

April 5, 1958.

# DISC

THE NEW RECORD & MUSICAL WEEKLY

Every Thursday, No. 9

6<sup>D</sup>

## RONNIE HILTON



A STRONG CONTENDER FOR A 'TOP POP'

# RONNIE HILTON

*'I MAY NEVER PASS THIS WAY AGAIN'*

Coupling 'LOVE WALKED IN' POP 468 (45 and 78 r.p.m.)



"HIS MASTER'S VOICE"

E.M.I. Records Ltd., 6-11 Gt. Circle St., London, W.6.

# POST BAG

## ROCK CAN PULL IN THE CINEMA CROWDS

**YOU** want news and views for your "Post Bag" page—here goes! Why don't other cinema managers follow the example of one here locally who before the Presley film "Jailhouse Rock" was shown on the screen, staged a performance by a local rock 'n' roll band and a living demonstration by members of a boys and girls club. It was such a success our manager intends doing it again.—**PATRICIA JONES**, Beacon Road, St. Peter's, Broadstairs, Kent. (Praise for the manager.)

### Listen again

**I** WAS very surprised and rather annoyed to see Pat Boone named as one of the giant stars of rock 'n' roll in Jack Good's article. If such ballads as "April Love" and "It's Too Soon To Know" are samples of rock 'n' roll I must have the wrong impression of this type of song.—**SIMONE WESTBROOK**, Edwin Road, Rainham, Kent. (You've got it wrong—and that ain't Good!)

### Versatile Tommy

**J**ACK GOOD puts up a very good defence of rock 'n' roll but as one who is fed up with the mediocre rock 'n' roll artists who are around now, I am inclined to agree with John Pittman that rock artists are fading. Even Tommy Steele has a novelty record out ("Nairobi") as opposed to plain rock.—**JON WATERFIELD**, Avondale Terrace, Plymouth. (Versatility is Tommy's past-ward.)

### Don't knock the rock

**T**HE people who say that rock 'n' roll is on the way out, make me mad. If only they would glance at

IS rock 'n' roll on the way out? Or is it really here to stay? "Disc" readers seem to believe the latter judging by the letters we've received in yet another heavy "Post Bag." We have only room to print a small selection of comments on this thorny topic. But remember—it is YOUR views that help to make this page what it is. Drop us a line at "Disc," Hulton House, Fleet Street, London, E.C.4. Your effort may win our weekly prize of an LP of the winner's own choice.

the Top Twenty list they would see that at least half of the songs are rock music.—**MISS FRANCES TUCKER**, Mardy Street, Grangetown, Cardiff. (But what about the other half?)

### Fighting committee

**W**HY are all the older folk against rock 'n' roll? Can "Disc" set up a committee of teenagers and fight these people who are against rock?—**ERNEST POULTON**, The Crescent, Shiny Row, Houghton-le-Spring, Durham. ("Rock" Hudson for President?)

### 977—more coming

**I**N "Post Bag" of March 22, Jacqueline Martin of Colne, Lancs, said she had a collection of 285 pictures of Tommy Steele. Can anyone beat my collection of 977 which is steadily growing?—**JENNIFER ALLEN**, 88, Union Road, Clapham, London, S.W.4. (Do you "Steele" into your room?)

### Interval

**O**NE or two of my LP records have no complete breaks between each track. I suggest that all record companies adopt discs that have. It is handy when you want to hear a particular tune for you do not have to play the complete side.—**B. R. PAGE**, Huntingdon Road, Coxheath, Maidstone, Kent. (There are really very few such cases.)

### Nat on LP

**M**AY I thank you for the wonderful article on Nat Gonella which started me thinking of what became of the Georgians. It seems

**THIS WEEK'S PRIZE LETTER**

## Time—and talent—will answer Terry's critics

**A**N artiste must not be judged on the merits of his off-stage behaviour, whether he be a fugitive from the "2-1's" or a Covent Garden tenor. I know that many of my "co-rock knockers" are hastening to scream "Terry Dene is all washed up" but it is my view that if he has any real talent he will still reach the top.

May I recall that both Bing Crosby and Frank Sinatra have had their share of adverse publicity early in their careers. But both men were possessed of tremendous talent and in time reached their true status in the entertainment world.

I am not suggesting that Terry Dene is going to emulate Bing and Frank in his vocal achievements but wish to point out that time will put his troubles into their true perspective.

**BARRY MYERS**, 63, Queens Avenue, Hanworth, Middx. (A new "chapter" for the Dene. The logic of this wins our LP award.)

a pity that it should be left to a German recording company to issue an LP of Nat's old records.—**G. CROUCH**, Benares Road, Plumstead, S.E.18. (Not-blitten?)

### ... and stage

**I**T amazes me how some big names are soon forgotten. One great star—Nat Gonella—made many wonderful discs some years ago and it baffles me and many people why he is not recording to-day. Those who have seen him on music halls will agree that Nat is playing better than ever.—**W. J. DARLINGTON**, Manselton Road, Manselton, Swansea. (More praise for Nat. British companies please note.)

### My hero!

**W**HAT a truly great performer is Frank Sinatra! After seeing him in comedy; "High Society"; a great musical "Pal Joey"; and as a wonderful straight actor in "The Pride and the Passion" it makes me realise what a fabulous person he is. I would rather have Frank than any of your Tommy Steeles or Elvis Presleys.—**SARAH J. ANDERSON**, Parkhill Road, Sidcup, Kent. (The importance of being Frank!)

### Leave the kids alone

**I** AM over 40 years old and nothing annoys me more than adults who don't care for rock 'n' roll and make such sneering remarks about it. Why don't these people let the kids enjoy themselves without getting at them all the time.—**MRS. D. E. WHEELDON**, 52, Hardwick Road, South Yardley, Birmingham 26. (Let the kids be forty-fied!)

### Under the Dome

**W**HEN Paul Anka came to The Dome at Brighton, some crazy kids tried to break into his dressing room by banging on the door and shouting as if they were two-year-olds. I think that kids like this spoil his tour and also the enjoyment of other

people.—**DAVID BAKER**, Yew Cottage, College Road, Ardingly, Sussex. (There's no place like Dome!)

### 'Disc' day

**S**INCE I first started reading "Disc" while ill in bed, I just long for Thursdays. I think you should form a "Disc" club soon.—**MISS GINA LEWIS**, Kenton, Harrow, Middlesex. (Hope that "Disc" becomes your remedy.)

### Top score

**T**HROUGH your paper I would like to say thank you to the Crickets for such a wonderful show when they appeared in Doncaster. I think they are wonderful entertainers.—**LILIAN POULTON**, Green Lane, Askers, Doncaster. (Praise for the Crickets—in "creases.")

### Smiling Mike

**P**LEASE thank Mike Holliday for the lovely show he gave us here in Nottingham last week. When we



**BRIAN R. LEGGE**, Woodstock Avenue, West Ealing, London W.3.

(Perhaps slot machines will become union organisers!)

### Here for good

**I** WAS pleased to read Joan Trevellyn's interesting letter on future pop tunes. I am not a fortune teller and cannot give an adequate answer to her question but I think that the ballad will continue to be popular—as it always has been.—**ANTHONY BARKER**, Thornton Road, Bradford 8. (Good songs will always win through.)

### Tell me more

**I** AM a great fan of George Hamilton IV but know nothing about him. Could we please have a picture and perhaps an article? And is he really the fourth? What happened to the other three?—**SUSAN GARDNER**, Load Street, Bewdley, Worcs. (Request noted. Maybe you are Susan Gardner IV!)

### No voice, no looks

**I**T'S about time someone broke the myth of women singers who neither sing well nor look well when singing. Indeed many look like the proverbial "dying duck in a thunderstorm."—**J. REID**, Carson Road, Levenshulme, Manchester 19. (Mr. Reid cannot claim to be a ladies' (k)night!)

### Fabulous trio

**S**URELY the Beverley Sisters are the world's greatest girl singing trio of all time? They are quite fabulous girls.—**JOHN REYNOLDS**, St. John's Road, Waterloo, Liverpool. (Who's arguing?)

### Bye bye, rock

**I**S rock 'n' roll on the way out? I sincerely hope so. Give us the good old days when a singer was really a singer. And by the way—my age is not 90 but 22.—**MISS A. BRICKNELL**, Evesham Road, Headless Cross, Redditch, Worcs. (What good old days?)

### Platters, please

**P**LEASE, please could we have a "Spotlight" on the Platters? They are my favourite singers.—**CHRISTINE REID**, College Street, Aberdeen. (Hope to give you some Platter-natter soon.)

## Don't be told 'Sold out'

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

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# American Top Ten

These were the 30 top-selling sides in America last week:

Last Week	This Week	Title	Artist
1	1	TEQUILA	The Champs
2	2	SWEET LITTLE SIXTEEN	Chuck Berry
3	3	LOLLIPOP	The Chordettes
6	4	WHO'S SORRY NOW	Connie Francis
4	5	TWENTY-SIX MILES	The Four Preps
5	6	OH JULIE	The Crescendos
7	7	DINNER WITH DRAC	John Zacherle
3	8	DON'T	Elvis Presley
9	9	SAIL ALONG SILVERY MOON	Billy Vaughn
8	10	SUGARTIME	McGuire Sisters
10	10	CATCH A FALLING STAR	Perry Como
—	—	ONES TO WATCH: It's Too Soon to Know	Pat Boone
—	—	Lazy Mary	Lou Monte

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# TOP TWENTY

WEEK ENDING

MARCH 29th

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

Due to early publishing on account of the Easter holiday, the chart shows the position as at Thursday, March 27.

Compiled from dealers' returns from all over Britain.

## Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending March 29th)

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

Published by courtesy of "The World's Fair"



PET CLARK, still No. 16, and MICHAEL HOLLIDAY, now No. 4.

AT the next Festival of Jazz I expect to see drummer Eric Delaney really putting some sparks into his playing. At the moment he's working on an idea that should make him a true "Man on Fire," and an act that will give his audience some of the flashiest thrills of all time.

Eric's really going to town with this playing with fire business. He's fitting steel toe and heel taps to his shoes, and a special steel sheeting over the skins of his toms. The drums are wired to a convenient electric power source—and when the music's right, Eric will switch on while the lights around him turn low and green, leap on to his drum and start tapping with sparks crackling around his feet!

As if that's not enough for spectacle, Eric hopes to improve it by having the sparks of all different colours. It sounds crazy, but it should be fun.

Sometime next year, Eric's going to be leaving this country for a trip to the U.S.A. He wants to pick up a few ideas on drumming from the Americans, and he believes—and I'm with him—that he can teach the Yanks a few.

I asked him why he was going to America when he's doing so well over here.

"I'm sure there's something more inside me," he answered. "But the only thing that will bring it out are new temperaments and new instrumentalists to work with."

My guess is that once Eric gets over there we mightn't see him

**ERIC DELANEY**

Sparks fly when he sets to work.



★ KENT WALTON'S ★  
**COOL FOR CATS**

**ERIC IS REALLY A 'MAN ON FIRE'**

for a long time, but he says he has no plans to settle in the States.

**Drums were deafening**

REHEARSAL with Eric on "Cool" programme gave us one memorable moment. Eric

couldn't mime playing to his Nixa pressing, "Rocking The Tynps" and look realistic, so he had to hit the drums just as he did at that session.

Our director, Brian Taylor fitted up an amplifying speaker close to Eric's ears so that he could hear the record, and beat it out in the correct tempo.

Result was deafening inside the studio, and the din even penetrated the sound-proofed walls. People crowded in from other studios and nearby offices just to watch the display and admire it.

With the exception of the studio next door! During the rehearsal Brian received an anguished message: "Can you please soften it? We're transmitting 'Macbeth' to the schools, and we can hear you in here."

**TV producer's nightmare**

A LAST-MINUTE cancellation of a guest artiste is the nightmare dread of every TV producer—and it so nearly happened the night when that great coloured singer Bertice Reading put in an appearance on "Cool."

Bertice was due to come for rehearsal at 8 o'clock, but an hour earlier she phoned me and told me she had a fever. Her doctor had ordered her to bed immediately.

But she had insisted on keeping

her programme date, and she would—if she could arrive at the last possible moment. I asked her if she could get to the Wembley studios not later than 10.15 p.m., and she said she'd try.

We kept our fingers crossed hard for the next couple of hours, and it was a great relief when Bertice arrived and went to her dressing room. She begged me not to say anything about her illness on the air, and then went ahead and changed.

During the interview she sat shivering beside me—not from nerves, but because she was running a high temperature with the fever. But on the screen she looked so calm I don't think any of the viewers noticed.

**Easter 'Cool' is different**

STRIKING the right note for the Good Friday programme, which means playing rather less jive and rock 'n' roll than usual, was a bit of a poser for director Joan Kemp-Welch. But now I can give you a preview of the programme that she's worked out.

In the first place, I shan't be announcing the discs as usual. I'm going to tell a story.

The theme will be Pat Boone's April Love, which will start and end the show, and there'll be discs in-between to suit the mood.



One that I'm looking forward to hearing is the new Dickie Valentine pressing Love Me Again. The Beverley Sisters will sing Always And For Ever, and you'll also be listening to the new Tony Osborne orchestral arrangement, Dancing In The Dark.

**Perry at the top again?**

FLIPPING through the discs this week I turned up one that's likely to get near the top. Director Brian Taylor tells me he's been looking into his crystal ball and sees this as a certain No. 1, but I'd rather wait and let the Fates—and you—decide. Anyway, here's early notice of a disc you're certainly going to want to hear—it's a new Perry Como coming out in a week or so.

In this one, "Kewpie Doll" (RCA) Perry takes a trip to a fairground, and a bright and lively excursion he makes of it.



MAX BYGRAVES

Ex-Olympic athlete Johnny Mathis is another coloured boy making good on discs, and I warmly commend the Fontana pressing of "Come To Me."

If you like instrumentalists, Joe "Fingers" Carr (also known as orchestra leader Lou Busch) has a tasty offering in "Doninique" on Capitol. Or if you prefer a little novelty with your beat then "Don't You Roll Those Blood-shot Eyes At Me" carolled by Blues Harris on Coral is your meat.

And while I don't usually mention non-beat music in this column, two discs we'll be playing in "Cool" soon might find their way close to the Top Twenty. The ever-popular Max Bygraves returns with an old-fashioned waltz—"Tulips From Amsterdam (HMV); and from young Japanese singing star Mijoshi Umeki, comes a charming version of "Syonara" with a cote Oriental backing—but it's a real slowie.

SEE YOU FRIDAY.

**COVER PERSONALITY**

... **RONNIE HILTON**

**Not swift, but very sure**

OUR cover personality this week is one of Britain's top balladeers—Ronnie Hilton.

Since his first HMV disc in mid-1954, and his initial hit record of I Still Believe soon after, Ronnie Hilton has climbed steadily into popularity. It has not been meteoric, but a natural climb to fame and he has learned every facet of his art en route.

Born in Hull on January 26, 1926, and now a resident in Leeds, Ronnie is proud to be a Yorkshireman, and fame and success have in no way affected his stolid North Country manner.

He is down to earth in everything, and prefers his beer at the "local" and his game of darts, rather than the bright lights of London.

Success has, of course, made life easier in the Hilton house-

hold, but apart from the new house which he purchased for himself in Leeds, he asks for little more out of life. Except to go on singing . . .

The desire to sing has always been with him. He sang at school in Hull, he sang at every opportunity during his service days, and on his demob he continued to warble.

Ronnie Hilton was an engineer by trade, but sang in the evenings whenever possible.

After settling in Leeds and marrying a local lass, Ronnie used to sing in the evenings with a popular local bandleader, Johnny Addestone.

His personal success soon increased in the district, but it

was a music publisher who brought the Hilton voice to the notice of HMV recording manager, Wally Ridley.

Ridley, who has discovered much talent in his time, knew immediately that he had a potential star on his hands.

Since that first record, Wally Ridley has guided and coached his record discovery to success. The process has been slow, but purposely deliberate. Each hurdle in show business has been carefully climbed, so that there has been no rushing of fences, and no casualties.

"I Still Believe" was Hilton's second waltz, and it was a hit. It is not surprising, therefore, that he regards it as

a good luck charm, and uses it as his introductory music.

Since then he has, of course, a string of record hits to his credit: Around The World; Two Different Worlds; No Other Love are but a few that bear the Hilton hallmark.

He has countless TV and broadcast appearances to his credit, and a long run of stage experience behind him.

The future includes variety dates, and a long summer season at Scarborough with Cyril Stapleton. And, of course, there will be many more record successes.

Right now he is causing attention through his latest recording—I May Never Pass This Way Again. It's a big ballad that shows off the Hilton voice to perfection.

Of his successes on record, Ronnie is always one of the first to share credits for his work. He acknowledges the record direction of Wally Ridley, and the superb orchestral backings always supplied by Frank Cordell.

# 'Misty Miss Christy' will brighten your Easter holiday

**L**OVELY June Christy is due to make a concert appearance in London on Easter Sunday (April 6) at the Royal Festival Hall, and if that isn't something to brighten up the holiday period—I don't know what is.

However, as they say—"she's not just a pretty face"—and June, or "The Misty Miss Christy," as she is affectionately known, has much to offer in the field of song-writing.

Her reputation in this direction is well established, and she is acknowledged by her vocal contemporaries, as well as by the general public.

Though she is now a solo performer in her own right, many people still associate June with the successes she had with the fabulous Stan Kenton Orchestra.

put her out of circulation for a while.

On return to work, June put in spells with the combinations of both Benny Strong and Nicky Bliss.

All artists have favourite musical personalities, and June was no exception. Her favourite orchestra was Stan Kenton's, and her favourite singer—Anita O'Day.

*At the first opportunity June took advantage of hearing both these personalities work in person, and studying their approach to the jazz scene.*

by  
**MERVYN DOUGLAS**

## She had little encouragement

However, we are rushing our fences a little, and to track the June Christy story completely we must go back a year or two. But not too far back.

Born in Decatur, Illinois, on November 20, 1925, June was reared into a family with no show-business connections—and very little encouragement to her natural tendencies towards singing.

But music will out, and June Christy followed her own interest in vocalising, with a view to perhaps making it a career.

So it was that a thirteen-year-old hopeful, by name Shirley Luster (June's real name), presented herself in the spring of 1938 for an audition with Bill Oetzel's Society Dance Band.

Despite cynical smiles from the boys in the band, they still played for this young aspirant and her audition.

The song was not even completed when they had decided that the young Miss Luster should be hired immediately. The singer, later to become famous as June Christy, was on the first rung of the ladder.

June remained with the Oetzel outfit for some four years—such was her success and capability.

## Thought the world of her

*Though the trend for the band was to the sweeter side, their so-called off-duty times were spent with June in introducing her to the jazz field. The boys thought the world of her and coached her in every possible way.*

They even introduced her to recordings by the jazz "greats"—and encouraged her in studying the classics.

Time was when June thought that she should leave the group and broaden her scope. Her real desire was to determine if she could fit herself into a jazz unit.

June travelled to Chicago and joined Boyd Raeburn, but scarlet fever was to strike her down and

Little wonder, therefore, that when June heard that Anita was leaving the Kenton unit, she sought an audition.

Kenton granted the interview, and needed no assurance that June was the girl to join his orchestra. A happy and successful association was to follow. It was actually Stan who introduced her to the public by the name June Christy.

June's first waxing with Kenton on the Capitol label—*Tampico*—was hailed by everyone, and truly established her as a song-stylist to be watched and admired.

Many more discs were to follow, each one adding to her reputation. Songs like *How High the Moon*, *Willow Weep For Me*, *I'll Remember April* and many more brought in the raves.

After such a run of success, it was hardly surprising that June Christy was to find herself voted as favourite dance band vocalist by "Downbeat" magazine for the years 1946, 1947, 1948 and 1950.

It was in Pittsburgh that one of Kenton's tenor sax men was taken ill and a local musician recommended to fill the breach.

*A tall lanky lad by the name of Bob Cooper presented himself for the job. He not only got it, but by the time the band reached Washington—June had got herself a husband also.*

## Branched out on her own

As to who wooed whom—they argue still. There, any differences end. They agree on all other subjects, especially on their young daughter Shay Christy Cooper, who was born on September 1, 1954.

June branched out as a single in April, 1947, when Stan folded his band through ill-health, but she returned to the Kenton unit in



September of the same year when he reorganised.

There followed a successful concert tour and, not the least, an appearance at the famous Carnegie Hall.

In June, 1950, we see Miss Christy as a soloist once more, enjoying great acclaim wherever she played.

*However, June's association with Kenton had not yet finished. When Stan was considering a European tour in 1953 he felt the band would be incomplete without his former vocalist.*

June accepted, but this time she was a star in her own right and received star billing everywhere.

*In a Europe starved of jazz, this Kenton-Christy tour was a sensation at every stop.*

Since then, June has gone on from strength to strength, and she now has few equals—if any.

She is kept busy on concert engagements, club dates and television—all this on top of running a successful home.

This vivacious blonde, but 5ft. 3in., is a wonderful mixer and conversationalist, and a most welcome visitor to these shores.

Our only regret is that her schedule only permits her staying long enough to do one concert. Let us hope that June may find the time to return before too long.

by  
**MURRAY GAULD**

## OVER THE BORDER

"6.5 SPECIAL," the star-making programme for Rock 'n' Rollers, comes to Scotland this Saturday. It will come from the Albert Ballroom, Glasgow . . . stars MAX BYGRAVES . . . and includes "6.5" favourites JO DOUGLAS, MARION RYAN and DON LANG . . . and the local Rock group who are the highest-paid musicians in Scotland I'm assured—"The fabulous RIKKI BARNES and his All-Stars."

This will be their first TV appearance. And the Barnes band, together for one year now, are hoping—in fact anticipating—that it will set a very big ball rolling at their feet.

### The biggest thing

THEY say: "We think we're the biggest thing . . ." and they may well be right.

Already they've incited a couple of riots amongst the fans that have made national news headlines—at Paisley Town Hall a few months ago when 20 extra policemen had to be called; and at Cumnock in Ayrshire.

When they first appeared in Greenock they had to get a police escort to get away from the hall.

When they were booked for the Inverness Empire after doing double the business Johnny

## 'Six-Five' stars the Rikki Barnes group

Dankworth did at the local dance-hall the week before, the theatre had to run their first-ever matinee so quickly did they sell out the two Saturday performances.

They have so much confidence in themselves that they say: "We think it inevitable that we must land up at the London Palladium."

You've got to hand it to them. With that outlook they must be going some place. With every trick in the Rock book up their sleeves, I think they will.

If the Rikki Barnes boys do nothing else, they do make a noise. That, however, is being totally unfair to them.

Let me detail the line-up and their musical accomplishments . . . just to show that they're no pick-up group of strolling players with musical knowledge next to nothing.

Rikki Barnes himself plays tenor. He has played tenor with some of the country's best bands, including Gerald, Ken Mackintosh, and the Kirchins. In his 10 years as pro—one of

the first things he did was to open the first Modern Jazz Club in Glasgow, the Rocko Club in West Campbell Street. That was near enough to eight years ago.

Jimmy Bell on bass has played both with the Kirchins and with the Bobby MacLeod Scottish Country Dance Band. How different can you get?

Pianist Bob Ronald answers that question straight away. He is a "convert" from classical, who now insists he's mad on Rock.

Drummer Jack Holden is well known for his work with Glasgow bands.

Joe Moretti looks not unlike Presley, plays bass guitar and was second in Scotland's "Tommy Steele Competition." He is only 18, but he's been playing the guitar since he was seven.

Johnny Cruikshanks, the guitarist, won the Scottish Jive Competition four years ago. And Johnny's jive with the guitar—split, playing guitar at his back, etc.—are all part

of the group's tremendous showmanship.

Vocalist Stevie O'Neill's shoe-bill also bears witness to the terrific energy these boys put into their act. He wears out at least one pair per month with his leaping, cavorting and general "singing." Stevie was a modernist with the Beavers before he joined the group.

Dark and attractive Marion Nelson is just 17. She's been four months with the band—it's her first pro job—she used to be a display artist in a city shop. Marion is most decorative in their shop window.

### Travel by bus

Brothers Bill and David Feehley, concert promoters who have booked Humphrey Lyttelton, Chris Barber, Lonnie Donegan, Ken Colyer and Big Bill Broonzy for their show, are agents for the group. They have the greatest faith in their ability to make the grade.

*At the moment the Rikki Barnes group travel Scotland in their own £1,800 bus—covering it from North to South, playing all the big halls, coming as far South as Newcastle City Hall. From now on I think English fans will be seeing a lot more of them.*



# It was great fun, and I'm going to miss it

**HALLO** there. As the comedian said when he saw his mother-in-law drive over the cliff in his new Jaguar . . . "this is a time of mixed feelings"!

Mixed feelings, for, as most of you must know now, last Saturday's "Six-Five" was my last as one of the resident team.

You cannot leave a programme that you have been associated with for over a year without having some pangs of sadness. I am certainly no exception.

Every Saturday, with the exception of three, I've been fortunate in having a date with your TV screens in the gay, light-hearted show which has become so much a part of the pop music scene.

From next Saturday onwards, I'm going to feel pretty lost. Not only with my weekly working chore, but with the absence of the wonderful team spirit that prevails on "Six-Five." Not only

tors, and join in our revelry.

These boys can get pretty blasé about what is really a routine job-of-work, yet they were so much part of our team, they just had to be with us.

## Freddie offers to help

**THEN** there is that great character Freddie Mills. Despite the fact that he is an ex-champion fighter, he is one of the kindest characters I know.

The three programmes of "Six-

Freddie is certainly a person that I'm going to miss around regularly.

## Drive and enthusiasm

**JO DOUGLAS** is another colleague I shall miss. I've sung my praises of her before, and I will continue to do so.

She has tremendous drive, enthusiasm and organising ability, and we shall certainly hear her name frequently conquering fresh fields.

Likewise our original producer, Jack Good. Jack is now a regular contributor to these pages and is preparing big plans for future television entertainment.

I think he has a great future ahead of him. He is an exciting personality to work with and brimful of ideas.

*He seldom, if ever, uses the same idea twice, and I think this was one of his greatest assets when he was on; he built up "Six-Five" to the success that it has become. Watch his name in the future. I'm sure that he has treats and surprises in store for you.*

If ever there were two contrasting personalities in the early days, they were Jack Good and Jo Douglas. Both different, yet thinking as one when the actual programme became a finished production. They were certainly great and happy days.

I myself, will be eternally grateful for the chance I got in those days, and the opportunities that the programme has since given me.

## '6.5' will not fold if...

**THERE** has been much speculation and rumour in the last few days that "Six-Five" will soon fold up completely. I certainly see no reason why it should.

The programme has always moved with the times, and providing it continues to keep pace with changing trends it should continue to enjoy a long life and a big viewer public.

It will only be harmed if, as some reports say, the pattern is to be changed completely and that rock 'n' roll and skiffle will be out. That I think would be fatal.

We have often been the victims of the critics for the type of music that we have presented on the show



**LARRY ADLER**—His tribute to Duke Ellington was an exciting experience and a great memory.

people like Freddie Mills and Jo Douglas, but the studio staff and camera crews also. All of us have been caught up in a spirit of excitement in each programme.

I always have special praise for the camera crews, for they tackle the programme with tremendous zest.

With milling bodies all over the studio, "Six-Five" is not the easiest of tasks for these important members of the team, yet they seem to love every minute of transmission.

To give you an example of their enthusiasm I cannot help but recall Crew 9, and New Year's Eve.

This particular crew were actually off duty on that occasion, yet determined not to be left out of the proceedings, they came down to our transmission at London Airport just to be specta-

Five" that I missed were due, of all things, to my catching mumps. Now Freddie's agent happens to be mine also and, unbeknown to me, Freddie said to our agent— "Do you think Pete will be all right for money while he is off the show?"

He continued, "I'm not too badly off for a bob or two, and I'd like to help Pete if I can."

Freddie even suggested that his BBC cheque for the show should be diverted to my account to help the situation!

That's the kind of man that Freddie Mills is. Needless to say, it was unnecessary to take up his offer, but not many would have thought of it in the first place.

as Lonnie finished his song *Bring a Little Water Sylvie*, Tommy would walk on with a bucket of water!

At the last minute, Lonnie changed his routine to *Cumberland Gap*. Jo Douglas had visions of Tommy walking on with a point-less bucket of water.

Not so the ever-alert Steele. He walks the set with a bucket of sand and says to Lonnie—"Now fill your gap with that lot!"

Well, enough of the reminiscing, except to say that "Six-Five" has been one of the most important things that has ever happened to me in my show-business career.

*There had to be a time when I'd have to leave the show. Perhaps this is the right time.*

## That matter of money

**I** MUST clear up a point regarding statements made in some national papers regarding my demands for money.

It has been said that I asked for three times the money I have been getting. This is far from true, and the increase requested was not so much more than I was getting. The BBC, however, declined to meet the request.

Already I've had some interesting offers from other TV networks, so I hope to be seeing you soon via your screens.

Meanwhile I shall continue to tell you of the people I meet. So I'll look forward to writing for you in "Disc" every week.

## He's great to work with

**I**'M glad I was associated with Tommy Steele right from the early days of his career.

*I have great admiration for this unspoiled and far from big-headed character. And character is the word. He's great to work with.*

There was an occasion when Tommy and Lonnie Donegan were on the same show.

It was decided at rehearsals that

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# SPOTLIGHT

## ON JOHNNY DANKWORTH

**T**HE slim young man in sober blue suit and rather a hurry was talking of the day he first met Cleo Laine. "You know," said Johnny Dankworth, "it was just about seven years ago. I was auditioning for a girl singer to join the Dankworth Seven. Cleo came into the club. She sang. And right away, I knew she really had something.

"But I didn't want to rely on my own judgment. Some time before, I had signed a singer who just didn't fit in with the band.

"So that night, I introduced Cleo to the boys. They heard her sing. And all they said to me was: 'Why did you wait? She's IT.'

Well, that was seven years ago, and a lot has happened since then. Johnny Dankworth has been hailed as the best British bandleader. Cleo Laine has been voted Britain's top singer.

*And now they are the newest and most popular newly-weds in the world of discs and music.*

Let's take a look down the line . . . at the life stories of Mr. and Mrs. Johnny D. And get set for the first surprise.

London-born John Dankworth was all set to be a school-teacher or a classical musician before the jazz bug bit him.

He went to weekend music schools. He studied at the Royal Academy of Music. He left with the letters L.R.A.M. after his name (which, for the undigged, means Licentiate of the Royal Academy of Music).

Johnny joined the Army and played everything from Colonel Bogey to The Knightsbridge March. Then the aforementioned bug bit him. He listened avidly to waxings of America's greatest jazzmen. He experimented with his alto-sax.

When he was demobbed, he went straight to Archer Street—London's Tin Pan Alley—and signed up with a band which got the plum

# Cleo warbled her way into Johnny's life

by  
**Michael Cable**

job of playing aboard the Queen Mary.

For six months, Johnny shuffled between Southampton and New York. On each trip, he haunted the jazz clubs and concerts in Harlem and Greenwich Village.

Then he settled in Britain to lead the drive for modern jazz. Things moved fast. The Dankworth Seven made its first appearance in March, 1950.

A combination of masterly music, slick arrangements, solid beat and powerful showmanship sent the reputation of the Dankworth group soaring star-high.

And the introduction of Cleo Laine—"the best thing that has ever happened to British jazz" said one critic at the time—enhanced that reputation.

Where did Cleo come from? What had she been doing in the years before she made her name echo wherever beat and blues lovers got together?

Her earliest recollection of a passion for music goes back to the time she was a child taking the usual dancing, piano and singing lessons.

At 12, she was in films. "But only as an extra" she hastens to explain. She and a number of other

coloured children were hired for a picture featuring Sabu, the Elephant Boy.

Then came years of shop work: Seven bob a week as a hairdresser's apprentice . . . assistant in a chain library . . . valuer in a pawnbroker's . . . manageress in a cobbler's shop.

It was some years before an enthusiastic disc executive said of her: "Cleo Laine is a singer who sings as if she'd really lived."

He would probably have been surprised had he known just what life gave to Cleo in those early days. . . .

There was an encounter with burglars in her shop; a dive, fully-clad, into a boating pool, to save a child; a run-to-the-rescue of a woman threatening suicide by jumping from a window.

Then came the day when, as a

young suburban housewife, she was heard singing in a local dance hall. A bass-player, impressed, fixed three London auditions for her. She failed on two. Johnny Dankworth's was the third.

Since then, Cleo and Johnny have made fabulous discs together. Their *Lush Life* found enthusiasts everywhere. And when in 1953, Johnny launched his "big band," a lot of people wondered how Cleo would fit in.

They could have spared themselves the worry. The band opened in Nottingham and Cleo sang *Ain't Misbehaving*. It was the highspot of the night.

Came the extended-plays with the photographs of an attractive, wide-eyed Cleo Laine smiling from the sleeves . . . *I Got Rhythm* . . . *Cleo Laine Sings . . . Cleo Sings British*.

And the long-players, hailed on both sides of the Atlantic.

What of the future? Cleo will continue to sing with the Dankworth band—but there may be a break soon when she takes her first big stage role in a London play.

And Johnny? Well, consider his time-table the week he and Cleo got wed.

*Married Tuesday. TV date Wednesday. Recording sessions*

*Thursday. One-night stand*

*Sheffield Friday. Nottingham*

*Saturday. Manchester Sunday.*

"*Making music is my life," he said. "I'll go on doing that."*

But there's one thing Johnny Dankworth, L.R.A.M., talked to me about that really gave food for thought. The controversial use of tape-recording in making discs.

"I'm dead against it," he said.

"It means that any new 'star' can try half-a-hundred times if he likes to get something waxed, make a bosh-shot of it every time, then leave it to the backroom boys, to splice the tapes until they can manufacture something worth putting on the market."

And of rock 'n' roll: "Do you know, some of those boys can't even read music."

Johnny, impeccable musician in an impeccable suit, reminded me of a phrase his publicity team once dreamed up to describe his music.

"Couth, kempt and shvelled," they called it. I prefer the one word "polished" myself. . . .



"Cleo came into the club. She sang. And right away, I knew she really had something," said Johnny.

## CLASSICAL CORNER

by J. C. DOUGLAS

**RIMSKY-KORSAKOV**—*Symphonic Suite Scheherazade*. Sir Thomas Beecham conducting the Royal Philharmonic Orchestra. (HMV ALP1564)

**A** VERY exciting performance of the popular Rimsky-Korsakov work which receives all the vitality that we associate with Sir Thomas Beecham. The solo violinist on this disc is Steven Staryk.

There are many versions of *Scheherazade* available and it is difficult to decide which one is best, but I would unhesitatingly suggest that you listen to this one first.

**PUCCHINI**—*Madame Butterfly, Opera for Orchestra*. Andre Kostelanetz and his Orchestra. (Philips SBL5223)

**D**EFINITELY not for the purists, who will no doubt

## Listen to this first

raise their eyebrows at this disc. However, if you are one of those people who like to hum the arias but are not so interested in listening to Madame Callas or the beautiful Tebaldi, then you'll enjoy the Kostelanetz treatment of the Puccini score.

**SIR WILLIAM WALTON**—conducting the Philharmonia Orchestra. (Columbia 33C1054)

**SIR WILLIAM WALTON** conducts two of his own works, the *Johannesburg Festival Overture* and *Façaade, Suites One and Two*.

*Façaade* will only be appreciated for its wit by the older generation, but all will enjoy this particular performance. Alas, the *Popular Song* of nowadays is not quite what it was in the 1930s.

\* YOUR WEEKLY \*\*

# DISC DATE

\*\*with DON NICHOLL\*\*

## TOMMY STEELE

Princess; Happy Guitar  
(Decca F10976)\*\*\*\*\*  
D.N.T.

FROM Tommy's new film "The Duke Wore Jeans" come these songs. I haven't seen the picture yet, but if the other numbers are up to the pop standard of this disc, Tommy should have more sweet sales rolling his way.

Princess is a soft, gentle, romantic ballad which Tommy puts over easily to a quiet orchestral backing.

Happy Guitar on the flip is a fast, strumming novelty which the Steele boy chants enthusiastically. Lives up to its title.

EDNA SAVAGE—She sings the ballad sweetly enough, but unfortunately she sounds as if she has a cold.



SOME bright hopes in the pop section this week. . . . Johnnie Ray and Tommy Steele both look as if they are riding winners—and there's the best side yet from the British Dallas Boys.

Pet Clark is spinning again, too—but I'm not so optimistic about her Top Twenty chances this time.

## Tommy Steele has a winner

## EDNA SAVAGE

Once; My Shining Star  
(Parlophone R4420)\*\*\*

EDNA sounds as if she had something of a cold when she recorded Once. A pity, because this apart, it's a pleasant side.

She sings the ballad sweetly enough, while Ron Goodwin puts some good strings and a chorus behind her.

My Shining Star takes Edna back to the Vera Lynn type of song. Reminds me strongly of those "Auf Wiedersehn" days.

She handles it clearly but the final effect is more than a little dated.

## FIVE DALLAS BOYS

26 Miles; Sail Along Silvery Moon  
(Columbia DB4102)\*\*\*\*\*

IS 26 Miles going to happen over here, as in the States? Good question, difficult to answer.

The Four Preps' original recording still hasn't moved in this country but it has crept its way into the U.S. Top Ten.

Now the British Dallas Boys

have recorded it . . . and for my money they've made a smoother, more exciting disc than the American group.

In fact, this COULD be the side which will spark the number here. Geoff Love's backing drives well.

Geoff bats the flip too when the boys go into the stroller Sail Along Silvery Moon. Reminiscent, romantic and definitely a "possible."

## ALYN AINSWORTH

The Green Beret; When The Guards Are On Parade  
(Parlophone R4419)\*\*\*

ALYN AINSWORTH's orchestra ploughs into the snappy march The Green Beret with the right kind of spit and polish.

If you like your martial airs then you should go for this one—and for this treatment which has much in style to remind one of Glen Miller's old Air Corps days.

An older march, When The Guards Are On Parade raises its familiar tune once again on the other side. One thing, no one sleeps while Alyn's on!

## JOHNNIE RAY

Strollin' Girl; Plant a Little Seed  
(Philips PB608)\*\*\*\*\*  
D.N.T.

IGNORE those folk who'll tell you Ray's been out of the Hit Parade too long. I'm tipping him

to come back into the Twenty with the easy-beating Strollin' Girl.

The song flows almost casually, and Johnnie takes it with not too many dramatics. Ray Conniff's backing includes a deep-voiced gent and a girl chorus who assist considerably. I enjoyed this one.

And if the Strollin' Girl should fail to run away then there's a cute



"He's suffering from a slipped disc—he dropped my new Paul Anka and I won't speak to him until he buys me another!"

EDDIE CALVERT—He captures the happy lilt of "Little Serenade" and his version will probably do better than Ted Heath's.



## RATINGS

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

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

quicker on the bottom deck which is gimmicky and catchy. Plant a Little Seed would find itself a top half on many another disc.

## MAMIE VAN DOREN

Something To Dream About; I Fell In Love

(Capitol CL14850)\*\*\*

FILM star Mamie Van Doren makes her debut for Capitol—but she's not accompanied by her husband Ray Anthony. It's Warren Barker who directs the backing.

And he puts a soft melodic noise behind the blonde for the ballad I Fell In Love. Mamie herself sings it smoothly but the side isn't likely to be any satellite.

The better half is definitely Something To Dream About. Here Mamie is helped out by one of those chanting girl crews while she shouts the quick rock number.

## EDDIE CALVERT

Little Serenade; Fanfare Tango  
(Columbia DB4105)\*\*\*\*\*

EDDIE brings a similar sound from "Mandy" to Little Serenade and could have a follow-up hit on his hands. I've already noted this melody in the Ted Heath review.

Calvert, backed by the Norrie Paramor orchestra, captures the

## MUSIC in the AIR

### Radio Luxembourg

- APRIL 3  
6.0—Beryl Reid and McDonald Hobley.  
8.0—The Harry James Show, with George Shearing.  
9.0—The Anne Shelton Song Parade.  
9.45—Song Hits of the Century played by Mugsy Spanier, Eddie Condon, etc.  
10.0—It's Record Time.
- APRIL 4  
6.0—Teddy Johnson and McDonald Hobley.  
8.30—Tops With You.  
9.15—The Dickie Valentine Show.  
9.30—The Dick Haymes Show.  
9.45—Godfrey Winn's Concert For You.  
10.15—Gerry Wilmoth's Record Hop.
- APRIL 5  
6.0—Barry Aldis with requests.  
8.0—Jamboree (includes records by Mario Lanza).  
10.30—Spin With The Stars.  
11.30—Record Round-Up with Jack Jackson.
- APRIL 6  
7.0—Big Ben Benjo Band.  
7.30—The Winifred Atwell Show with Teddy Johnson.

- 9.0—Roxy Time, starring Jim Dale.  
9.15—Ella And Louis.  
9.30—Cream Of The Pops with Glen Mason and Johnny Duncan.  
10.0—Record Rendezvous.  
10.30—The Humphrey Lyttelton Show.  
11.0—Top Twenty.
- APRIL 7  
6.0—Richard Murdoch and Libby Morris.  
8.0—Show Business.  
9.0—Bing Sings.  
10.0—Jack Jackson's Hit Parade.  
10.30—Pete Murray's Top Pops.
- APRIL 8  
6.0—Beryl Reid and Ronnie Ronald.  
9.0—The Alma Cogan Show.  
9.45—To-morrow's Top Ten.  
10.0—The Capitol Show.  
10.30—Fontana Fanfare.
- APRIL 9  
6.0—Richard Murdoch and Teddy Johnson.  
8.30—Smash Hits.  
9.0—Mario Lanza.  
10.0—Pete Murray's Record Show.
- APRIL 3  
7.0—In The Mood.  
8.0—Music In The Air.

- 11.0—Music From America.  
12.0—Late Request Show.
- APRIL 4  
7.0—Music On Deck.  
8.0—Music In The Air.  
11.0—Stars Of Jazz.  
12.0—Late Request Show.
- APRIL 5  
5.15—Eddie Fisher.  
8.0—Music In The Air.  
10.0—Bandstand U.S.A.  
11.0—Music Views From Hollywood.  
12.0—America's Popular Music.  
1.0—Late Request Show.
- APRIL 6  
4.15—Dinah Shore.  
5.0—Highway Of Melody.  
10.0—Portraits In Music.  
11.0—Mitch Miller.  
12.0—Messiah.
- APRIL 7  
8.0—Music In The Air.  
11.0—Hollywood Music Hall.  
12.0—Late Request Show.
- APRIL 8  
8.0—Music In The Air.  
11.0—Modern Jazz, 1958.  
12.0—Late Request Show.
- APRIL 9  
8.0—Music In The Air.  
12.0—Late Request Show.

AFN





**EVE BOSWELL**—Her version of "Love Me Again" is a real challenge to Pet Clark's.

other side I'll Never Say "Never Again," Again is a firm, driving ballad that is Shore-fire material for Dinah. Listen—and learn—your femmes.

**PETULA CLARK**

Love Me Again; In A Little Moment

(Nixa N15135)\*\*\*\*

**LOVE Me Again**, I reckon, may be a trifle harder for Pet to get away than were her three previous hits.

The Latin-type rhythms are there and Pet's in good voice but the song appears to be more difficult. And somewhere along the line, that commercial noise they've been cultivating gets itself lost.

I'd like to see Pet make it fourth time lucky, too, but I've my doubts.

**In A Little Moment** is a slower number written by Jimmy Grafton. At times, it seems to be more suited to the top deck than **Love Me Again**, but then it drags and loses its initial appeal.

**FOUR ESQUIRES**

Always and Forever; I Walk Down The Street

(London HLO8579)\*\*\*\*

**ALWAYS and Forever** 'til hasn't got away, so there's a chance for the Four Esquires even

happy lift of the number and will probably do better than Ted in the shops.

**Farewell Tango** (or "The Awakening") on the under-deck is slightly more dramatic—and it carries plenty of castanet-clicking atmosphere. Pleasing but not so potent.

**Don Nicholl reviews the beat numbers on page 13**

**EVE BOSWELL**

Love Me Again; I Do (Parlophone R4414)\*\*\*\*

**CHALLENGING** Pet Clark on **Love Me Again** comes Eve Boswell. To a sweeping Ron Goodwin backing Eve fills the song with the right kind of romance.

If anything, the number suits her better than it does Pet.

**I Do** marks something of a return to the quick novelty items Eve used to perform with such success.

Amusing and pert with a Latin-type accompaniment this is a gay half with a grin in the groove.

**MOLLY BEE**

Going Steady; Magic Mirror (Capitol CL14849)\*\*\*\*

**FIVE** years ago as a 13-year-old Molly Bee was a well-known disc star. Now she returns to Capitol with an adult voice—and a good pop voice it is.

**Going Steady** is the title song of her new picture for Columbia. It's a slow, lyrical ballad with a good, romancing pattern. Molly handles it with care and should have teenagers everywhere dreaming.

**Magic Mirror** clips along at faster time and is a neat coupling. Lyric line is a development of the old "mirror, mirror, on the wall, who is the fairest of them all?"

Cute little bells are woven into the accompaniment to give the half a trinket quality.

**DINAH SHORE**

Thirteen Men; I'll Never Say "Never Again" Again (RCA 1054)\*\*\*\*\*

**NOW** that Dinah Shore is to be seen on our television screens, let's hope her discs come into favour a la Como.

**Thirteen Men** (and me the only gal in town) is a cute ballad by the warm-voiced Dinah. The star still comes out of the groove with all her old distinction and she may find quite a following for this one.

The type-twisting title on the

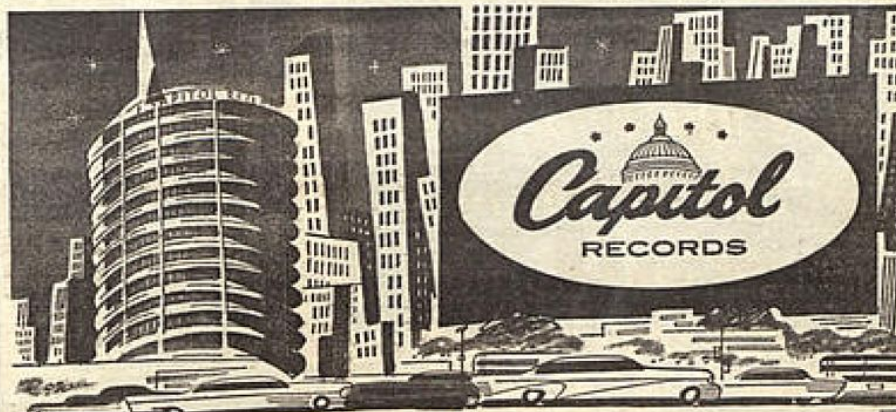
though they're somewhat late in reaching this side of the water with it.

The male group sing the number cleanly and keep the pace going well. Some girl voices keep popping in and they certainly add a bit of colour.

A gentle rock 'n' roll number on the reverse **I Walk Down The Street** emerges with a pleasant flavour.

The boys sing it well and there's a good noise behind them which includes tympani for punctuation.

**MOLLY BEE**—She handles the slow lyrical ballad "Going Steady" with care and should have teenagers everywhere dreaming.



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*Whether you love him  
or loathe him, you  
can't deny that he's  
a great entertainer*

**OPENING** next Monday in the first of the new Palladium seasons is that pin-up of the matrons, world-famous piano entertainer, Liberace.

A star of International fame, Liberace has become a welcome visitor to British homes, principally through his regular television appearances on Sunday afternoons.

He was first seen on commercial TV in September, 1955, and since then Liberace has become a household name. Few people, whether interested in show business or not, can never have heard of him.

Liberace was launched in Britain on an avalanche of ballyhoo. Seldom has any artiste arrived on such a terrific wave of publicity.

Few, I think, could have survived it. Most entertainers would have been completely submerged . . . bewildered. But Liberace more than lived up to all the blurb. No newspaper was short of "copy" when this fabulous character was around.

Mind you, it wasn't all complimentary. Some of it was derogatory, some scathing, some down-

right impolite. But whatever the trend of the publicity, it all snowballed to make Liberace become almost a legend.

Still, the public were the deciding factor, and they, in very large numbers, lined up firmly on the side of the smiling King of the Keys.

As Liberace's fame spread throughout Britain, so the cynics tried their hardest to fault everything he did.

And, all the time, those self-same cynics were watching Liberace's TV shows, though seldom admitting it.

When it was announced that he was to visit Britain for the first time for a concert tour excitement among his many fans mounted to fever pitch.

Liberace finally arrived in the autumn of 1956, and no visiting artiste ever had a more tumultuous welcome. Wherever he travelled there were scenes of wild excitement.

Some critics still tried to decry

His mother, his brother George, his piano, and, of course, the candlesticks; his showmanship has made them as famous as he himself. (Disc Pic.)

# DETERMINATION AND C THESE THINGS HAVE LIBERACE TO T

his performances, but the public refused to be side-tracked. They wanted Liberace and they jammed every hall and theatre in which he appeared.

His tour was climaxed by an invitation to appear in the Royal Variety Performance of that year. But because of international tension this performance was cancelled at short notice.

Since his visit to Britain in 1956 interest in Liberace has not noticeably waned. Although his TV show is only seen fortnightly, he has a tremendous viewer-following.

There will, no doubt, be much disappointment over the fact that Liberace is not undertaking a tour on this latest trip.

He has found the continual strain of travelling too much, and now prefers to take up residencies wherever possible.

So, this time Liberace will only be seen for two weeks at the London Palladium.

Those who have the opportunity to see him should not miss it. Believe me he is the complete entertainer.

He will not, of course, have as much time at his disposal as he normally gets in his own concert

productions, but you may be certain he will occupy every minute on stage to the best advantage.

When last I saw him, he gave virtually a one-man show, over a three-hour period. It may sound like a marathon—and, indeed it is—but never once does his performance pall.

to wear such gay apparel in this rather drab world.

All in all, Liberace is pretty well the perfect all-round entertainer, and his pinnacle has been reached through sheer hard experience and expert knowledge of his art. Born in 1920 in Milwaukee,

by  
**DOUG GEDDES**

He sings, dances, clowns, and has a very funny line of comedy patter, all adding up to the ideal entertainment.

And not least is his charm, a quality that even the normally unmoved male in the audience finds difficult to reject.

Liberace's clothes too can always be guaranteed to be a big talking point.

While they may appear to be somewhat unorthodox, to say the least, they are very much part of the act; when one sees this entertainer in person.

I think many males rather envy him his wardrobe, and wish that they had the nerve or the courage

U.S.A., Wladziu Valentino Liberace showed an aptitude for the piano at the tender age of four.

His father was a professional musician, playing french horn in local orchestras, whilst his mother had given up a promising career as a concert pianist to devote her life to her family.

It was not surprising, therefore, that Mr. and Mrs. Liberace gave their talented son every encouragement, even though money in the household was far from plentiful.


To try to improve the financial situation, father invested in a grocery store business, and still did additional work in the evenings playing his french horn.



**JERRY LEE LEWIS**

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Down the line

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LAN**


3 big titt  
'Seven hill

Seven hill  
Come dance

RCA-104

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RCA-1055



# CHARM — TAKEN THE TOP



Lee, as he was affectionately called, was put to piano lessons and, through concentrated study he became a fairly proficient pianist.

Then came shock and setback when the family lost most of its savings in the Wall Street crash. But with rare courage and determination the Liberaces fought to overcome the catastrophe.

Lee and his brother George hawked their grocery wares from a barrow around the streets, helping to put the business back into a healthy financial position again.

And though money was tighter, the parents made sacrifices so that Lee could continue his piano studies, and George his violin lessons.

An important part of the Liberace life story is, without doubt, the interest taken in the family by famous concert pianist Paderewski.

## at 16 he was rejected by a dance band but accepted by a symphony orchestra

Paderewski had known Lee's mother in the old days in Poland and, when the great master came to play in Milwaukee an old friendship was renewed.

Paderewski visited the Liberace household, and young Lee, with all the confidence in the world insisted on demonstrating his piano playing to the important caller.

The praises Paderewski showered on the youngster were sufficient to prompt Lee to intensify his studies. He became more musically ambitious.

He was, at the age of 16, rejected when he tried to become a pianist with a local dance band. But he successfully applied for a position

as soloist with the Chicago Symphony Orchestra!

It was on Paderewski's advice that Lee decided to use his surname only.

Paderewski himself had found that a single name made better and easier billing, and he felt sure that it would have the same advantages for Liberace.

His prediction has certainly proved absolutely right.

An early trip to New York turned out less successful than the young pianist had anticipated. Only one cafe gave him a break.

But Liberace went on touring America, playing cafe and hotel dates, and furthering his reputation as he travelled.

Then he began to hit the jackpot by making successful impacts on Hollywood nightspots.

More touring followed, but it was in 1952 that the real turning point came for Liberace.

A meeting with Reub Kaufman brought forward an idea for a television series and, at the beginning of 1953, a deal was completed for a series of 39 TV films featuring the handsome young pianist.

A great deal of money was invested in the venture and the gamble paid off handsomely.

The series was first screened in Denver, and soon would-be purchasers were clamouring to show the series in other cities.

It was not long before the Liberace shows were being networked throughout the United States and being screened in over 200 major cities.

Once the wave had started, Liberace was quickly in demand for personal concert appearances.

He was found to have a big box-office appeal and he had tremendous receptions on such dates as Carnegie Hall in New York, and later to even bigger crowds at Madison Square Gardens. A much greater audience was also crammed, at a later date, the famous Hollywood Bowl auditorium.

Apart from these engagements, and his own TV shows, he was also in demand as a guest artiste on programmes featuring such stars as Jack Benny, Bob Hope, and Jimmy Durante.

There was no stopping Liberace. He quickly became the No. 1 American television attraction, commanding terrific viewer ratings.

With the start of commercial TV in Britain in September, 1955, he was soon repeating the success in this country.

As I've said earlier, charm plays an important part in the Liberace story. It is, however, a charm that is thoroughly genuine. If it was phoney it wouldn't last a week.

Viewers know only too well how this irresistible asset has made Liberace near and dear to them. And whatever his critics may say, he has certainly brought happiness to many who seldom get an opportunity to leave their homes.

# TOP HITS

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**Dennis Lotis**  
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this way again  
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**The Mudlarks**  
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LP

PUTTING ON THE STYLUS

Line-up

# Keely Smith is husky —and full-blooded

## I WISH YOU LOVE

Keely Smith  
(Capitol T914)

*I Wish You Love; When Your Lover Has Gone; You Go To My Head; I Understand; Fools Rush In; Don't Take Your Love From Me; As You Desire Me; Imagination; If We Never Meet Again; Mr. Wonderful; When Day Is Done.*

THE first album from Mrs. Louis Prima. You'd expect anything from a girl who is a mixture of Irish and Indian to be a little different, and you won't be disappointed. Keely Smith combines a husky close-to-the-mike technique with a full-blooded Garland-like attack, with the result that this is a wonderfully varied disc.

I can see now why Keely has been collecting such rave notices for her cabaret work. Nelson

## REVIEWS

by JACKIE MOORE

Riddle, too, has been inspired to produce some of his best arrangements in a long time. We'll be seeing Keely soon in a dramatic film role. Let's hope we'll also see her in person—and hear for ourselves the Keely Smith voice.

## TEMPTATION

Morton Gould and His Orchestra  
(RCA RD-27050)

*Temptation; Beame Macho; I Get A Kick Out Of You; Speak Low; Body And Soul; What Is This Thing Called Love; Fee Got You Under My Skin; That Old Black Magic; The Very Thought Of You; Poinciana; You And The Night And The Music; Night And Day.*

MR. GOULD really has a whole of a time on this disc. We're told on the jacket that "he has used the colour of the orchestra to enhance and intensify." He sure has. I'm convinced that Cole Porter never visualized *Temptation* in quite the way it is interpreted here.

Don't worry though, if like Mel Torme you like to recognise the tune. The melodies are still there. And some of them have never sounded better than on this almost symphonic disc.

## YOU GO TO MY HEAD

Billy Daniels  
(HMV DLP1174)

*Blue Skies; Blue Prelude; It's D'Lovely; You Turned The Tables On Me; Comes Love; Just In Time; Just Like A Melody Out Of The Sky; How Am I To Know; You Go To My Head; Hallelujah.*

THIS is a smacker in the eye for those who write Billy Daniels off as an "exhibitionist." This is a very different William; for a start he has an orchestra conducted by Benny Carter which has folk like Harry Edison, Pete Candoli and, of course, Benny Payne on piano. Billy dispenses with his vocal tricks

and, to me, sounds much better. The Daniels personality couldn't be lost anywhere, and when he gets down to some swinging non-gimmicky singing, backed by the Carter band, you get some fine sounds. And under all that fantastic showmanship, the Daniels man has a vocal technique to match the best. Just listen to him work on *Turned The Tables*.

## PURSUIT OF HAPPINESS

(RCA RD-27062)

Hugo Winterhalter and The General Motors Orchestra provide the backing music. Stars are: Pat Boone singing "Where Are You," Steve Lawrence and "Far Away Places," Dinah Shore and Dan Dailey singing "They Say It's Wonderful" and "Taking A Chance On Love," with Dinah Shore alone on "These Foolish Things," Dorretta Morrow with "Hi Lili Hi Lo," "My Romance" and "You're Driving Me Crazy," Howard Keel and "Where Or When," Howard Keel with Dorretta Morrow and "She Didn't Say Yes" and "I Cried For You," Cyril Richard and Claudia Crawford and "Mutual Admiration Society."

THAT'S a bill to end all bills, and to think it was all in a television show. All I can say is:

"Val Parnell, follow that!" Frankly, any excuse for putting Howard Keel on disc suits me, and on this album we get lots of Keel, on *Where Or When*, which is just how I like it. And there's the incomparable Dinah Shore singing *These Foolish Things*. But, and it's a big but, don't expect to get exactly what you see on the cover.

On the first side the artistes doing the whole number, but the second side is made up of medleys, snatches, in fact, of the songs in several cases. Nevertheless, there are several good tracks on the disc—you'll have to decide for yourself whether there are enough to merit the price of the album.

## THE CHIRPING CRICKETS

Crickets Vocal Group

(Coral LVA5081)

*Oh, Boy!; Not Fade Away; You've Got Love; Maybe Baby; It's Too Late; Tell Me How; That'll Be The Day; I'm Looking For Someone To Love; An Empty Cup; Send Me Some Lovin'; Last Night; Rock Me My Baby.*

ALL four Crickets, including the "one that got away" guitarist Niki Sullivan, who didn't come over on the tour. Buddy Holly, Joe Maudlin and Jerry Allison made a fantastic number of friends over here, and I should

think everyone of them will be queuing for the album. The queue wouldn't include me, but then, Tony Lock is much more my kind of cricketer.

## FATS 1938-1942

Fats Waller and His Rhythm  
(RCA RC24004)

*You Went To My Head; There's Honey On The Moon Tonight; Fair And Square; Shame! Shame!; Tell Me With Your Kisses; I'll Dance At Your Wedding; Come And Get It; Winter Weather; Cash For*

*Your Trash; Up Jumped You With Love.*

WHETHER you like Fats for his very personal singing style, his humour or his great touch on piano, there's something in this 10in. disc for you. Plus a fascinating insight into the man himself in the cover notes, written by Nat Hentoff. On one or two numbers in this selection we get a change from the breathless, always in a hurry, Fats. On *Fair and Square*, for instance, a straight slow ballad. And for some really great relaxed piano, take *Tell Me With Your Kisses*.

## HUGO WINTERHALTER

His music backs an all-star disc.



## LONG AGO AND FAR AWAY

The Conrad Salinger Orchestra  
(HMV JEG8322)  
*The Continental; The Boy Next Door; Long Ago And Far Away; Our Love Affair.*

IF this set-up sounds complicated, try reading the notes on the sleeve. You'll be as mixed up as I am. However I did manage to sort out that the orchestra is made up of top-flight West Coast musicians, the conductor is Buddy Bregman and Salinger comes in with the arrangements. The end product is a pleasant orchestral disc featuring four old stand-bys which never fail to sound attractive.

## JACK BUCHANAN

(Columbia SEG7767)

*There's Always Tomorrow; Who?; I Think I Can; Sweet So And So.*

BACK to the days when it was fashionable to sound "British." And no one made the language quite so appealing as Jack Buchanan. On this, too, we can hear Elsie Randolph, and of course Billy Hale on *Who?*

## A YANK IN EUROPE

NUMBER ONE

Ted Heath And His Music

(Decca DFE6440)

*Opening Chorus — Folies-Bergere; Train Ride In The Alps; Talking Turkey; London Airport.*

AN EP taken from the album the Heath band made recently featuring the work of Raymond Scott. The best known of course is *Talking Turkey*, which has been a part of many a Heath radio programme, but all the tracks are good.

# EXTENDED PLAY

## Marty gives out with the same old noise

### MARTY WILDE AND HIS WILDCATS

(Philips BBE12164)

*Wild Cat; Honeycombe; Love Bug Craw; Afraid Of Love.*

FRANKLY you'll have to be a Wilde addict to get much out of this disc. It's the same old noise—and if you like the particular way Marty makes it, then over to you.

### WONDERFUL, WONDERFUL

Johnny Mathis

(Fontana TFE17011)

*Will I Find My Love To-day? Too Close For Comfort; You Stepped Out Of A Dream; Day In Day Out.*

FOUR from the Mathis album released a while ago. Sooner or later this boy must be at his rightful position way up in the top sellers. It's just that it takes longer when you've got talent. If you just don't care who wears Short Shorts and if you can't look another

guitar in the face unless it's played by someone in the Ike Isaacs field, then please, cast your eye in the Mathis direction.

### SONGS FOR A BROKEN HEART

Hank Williams

*Nobody's Lonesome For Me; You Win Again; Why Don't You Love Me; Take These Chains From My Heart.*

THE genuine article for Country and Western fans. The man who inspired most of to-day's boys, with four very sad songs all about the unhappy state of his love life. I loved this disc and if you are a Grand Old Opry fan, so will you.

### LULLABIES OF BROADWAY

The King Brothers

(Parlophone GEP8665)

*Lullaby of Broadway; Tenement Symphony; Manhattan; Broadway Melody.*

THE King boys combine with the Rita Williams Singers on this extra-polished EP. All four

tracks are top class but my favourite if I had to choose one would be the Rodgers and Hart *Manhattan*. On this number the boys sing the entire song, not the one verse we usually get, and they make the most of the sophisticated lyrics. Incidentally on this disc you really get your money's worth, the needle runs practically on to the label! A word, too, for the imaginative arrangements from the Geoff Love Orchestra. Yes, this one is definitely worth your attention.

### IMAGINATION

The King Sisters

(Capitol EAP1-919)

*Four Brothers; Early Autumn; Don't Take Your Love From Me; Take The 'A' Train.*

AND imagination is just what the King Sisters use in their vocal arrangements. I think they're great, and if you haven't decided yet, try listening to this EP. The girls have just that individual touch which makes all the difference between a run of the mill team and a group really worth listening to.

# THE BIG BEAT

## VOXPOPPERS

The Last Drag; Wishing For Your Love

(Mercury MT202)\*\*\*

THE Voxpoppers have a lead voice in *The Last Drag* which sounds oddly like Ray Ellington... similarity ends there, however.

*The Last Drag* is a steady, heavy rocker which the instrumental group punch out to the manner born (and they probably were!). Lyric, by the way, is the sad story of a hot rod car that blew up.

Group voices on the flip for a sweet cling-clinger that has the old piano going all the way. Good number, well performed, and one to watch.

## BILL SHEPHERD

Tequila; Big Guitar

(Nixa N15137)\*\*\*

AN orchestral release for Nixa by Bill Shepherd with a Beryl Stott vocal team for the interpolations.

Coupling two of the biggest instrumentals to be heard this year, Bill brings on a very large rough noise for *Tequila* and it should prove to be a very nice cover for the label, though not necessarily one of the mighty ones.

I like the beat of Bill's *Big Guitar* which is hammered home right from the start. A very solid treatment which will undoubtedly draw a quota of the fans.

## JOHN BARRY SEVEN

Big Guitar; Rodeo

(Parlophone R4418)\*\*

I'VE admired the Barry Seven's work before now, but they seem to have fallen slightly below standard with their idea of *Big Guitar*.

Their union noise which has proved effective on rock stuff to date lacks the colour this offering needs. Although the rhythm's

"TEQUILA"—everybody's rushing to record this instrumental. Looks as if it's going to be as potent as the Mexican drink from which it takes its title. Latest selection of "Tequila" sides are on parade this week.

In the rock field, watch for The Voxpoppers—new to us, but not for long, I fancy.

## Meet the Voxpoppers: A rush on 'Tequila'

### SONNY JAMES

Walk To The Dance; Kathaleen

(Capitol CL14848)\*\*\*

*WALK To The Dance* could quite easily bring Country-and-Western vocalist Sonny James riding back into the Top Twenty pastures.

It's a slow teenage number with a heavy beat. Bob Bain has directed the backing and he's given Sonny a girl chorus to fill out the side.

*Walk To The Dance* has all the earmarks of a hit. Given a few airings I can imagine it rising happily.

For contrast, *Kathaleen* on the switch is a quick tune. A gay little pacer, but lacking the impact of the other side.

### THE CHAMPS

Tequila; Train to Nowhere

(London HLUR580)\*\*\*\*\*

THIS is the big version of *Tequila* in the States and, once heard, you can understand why. The instrumental group has got a good dark sound with the sax, really honking the rock and

reverse proves to be a well chosen coupling with the Champs putting some vocal train noises into the melody.

### THE MUDLARKS

Lollipop; Young Dove's Calling

(Columbia DB4099)\*\*\*

THE young brothers and sister vocal team have a cheerful *Lollipop* side here—one which owes quite a lot to that of The Chordettes, but one which ought to collect some of the sales for all that.

I like the brightness of this British group. This disc proves they should soon be rising high.

*Young Dove's Calling* strikes me as a bad title, but the number moves with a quick, pleasing beat.

The Mudlarks chant it well, while Ken puts in a good rock noise with squawking sax behind there.

### CHUCK AND GARY

Can't Make Up My Mind;

Teenie Weenie Jannie

(H.M.V. POP466)\*\*\*

A NEW Stateside rock 'n' roll partnership, Chuck and Gary follow the current fashion of using other song titles in the lyric of their rock number *Can't Make Up My Mind*.

No frills about this duo... they sing the song, and that's that. Not a bad beat song either. Could sell for the boys.

*Teenie Weenie Jannie* is a muzzy growler with the sax underlining the vocal team. Fairly routine rock on this half.

### BOB RILEY

Wanda Jean; The Midnight Line

(MGM 977)\*\*

SLOW song from Mr. Riley is a strange kind of beat offering and one which doesn't come off for my money. *Wanda Jean* I found to be a very mournful girl altogether.

The *Midnight Line* has even more Country-and-Western associations than *Wanda Jean*. In fact it comes pretty close to skiffle!

Quicker and better. This is the side I'd try to sell—the side I might even buy.

### RALPH MARGERIE

Tequila; Pop Corn

(Mercury MT204)\*\*

MARGERIE'S Orchestra goes smoothly into *Tequila* and builds very swiftly to size.

Perhaps more melodic than some of the versions, this one doesn't

by

DON

NICHOLL

strike me as becoming one of the big efforts. Something's missing. Perhaps it's too genteel?

*Pop Corn* introduces some good sax and clips silkily along with a slight beat. A fair coupling.

### THE CHORDETTES

Lollipop; Baby Come-a Back-a

(London HLD8584)\*\*\*\*\*

THE Chordettes are back very swiftly—even before their "Photographs" has had a chance to move in our market.



SONNY JAMES—A slow teenage number with a heavy beat that could bring Sonny back to the Top 20.

### TED HEATH

Tequila; Little Serenade

(Decca F11003)\*\*\*\*\*

HEATH seems to be in the middle of a spate of releases. Having just covered *Swingin' Shepherd Blues* and *Raunchy* he now sends out a big band arrangement of *Tequila*. And it's one of Ted's best yet.

High-pitched voice shouts the title, but for the rest it's the band moving with precision and securing a fine, powerful sound.

*Little Serenade* is a quieter orchestral item, and one with considerable charm.

### GARY MILLER

Lollipop; Dancing With My

Shadow

(Nixa N15136)\*\*\*

WITH a Beryl Stott chorus forming the girl voices, Gary Miller jumps into a typical treatment of *Lollipop*. Fair, but not the one for my shelf.

That Latin noise returns on the other deck for *Dancing With My Shadow*.

Exciting New Rhythm and Sound from

The  
**JOHN BARRY SEVEN**



**RODEO**

coupling

**BIG GUITAR**

R4418 (45 & 78 r.p.m.)

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THE MUDLARKS—Their version of "Lollipop" owes something to the Chordettes', but it is bright and the disc should rise.

there, frankly I found the side boring.

*Rodeo* on the turnover is one of Barry's own compositions—a beat number with lots of atmosphere. The tune's not so good as that of *Big Guitar*, but the performance is better.

Here, the guitars achieve an effect with more light and shade.

the guitar floc. The beat's in the rhythm and it moves easily.

As per other treatments a voice chants the title occasionally. Then, for the close, all the Champs shout it.

A very good side which will, I think, prove a headache to British ears.

The growling rocker on the

by  
**JACK  
GOOD**

# SIDE TRACKS

## FAN-FEVER—

Frank Sinatra is mobbed as he tries to get to his car. On this occasion—it was in Blackpool—he managed it without losing his coat. But look at that crowd, they're not all teenagers.



## is it a teenage menace?

**YOU** should have heard what Auntie Maisie was saying about young Sheila. . . .

"It's that crowd she's got in with. They hang around the stage door for hours and as soon as it opens they scream and rush at him.

"Some of them faint and—would you credit it?—last night they tore his jacket to shreds!"

"Disgusting" said Mrs. Harris. And that was the end of the conversation at the head of the queue. At that moment the doors of the store were flung open and the sale was on. . . .

Auntie Maisie was in like a flash. So was Mrs. Harris. It was neck and neck. Hot on their heels came the rest of the women, screaming, pushing, and kicking.

Maisie got to the counter but before you could say "Johnnie Ray," Mrs. Harris had her hands on the very coat Auntie Maisie wanted.

### No time for rock 'n' roll

Maisie grabbed one end and Mrs. Harris the other. And just as yet another woman fainted across the counter there was a r-r-rip and Auntie Maisie found she was holding just a sleeve.

Now, back to Sheila. . . . She just happens to be a rock 'n' roll fan and a "Disc" regular. But you'd think she was a mentally deficient and a juvenile delinquent to hear Dad on the subject.

"Don't know why you listen to that awful row. And why wear them sappy trousers and that pull-over with Johnnie Ray all over it? When are you going to grow up?" So saying he sticks a huge Arsenal rosette in his coat, puts on his red and white scarf that shrieks "Up the Gunners" and marches out, to enjoy a healthy afternoon at the football match, pushing, shoving, shouting, swearing and tramping on everybody in sight.

Sheila's elder sister has no time at all for rock 'n' roll.

Why doesn't Sheila listen to good music—like the Proms where she

always goes on the last night to cheer, throw paper darts, wave flags and try to touch that lovely Malcolm Sargent?

Sheila's brother hasn't any time for this moronic music, either. Loves good jazz. Always boos that "traitor," Humphrey Lyttelton.

"Of course" says Mum. "Basil's an intellectual—London School of Economics, you know. He's one of those Angry Young Men. Always fighting in pubs about plays, he is, isn't he Dad?"

"But he can take a joke, too, mind. Says he can hit a professor in the eye with a bag of flour at 20 yards."

Poor Sheila. Even Mum can't understand the way she carries on "something chronic with that gramophone" so that Mum can hardly hear her beloved Liberace on the telly.

The fans went mad when Johnnie Ray visited Australia. He lost his trousers and had to climb on to the car roof to escape the mob.



Still, even if Sheila does spoil her viewing Mum has her memories. She actually touched Lee once, you know—and he winked at her.

"Grandma would turn in her grave if she could see the way the girls behave nowadays, after she fought so hard for 'votes for women' by chaining herself to 10, Downing Street, and bawling her head off."

It's all a bit rough on teenagers like Sheila. We know her behaviour is no better or worse than many of her critics in other age-groups. But it's the current fashion to knock the teenagers and their activities.

The young stars are big news. Every incident involving them is seized on by eager reporters and often distorted beyond recognition.

Added to this, many adults are subconsciously looking for subjects on which to vent repressed feelings of aggression, and teenagers are an obvious target for righteous indignation.

### Not always the teenagers

Perhaps the biggest point of issue with the kids is this business of fan-fever. There's no point in denying this fever exists; in fact it is an outstanding phenomenon. But to say it is associated exclusively with any particular kind of pop music is sheer nonsense.

One of the most recent demonstrations of wild fan-fever was not for Elvis Presley, but for none other than Mike Holliday, who wouldn't touch the rock with a barge pole!

The demonstrators were by no means all teenagers. There were many middle-aged women in the crowd.

Nor are these activities confined to the uneducated. Two of the biggest centres of idolatry in the country are Oxford and Cambridge.

How does fan-fever develop? Well from earliest childhood we all have our idols.

Firstly, parents. They seem all-powerful, all-knowing and perfect. Then we begin to realise their limitations and it's natural we should then look round for substitutes.

Most people build up in their minds an imaginary ideal made up of the best qualities of the characters they know and it often happens that a well-known personality is taken to represent this ideal.

### A glow of satisfaction

It is easy to become a fan; it's almost like being hypnotised. There is a glow of satisfaction even in worshipping from afar. Perhaps it is even because the star is remote.

*In fact, the very word "star" suggests distance, and this distance is important. As soon as you get too close the magic is lost.*

And herein lies the whole secret of the dynamic power of the gramophone record, which is unparalleled in its star-making potential.

It can be repeated and repeated—and, remember, in hypnosis repetition is vital. It can put across the personality of the star as if he, or she, were whispering in your ear. But at the same time it keeps your hero remote.

If he sounds seven feet tall, then he IS seven feet tall.

But even the work of a record can quickly be undone. One of the quickest ways to disenchant your fans is to appear on television, which destroys remoteness.

On the stage there is big audience reaction and the impassable barrier of the footlights. On TV the artiste comes into your room.

An occasional appearance may be beneficial but, generally, a performer needs exceptional personality to sustain a series of TV dates.

No wonder our top vocal artistes are careful to ration their appearances—especially the "high pressure" merchants.

Television is littered with the corpses of reputations that died from exposure.

But, back to fan-fever. We see it as a form of hypnosis. But it is most potent as a mass hypnosis.

When fans get together, the excitement is infectious. Inhibitions are lost, and anything can happen.

Most forms of personal worship contain a certain amount of subconscious aggression which seems to find expression in hair-pulling, clothes-tearing, and ear-scratching. There's a good deal of hate mixed up in this sort of love.

This then is fan-fever, and many people say it's a bad, bad business.

Recently a paper published an exhortation to the kids—"Now come on chaps, behave. You're getting the school a bad name."

### Let them have their fling

This sort of attitude is futile. When millions are swayed in one direction the reasons are deeply psychological and they are not going to react to this sort of "healthy lecture."

Barring property damage and physical violence I am for letting the fans have their fling.

In the pop music world, fan worship may seem frighteningly serious—but the fact that the fans change allegiance so painlessly suggests that "crushes" are purely temporary and die a natural death, anyway.

These days, when few of life's realities bear continued thought, it is probably more necessary than ever before to indulge occasionally in some harmless form of escapism like fan-fever.

Naturally, the record business as a whole welcomes fan-fever. But nobody seems to know why some artistes produce it while others—apparently equally good—don't.

What's the secret? The answer to that question is worth a packet, and I can only make a few guesses—NEXT WEEK.

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

# DISC CLOSURES

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

## TOMMY HAS COMPETITION— FROM ZULUS!



**I**F you've been watching the ATV series, "The Killing Stones" you've probably been fascinated by the recording used as a theme. Columbia tell me it has the title "Tom Hark" and it is played by a Zulu group called Elias and his Zig-Zag Jive Flutes, disc available in the shops from this week on. Apparently there are lots of rock 'n' rolling Zulus out in Johannesburg these days and I am confident that Tommy Steele's astute managers will be getting a few signatures on the dotted line while they are out there on tour.

### Busy Norman

**NORMAN WISDOM's** been busy the last week or so, combining his stage appearances with the recording of a "Where's Charley?" album for Columbia. One of the hit songs of the show, "Once In Love With Amy," has already been put on wax by Norman, all of six years ago. Norman saw Ray Bolger in "Where's Charley?" on

Norman Wisdom's chance to play in "Where's Charley?" stemmed from a 1951 visit to the States.

Broadway when he was over there in 1951, loved the show, and took the opportunity of recording Amy as a second side for "Don't Laugh At Me." It was due to Norman's 1951 visit, for an Ed Sullivan show, that we're seeing him in "Where's Charley?" today. Composer Frank Loesser and Bolger were watching the show, Bolger turned to Loesser and said, "You're looking for someone to play in 'Where's Charley?' in London, there's your boy."

### Cabaret date

**I HEAR** rumours that Shelley Moore is off to Israel for a month's cabaret out there. Shelley's Starlite EP has caused a lot of excitement among the disc jockeys but so far it hasn't caught on with the public.

### Doo's 'don'ts'

**I THOUGHT** I had got used to weird names by now but the recording business has always got something else coming up to go just that step farther than last time. Latest vocal group to come my way are—hold it—Dicky Doo and the Don't, who have a beat number called **Click Clack**. Incredible isn't it! I gather that Dicky comes from the same home town as Buddy Holly—Lubbock, Texas. And, also like Buddy, the Doo boy writes songs, as for instance, **Party Doll**, which sprang from the minds of Dicky and another member of the group Jerry Grand.

Dicky has one gimmick which so far has been absent from the rock scene. He won a citation for bravery under enemy fire in the Korean war. With a lot of other rock artists I think it is the audience who deserve a citation!

### New from Ruby

**NEWEST** number from Ruby Murray is due out on April 11th. The title, "In My Life." This has had great success in the States with a recording by Tommy Leonetti, a big singer over there who so far hasn't been heard in this country. Big things are expected of the Murray disc. Ruby is still away in Belgium and Germany with her husband but when they get back they'll resume their search for a home, preferably in the Surrey area.

### Hey, Jeannie!

**BEST** of luck to Jean Carson, who is going up to the Hebrides for her new film. I hope the weather improves. Just before she left Hollywood Jean and her husband Bill sold their home, which once belonged to Bette Davis. Maybe we can persuade them to stay here for a while. There's been quite a gathering of ex-Love From Judy stars in the States.



First birthday for Dickie Henderson's London show comes this month.

Whenever Jean is in New York she drops in at the Greenwich Village flat which is currently the home of Johnny Brandon. Johnny has been hard at work on his song-writing and trying his hand at a little light music too. I don't think we'll be seeing the more-American-than-the-Americans boy back here for some time. Good news, though, for the Adelaide Hall fans. Adelaide has been having great success in the Lena Horne show **Jamaica** on Broadway, but she will be back here during the August break and no doubt she'll be seen on the home screen.

### Julie's tour

**DUE** back home on Easter Sunday, Julie Andrews, who starts rehearsals for "My Fair Lady"—a show you may have heard about—on Monday. Julie's last port of call in her tour of the Continent was Switzerland. She's had a great time calling in on all the European beauty spots before returning to Eliza Doolittle.

### They want Dickie

**WHEN** Dickie Henderson made his hectic 48-hour trip to the States last week for the Sullivan show he was inundated with offers for cabaret work throughout the States. Very gratifying for one of our really-talented performers.

Like most of our boys with the old-fashioned brand of talent, Dickie can't get away on disc, though it's possible we may hear him again on a recording one day. In the meantime, his show at the Prince of Wales is still going strong, first birthday coming up on April 22. After that closes, it will probably be off to the States.

### She can't decide

**RAPIDLY** becoming one of our best-known jazz girls, Betty Smith has a new disc coming up for Decca, following her success on such shows as **Six-Five Special**. The titles haven't been finally chosen as yet, because, like many a woman, Betty can't make up her mind which to record.

### Great reports

**I'M** hearing great reports about cabaret artiste Elaine Stritch, who has an LP due for release here soon. Seems she had a fine reputation for the witty way she puts over a song. Included in the album will be **You Took Advantage Of Me**, which Elaine sang in the Broadway production of **On Your Toes**. So if you care for a touch of sophistication, look out for Miss Stritch.

Splice the Mainbrace!

... here comes another  
**SHELTON SMASH!**

"The girl he left behind"

coupled with  
SAIL ALONG SILV'RY MOON

on **PHILIPS**  
The Records of the Century



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# HALL MARKS THE BEST IN JAZZ BY TONY HALL

## Has the tide turned for British bands?

LOOKS as though the tide has turned. And that British bands are going to get a break in the States at long last. The twentieth century King Canute? One of Britain's foremost exponents of big band experiments over the years and the man who did so much to bring about the band exchanges, 38-year-old London-born Vic Lewis.

Vic's just back from a Stateside stint with his band. His second since the Anglo-American exchanges began. For the first week, like all British bands there except Ted Heath, they worked at U.S. Army camps. Everywhere, the band was well received.

Then came six successive shows at American Universities. The first time a British band has trodden this ground.

### Top priority

Not a word about their progress was heard in London. Then, out of the blue, came a top priority cable. To Vic's agent, former R.A.F.-man, Harold Davison. It read: "Re Lewis phone me at once. Very urgent." The senders: New York's top Willard Alexander agency.

"Now what's gone wrong?" sighed Harold. And booked a call to New York. One hour later, the call came through.

"Vic Lewis has been a smash hit at every college he's played. They're screaming for him to come back again. When can we have him? And this time, we want him for six weeks on the trot. For a tour of every top college. And the Army camps want him back again, too!"

Apparently the story went something like this. The American college kids are used to hearing big bands (including Basie) and jazz combos such as Brubeck, Bud Shank and the Modern Jazz Quartet.

### Just a 'giggle'

When Vic's band was advertised, the general reaction was: "Hey, get this! A British band! Bet they'll play minuets and polkas and old-fashioned waltzes. Let's go along and have a giggle."

So they went to "giggle" . . . and stayed to CHEER! "What a versatile band!" they said. "What a show it put on! We heard everything from jazz à la Kenton to swinging rock 'n' roll."

The net result is now that Vic Lewis is in danger of being crowned King of the Campus. On his next visit, he'll be really welcome.

If it can happen to him, I'm

sure it could happen to some of our top modern jazz groups.

I'll repeat what I've said so often in the past. That some of our combos today are playing well enough to acquit themselves with distinction in almost any company anywhere in the world. Because, apart from their musical attributes, they have presentation and a sense of showmanship often lacking in their American counterparts.

I'm convinced that a package show comprising Tony Kinsey's Quintet, The Jazz Couriers, Don Rendell's Jazz Six and Allan Ganley's Quartet (or Tommy Whittle's Quintet) could cause a sensation on the American college circuit.

Give them the chance and I know they'll prove me right.

● CODA: Vic's band went over well at camps and colleges. Entirely on its own merit. No one had heard of the band. But the word soon got around. So why not go the whole hog and give it a week at Birdland to really prove its worth? Mr. Petrillo, over to you.

By Owen Bryce

MUST admit I've never been to the Annual Festival of Jazz at Newport, Rhode Island, U.S.A.—neither have I come across many records made at this mammoth four-day affair. I doubt if I have missed much.

Playing to large crowds (10,000 turned up in 1957) doesn't exactly suit jazz bands, which need a more intimate, easy, relaxed atmosphere.

Give a soloist a crowd of thousands and call it a Mammoth Concert, or a Festival of Jazz. Sooner or later he starts playing to his audience—playing DOWN to his audience.

Show-off Jazz can get very exciting at times (remember Paul Gonsalves' 17 choruses on Ellington's "Perdido" at Newport in 1956) but it doesn't sound so hot on a record. Like those long drum solos which thrill at a club session but sound merely embarrassing on disc.

Modern musicians have more technique to show off than the trads. Some of the old-time bands, especially those we are about to deal with have little virtuosity to display. So they resort to playing either too fast or too loud, or both. And that's bad for jazz. . . . But what a common fault.

The Fourth Annual Newport Jazz Festival got going on July 4, 1957. Let's listen to:



KENNY BAKER—Some Parlophone reissues from Kenny. They are slick, happy-go-lucky affairs with Kenny sounding a bit like Louis on "Desire." On the others he blows with gusto. See page 17.

## TRADITIONAL

### These large crowds don't suit the Jazz men

GEORGE LEWIS AND TURK MURPHY AT NEWPORT  
*Basin Street Blues; Bourbon Street Parade; Tin Roof Blues; Royal Garden Blues; That's a Plenty; St. James Infirmary; Down By The Riverside.*  
(Columbia 33CX10099)

LISTEN first to Willis Conover, your announcer. The first time you hear him it's interesting enough. But when you've heard half-a-dozen times that George Lewis was born just six days (the sleeve notes say nine!) after Louis Armstrong, you'll want to sling the record across the room. At least I did.

The George Lewis phenomenon is hard to explain. It's almost impossible to profess to being a musician AND to like his playing. He really is amazingly out of tune and so often off the chord.

Yet his is the spirit of jazz. Every note he plays breathes New Orleans.

This version of "That's a Plenty" is the best Lewis Band record I've heard. The tempo is right, the spirit of gay abandon is right, and the rhythm section

swings like mad. The four beats of the bar are all hit bang on the beat with every note given equal prominence.

Yes, I enjoyed most of the Lewis items on this 12in. LP which is more than I can say for Turk Murphy's contribution. Here is a band that plays rickety-tick corn with little feeling of the real thing.

GEORGE LEWIS' NEW ORLEANS RAGTIME BAND  
Volume Four  
*Careless Love; When the Saints.*  
(Esquire EP 175)

WRITE about the Lewis Band and a shower of letters is inevitable. There are those who see in him nothing but good; and those who can't stand him at any price; those who forget that "feeling" is a part of jazz without which technique means nothing.

Both Kid Howard and George Lewis are unbelievably sharp. The rhythm section, however, is great with Laurence Marrero back on guitar. The piano and bass play a sort of Yancey

boogie on "Careless Love" which is very, very pleasant.

If your ears are capable of standing quarter tones that weren't meant to be quarter tones you really should have this disc. Personally, mine aren't!

BUNK JOHNSON'S JAZZ BAND

*Tiger Rag; Make Me a Pallet On The Floor; Careless Love; Weary Blues.*  
(Esquire EP 181)

WE'RE still with George Lewis, for he was of course the clarinet player with Bunk at the time this was made. In 1945, it's still the same great, steady, rock solid, rhythm section, but Bunk himself is not on form.

The most difficult thing about trumpet playing is playing in tune without using vibrato. Bix did it all the time. Chet Baker does it too. BUNK CAN do it, as those American Music solos show. But I know of no one else.

This is the original band that achieved fame at the Stuyvesant Casino. Students of fruity, earthy Bunk/Lewis will not fail to add this to their collections. My own reactions are the same as to the previous coupling.

## JAZZ DISCLAND U.S.A.

● IN future, Stan Kenton wants to record all his Capitol albums at his own Rendezvous Ballroom. He prophesies a big future for his new sidemen, Kenny Sharoy (bass trombone), Jerry McKenzie (drums). Stan's saxes now include Lennie Niehaus, Bill Perkins, Richie Kamucha and two baritone! Says Kenton: "In the future, Afro-Cuban rhythms are going to loom big in modern jazz."

● FRED KATZ, cellist-composer, formerly with the Chico Hamilton Quintet, is in line for the job as American Decca's West Coast Jazz A and R manager. He will sign two contracts: as artist and A and R man. Hamilton's altoist, Paul Horn (who took over from Buddy Collette) has just quit the Quintet.

● NEW YORK rumours have it that the Modern Jazz Quartet may break up in the very near future. These reports have been strengthened by John Lewis' acceptance of a teaching position at the Manhattan School of Music. Even if the group does disband, it is still contracted to Atlantic Records.

● CRITIC Leonard Feather is supervising a jazz LP for MGM of the Broadway musical, "Oh, Captain" featuring jazz vocals of the show's tunes by Jackie Paris and Marilyn Moore. Musicians on the LP include Coleman Hawkins, Sahib Shihab, Jerome Richardson (saxes), Art Farmer (trumpet), Oscar Pettiford, Milt Hinton, Osie Johnson (rhythm) etc. Clarinet-star Tony Scott, will also be featured on baritone sax.



# JAZZ REVIEWS by TONY HALL

## NEWPORT SESSION IS A MIXED BAG

### ELLA FITZGERALD AND BILLIE HOLIDAY AT NEWPORT

*This Can't Be Love; I Got It Bad (and That Ain't Good); Body and Soul; April in Paris; I've Got A Crush On You; Airmail Special; I Can't Give You Anything But Love; Nice Work If You Can Get It; Willow, Weep For Me; My Man; Lover, Come Back To Me; Lady Sings The Blues; What A Little Moonlight Can Do.*

(12in. COLUMBIA 33CX 10100)

ELLA'S set ("This" to "Anything But," inclusive) is enjoyable but not exceptional. She is inclined to sound strained and ill-at-ease in places and lacks the polish and relaxed feeling of her recent studio recordings.

This is more or less her usual "act." "April" uses the Basic "one-more-time" arrangement and is fun. "Airmail" (with its scat singing) is beginning to become a bit of bore to these ears. "Body and Soul" is beautiful and "Anything" incorporates her Armstrong and Rose Murphy impressions.

Billie's set may well break your heart if you're one of her fans. These performances of six songs long associated with her career are completely lacklustre. She sounds sick and weary and tired of living—and singing.

Two all-time great jazz singers. But neither at her best. And Billie's side brings the rating way down. (\*\*\*)

### TOSHIKO and the LEON SASH QUARTET

*Between Me and Myself; Blues For Toshiko; I'll Remember April; Lover; Sash-Kebop; Meant For Brent; Carnegie Horizons; Blue Lou.*

(12in. COLUMBIA 33CX 10101)

THE first British release by Japan's most important export to America, 29-year-old Miss Toshiko Akiyoshi. How does she sound? To my ears, like an oriental Bud Powell. With additional influences from her earlier classical training.

She is a thoroughly expert musician and can swing with depth and feeling. The opening "Between" is a Toshiko original with oriental overtones of much charm. The "Blues" is Buddhist. "April" is given a slow, sombre "straight" treatment, with interesting harmonic variations, before she goes into double-time.

Not too many "kicks" here. I'm afraid. (\*\*\*)

## DISC PIC

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PROBABLY the most important annual event of America's jazz concert season is the Newport Jazz Festival. After a comparatively humble beginning, Newport has now become "big business." And last year JATP-boss, Norman Granz, recorded almost the entire proceedings.

A total of 14 LPs have been released in America. Seven have already been issued here. The remainder are due later this month. Frankly, they're a very mixed bag. Let's consider some of them.

### GIGI GRyce-DONALD BYRD

JAZZ LAB and the CECIL TAYLOR QUARTET  
*Splitin' (Ray's Way); Batland; Love For Sale; Johnny Come Lately; Nona's Blues; Tune 2.*

(12in. COLUMBIA 33CX 10102)

PROBABLY the best strictly modern jazz set of this series so far is by altoist Gryce and trumpeter Byrd's Jazz Lab group. If you heard their Philips LP (BBL 7210), you'll know what to expect. Fairly hard-swinging, boppish stuff, with interesting ensemble writing by Gryce and direct, earthy solos.

Don Byrd again proves that he is an important player and plays well-conceived solos. Gryce, Bird-based, has blown better. The rhythm section is good.

"Splitin'" is another excellent original by pianist Ray Bryant (remember his "Cubano Chant"?) and I like Lee Sears' very basic blue, "Batland."

Taylor is a 25-year-old pianist. And if you'll pardon the expression, a bit of a "weirdo." A very percussive player, his harmonies are provocative and unconventional, to say the very least.

With his Quartet is the first modern soprano-saxist I've heard, Steve Lacy. His sound is baggy, but he's a swinger and his solos are always interesting. I like Taylor's attractive original, "Tune 2."

Some of this is pretty far-out. But hear it. (\*\*\*)

### COLEMAN HAWKINS — ROY ELDRIDGE — PETE BROWN — JO JONES ALL STARS

*I Can't Believe That You're In Love With Me; Day By Day; Embraceable You; Moonlight; Sweet Georgia Brown.*

(12in. COLUMBIA 33CX 10103)

THOUGH not actually labelled as such, this could easily be a

"Jazz at the Philharmonic" unit. The horns are Hawkins (tenor), Eldridge (trumpet) and one of the originators of "jump" style alto, Pete Brown. Supporting them: Ray Bryant, the excellent young modern pianist; the dependable, swinging, big-toned Al McKibbon (bass), and the immortal Jo Jones (drums).

"Can't Believe" and "Georgia" are typical JATP work-outs. Somewhat shambles ensembles, bridged by seemingly interminable exhibitions of extrovert, occasionally vulgar, playing-to-the-gallery. Pete Brown is very disappointing in every respect. Roy lets loose a barrage of high notes that don't mean much. Of the horns, only Hawk makes sense. He drives along here as "hard" as any bopper.

This set must have been better to see than to hear on LP. Rating is by the artists' own jazz standards. (\*\*\*)

### RUBY BRAFF OCTET and BOBBY HENDERSON

*It Don't Mean A Thing; These Foolish Things; Oh, Lady Be Good; Jitterbug Waltz; Keepin' Out Of Mischief Now; Blues For Louis; Honeysuckle Rose.*

(12in. COLUMBIA 33CX 10104)

I HAVE a great admiration for trumpeter Braff. And his side of this album is one of the best of the whole batch.

Ruby and the legendary, sour-toned Pee Wee are the solo stars, each playing with warmth, imagination and melodic strength. Margolis is good too. "Things" is my favourite.

Pianist Henderson, a John Hammond "rediscovery," is a fine, straight-forward piano player in the Fats Waller and Harlem "stride" style tradition. But you've never

heard anyone speed up the tempo the way he does on "Mischief" and "Honeysuckle." I thought my record player had broken down! His "Blues" is actually "for Fats," not Louis.

The Braff side is well worth hearing and this LP is, perhaps, better value for money than some in the series. (\*\*\*)

THERE are more Newport LPs to come. I'll review them when they arrive. Meanwhile, some capsule comments on some recent British jazz releases. . . .

### BILL MCGUFFIE TRIO "After Hours in Stanhope Place"

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

(7in. PHILIPS 12161)

ACCORDING to A and R manager Johnny Franz, this EP just "happened." I have always respected nine-fingered McGuffie as a brilliant pianoplayer. But, in all honesty, I've never taken him seriously as a jazzman. These sides come as quite an eye-opener. Harmonically and rhythmically especially, he's improved so much. I hear Peterson as his primary influence. Then Miles' Red Garland. Yet I'll be very surprised if Bill's ever heard Garland! (The blues is so Garland-ish!)

Unpretentious and quite enjoyable. (\*\*\*)

### KENNY BAKER QUARTET

*Hayfoot Strawfoot; The Continental; That's My Desire; Stompin' At The Savoy.*

(7in. PARLOPHONE GEP8658)

MORE Parlophone reissues! Some 1953 K. Baker sides originally issued as 78s. Kenny worked regularly with a quartet at that time. On the discs: pianist Stan Tracy (who has changed conceptually so much since), Cliff Ball (bass) and Don Lawson (drums).

These are four of the group's most popular arrangements. They are slick, happy-go-lucky affairs with Kenny sounding somewhat Louis-like on "Desire." On the others, he blows with guts and gusto. (\*\*\*)

## It's all on record!

'Disc' delves light-heartedly into the past and finds that it bears a striking resemblance to the present

AMONG the many interesting letters we get from readers, one in particular caught my attention recently. It was from a Mike Roe-Groove of Turntable-on-Gram, who wanted to know what the Top Twenty charts were like 50 years ago.

Now although this necessitated a great amount of research, I couldn't put the fascinating thought out of my mind. I just had to find out, even if only to satisfy my own curiosity. Fool that I am!

My search ended by discovering an old record collector in Wapping who had kept various periodicals of the day in his basement.

### Cylindrical discs

He invited me to rummage through what he'd got in his cellar. This is known in musical circles as "Invitation to the Vaults."

After much searching I found them—the 1908 editions of "Fonograph Fanfare."

I turned immediately to the charts pages in search of my quest.

Though cylinder records were almost on their way out by then, and single-sided disc recordings were the rage—cylinders were still high up on the popularity charts. So the Top Twenty had a fair smattering of both types of records.

The lists themselves were fascinating, and a whole new world of names and tune titles opened up before me. I found, though, that the trends were not so very different from to-day!

High up on the list was a song

called "Come Into The Garden Diana," a provocative ballad by a young 16-year-old boy soprano. His name is listed as Paul Mooring and, since leaving the church choir in disgrace for singing modern music, he had swept the country.

Principally, I must add, as a road cleaner!

It was in this profession that he'd been discovered, singing and leaning on his broom outside one of the new-fangled recording studios.

Such was the way that talent was discovered. Singing in the choir was, even in those days, the worst way of being found.

Another really big hit song seems to have been a thing called "Great Fires of London." The singer in this case was a Gerald Leigh Louis, but as he was a few years older than Paul Mooring—his name was prefixed by Mr.

Mr. Louis seems to have been a rather dynamic gentleman, and he is quoted as "giving his performances whilst bouncing up and down at the keyboard of his spinnet."

A touching novelty song of the day appeared to be "Please Don't See Peggy—She Will Pay The Rent."

Performer on this particular waxing was an American gentleman, with the rather quaint name of

### Holly Bud.

Such was his success that the company importing his cylinders found difficulty in keeping up with the demand for them.

A spokesman of this company—Talking-Type Tubes, Limited—said "We can boast of having sold 108 copies of this recording in the past four months. We are seriously thinking of awarding a 'Golden Tube' to Holly Bud for his fantastic achievement."

Popular, especially with Cockneys, was a one-sided disc recording of "At the Hop-Garden."

Recorded by a group of urchins calling themselves Danny and the Tiches—it found immediate success.

Another young man Evils Prestel, was all the fashion in 1908. Wearing the popular Edwardian suit of the time, plus fascinating side-whiskers, Evils caused great excitement with the younger generation. Fond mamas tried hard to discourage their daughters from listening to his records—but all in vain. The same young daughters would, in company with their beaux, sneak off to the Parochial Hall to see his latest set of lantern slides.

Whilst Evils stalked across the projected slide—his latest record was played. The song enjoying success then was his version of "Bow Street Prison Rock."

A song by one of THE entertainers of the day—Mr. F. Vonn—called "Kisses Sweeter than Schnapps"—had helped to establish him even further.

This, coupled with his straw hat-and-cane personality, brought him offers from as far afield as America.

### Somewhat similar

Before leaving the song field, I must mention another one which was causing big sales.

Called "The Tale of My Life," it seems to have produced a ding-dong battle between ballad singer Mr. M. Vacation, and a controversial writer by the name of Oscar Madd.

Mr. Vacation seems to have won the sales in the end, whilst the latter gentleman became wild!

As I've said, the music picture seemed to have been somewhat similar in many ways to to-day.

I found the research into this period fascinating. It is as accurate as I can make it. But remember I wasn't born then—and I only had records to go by!—D. G.

# DISC

Hulton House, Fleet Street, LONDON, E.C.4. FLEET Street 3011.

## Happy Easter!

WE can hardly believe it ourselves, but we are only nine weeks old.

Because of this, the coming festive period is the first when we on "DISC" have been able to wish you a happy holiday.

We hope, and no doubt you do too, that the weather will be kind during this welcome Easter break. Of course, we have no control over it, but we can help to brighten otherwise dull days, by producing for you each and every week a sparkling and shining publication called "DISC."

Our initial success has spurred us on. Your response and interest has been tremendous.

We would like to think that the weather will be kind enough to permit you to get out and enjoy yourselves. If you cannot, you always have the consolation of staying indoors with a copy of "DISC" and brushing those blues away.

And of course, there are always records. Those welcome platters which bring so much pleasure to so many, and which have been the means of uniting the staff of "DISC" with so many of our readers.

A very happy Easter to you all.

## Pete Murray has many TV offers

THE news last week that popular compere on "Six-Five Special," Pete Murray, was to leave the show proved to be one of the biggest surprises and talking points in show business.

Pete Murray has, during his 12 months with the show, built up a tremendous reputation, and has always been regarded as an integral part of it.

His departure from the show will, undoubtedly cause much disappointment amongst regular viewers.

However, it is hardly likely that Pete will be missing from your screens for long.

Within hours of the news breaking last week, competitive TV networks were after his services.

Offers of various types have come his way, and Pete Murray is still in the course of considering these. One piece of news that did leak out was that ABC-TV were interested in using him on a new American panel game.

Discussions on this subject have been going on in the past few days between Pete Murray and executive producer Dennis Vance.

Rumours also surrounded Pete's name in relation to popular music presentations on TV.

Meanwhile, of course, Pete Murray is still heard each week as a top-line disc jockey on Radio Luxembourg, AND will be continuing his column in "DISC."

## Gracie, Boone and Hilltoppers fly in

LONDON Airport looks like being a star-studded place during the next few days. Due in to-morrow (Thursday) are the Hilltoppers to start their second British tour.

They open next Monday (April 7) at the Empire, Newcastle, and play successive dates in Leeds, Manchester, Bristol, Sheffield and Finsbury Park Empire.

Charlie Gracie arrives on Friday in readiness also for his second tour of this country.

He will first be seen in Val Parnell's "Saturday Spectacular" ATV show this week-end. In addition to his tour dates previously published, he does an additional concert, this time at the Rialto, York, on May 4.

Also due in on Good Friday is popular singing star Pat Boone. Pat is here for a very brief period.

He will headline two concerts on Saturday at London's Trocadero Cinema, and be seen on ATV's "Sunday Night at the Palladium." He returns to the States the same evening, April 6.

# JIM DALE GETS THE 'SIX-FIVE' JOB

THE "plum" compere spot on "Six-Five Special," vacated by Pete Murray, has been landed by popular singing star Jim Dale. So ends the speculation of last week when the "bombshell" broke that most of the "Six-Five" resident team were to leave the show.

Though Pete Murray will be missed by the viewers, the decision to appoint Jim Dale to this spot will prove to be a popular one.

Jim Dale is, of course, no newcomer to the show, and has been a constant visitor since last April.

## Top-line stars for Stapleton

CYRIL STAPLETON has lined up a host of top-line stars for his forthcoming programmes in his BBC-TV Show Band series.

Names so far announced include: Elizabeth Larner, Malcolm Vaughan, Janie Marden, Kenneth Spencer and Sheila Mossman (April 4); Lita Roza, The Star-gazers, Nancy Whiskey and Russ Conway (April 11); Mike Desmond, Jill Day, Jones Boys and Barbara Hylton (April 18); The King Brothers, Barbara Lyon and Eddie Calvert (April 25); Confrey Phillips Trio and Diane Todd (May 2); Four Ramblers, Russ Hamilton and The Beverly Sisters (May 9); and Fredey Marshall, Terry Sisters, and The Hedley Ward Trio on May 16.

## Fielding opens with a bang

HAROLD FIELDING is presenting the first of his all-star Blackpool concerts on Easter Sunday at the Opera House, with an all-British bill.

Booked for this two-performance show is Ronnie Hilton, Eddie Calvert, Marion Ryan, The Dallas Boys, Ronald Chesney, and Harriot and Evans.

Much of his reputation, particularly as a singing star, has been made on this show. He has been appearing fortnightly as compere of the Skiffle Contest, but with the new role he will be appearing weekly as from Saturday, April 12.

Next Saturday, Max Bygraves will be seen in the show, not as a substitute for Pete Murray, but as one of the previously booked stars. Jo Douglas will, of course, retain her position as hostess on "Six-Five" until her departure in May. Jim Dale will share the duties with her until that date, and will probably carry on solo in later programmes.

## Victor Soverall to appear at Blackpool

WEST INDIAN singing star Victor Soverall has been signed as one of the featured attractions by impresarios George and Alfred Black for their summer season in Blackpool.

The show, which will run all through the summer months at the Palace Theatre, will be in residency for 16 weeks.

Victor Soverall, who won the Carroll Levis £1,000 talent contest last year, was actually declared the winner of the contest in Blackpool. Now he returns there as a star.

He made his first record for HMV recently, the top title being Gift of Love.

On the strength of his recent successes on television, Victor was signed for a role in the new Six-Five Special film.

## REHEARSALS FOR JUNE

FAMOUS American singing star June Christy is due to arrive at London Airport from Rome on Saturday next (April 5).

She arrives in the early morning and must start straightaway on intensive rehearsals for her appearance that same evening on Val Parnell's "Saturday Spectacular."

## D-J SHOW FOR TOMMY STEELE

TOMMY STEELE is to make his debut as a disc jockey on the BBC Light programme, starting on Sunday, May 11. The show is called "A Handful of Discs" and Tommy will be spinning records of his choice during a series of eight programmes.

This first programme is just one in a special BBC Radio Record Week, during which the BBC will present a host of disc programmes.

## Billy Cotton back

EVER-POPULAR Billy Cotton returns to BBC-TV on Thursday, April 10, in a new series.

It will be fortnightly, and will include the band, Alan Breeze, Kathie Kay, the Highlights, the Leslie Roberts Silhouettes, and a guest star in each programme.

It will take place from Sunday, May 11, until Saturday, May 17, inclusive.

Full details are yet to be released by the BBC but they assure a treat in store for the record fan.

On programmes due for transmission during that period will be a non-technical feature telling the story of the gramophone industry, the development of artistes into stars, and the background to the progress of records between the studio and the record counter.

Among the many programmes being planned there will be one devoted to rare records, and the collectors of them, and a further programme of specialised jazz items.

The Radio Record Week will be climaxed on May 17 with a special TV feature of 60 minutes of light entertainment.

## 'Father of the Blues' dies

IT is with regret that we record the death of W. C. Handy in New York last Friday.

Known as "The Father of the Blues," Handy had been in failing health for the last few years. He was 84.

He was best known for his compositions "Memphis Blues," "Beale Street Blues," and most particularly "St. Louis Blues."

His earliest compositions brought him little income, but he reaped the benefit from "St. Louis Blues." It was said that this piece had been bringing him a regular income of over £10,000 a year on royalties.

He had hoped to visit St. Louis on April 7 for the premiere of the filmed life story of himself called "St. Louis Blues."

## BBC-TV to screen Oscar awards

BBC-TV viewers will have the unique opportunity of seeing the presentations of the famous Oscar Film awards on Easter Monday, April 7.

The BBC have secured the exclusive rights for the showing of this, and it will be screened at 11 p.m.

The film will be a complete coverage and, though edited somewhat, will probably run for an hour.

Stars who may be seen in this TV presentation will include Ingrid Bergman, Yul Brynner, Bing Crosby, Tony Curtis, Kirk Douglas, Clark Gable, Cary Grant, Mitzi Gaynor, Kathy Grant, Rock Hudson, Tab Hunter, Gene Kelly, Lana Turner, Robert Wagner, James Stewart, David Niven, and Bob Hope.

The show is being presented particularly late so that it will not clash with cinema shows.

## Jean's half-hour

Popular French international singing star Jean Sablon will be featured in his own half-hour BBC-TV show, commencing April 8.

This will be the first of a series of fortnightly presentations featuring top Continental singing stars.

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# THIS IS A DIFFERENT TOMMY STEELE

**OUT** on general release this week - end goes Tommy Steele's latest film, "The Duke Wore Jeans." Having seen this film, I can recommend it as ideal viewing for mums, dads and all the other members of the family.

Those who find rock 'n' roll not their meat should not be deterred by the fact that Tommy Steele stars in this new British movie.

For here is quite a different Tommy—a cocky British lad who shows himself an actor, and no mean comedian, too.

This is a dual role film, in which,



*'The Duke Wore Jeans' gives him a chance as an actor and a comedian*

during the early stages he plays both the Duke and the Cockney lad. He even sings a duet with himself, showing you that film makers can be as crafty as record manufacturers. In this, however, you hear it and see it "before your very eyes."

As the wealthy titled son of the household, Tommy's accent sometimes lets him down, but the occasional lapses only help to endear him to his audience.

The story is a fairly simple one, in which a Cockney lad finds himself as the "double" of a young Duke for whom a marriage has been arranged. He, the Cockney, takes over from the Duke (who is already secretly married anyway), and plays the part in wooing the lovely Princess of Ritalla.

*Although only playing the role of the Duke "for kicks," the boy finds himself actually falling seriously for the Princess (played by June Laverick).*

When exposed as not being of royal blood, young Tommy produces his mum and dad—who are (surprise, surprise), Pearly King and Queen!

The King and Queen of Ritalla

are satisfied, and give their consent to the wedding. And everyone lives happily ever after. . . .

The story and the dialogue are enhanced by the pleasant approach to it all by Tommy Steele. Tommy shows, despite his fairly recent entry into show business, that he is an extremely capable performer.

He has the ability to act, has a very pleasant manner, and proves conclusively that he can rise well above most of his contemporaries.

*The weakest thing to my mind was the songs. Not the fault of Tommy, for he sings them well, but I found that they lacked real impact.*

Many of them are "business" songs, used to illustrate a scene, and, I regret to say, they don't come up to the standard that can be found in American musicals.

I may be proved wrong, but I cannot see them as Hit Parade potentials.

But don't go to this film only for the vocal items; it is a pleasant, delightful piece of entertainment. And don't forget, it's British AND the star is as British as Nelson's Column.

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AND **JUNE LAVERICK**  
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# 'The Duke Wore Jeans'



Tommy the singer turns into Tommy the actor of great personality. The songs may not be Hit Parade stuff, but the lad from Bermondsey puts them over with all his usual skill and vitality. All these pictures are taken from this film.



(above) Tommy gets presented with a guitar during a visit to a guitar factory and promptly shows that he knows how to handle it.



(left) As the Cockney boy in search of work, Tommy arrives at a decayed mansion and takes the opportunity to burst into song.



(right) Masquerading as the Duke, Tommy manages to get on very friendly terms with Princess Maria (June Laverick).



(below) On the left the Hon. Tony Whitecliffe, on the right, Cockney lad Tommy Hudson, both, needless to say, played by Tommy Steele.



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