern of the popular BBC-TV feature—"Six-Five Special"? Last Saturday three distinguished musical journalists had their say on the programme as to how they would like to see "Six-Five Special" in the future. We believe, with all due respect to their views, that no one can express an opinion on this programme better than YOU THE VIEWER.

NEW SHOW FOR TONY BRENT

SINGING star Tony Brent has busy times ahead of him with variety, concerts, TV and radio dates.

This week he is appearing at Middlesbrough, and then on Sunday Tony headlines a new package show at the Granada, Kettering (February 9). He follows with Grantham (February 10); Aylesbury (February 11); Bedford (February 12); Maidstone (February 14); and Rugby on February 16.

With the exception of Rugby, the package show will also feature Sid Phillips and his Band. At Rugby, Tony Brent will be joined by the Chas. McDevitt Skiffle Group with Shirley Douglas, and organist Robin Richmond.

New venture

The Mudlarks, the exciting new vocal-instrumental group who have just made their disc debut on Columbia, are to appear on the Jack Jackson Show on Saturday next, February 8. They have already appeared with success on last Saturday's "Six-Five Special" show.

Another new venture for them is cabaret, and they open in London's Astor night-spot on February 17.

Success cuts out Malcolm's holiday

DUE to the heavy demands for the services of singing star Malcolm Vaughan and his comedy partner Kenneth Earle both may have to forfeit thoughts of a holiday following their successful pantomime season at Wolverhampton.

The act finishes in pantomime on February 22 and their first definite variety engagement is on March 10 at Hulme Hippodrome, Manchester. Dismissals are, however, in hand for a week commencing March 3 for Peterborough.

On March 17 they are booked for Belfast, followed by Royalty, Chester, on April 21. Malcolm plays his home area on May 26 at Cardiff.

Another date now fixed is a Sunday concert engagement on February 16 at the Regal Theatre, Colechester.

All these dates may mean a delay in Earle and Vaughan making a trial telererecording for AR-TV which might have to be produced at a date later than originally intended.

ONE CONCERT FOR JUNE?

THOUGH it has been reported that June Christy will undertake concerts here during the Easter period, the actual venues have yet to be announced. Such may be June Christy's tight schedule, it is possible that she may only be able to undertake concerts on one night—Easter Sunday, April 6.

With the Ted Heath Orchestra also on the same programme it can be assumed that any dates she can undertake will soon be sold out.

June Christy has appeared with Ted Heath on two of his American tours.

Her new Capitol LP is scheduled for release tomorrow (Friday) called "Gone For the Day."

SARAH VAUGHAN

Plans are still being worked out for the forthcoming visit to Britain of song-stylist Sarah Vaughan.

Due here during mid-April, Sarah will remain this side of the Atlantic for some 22 weeks.

Her activities are being handled and planned by impresario Harold Davison.

Another exciting American importation by Harold Davison is the fabulous coloured vocal team, The Treniers. They are to appear in variety in April.

"Six-Five Special" has also proved itself as a first-rate outlet for new recordings. Many viewers have heard new discs for the first time on this programme.

Young artists have obtained their first TV opportunities on this show, opportunities afforded them which few other TV shows allow. If these artists have the necessary talent, your support after that gives them the much needed push up the success ladder.

your chance

Should they not come up to your requirements, your reaction soon proves it to them. However, they did get the chance, and "Six-Five Special" is the programme to give these young hopefuls that encouragement.

We believe that if expressions are to be given on the future of "Six-Five Special" YOU, the record buyer and TV viewer are the most capable to do so.

In this first issue of DISC you have that chance.

Three questions are set for you below. We invite you to place your vote against only one item. An analysis will be prepared by DISC from your information, and this will be passed to the BBC.

Additionally, write in not more than 24 words the reason for your choice and DISC will award an E.P. record to the six readers who submit the most constructive reasons.

Do it NOW—the closing date for this original competition is first post Monday, February 10, 1958.

QUESTIONS

- (1) Should "Six-Five Special" remain as now?
- (2) Should more jazz be introduced into the programme?
- (3) Should jazz be removed entirely?

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EDDIE CALVERT HAS AIR TROUBLE

"GOLDEN TRUMPET" star Eddie Calvert returned to London last Saturday after a successful concert tour of Italy. Due to fog, Eddie had difficulties in returning. He should have arrived at London Airport, instead he returned by boat train from Paris considerably overdue.

Let's hear about this

A POPULAR London coffee bar, "The Bread Basket," held its first get-together ball at London's Empire Rooms on Monday.

Though this popular rendezvous is seldom publicised, many well-known record stars had their first public opportunity there including the Vipers, Jim Dale, Tommy Steele and Nancy Whiskey.

The ball which is planned as a yearly event was well-attended, and among the star names noted during the evening were "Disc's" own columnist, Pete Murray, Benny Lee, Steve Martin, Matt Monro, Lorraine Desmond, Larry Page and Bob Cort.

Pete Murray compered a cabaret featuring current coffee-house favourites plus the added attraction of Bob Cort and guitarist Dix Dizley. Cort featured his latest Decca release *The Ark*.

There must be similar talent to this in the provinces which is seldom heard about and "Disc" would be glad to spotlight their activities.

This was almost a repeat performance of his outward journey, when he encountered various transport delays and was diverted to Rome instead of arriving at Milan as planned.

Calvert had hoped originally to return on January 21 to celebrate his son, Gabriel's, first birthday, but such was the success of his tour in Italy he was held over for further concerts.

Now that he has returned late, Eddie Calvert has considerable work ahead of him. Sessions are lined up with Columbia for a further LP issue, and he has several Radio Luxembourg programmes to pre-record.

Eddie can be heard on BBC radio next Sunday evening, whilst TV dates include *Off the Record* on February 13, followed by a Jack Jackson show on February 22.

A trip to Iceland is under preparation, and Eddie plans to embark on this in February.

Anka returning

Impresario Harold Fielding is to present sensational singing star Paul Anka on his next visit to Britain.

Anka is due in Britain for rapid return in early March.



MARIAN KEENE—this glamorous recording star is quite an eyeful. You can see her often on TV.

Roll up for Rock 'n' Roll

AN opportunity comes your way to enter for the All-Britain Rock 'n' Roll Championships to be held at London's Wimbledon Palais on February 25.

The evening will be in aid of cricketer Eric Bedser's Benefit Fund, and singers and bands are invited to enter by contacting Wimbledon Palais for entry forms.

The winning band has the chance of winning the Elvis Presley "Jailhouse Rock" trophy, and receiving a cable of congratulations from Presley himself.

Top singer of the evening is promised Tommy Steele's original guitar, which will also be autographed by this famous star.

There is also another section for top dancers, and they have the opportunity of winning a holiday at one of Butlins holiday camps.

Norrie Paramor of Columbia records has promised a disc test to the winning band and singer, and agent Hyman Zahl has agreed to go along to watch the contestants.

The panel of judges has not been announced, though it is believed that cricketer Tony Lock will be one of them. He is reputed to be quite a rock 'n' roll enthusiast.

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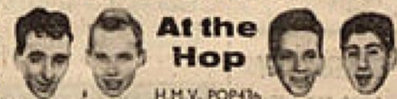


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FAREWELL FROM GLENN MILLER

SUNDAY next sees the farewell concert by the Glenn Miller Orchestra under its director Ray McKinley.

The Miller unit gives two concerts at London's Dominion Theatre after one of the most successful tours ever undertaken by a visiting American orchestra.

Wherever they have played the theatres have been packed and there has been tremendous audience reception.

The Glenn Miller unit can be sure of a welcome return when future commitments permit.

Immediately after their last concert on Sunday they depart from London Airport for Stockholm.

A busy series of one-night stand concerts through Europe is the schedule for the Miller orchestra for the following six days.

The band returns via London on their way back to the States, but will have no opportunity to break their journey again in this country.

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JOHNNIE RAY

MISS ME JUST
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A FOOL

PB 785



MITCH MILLER

MARCH FROM
THE RIVER KWAI
AND
COLONEL BOGEY
HEY LITTLE
BABY

PB 777



MARTY WILDE

LOVE BUG
CRAWL
AFRAID OF LOVE

PB 781



THE FOURLADS

PUT A LIGHT IN
THE WINDOW
THE THINGS
WE DID
LAST SUMMER

PB 776

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(10/1958)

EXTENDED PLAY

A change from Rock? Then Yma's your girl

YMA SUMAC — Legend of the Jivaro (Capitol EAP3-770).

To make life easier for you, the translations of the titles are "Magic," "Nina," "Fire Arrow Dance," "Victory Song" and "Medicine," sung for you by Yma and the Natives. This is definitely different if you feel like a change from rock!

HARRY JAMES AND HIS ORCHESTRA — Harry James Favourites (Fontana TFE17000).

It really does bring back memories with *The Carnival of Venice* and *You Made Me Love You*. These were the days when the word "trumpet" just had to mean Harry James.

PETULA CLARK HIT PARADE (Nixa NEP24056).

With *All My Heart, Alone, Who Needs You* and *Long Before I Knew You*. Four top numbers from the girl who defies the men-only rules of the current Hit Parade.

FRANKIE VAUGHAN — It's Frankie (Philips BBE12157).

Wanderin' Eyes, Man on Fire, Isn't



DEBBIE REYNOLDS — her latest disc is a great follow-up to "Tammy."

This a Lovely Evening, Single. Not to be missed by Vaughan fans.

HI-LOS (London RER1110).
Four off their album, *They Didn't*

Believe Me, Georgia on My Mind, My Baby Just Cares for Me, Peg O' My Heart.

DICKIE VALENTINE STANDARDS (Decca DFE 6429).

Nice to hear these from Dickie, specially *Somebody Loves Me*. The others are *Blue, East of the Sun and The One I Love*.

THE KING AND I, starring Deborah Kerr and Yul Brynner (Capitol EAP4-740).

A cut from the LP of the soundtrack; this one has *A Puff of Blowing in the Wind* and *Getting to Know You*.

TRIO AVILENO Y SU CONJUNTO (Fontana TFE17002).

Four unprossonable titles, but if you like Latin-American music try this.

Johnny Luck strikes it lucky

JOHNNY LUCK, a 15-year-old Edinburgh schoolboy, is the latest "Beat" singer to enter the disc business and he shows great promise. He is studying at the Leith Academy and he started his singing career only one year ago when he sang in a charity show at the Capitol Cinema, Edinburgh. This was followed by a one month's tour which took him to Glasgow, Middlesbrough and Sunderland.

He then did some freelance solo work and entered a Carroll Lewis amateur talent competition. As with so many others, that proved his big break. He won the regional finals at the Empire, Edinburgh, in September and appeared on ATV in November, when he came first in the National Semi-finals. He is at present appearing at the Locarno, Edinburgh.

His appearance on ATV was seen by Artists and Repertoire Manager, Jack Bayerstock of Fontana. Jack knows a good singer when he hears one and he brought him from Edinburgh for a record test. He was so pleased with the result that a record session was immediately arranged.

Johnny's first record "Play Rough" was given top priority as the J. Arthur Rank Organisation are using this as background theme for the film "Violent Playground," a major picture which is scheduled for a Royal Premiere later this year. The coupling on this record is "Burr, Burr, Burr" available on Fontana H10.

Wise Johnny isn't being over-optimistic in spite of his success to date and he is continuing his studies as a draughtsman — just in case.

MICKEY IS ON HIS WAY

THERE'S always a good song in a Walt Disney film, and so it looks as if the Pye Group have done themselves a bit of good by getting an agreement to manufacture and distribute all the famous "Disneyland" and "Mickey Mouse" series of records.

First on the list include "Bambi," "Pete" and "Creaking Leather" — and these will be followed by old favourites "Snow White and the Seven Dwarfs," "Pinocchio," "Dumbo" and "Alice in Wonderland." Not forgetting, of course, the "Mickey Mouse" series itself.

These records will go out under their own labels of "Disneyland" and "Mickey Mouse."

OVER THE BORDER

by
MURRAY GAULD



Kenneth's at the crossroads

he no top-level discussions over this option.

There has been talk of a big production of the new series to come, but it will be over McKellar's dead body!

"It will be as informal as I can possibly make it," Ken told me, a determined smile on his face.

"This means that the programme will follow the pattern of his sound series — friendly McKellar, introductions, scripts by himself ('It's the only way to be yourself before the camera'), a guest to sing a couple of songs, and the rest straight singing by McKellar.

When he completes his present sound series, he will have done 100 programmes and somewhere in the region of 900 songs. Which is quite a sizeable repertoire!

Most of his requests are for Scots songs, and they come from as far away as New Zealand and Canada.

Strictly Scots

"There's a whole lot of commercial-type Scots songs that are in demand," Kenneth explained. "And there's an awful lot of them they ask for that I haven't recorded."

Which shows exactly why his recording policy — and that of Decca, the company who have had him since 1954 — is strictly Scots.

This Autumn Kenneth will tour Canada and the United States, singing and doing a few Television shows. He hopes to fix something like the Arthur Godfrey Show before he leaves.

A change like that could open up all sorts of doors for this brawny, 30-year-old Scot who was trained first in a B.Sc. (Forestry), then at the Royal College of Music for four years.

Decca's Scottish executive, Arthur ("Jerry") Berman, has tremendous

faith in McKellar's ability to go right to the top. "With any sort of luck he will be very big," he enthused.

McKellar has two LPs, five EPs, and 10 78s on the market at present. "I haven't really started with records yet," he pointed out. He hasn't really had the opportunities. Long seasons of pantomime and "Five Past Eight" summer shows have kept him in the North and given him little time for recording.

Decca's Dick Rowe and Bob Shaaples are in Glasgow this week for discussion over his next LP, to be made next month. And plans are already under way for an LP of traditional Scots songs, arranged by Cedric Thorpe Davie, to be compiled as an album of ballads.

Real singing

On the wanted list, too, is an LP of operatic songs in English. McKellar has toured with the Carl Rosa company as principal tenor, and sung with the Scottish National Orchestra; and an LP or EP of an oratorio; and an LP of early 20th Century ballads.

Said Kenneth: "I think there's a slight backing to real singing now. You know... songs with more than four notes. I certainly hope so."

I broached the subject of Pope.

"I don't know if there's any market for me in Pops," he said. "There might be — with a good song."

He did record "Mandolin Serenade," the theme song from the last Chaplin film, "A King in New York." It was expected to rival the popularity of "Eternally" which was the successful theme tune from "Limelight," but "A King in New York" flopped, and "Mandolin Serenade" didn't quite make it.

REVIEWS

ERIC DELANEY AT THE B.B.C. FESTIVAL (Nixa NEP 24066).

Recorded at the 1957 concert, this disc has all the atmosphere and excitement. Well recorded, especially in the *Quartermaster's Store*. Further proof that Eric has quietly set about building up one of our best big bands.

ELVIS PRESLEY (RCA RCX-106).

All five of the songs specially written for *Jailhouse Rock*, sung in the Presley way. The jacket says Elvis is inimitable. Well, an awful lot of people have tried to copy him during the past year, but none gets quite the same result!

Back on that

famous road

TO BALI AND MOROCCO—Bing and Bob (Brunswick OE9353).

The happy days of the Road films brought back to us with these four songs.

MEET MONICA LEWIS (HMV 7EG8306).

If you haven't yet made the acquaintance of Miss Lewis, this is a first start to a friendship. The girl's just great on *Let's Face the Music, Rough Riders, Nice Work and I Cover the Waterfront*. As my old pal Mike Butcher says on the sleeve, "such superior vocalising must finally make a star."

TERRY DENE—He can compete when it comes to straight ballad singing as his latest issue shows.

PRESENTING DANNY MARTIN (Nixa NEP24063).

They can present us with Danny any time if he always sounds as well as on this disc. Songs include *I Could Write a Book*.

THE INIMITABLE YVES MONTAND (Parlophone GEP 8654).

The star of *Wages of Fear* goes back to his first love to bring four songs with a breath of Paris, including

FRANKIE VAUGHAN—"It's Frankie" is an EP not to be missed by Vaughan fans.



MUSIC for DANCING



VICTOR SILVESTER AND HIS BALLROOM ORCHESTRA (Columbia DB4053).

Tango Man On Fire and Waltz It's A Wonderful Thing To Be Loved.

(DB4054)—*Quickstep Alone and Slow Footrot All The Way.*

JOE LOSS ORCHESTRA (HMV POP430).

Footrot Till Buy You A Star and At Last.

(HMV POP 431)—*Waltz Parlez Moi D'Amour and My Darling.*

EDMUNDO ROS ORCHESTRA (Decca LK4236).

An album of tangos, cha-cha-cha, mambo, etc., as supplied by



the man who has done so much for Latin-American music over here.

NORMAN GRANT ORCHESTRA (Esquire 5-108).

Rumba Arrivederci Darling and Pasa Doble Mi Jaca.

ART GREGORY ORCHESTRA (Nixa NPL18005).

Another LP of music strictly for dancing.

NINO RICO (Oriole EP-7003).

Cha Cha in a very authentic way.

THE COUNTRY DANCE BAND (HMV C4279).

Provides music for folk dancing, including fast reels.

the almost standard *Autumn Leaves*, which first saw the light of day in a dramatic French ballet about a young man's rendezvous with Death.

BILLY AND BENNY (Oriole EP-7006).

Messrs. Daniels and Payne and their versions of songs like *Sally*.

BARBARA LEA (Esquire EP165).

A new voice to Britain, Barbara Lea has been everything, it seems, from the conductor of a madrigal group to a jazz critic. It will be interesting to hear more of Miss Lea, though I wasn't too happy about the material this time.

Service trouble

for the 'Mudlarks'

ANOTHER new vocal group, the Mudlarks, are now having service trouble. The younger brother, Jeff, is 21, and has received call-up papers. Fred and Mary can't manage without their brother so they are relying on the help of the War Ministry to solve their problem.

It was David Jacobs who discovered the group, by the way, at a charity concert for spastics.

The BIG BEAT

SANDRA ALFRED—Six Day Rock; Rocket and Roll (Oriole CB1408).

Young Sandra makes her disc debut

with a couple of files coming in on the tail end of the rock age. The girl who was such a hit in the Dave King television shows proves that the tender sex can rock as well as anyone—if we needed proof.

JOE BENNETT—Rocket; Penny Loafers and Bobby Socks (HMV POP445).

On the first Joe is off into outer space with his baby, and the other takes us back a bit to the days when we were always hearing about bobby-soxers. Only in the Sinatra era songs didn't sound quite like this. Whether you think this is a bad or a good thing depends on your age, but if you like Joe, this is for you.

THE SPROUTS—Goodbye, She's Gone; Teen Billy Baby (RCA 1031).

This is a vocal group that really swings, especially on the first title. After so many so-called "beat" numbers which have anything but rhythm, this is a welcome relief.

Is it Ricky

or Elvis?

JIMMY EDWARDS—Love Bug Craw; Honey Lovin' (Mercury MT193).

Not that Jimmy Edwards, this one's American. Nothing to make his *Love Bug* any different from those we have already heard, but *Honey* is the better side for my money.

RICKY NELSON—Stood Up; Waitin' In School (London HL-P8542).

Think of Elvis and you're right, I'm Left, She's Gone and you've practically got *Stood Up*.

SKIFFLING ALONG WITH THE VIPERS (Parlophone GEP 8655).

Homing Bird, Pay Me My Money Down, 10,000 Years and Maggie May. My special favourite among skiffers, mostly because they seem to enjoy themselves so much.

Fontana Fanfare

NO ONE will deny the successful debut of the new record label FONTANA—For Record Pleasure and it is our pleasure this week to give you the low-down on what's new on the Fontana label. These new records deserve mention because they are tops in their particular fields.

First, let's talk about the Lenny Hambro Quintet: As you know, Lenny Hambro is the lead alto with the Glenn Miller Orchestra, now enjoying a successful tour in this country. Fontana has released an E.P. record number TFE 17905 featuring the Lenny Hambro Quintet which contains such favourites as "Comin' Thru", "Ain't She Sweet", "Libation For Celebration" and "Blue Light" and these four outstanding, cool numbers clearly prove Lenny's original views; they are pearls of the modern jazz age and feature unique jazz solos. It is obvious that Hambro has rocketed himself to fame with amazing rapidity and on the strength of his first for Fontana, there is no doubt he is here to stay and many more fine recordings are coming your way.

At one of the most glittering first nights that any film has enjoyed in this country, it was obvious from the atmosphere alone that "Pal Joey" was going to be the film of the year; add the rave reviews and you've got the background for a really great little E.P. featuring the four big hits from the film entitled "The Pick of Pal Joey"—"The Lady is a Tramp", "Newlyweds", "My Funny Valentine" and "I Didn't Know What Time It Was", recorded by the Michael Saraves Singers. Fontana are releasing this fabulous E.P. on 1st March—ask for Fontana Record No. TFE 17913.

Now a few words about the "Boy with the Golden Voice", who, after a succession of three shattering record hits, has hurried to stardom in less than two years, has become the idol of millions of teenagers which has sent his income zooming from 75 dollars a week to a mammoth 100,000 dollars a year. We are speaking, of course, of Johnny Mathis. "Chances Are" set him on the way to stardom. "Wonderful Wonderful" consolidated his success, and now his latest and greatest record to date, "Wild in the Wind", is released on Fontana on H. 103. Evermore popular with record fans in this country, in each week goes by, Johnny Mathis is now recognised on both sides of the Atlantic as one of the top disc personalities of to-day. Johnny Mathis recently made the third biggest selling L.P. in the United States entitled "Wonderful, Wonderful", apparently a very appropriate title, and which is now available on Fontana TFE 15603.

Now let's switch from ballads to jazz again. Let's talk about Dave Brubeck (now having said that I don't think this column is going to be long enough). Probably the most controversial figure in jazz in this country, Brubeck's career having switched from being a veterinary surgeon to injecting jazz lovers with a new dynamic jazz serum bringing, it has been suggested, "the vigour and force of simple jazz, the harmonic complexities of Barock, the form of Bach and at times the lyric romanticism of Rachmaninov."

O.K.—so you add it all up and what have you got? Well, on Fontana TFE 5002 you have got "Jazz Goes to Justice College" bringing you "Bra's Blues", "These Foolish Things", "The Masquerade is Over", "One Morning Worth Years" and "The St. Louis Blues". What a jazz man and what a record!

By the way, for our next subject, let's repeat our last words, "What a record!". Because that's the only way you can describe the fantastic interpretation in authentic style by Scovanna "Jay Hawkins of 'I Put A Spell On You'—this is one for the book and we guarantee it will put a spell on you, too!

A new label means new records, new records need new songs, but what starts the ball rolling? Artists, and when Fontana was launched it was publicly stated that the Fontana label would be a platform for new talent. True to its promise, Fontana is happy to announce the signing of three talented young artists of whom great things are expected: Jimmy Jaques, Johnny Luck and Al Saxon. Space permitting, we'll give you the inside story of these three new promising disc stars, but we will be back later to give you the latest news of them—and so until our next Fontana Fanfare, cheerio and happy listening and remember, it's

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for record pleasure

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LP Line-up

Why do we keep

quiet about him?

TONY BRENT—Off Stage (Columbia 3351125).

As the King of Siam said to Anna, "It's a puzzlement." Why do we have a singer as good as Tony Brent and keep so quiet about it? Certainly there are many Brent fans, but not as many as there should be judging by his work on this album. His phrasing is superb, so is his diction, and he can vary his songs from *Let's Fall in Love to Whining*, yet he can't seem to reach the hits. Try a sample of this anyway if you like the subtle touch to a song.

RENEE MARTZ (Decca LK4169).

An unusual one, but you might go for it. You may remember that Renee is the 15-year-old American girl who came over here to preach. On this disc she has the Roland Shaw Orchestra backing her on titles which sound like hymns, but don't turn out quite like the ones we are used to. I fancy a lot of Moms and Dads won't approve of this, but there is a good chance the younger group will. You certainly can't complain that Miss Martz hasn't got rhythm.

Johnny's first

is great

JOHNNY MATHIS—Wonderful, Wonderful (Fontana TFL 5003).

First album in this country for the boy who is destined to be one of the biggest stars in 1958. Mathis swings through beat numbers and ballads with equal style and pace. He even brings a new touch to *Too Close for Comfort*, a title which seemed essentially to belong to Sammy Davis. The songs range from *That Old Black Magic to In the Wee Small Hours of the Morning*, with the usual great Percy Faith backings. Climb aboard the Mathis bandwagon, and in a few months you can turn to your friends and say "I told you so."

TENNESSEE ERNIE FORD—His new disc is a collection of some of his biggest hits.



THE PLATTERS—The Flying Platters (Mercury MPL 6528).

This time you get to hear all the Platters, one at a time, on numbers like *You Are Too Beautiful, Mean to Me and I'm Gonna Sit Right Down and Write Myself a Letter*. The group made this disc in between flying visits to all parts of the States, but

Tony Brent deserves to hit the top—he's too good to stay unknown

there are no signs of hasty work on the album.

TENNESSEE ERNIE FORD—Of Rockin' Ern (Capitol T888).

Record reviewing plays havoc with your spelling after a while, but that really is the title of Tennessee Ernie Ford's latest. On this he has collected some of his biggest hits, so you can renew acquaintanceship with *Shot-Gun Boogie, Anticipation Blues*, and *Milk 'Em in the Morning Blues*.

STARS OF SIX-FIVE SPECIAL (Decca LF1299).

Tommy Steele, Lennie Donegan (this is going back some), Chris Barber, Terry Dene, Bob Cori, George Melly, The Worried Men, and, to end everything, Wee Willie Harris singing *Sammy Dab in the Middle*. What more can any one want?

Back on the folk songs

NANCY WHISKEY—The Intoxicating Miss Whiskey (Oriole MG10018).

Nancy with the Chas McDevitt Skiffle Group and The Fireman's Not For Me, *Face in the Rain, Stack-O-Lee*, and so on. Personally I was glad to hear Nancy back on folk songs like *The Riddle Song*.

GOGI GRANT—Both Ends of the Candle (RCA RD27054).

From the sound-track of the film which starred Ann Blyth. A bumper LP with a score or more songs made popular by Helen Morgan. The beautiful voice of Gogi Grant is just right for numbers like *Bill and Can't Help Lovin' That Man*.

JUNE CHRISTY—Gone for the Day (Capitol 1902).

With the orchestra conducted by Pete Rugolo, the beautiful Miss Christy wends her way through *Lazy Afternoon, It's a Most Unusual Day, and When the Sun Comes Out*. You could listen to this indefinitely.

PEARL BAILEY Sings For Adults Only (Columbia 3351126).

Guaranteed to keep your party guests quiet, if only to make sure they don't miss a word. Pearl Bailey at her best on *To Keep Her Love Alive, I Wanna Get Married* and the very misleading *She Had To Go And Love It At The Astor*. You can't beat this girl for timing.

Listen for yourself

ANITA O'DAY—Pick Yourself Up (HMV DLP1169).

Opinions are all very divided about Miss O'Day. Some think she's great, others say she sounds too much like too many other singers. The best way is to listen for yourself and see if you like what she does to *Let's Face The Music and Stompin' At The Savoy*.

TONY BENNETT Showcase (Philips BBL7138).

A new LP to tie up with Tony Bennett's current trip to this country,

Twelve standards sung in his relaxed swinging style—songs such as *Love Walked In, Without A Song* and *These Foolish Things*.

DORIS DAY In Hollywood (Philips BBL7175).

The songs which Doris Day has featured in her films, including *Tea For Two, Lullaby Of Broadway, Secret Love* and a couple of numbers from *Love Me Or Leave Me*.



PEARL BAILEY—Her latest record is guaranteed to keep you listening.

LIBERACE—At the Hollywood Bowl (Philips BBL7159).

With brother George of course. Recorded during an actual performance, this has not only Liberace at the piano, but includes his introductions, which at times sound uncannily like Victor Borge. A feast for the Lee fans, with *Cornish Rhapsody, Clair de Lune* and *Cement Mixer*, included in the show. Plus a new composition by Liberace himself, called appropriately, *Rhapsody By Candlelight*.

TONY BRENT—He's good but too few people seem to know him.

ORCHESTRAL

JACKIE GLEASON PRESENTS VELVET BRASS (Capitol LCT6153).

The Gleason Orchestra with Tooty Mondello on alto sax and lots of brass on such classics as *Am I Blue? You're Driving Me Crazy, September Song* and *Out of Nowhere*.

MONIA LITER AND HIS ORCHESTRA—Lovers in Rome (Decca EK4195).

The emphasis is somewhat naturally on sweet music with a Latin touch, as in *Sicilian Lullaby, Chianti Song* or *The Girl I Left in Rome*.

MICHAEL FREDMAN & THE DEBUTANTES—Rhapsody String (Oriole MG20018).

Light music of the superlative kind from Fredman and his all-girl



orchestra, led by top violinist Teska Robbins. *Gipsy Fiddler, Tango Bolero, Fiddler's Boogie*, and *El Cambanchero*, to give you an idea of what you can expect to find on this.

LESTER LANIN AND HIS ORCHESTRA (Fontana TFR 6001).

These boys pack nearly thirty tunes on to one LP, including familiar ones like *My Funny Valentine* and less familiar ones like *Hello, Ma Baby*.

ALYN AINSWORTH ORCHESTRA—Moonlight Becomes You (Parlophone PMC 1049).

The first album from this orchestra. They already have many radio fans and this disc should make them quite a few new friends.

CLASSICAL CORNER

by
J. C. DOUGLAS

A perfect disc to soothe away the blues

CHOPIN—Thirteen Waltzes (Columbia 33CX1500).

This is one of two LPs made at Dinu Lipatti's last recital at the Besancon Festival in 1950. The other disc, 33CX1499, has pieces by Bach, Mozart and Schubert, but of the two my choice would be the Chopin. It is exquisitely played and the perfect record to soothe away any attack of winter depression.

PROKOFIEFF—Cinderella (RCA RB16048).

The ballet fans are well catered for this week. This disc has the orchestra of the Royal Opera House, Covent Garden, conducted by Hugo Rignold. However it is not necessary to have seen the ballet to enjoy this humorous and lovely score.

VICTORIA DE LOS ANGELES (HMV 7ER5086).

So many people have recorded *They Call Me Mimi* from *La Boheme* but on this disc you can hear what many consider to be the

best Mimi for some years. When she first sang the part at Covent Garden, the wings were crowded with other singers paying tribute to the Spanish soprano. Also on this EP are arias from *Madama Butterfly* and *Cavalleria Rusticana*.

SCHUBERT—Rosamunde Music (Parlophone PMC1048).

N.W.D.R. Symphony Orchestra of Hamburg conducted by Hans Schmidt-Isserstedt play the very familiar music from *Rosamunde* and the *Schubert Symphony No. 5 in B Flat*. Even if you are one of those who shy away at the very sound of Schubert's name try listening to this disc. I think it will give you a great deal of pleasure.

RAVEL—Daphnis and Chloe Second Suite; DEBUSSY's La Mer (Capitol P8395).

Played by the Los Angeles Philharmonic Orchestra conducted by Erich Leinsdorf. This is the record which gave me most pleasure this week mainly because it combines

two of my favourite composers. And if you like the ballet the Ravel side will specially appeal.

MUSIC OF RIMSKY-KORSAKOV (Decca LXT 5398).

A varied selection from the work of the man whose name has suffered more than any other at the hand of comics! Included are *Christmas Eve Suite, Salkos, Dshibubka* and *The Flight of the Bumble Bee* as it was originally intended to be played. The Orchestra de la Suisse Romande is conducted by Ernest Ansermet.

TCHAIKOVSKY—Romeo and Juliet Overture; SCHUBERT—Symphony No. 8 in B Minor (Mercury MRL2517).

Antal Dorati conducts the Chicago Symphony Orchestra. Two well-loved works well played. *Romeo and Juliet* must be one of Tchaikovsky's most played compositions and this Hi-Fi recording brings out all the vitality of Dorati's interpretation.

CHABRIER—Espana; STRAUSS—Morning Papers (Fontana CFEI5000).

Sir Thomas Beecham conducts the Royal Philharmonic Orchestra through a rousing performance of these two very gay works.

SPOTLIGHT



ALMA COGAN.—She likes her work, but this does not mean she takes it easy. Fifteen hours a day is the average time she spends striving for perfection.

The secret of her success?

SHE JUST LOVES TO SING!

MEN are having it all their own way, at least as far as the Hit Parade is concerned, so it is not easy for a woman to hold her own against such competition. Yet our own Alma Cogan is doing just that, and has been for some time.

Indeed, she seems to go from strength to strength. She passes further theatrical milestones and creates for herself new successes at every turn.

The newest Cogan achievement is her LP *Love to Sing*, which is issued tomorrow (Friday), on HMV CLP 1152. It is, surprisingly enough, her first LP in a long record career.

Those people who think that this disc is a string of Alma's usual "bubble-and-squeak" happy sounding pop, are in for a surprise. Gone is the usual identification gimmick with which we normally associate Alma, and here we find that she has really been hiding from us a very wide vocal style.

She has a refreshing individuality which is all her own and for this I have always given Alma top marks.

more fans

Her excellent vocal styling on *Love to Sing*, coupled with first-class musical interpretation with plenty of light and shade, should win her quite a few more fans. It is a record of high quality and certainly in a class previously commandeered only by American songsters. I am quite sure if this were issued in the States it would stand up against the best they could offer.

When I asked Alma how her usual record-buying public would accept this very new change of style, she assured me she had been asked to do practically every song on the disc. Confidently she says: "I feel that I have offended nobody and perhaps I have managed to bring in an even wider public."

As for the future, when I tackled Alma about this she revealed one secret ambition. Yes, you've guessed it—"to sell a million records."

But her real ambition is to star in a musical show. "This is a field I would really like to tackle," she told me. "I could combine singing with dialogue, and maybe even get the chance of giving vent to my sense of humour."

my dream

"Of course," she went on, "the story would have to be right before I rush into anything. The ultimate dream is a musical film, but my career seems to be progressing in the right direction."

Within a few days Alma makes her first trip to Iceland, where she is to play ten concerts. It is also probable that she will do some broadcasts while she is there.

I asked her if she would give them her old hit "Never do a tango with an Eskimo." And she assured me that she would. She is going to wait until she gets there before she decides whether or not to change the lyric!

Years in the business have given

Alma the experience to prepare the ground before playing anywhere new. This came out particularly when she played the lush Persian Room in New York in early December. She made quite sure of her material beforehand so that she was able to give the customers exactly what they wanted, yet was able to maintain her own delightful style.

The outcome of such an approach was personal success and she will probably return to America later this year. Dates in the Las Vegas area are already under discussion.

Nearer the present time, Alma has an open invitation to return to New York to televise in the famous Patti Page show—"The Big Record." If all goes well, Alma's appearance on this show will be in March.

On her return from Iceland, Alma Cogan has some top line variety commitments ahead of her. On February 24 she appears at Glasgow Empire, Birmingham Hippodrome (March 10), Leeds Empire (March 17) and Nottingham Empire on March 24. Further variety plans are under discussion.

That Alma is a star there is no doubt, for she has topped variety bills up and down the country, headlined

at the London Palladium, produced many hit records, and has had TV shows built around her own personality.

But to achieve all this has meant hard work and study all the way since her first record in May, 1952. Alma reckons that she devotes at least fifteen hours per day to work and to achieving the nearest to perfection that she can possibly manage.

She is certainly not one for taking it easy and the remainder of this year looks like being a very busy one for Miss Cogan. Discussions are well in

by
MERVYN DOUGLAS

hand for a long summer season, and in addition to this, plans are being prepared for another TV series. She will also be making a guest appearance on BBC-TV in early March with Cyril Stapleton and the Show Band, and it is also hoped that within the next few weeks she will have a featured spot on one of Val Parnell's "Sunday Night at the London Palladium" presentations.

One thing is certain, that whatever success Alma Cogan has achieved, she has certainly worked hard for it but the real key to it all lies in four words—she loves to sing. And when she told me so, she meant it; it wasn't just a plug for her new record!

PANIC STATIONS FOR DELANEY

THERE were panic stations last week for bandleader Eric Delaney and his wife Valerie. The Delaney band, now starting a four-week ballroom engagement for the American Services at Landstuhl, near Frankfurt, had a last-minute alert because the service authorities wanted the unit to travel a day earlier.

FRANTIC SEARCH

It was originally planned that the band should fly out last Saturday, but it was decided that it would ease transport problems if the band were prepared to depart on Friday. Unfortunately, the boys of the band had taken advantage of a few days off to travel to their respective homes and so both Eric and Valerie had a frantic time in trying to contact the members of the band all over the country.

Despite the difficulties, messages were got through to all of them

and they duly assembled at the airport in the early hours of Friday morning.

After all this frantic organisation, everything proved to be in vain, for fog descended and in consequence no planes left the airport on that day. It finished up that the band finally left according to the original schedule.

Eric's is the first British band of this size to undertake a four-week engagement at the very fine ballroom which the American authorities have at Landstuhl.

WITH TED HEATH

Whilst in Germany the Delaney band will also share the stand with the Ted Heath orchestra for one night—Ted is also touring Germany on a series of concerts.

The latest record issue by the Eric Delaney band is a Nixa EP called "Eric Delaney at the BBC Festival." This is a recording of a live performance.

Best wishes
to
"DISC"

from
ORIOLE RECORDS

the label with
the newest stars



OVER THE POINTS

★ ★ ★

With PETE MURRAY



HI THERE!

It's good to be with you

HI THERE! It's time to frisk with the new hit "Disc." This is one of your resident hosts from the "6.5 Special"—Pete Murray—saying hallo to you and delighted to have the opportunity of writing for you each week in this exciting new record newspaper.

I've made many friends through the "6.5 Special" programme and my regular Luxembourg broadcasts, and I am looking forward to getting to know more and more of you through this personal weekly chat in "Disc."

I am fortunate in meeting a great number of people in show business and having many of them as personal friends, and my intention is to share these meetings with you and to let you know a little something about them, and perhaps something of what goes on behind the television cameras which you wouldn't normally see on your TV screens.

Knowing the popularity of "6.5" I think that you may be interested in joining me each week to talk about some of your regular favourites.

To be connected with this show gives me a great kick. Not only do I feel that you like this presentation, but also it's great to see so many young artists getting a springboard into show business from the programme.

We've all at some time or other felt a pang of nerves for some of the newcomers making their debut, but the young happy audience that fills the

studio soon helps to give that little bit of confidence.

My first intention in this column was to try and tell you how "6.5" gets on the air. However, the more I thought about it, the less easy it appeared. Though the studio may seem chaotic to the ordinary visitor, it is all much more orderly than one could imagine. Despite the tangle of microphone, trailing wires, and three or four cameras silently moving around like prehistoric monsters, there's a purpose to it all and somehow the producer sitting in his little box seems to be able to jigsaw all this into one shape so that it suitably fills your television screen at home.

Of course, no "6.5" programme would be complete without my very good friend and colleague, Jo Douglas. I've seldom enjoyed working with anyone more; even in the face of the problems that we sometimes experience before the show goes on transmission, Jo somehow remains unruffled.

Great favourite

She puts a tremendous amount of vitality and enthusiasm into all that she does and she is certainly a very great favourite around the studios. In addition to her major part in "6.5 Special," she is also very largely responsible for a forthcoming film with the same title. Jo appears in this film, and so do I, and a host of your television favourites. In the near future I hope to tell you much more about the film and the people connected with it.

Which reminds me, While we were

filming at Eastbourne I was feeling a little bit "browned off" for everybody but myself seemed to have been recognised by the general public. Then someone came up to me and said that they recognised me. This immediately made me feel good and the chap said "I watch you every week on the '6.5 Special' programme." This made me feel even better.

He continued, "Don't tell me your name, I know it quite well." He groped for words for a moment and suddenly said, "I've got it, you're Jo Douglas!"

Always a gag

Another favourite of all of us is my pal Freddie Mills. Freddie is never at a loss for words and constantly bubbling with a gag. I am quite convinced that if Freddie had never been a famous boxer he would most certainly have made his mark in show business much earlier. We get many laughs away from the studio floor, and if the BBC canteen on Saturday lunch times is usually in an uproar, you can be sure that it's because Freddie is not far away.

The tempo was particularly hilarious the other week when Jon Pertwee was on the show. He and Freddie constantly stopped everyone having their lunch by standing up and doing conjuring tricks to the delight of all and sundry. And in the studio on that particular occasion, every time any artist finished a rehearsal Freddie and Jon would applaud like mad. You can imagine how this sounded with just the two of them in a large empty studio.

To save the artists' blushes, Don Lang would reply on their behalf with a fruity raspberry on his trombone!

One visitor I was pleased to meet through the programme was American singer Charlie Gracie. Not only is he a top singing star on record, but those who were fortunate enough to see him on personal appearances found him a brilliant guitarist.

Few people know the up and coming record stars as well as the lively compere of B.B.C.'s famous "6.5 Special", so make sure you keep your weekly date with PETE MURRAY



Don Lang (left) and guest artist Carl Barritau let rip with a number on the "6.5 Special".

A useful guy is Don

When talking of Charlie Gracie I cannot but help think how some adults are very quick to criticise the taste of the younger generation, without realising, perhaps, that some of the entertainers are very sincere people. Artists such as Charlie Gracie, Bill Haley, and Johnny Ray, to mention but a few, have extremely strong religious convictions.

Since I have been spending so much time close to this type of artist and the popular music of the day, I know only too well that the exciting noise which is produced is wonderful for letting off steam, and far from morose.

ANOTHER regular favourite on the programme is our own Don Lang. I am particularly delighted that Don has built up such a tremendously strong following. He has certainly worked very hard for it and it couldn't have happened to a nicer person.

One of the good things about television is that it has permitted many people to see Don playing trombone. Many people regarded him as a singer, whereas in actual fact, Don is one of the leading trombonists in the country. Before establishing himself with his record of "Cloudburst," he was a valuable musical asset to the famous Ken Mackintosh orchestra.

Don is having a personal success at the moment with his record of "6.5 Hand Jive."

I like the story going around at our rehearsal about Don practising this jive routine at a race course. It is said that four bookmakers were ruined through receiving wrong tele-tac signals!

Incidentally, Don is no mean composer, but more of that another time. However, to show you how good he is at writing music and arranging, I would like to mention that the other week when Michael Holliday came along to sing his new hit, "The Story of My Life," Don had to write out complete orchestral parts an hour before transmission, because Mike's music went astray. Don is certainly a useful person to have around the place.

Laurie has his eye on the film business

MANY young artists have made their bow on "6.5" but none could be closer to it than 13-year-old Laurie London. As many of you may know, Laurie stepped out of the crowd at last year's Radio Show to appear on the closed circuit transmission of "6.5 Special" when we invited anyone to come up to entertain.

Laurie's first appearance there was a huge success and we gave him an open invitation to come back any day he wished. He took us at our word and turned up every day as soon as he could get away from school.

The initial success was repeated and he caught the eye of Harry Walters from the EMI organisation and he soon persuaded recording manager Norman Newell to put the lad on record. You know only too well how much you went for his first disc "He's Got the Whole World in His Hands," and he was one of the few artists to have a debut record in the Hit Parade, and probably one of the youngest.

This all happened within days of his appearance at the Radio Show, and he has since made many successful visits to the "6.5 Special" programme.

He is extremely professional and is a born show business entertainer.

I also have a favourite story concerning young Laurie London. After introducing him at big charity concert in Stoke Newington, I was talking to his father. I asked him if he was surprised at young Laurie's success in show business, but he assured me that they've always thought he would make his mark in this direction.

In fact, they would also like to see Laurie make an entry into the film world. His father tells of how Laurie's grandmother said she looked forward to seeing him in films and that she was sure "it wouldn't be long before he was in Hollywood." Of course she meant Hollywood, but as you may know, Hollywood is a women's prison, so even that may have its compensations.



Although he is only 13, Laurie is a real professional and is a born entertainer. He obviously has a great as well as a long future ahead of him.

NEWS AND VIEWS FROM ACROSS THE ATLANTIC



GAYLORDS RE-FORMED

THAT popular singing group, the Gaylords, has re-formed with Ronnie Gaylord joining them again. Ronnie broke away some time ago to work as a soloist after the outfit had made many hit discs. Most popular of these, particularly in Britain, was their version of "The Little Shoemaker."

The group, now consisting of Gaylord with Bert Bonaldi and Don Rea, has big hopes for its newest Mercury waxing, "Magic Song," coupled with "Qui Marie."

DUE TO WED

Due to wed this month is Maurice Myself, co-writer of the Presley platter success "I Want You, I Need You, I Love You." Such a title would suffice in itself as a marriage proposal!

SHEPHERD SWITCH

THE Shepherd Sisters, who made a sizeable impact in Britain with their first issue, *Alone*, have now switched labels. Their first record for Mercury is *Getting Ready For Freddy and The Best Thing There Is*.

The girls are making big impressions these days and the future has many plans in store for them.

HIBBLER ON HIS WAY

HEADING towards Europe during mid-March will be emotional vocal-stylist Al Hibbler.

Negotiations are well advanced for Hibbler to undertake an extensive concert tour of many European countries. Britain is included and Al may go to Australia as well.

The trip would keep him away from the States for at least three months and so he is busy cutting further sides for Decca to bridge his absence.

His concerts would be varied. Some would be devoted strictly to "pops" and blues, whilst others would include mainly sacred songs.

JOHNNY MATHIS DAY

Such is the popularity now of vocal star Johnny Mathis that his recent return to his home town of San Francisco was hailed as "Johnny Mathis Day." Johnny was welcomed by the Mayor, and a concert in the evening climaxed a busy day for this popular star. The concert drew an audience of over 7,000.

NEW DEAL FOR PATTI

FOLLOWING a long stint with Mercury Records, song-thrasher Patti Page has just concluded a new deal with her record company which ensures that she continues to wax for that label for many years to come.

Though Patti has never been able to keep up a sustained popularity in Britain, her discs have sold in the millions in the States.

FILM FOR DANNY

Danny and the Juniors, currently hitting it high with their successful platter of "At The Hop," are being sought for a featured spot in a new movie. Columbia Pictures are preparing a film called "Let's Rock," and it is planned that Danny and the Juniors will include their disc success in this new movie.

Fabulously successful singing sensation Paul Anka is another

name mentioned for a top spot in this movie, in addition to Julius La Rosa and Roy Hamilton. If all goes well, much of the work on this new project will be completed by Easter.

POPULAR JIMMY

JIMMY RODGERS, now doing so well with his *Kisses Sweeter Than Wine* will be heard in a forthcoming 20th Century-Fox film, "The Long Hot Summer." Jimmy sings the title song.

His record company—Roulette—are negotiating with 20th Century-Fox for the sound-track rights of the movie for future issue as an LP album.

Jimmy's popularity has increased tremendously here during recent months and he has just waxed a further LP album for release in the near future. Jimmy also hopes to be able to fit in a British visit as soon as engagements permit.

In addition to his record and TV activities, bids are coming in for his services as a movie star.

JIM DALE CAMPAIGN

FIRST issue over here by Britain's Jim Dale has just been made through the Capitol label. Dale's disc is being well publicised by the company and every effort is being made to get him off to a successful start.

The campaign is well under way, but it is too early to determine yet the impact that this popular British star might make in this country.

Ros Goodwin's orchestral backing has also been given a lot of publicity. Goodwin's personal popularity has increased tremendously since his visit some months ago.

STRONG COMPETITOR

Another British disc issue here, again via the Capitol label, is Semprini and his Orchestra. His single issue of "Destiny Theme" and "Invitation to the Waltz" could make him a strong competitor in the light orchestral field in the States.

SMASH HIT MUSICAL

A NEW Broadway musical which has caused a smash hit, "The Music Man," has such a strong score that more than eight

LP albums of the music are already in hand. Over a dozen single issues can be added to that total at the present date. It is reported that this is the greatest number of waxings for a Broadway musical.

In addition to the record interest in "The Music Man," it is reported that practically every Hollywood film studio has put in a claim for the movie rights of the production.

KENTON ON TV

Regular television shows are being produced from Stan Kenton's *Rendezvous Ballroom* in Balboa. Not only is Stan featuring his own band, but he is presenting for viewers the best of student groups from Californian colleges and universities.

ALWAYS A HIT

FATS DOMINO continues to monopolise charts here and Lew Chudd of Imperial Records maintains that Fats could have an

even bigger year during 1958. Chudd also claims that Fats has never had a record issue yet which has sold less than half a million copies!

Domino is still one of the big money spinners so far as concert dates are concerned and it is claimed that he would lose money if he toured any other country but the U.S.A.

DAVID NIVEN ON LP

BRITISH movie star David Niven has just signed a record contract for Roulette Records. Niven's first release for the company will be an LP album under the title *The World's Famous Love Letters*. Such a release will signify the first Roulette issue in the purely spoken LP field.

The album, which is due for release in March, will feature readings to the accompaniment of a musical background of famous love letters penned by such people as Napoleon, Shelley, Browning, Lincoln, Wagner and Henry VIII.

It's an ill wind...

BRITISH singing star Gary Miller is now part-way through his currently successful C.S.E. tour of the Middle East taking in such places as Malta and Cyprus.

Gary has been featured on local broadcasting stations and particularly by Victor Acquinola, who, as a disc jockey, has a very strong following in Malta and North Africa.

Victor has been using many of Gary's successful Nixa discs and also using interview spots wherever possible. The outcome of Gary's visit to these

areas is that his version of "The Story of My Life" has become a best-seller and is helping to establish him even further.

Yet, although he is enjoying success on this tour, his absence from Britain has probably not helped his "The Story of My Life" on the home scene.

His version has been up against very strong competition from the now top-ranking Michael Holliday disc, and some people believe that the Miller recording might have made a greater impact if he'd been in the country to help exploit it in person.

YOUNG JIMMY HAS A FUTURE

ONE of the bright boys of the record future is undoubtedly a 19-year-old Londoner by name of Jimmy Miller.

Jimmy is already leading off for the big lights with a British number written by song-writer Robert Duke and titled "Jelly Baby" (Columbia).

It will be released during the middle of February, and until he sees the results Jimmy is wisely staying at his job with a London engineering firm. He's not been long out of his apprenticeship, and he's decided not to leave the work-bench until he's sure whether or not he will make a big hit.

Jimmy's interest in music started in 1956 while he was on holiday in Spain. When he returned, he bought a guitar, took some lessons, and then formed a skiffle group with boys from a church youth club. The group won several competitions, including two national ones, part of the prize being a recording session for Esquire.

Further engagements followed in the usual haunts of would-be artists—Hammersmith Palais and Wimbledon Palais among them. As their playing improved, they were offered more professional work.

Since then they have recorded some commercial television jingles and were heard on part of the sound-track for the Alec Guinness film, "Barnacle Bill."

In August last year Jimmy Miller was making some recordings at a private studio which, unknown to him, was being used at the same time by a commercial recording company. The recording engineer, Joe Mecke, after listening to Jimmy, invited him to cut some test grooves.

This disc was played to Dennis Preston who has launched such stars as Lonnie Donegan and Johnny Duncan, and then to Norris Paramor of Columbia records. So impressed were they with Jimmy's performance

that he was signed to make a Columbia pressing entitled "Sizzling Hot," which was released last September.

Best of luck, Jimmy Miller.

Sing a song...

WITH many fine issues on the MGM label, the Ray Charles Singers may find their British popularity on the increase.

They are now seen each week as the resident group in the successful BBC-TV series "The Perry Como Show."

Apart from their vocal backing, the group have made releases in this country, one of the best of which is their "Sing a Song of Paris" on MGM-D-147.

More recently an EP by this group has been issued under the title "Winter Wonderland" on MGM-EP-620.

For a Record party

ASTORIAS

20 for 3/11

the AMERICAN FLAVOUR you'll favour

ASTORIAS AMERICAN BLEND

*The machine of the future,
that's what they're calling
that mechanical "monster"*

The JUKE BOX

I WONDER how many people thought a year or two ago that radio could be superseded by, of all things, the Juke Box! I mean, of course, so far as record programmes are concerned. Television we reckoned on, but hardly that glittering, mechanical record-player which stood in the corner of a few Milk Bars.

Yet such is the power of the Juke Box now that record companies woo the principal operators of them almost as much as the once all-powerful disc jockey. Advance pressings of all popular records are sent for approval, and the acceptance of a disc for Juke Box insertion can contribute largely to the making of today's hit records.

It is not unusual for a record company to ask the advice of a Juke Box operator on a possible record issue before they decide themselves whether it might be worthy of release.

Riding on a sales crest

How, then, has the Juke Box acquired such tremendous power, so that it has become an industry in itself that cannot be ignored or overlooked by the major record concerns?

Without any doubt at all nothing could have been achieved if records themselves had not enjoyed an unprecedented boom. Record companies are riding on a sales crest such as has no comparison in any other industry.

Million-seller discs are becoming more frequent, not necessarily in Britain, but certainly elsewhere. And sales of 100,000 are fairly commonplace. There cannot be many homes

PAUL ANKA



in Britain where records do not penetrate.

In this country, however, the Juke Box has been a little slow establishing itself, but its popularity is growing in leaps and bounds and the forthcoming 12 months will make it a force of tremendous importance.

Its slow entry into the British scene was no fault of the manufacturers. We, as a nation, are noted for our reserve regarding anything new, and the arrival of the Juke Box was no exception.

"Palm Court"

type only!

Firstly, the mere mention of the name was sufficient to suggest low American dives and speakeasies of a type most of us only knew through imported gangster films. This meant that a stigma had to be removed, a stigma that had no basis in fact!

Secondly there was our natural dislike of music with our meals; the "most we could allow ourselves to accept was the much more sedate "Palm Court" type.

Now, however, prejudices are being overcome, records have become big

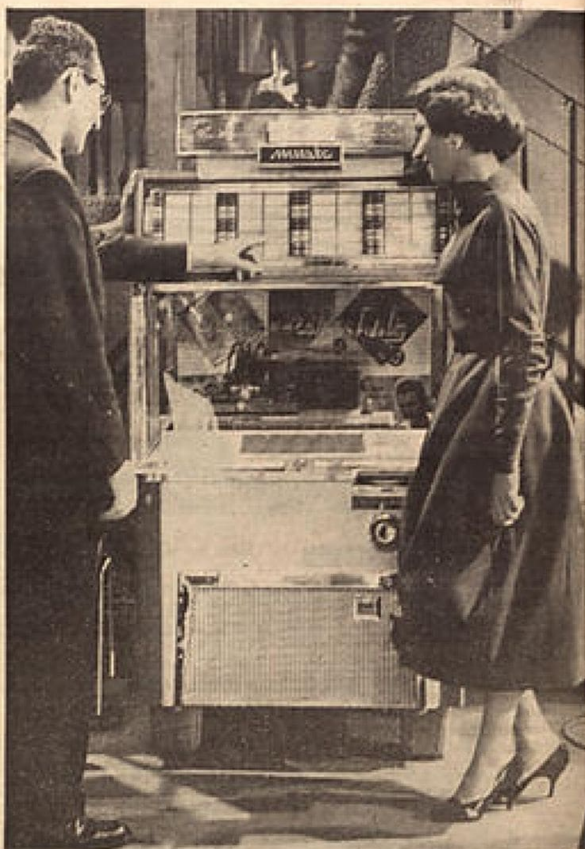
The all-powerful disc jockey will soon take second place in the eyes of the record companies

number of Boxes from all manufacturers is adding 3,500 a year to the existing total. In 10 years from now it is assumed that there will be 100,000 Boxes in actual operation in this country alone.

When you realise that the average cost of a Juke Box is around the £600 mark, and that they can cost nearly as much as £1,000 each, then you can see that this new field is big business.

You can see also, that a lot of your threepences and sixpences must be poured into those money slots before the machine is anywhere near paid for.

How many records do Juke Boxes consume? Cyril Shack, a director of



The Juke Box has taken a long time to establish itself in Britain, but now it is here to stay.

by

DOUG GEDDES

business, and even the words "popular music" have become respectable!

What then of the Juke Box industry in Britain today? How big is it?

Of the actual number of Boxes now in existence there seems some doubt, but it appears safe to assume that they approach the 8,000 mark, and are rapidly expanding. To this figure one company alone reckons to be adding a further 50 a week, and the

one of the largest manufacturing concerns, reckons at least 20,000 discs per week are purchased for Juke Box consumption. Other sources put the figure half as high again.

The selection, of course, is mixed, but the largest proportion will be of the current hit or of the anticipated one. A few purchases in those quantities, confined to a handful of special discs, and any one disc in that

selection is a potential best-seller.

Once in a Juke Box, a good record can be expected to be played at least six times each day. If every one of the 8,000 Boxes contained the same record, and only 10 people heard it at any one of the six playings, that record would command a listening audience in one day of nearly half a million people!

That is rapidly approaching a good listening figure for radio programmes, and when multiplied by seven days it far exceeds it.

Be your own disc jockey

The true number of listeners must, in actual fact, be considerably more than that, but it is certainly big enough to interest anyone, especially of course, the record companies. What is even more interesting is that many listeners hear a disc for the first time through Juke Boxes when it is selected by some other customer. In fact every person who inserts his or her coin is a self made disc jockey, and could well be responsible for a future hit record.

However, the choice of records is not strictly kept to the "pop" field, for jazz discs can be included in very satisfying quantities and, believe it or not, classics.

Jazz is gaining a wider public, perhaps through the American band exchanges, but recordings by such artists as Dame Myra Hess, Ernest Lough, and Marion Anderson can find their way into this sphere.

They even want poetry

The location has a lot to do with this. Juke Boxes can be in the most populated industrial areas where out-and-out pops will be the vogue, or the tastes can widen in the strictly suburban areas, or can become specialised in the "arty" Soho and Chelsea districts of London where even recordings of poetry are being asked for!

There is little doubt, therefore, that the growth of the Juke Box industry has brought with it tremendous benefits. It has brought abounding

joy to the listeners, big turnover for the record business, and has introduced many people to new discs.

For the local record dealer it must have advantages, too. Though he may not enjoy the initial custom, many of his customers must have heard their favourite records on a near-by Juke machine.

For the future, Juke Box manufacturers intend to improve where possible. The sound quality is always kept high up on their lists.

Most new Boxes nowadays have a selection of 200 sides, sufficient for most people's needs, but the future trend is to include EP selections. Much good material is recorded in this compact form. Juke operators have been quick to realise this and intend that their customers should benefit as soon as possible.

One thing is certain. Juke Boxes have become an important part of the music scene, and they are here to stay.

Irish take an interest

A VISITOR to London last week was George Riley, managing director of Irish Record Factors.

He has been making an intensive study of the music scene in England during a 10-day visit so that he can make comparisons with his own home market, and also to study the current trends of the younger record buyer.

During his survey, Riley has made visits to the TV studios of the BBC's "6.5 Special" programme and the AR-TV "Cool for Cats" presentation, and talked to many of the artists and production personnel involved.

He has also been catching up with many artists whose discs are popular in Ireland and made calls on Frankie Vaughan at the Palace Theatre and bandleader Ray McKinley.

George Riley plans to return to London in about four weeks time with a new orchestra from Ireland which he considers of top quality, and a major record company is already interested in placing the orchestra on disc.

Made by the "Box"

Artists like Tommy Steele, Paul Anka, Everly Brothers, King Brothers, Little Richard, Malcolm Vaughan, The Crickets, Andy Williams, Harry Belafonte, to name but a few, owe much of their record success to the Juke Box operators with foresight in their buying and, in turn, the public who pour coins into the slots.



THE KING BROTHERS—
Together with other
comparative newcomers
like Paul Anka, they have
been helped by getting their
records in the "magic box"

DISC NEWS FROM

LOSURES

★ ★ BEHIND THE LABEL

by JEAN
CAROL



BOOSTING MORALE

SOMEONE should warn Paris of what is about to happen. Back from breaking all records with their pantomime, Lorraine Desmond and Edna Savage (above), are planning a joint assault on the gay city.

Right from the start their pantomime was plagued with illness; Edna, in particular, had trouble with those 'bu germs. The bachelor girls figure that what they need is a week in Paris to boost their morale. Knowing this dizzy couple I should say Paris is in for some fun.

Meanwhile Lorraine's ex-plaintiff Alan Fowler is making quite a name for himself—the name of Al Savon in fact, which is how we will know him in the future.

Al has signed on the dotted line for Fontana and his first disc is out this month. At least, I should say his first solo disc. We have heard Al before on several of Lorraine's records. "Kansas City Special" was one, which he also wrote.

looks and singing anywhere else outside the USA." Very gratifying talk from someone whose job takes him all over the world in a hunt for talent. Most of the girls, incidentally, came from the TV show *Bid for Funst*. The potential talent found in that programme is phenomenal.

SHERRY SALESMAN

IN future when I want advice on which sherry to buy I'll contact Nixa artist Danny Martin. Though Danny

Tony Wright is bitten!

ONE of our more handsome film stars, big Noud Tony Wright is next on the list for making a record. Tony's just been making a film in France, in which he not only speaks French but sings too. Now he's bitten with the recording bug.

was all set to go places in shows like *Strike a New Note*, he threw it all up to go to Spain. He got himself a job as a sherry salesman and in his spare time sang with the Spanish gypsies in the caves of Granada.

Danny is quite a traveller. After Spain he went to the States and to Hollywood where he appeared in several films; *Gentleman Harry Brunettes* was one. Now he's back in Britain.

His days in Spain gave him a taste for wine. He tells me it's his hobby. Mine too, when I can persuade someone to buy it for me. They say it's good for the vocal chords. At least that's the excuse Danny and I use.

NEW CONTRACT

NICE to see Matt Monro back on discs, Matt started his recording career with such a bang, then everything seemed to go wrong. Now he is very happy about the way things have named out.

He has a brand new contract with Fontana and Jack Baverstock is encouraging him to look out for the sort of songs he would like to record. I for one am pleased to wish Matt the best of luck on the new label.

Off to Australia

SHANI WALLIS, the girl you can always depend on to make heads turn, is the latest to join the "woollen stockings" brigade. She sports a natty pair of black stockings—and with the cold weather up in Liverpool she's needed these.

And Wee Willie Harris has bought a new jacket. This time it's bright green, but so far his hair is still the same shade of quiver red.

Shani, by the way, will not be back in London for long. After "Fimians Rainbow" she is off to Australia for "The Bells Are Ringing." Which is a pity. I always enjoy a meal with the Wallis gal, who is a great cook. She has taken lessons from a top chef, so she knows what she is doing.

Shani is not the only star heading for Australia. I hear that Winnie Atwell, Lita Roza, Ted Heath and Dot Squires are thinking about it.

There's quite a bit of two-way traffic going on. Eula Parker is due back any moment after a hectic trip home for television appearances, and Australian Don Harper is making quite a name for himself as a jazz violinist here.

Don tells me there is one aspect of life here that puzzles him. Back home their nearest neighbours are sometimes miles away, yet he and his wife were always having them drop in for a drink. Now they are almost on top of their neighbours and Don doesn't even know their names!

This group needs money— to buy themselves out of the Navy!

THERE seems to be so much to tell you that I scarcely know where to start! Anyhow, I hope over the weeks we'll find we have a lot of mutual friends—and maybe even the same dislikes. In any case, I hope you'll write and let me know how you feel about things because in "Disc" there's only one opinion that's important—yours.

THOSE three naval airmen and a sailor who call themselves the Four Jacks are looking a little worried these days. They have a lot of people interested in them, a Decca contract and successful television appearances behind them but their first problem is, how quickly can they earn enough money to buy themselves out of the services!

The boys have a different system than most vocal groups. They don't have a regular lead singer, but all take it in turns.

MIDNIGHT OIL

LITA ROZA'S ex-husband, Ronnie Hughes, has been burning the midnight oil recently. He's working on an idea for a solo variety act, but he doesn't intend to be just another

trumpet player. He has some very bright ideas up his sleeve. With his good looks he can't fail. I know quite a few girls who'd pay just to look at him.

ROCKING THE ASTOR

WHEN Donald Peers called in at the Astor Club to see his old pal Dorothy Squires the pair of them rocked the joint with a couple of duets. Now Don has been asked to do a season there.

The babbling brook man is very happy these days, especially at the success of his disc jockey programme. Originally intended for a short run only, the response has been so good that the BBC have extended the series.

AFRIKANER MEL

I BUMPED into Mel Oxley at the BBC, muttering in a weird language which I couldn't recognise. Seems he was practising Afrikaans. Since he left Radio Luxembourg, Mel

has been broadcasting in the BBC Overseas Service, especially in Afrikaans, which Mel knew back home in South Africa.

At the moment we can't hear Mel but the situation will be remedied soon. You can't keep a top disc jockey like Mel reading the news in Afrikaans for ever.

FONTANA CAPTURE

FONTANA are certainly gathering in the talent. Another capture is a glamorous young lady called Glenda Leigh. Glenda is going round in a daze at the moment. Not only did she win herself a disc contract, unusually difficult for a girl these days, but she is off on a marvellous trip to Spain, her first visit abroad.

Glenda was specially picked by Bernard Hilda to appear at the fabulous Castellana Hilton Hotel in Madrid. I was very interested to hear Bernard talking about the British girls he had auditioned. "You wouldn't find girls with such a high standard of

DENIS GETS A TICKET

DENIS LOTIS is off for a well-earned rest soon. His cousin is due to get married in Germany early in March and Denis is taking the chance to grab a week's holiday over there.

When I saw Denis he was looking a little hurt. One of his recent engagements was a cabaret at the Police Ball. The day after he completed arrangements he received a ticket for parking!

JIMMY YOUNG IS BACK AGAIN

ONE old friend I was glad to see back this week was Jimmy Young. Jimmy has been out of action for some time through ill health, one of the penalties of success. When I saw him at the BBC studios he told me he felt a hundred per cent better and very keen to see what happens with his first disc on Columbia. Once you are out of the public eye you can lose a lot of ground and Jimmy doesn't want that!

VAL LEARNS THE SECRET OF SUCCESS

MEET Marion Ryan coming out of the hairdressers with Ray Ellington's new singer Val Masters. With Marion to guide her, seventeen-year-old Val will soon learn the secret of success in show business. Certainly she couldn't have a better example of how to look well-groomed—something which some of the other girl singers could well note!

QUITE A MIXTURE

I SEE that Faron Young and Felicia Hardy are making a film with Zsa Zsa Gabor, *Sons of Country* and Middle European style.



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