

August 23, 1958

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 29 Week ending August 23, 1958

MAX BYGRAVES

EVERY
6^D
THURSDAY



A family favourite with everyone

MAX BYGRAVES

SINGS

Gotta have rain

from the film A Cry from the Streets



Little train

F 11046 45/78

WRITE A LETTER. WIN A PRIZE

Post Bag

Skiffle may be dead, but it served a useful purpose

And you can't say that for rock

Each week an LP is awarded to the writer who, in the Editor's opinion, contributes the most interesting letter. Next week's winner may be YOU! Send letters for publication to: "Post Bag," DISC, Hulton House, 161 Fleet Street, London, E.C.4.

The opinions expressed on this page are those of readers and are not necessarily endorsed by the Editor.

nor the programme since I enjoy the humour myself, but I think that the humour with badly attempted singing and bad timing in the lyrics does not deserve to reach the top ten merely by its star-studded publicity.

Record-buyers should pay more attention to the song and its delivery rather than to the publicity the article has been given. **BARRY GREENLESS**, Graylands Road, New Ferry, Cheshire.

(Why not a little fun on our records sometimes.)



"She's so mean, she'd only marry Tommy Steele for his money!"

records right up to 2 a.m., proving that Saturday night is "pops." Now Luxembourg and Jack Jackson led the way, now others have followed suit. **N. BYRNE**, Clonard Road, Crumlin, Dublin, Eire.

(You had a record evening.)

Swedish request

I AM a Swedish girl who likes DISC very much. I like Tommy Steele and Richard Todd but I don't see much about either of them in Swedish papers.

Can any DISC readers send me articles and pictures of either of both of them?—(Miss) **BRITT-MARI LINDBERG**, Bergdalen 3, Sundbyberg, Sweden.

(Who'd like to help another Swedish reader?)

Norwegian thanks

THANK YOU for printing my letter (DISC, 9-8-58); already I have had lots of pictures and articles of my favourite stars.

It will take some time to reply to all the kind people who wrote to me but I will endeavour to do so.—**SIRI BO**, Nykirki Almenning 21, Bergen, Norway.

(DISC gets replies.)

Comedy part

BOTH the Paramount and MGM film companies have starred **Elvis Presley** as a sullen and troublesome youngster who finds overnight fame through his singing.

How about putting Elvis in a film with comedy star **Cary Grant**. It would go down well with everyone.

On the other hand, he could be cast in a musical film with such artistes as **Larry Lee Lewis**, **Ricky Nelson** and **Charlie Gracie**.—**G. F. DODD**, East Street, Thame, Oxon.

(Why not in a musical film on his own?)

D.J.s to blame

IT has been some time since **Ronnie Carroll** had a disc in the hit parade and for I blame the disc jockeys.

They should wake up and listen to a good voice instead of giving their attention to some of the trash that is getting to the top of the charts.

I believe that **Ronnie Carroll's** latest record, "Each Little Thing That Happens," should be a certainty for hit parade honours.—**MAUREEN STEER**, Kimberley Road, West Croft.

(Let's have a Carroll before Christmas.)

'Pop' night

LAST Saturday, after listening to **Jack Jackson's** record show, I went round the dial to see if there was anything else worth listening to.

I found six stations broadcasting records even at that hour of the morning. One, in particular, played

Top of the charts

I HAVE used the weekly DISC Top Twenty charts to compile this list of top recording artistes over the last seven months.—

Elvis Presley, 517 pts.
Pat Boone, 397 pts.
Perry Como, 350 pts.
Connie Francis, 297 pts.
The Crickets, 261 pts.

Everly Brothers, 215 pts.
Tommy Steele, in my list, is eighth, **Lonnie Donegan**—11th and **Paul Anka** 18th.—**WILLIAM SUTTON**, Ernest Street, Bolden Colliery, Co. Durham.

(Elvis "points" the way)

unless he believes that singing consists of producing howling top notes (sometimes in tune) into a microphone.

And if Mr. Dalli seriously considers himself to be a tenore robusto in the Caruso tradition, I would respectfully suggest that he devotes himself to studying the art of singing for the next five years.—**GERRY ZWIRN**, Wardour Street, London, W.1.

(Toni's comments have been misconstrued by our reader, we feel.)

Heard him?

EVER since a motor-cycle accident last January, I have been laid up in hospital and at home. Regularly every Monday afternoon I have listened to the "Oscar Robin Band Show" and I think that **Johnny Warth** (the band's resident beat singer) is really great.

His style of singing is different and he doesn't copy American artistes.

Two numbers in particular, I have heard him sing on the show are great favourites with me: "The Only Man on the Island" (as good as **Tommy Steele's** recording) and "The Purple People Eater."

If a record of those two were ever waxed, I'd be the first in the shop to buy it.—**L. R. BULL**, Berkeley Drive, West Molesey, Surrey.

("Worth" a disc.)

'Slap happy'

LOATH though I am, normally, to disagree with anybody, I have been prompted by two letters (DISC 9-8-58), written in defence of the Army Game record, to pen my views.

I am assured that when this record was first issued its slap-happy purchasers bought it without first hearing it, solely because they liked the TV programme.

I am neither slandering the actors

DISC PIC

PHOTOGRAPHS marked "DISC PIC" are exclusive to this paper. Copies may be obtained at the following prices: 6in. x 8in.—3/6 each; 10in. x 8in.—5/- each. Orders, with postal order, to:—

Photo Department, DISC, Hulton House, Fleet Street, LONDON, E.C.4.

SKIFFLE is dead and the Sinatra lovers can smile their sophisticated smiles. For, to the many people who did not take the time to understand it, it was a "low brow" craze suitable only for the idiots among the record-buying public. I agree that it was a craze, and like all crazes had to end, but before dying skiffle, in many cases, served to bridge the gap between "popular" and authentic folk music.

Because of this so-called "three-chord rubbish," many young people have become interested enough to explore further into the wonderful realm of the folk ballad. Teenagers, who 18 months ago could not find one end of a pillar from the other, can now perform quite admirably on the instrument.

Through the records of such groups as the Vipers and the Sidkicks a high number of youngsters have come to purchase the much more advanced recordings of such fine artistes as **Alan Lomax** and **Burt Ives**, thus completing the transition from the buy-it-because-it-is-in-the-Hit-Parade customer to the more selective buyer of those

Cover guy

GUY MITCHELL's latest LP, "A Guy in Love," is one of the best records that he has ever made and each song brings out to perfection the wonderful, relaxed voice he has.

Now that you have published 28 editions of DISC, don't you think it's time that Guy deserved to appear on your front cover?—**KATHLEEN JORDAN**, Sion Close, Ribblesden, Lanes.

(We shall try to please.)

Mario's smile

MY most thrilling moment? When I got off a train at Leicester and was walking along the platform feeling in my handbag for my ticket when a voice alongside me said: "Hi, Elsie!"

I looked up and there was **Mario Lanza**, smiling all over his face. His manager gave him a look, as much as to say: "We're trying to get you to the hall unannounced, don't forget."

Mario gave me another grin and a wave, pulled down his hat and dashed to a car. What a guy!—**ELISE KISH**, Cator Street, London, S.E.15.

(Wrong platform?)

D.J.s and beat

IT'S apparent from recent Press articles that disc jockeys, reviewers and present-day ballad singers are contemptuous of beat music and its performers.

YES, IT'S TRUE!!

RECORDS ON CREDIT TERMS

BERNARDS

RECORD SHOP (Dept.D)

Ludgate Circus, E.C.4

Send for details of Mail Order Service

dices that offer something more than temporary entertainment.

So will all those high brows who found in the word skiffle rhymed with piffle, please note that in "dying" skiffle has opened up a new world of music to those who were genuinely interested in it.

It has served the constructive purpose of interesting the average fan in the more intricate and cultural folk song.

Now, a final thought. Rock and roll has served no purpose. It was just a rather ridiculous fad. The oh-so-intelligent Sinatra fan is in a rut, hearing the same thing again and again.

But the ex-skiffle enthusiast has now become a follower of folk music which, in the words of that great balladeer **Woody Guthrie**, "is just as old and just as young, just as big to talk about as this whole humany race around our planet here."

So you thought skiffle was piffle. Think again.—**EDDIE QUINN**, 66 New Hedley Street, Kirkdale, Liverpool 5.

(There's something in what reader **Quinn** says. What's your choice—skiffle?)

Disc jockeys and reviewers consider it an ignorant, crude type of music and they seem to have an "I suppose it's-my-job-to-play-it" attitude to it. In the meantime, the rock stars of 1957 disdainfully abandon the kind of music by which they gained their present positions and, in fact, denounce rock all together.

Jack Good spotlighted this fact (DISC, 14-6-58) in connection with **Dale** and **Steele**, **Boone** and **Dene** all fall into the same category.

Cheers for Presley, **Domino**, **Vincent** and **Co.**, the genuine rock stars.—**RICHARD McCLEAN**, 3 Lovaine Place, Newcastle-upon-Tyne, 1.

(The best of the rock artistes have followed the trends.)

Mystery man

USUALLY in the middle of Little Richard's records there is a smashing saxophone solo which I have not been able to trace who the player is. Can you give me the name of Mr. Mystery Man?—**D. FOTHERGILY**, Gurney Court Road, St. Albans, Herts.

(Who'll name the man with Sax-appeal?)

Memo to Toni

THE recent article on **Toni Dalli** (DISC, 9-8-58) filled me with interest as it brought to mind the extremely poor standard of singing which we hear in this country from the so-called "discoveries," to which Mr. Dalli is now the latest addition.

His opening comment, comparing himself with **Lanza** and then **Caruso**, was amusing. **Lanza**, at least, has a pleasant voice to listen to, even though he may not know how to sing.

But Mr. Dalli, to my mind, has neither a pleasant voice to listen to nor does he know how to sing—

Tell me more

HEARING the **Kalin Twins** singing "When," I wondered whether you could tell me any more about them as I think that they are one of the best in the Top Twenty. Their pictures (DISC 9-8-58) will be cut out and added to my collection of favourite stars.—(Miss) **M. MORRIS**, Bank House, Selattyn, Salop.

(We'll include something in a future issue.)

'It's boring'

I HAVE been a serious record fan for only 18 months or so, but during that time I think that the most discussed personalities have been **Tommy Steele** and **Elvis Presley**. I like them both but it does get a bit boring reading about them every week; that's the only point I fault DISC on—that there's never an issue without these two characters being mentioned in "Post Bag."

Finally, can you tell me whether there is a **Fats Domino** fan club in Britain; if not, can you give me the address of his fan club in America?—(Cl.) **R. WINGTRINGHAM**, R.A.F. Tringham, Norfolk.

(The bulk of our mail is always from the followers of **Steele** and **Presley**. We don't know of a **Domino** club.)

'My favourite'

I AM a keen reader of DISC and I think it's an excellent paper but you don't seem to give much space to my favourite singer, **Edmund Hoegridge**.

He has a wonderful voice and is one of the few who can sing without the aid of an orchestra or microphone.—(Mrs.) **K. R. HOWE**, Victoria Terrace, Oldfield Park, Bath.

(It's difficult to include everybody's favourite, but **Ted** is high up on our list.)

Disappointed

I TRIED to buy the "Big Man" version by the **Four Preps** from my local record shop as a 78 rpm disc, as my radiogram does not take 45 rpm records.

But I was told that the Capitol company are only issuing their records on 45s. Can you tell me why?—**ANGELA HEEFER**, Cranleigh Road, Worthing, Sussex.

(As demands for 45s increase some companies are trying to concentrate their production.)

PERRY COMO
Moon talk
RCA-1071 RCA 45/78
RCA RECORDS



TOP TWENTY

WEEK ENDING AUGUST 16th

Compiled from dealers' returns from all over Britain

Last Week	This Week	Title	Artist	Label
2	1	When	Kalin Twins	Brunswick
1	2	All I Have To Do Is Dream	Everly Brothers	London
6	3	Return To Me	Dean Martin	Capitol
7	4	You Need Hands / Tulips From Amsterdam	Max Bygraves	Decca
3	5	Hard Headed Woman	Elvis Presley	RCA
4	6	Endless Sleep	Marty Wilde	Philips
5	7	Big Man	The Four Preps	Capitol
8	8	Rave On	Buddy Holly	Coral
12	9	Patricia	Perez Prado	RCA
14	10	Splish Splash	Charlie Drake	Parlophone
13	11	Think It Over	The Crickets	Coral
—	12	Poor Little Fool	Ricky Nelson	RCA
—	13	Yakety Yak	The Coasters	London
8	14	Sugar Moon	Pat Boone	London
9	15	Twilight Time	The Platters	Mercury
11	16	Who's Sorry Now?	Connie Francis	MGM
—	17	Little Bernadette	Harry Belafonte	RCA
18	18	I Know Where I'm Going	George Hamilton IV	HMV
10	19	On The Street Where You Live	Vic Damone	Philips
—	20	Splish Splash	Bobby Darin	London

ONES TO WATCH:

Rebel-Rouser Fever	Duane Eddy
	Peggy Lee

Editor's note: Buddy Holly's "Rave On" was accidentally omitted last week. He was sharing No. 8 spot.

Glamorous PEGGY LEE looks like getting into our chart in the near future. Her "Fever" is certainly "one to watch."

VIC DAMONE's version of the "My Fair Lady" number, "On The Street Where You Live," has had a long run, but it is now slipping.

McGUIRE SISTERS
VOLARE
Q 72334
CORAL
45/78



Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending August 16th)

Last Week	This Week	Title	Artist
1	1	WHEN	Kalin Twins
2	2	YAKETY YAK	The Coasters
3	3	HARD HEADED WOMAN / DON'T ASK ME WHY	Elvis Presley
4	4	SPLISH SPLASH	Bobby Darin
5	5	PATRICIA	Equal: { Perez Prado, Geoff Love
6	6	ENDLESS SLEEP	Equal: { Jody Reynolds, Marty Wilde
7	7	COME CLOSER TO ME	Nat "King" Cole
8	8	GOTTA HAVE RAIN	Equal: { Eydie Gormé, Max Bygraves
9	9	ALL I HAVE TO DO IS DREAM / CLAUDETTE	Everly Brothers
6	7	RAVE ON	Buddy Holly
10	10	SUGAR MOON	Pat Boone

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

American Top Ten

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

Last Week	This Week	Title	Artist
1	1	POOR LITTLE FOOL	Ricky Nelson
2	2	VOLARE	Domenico Modugno
3	3	PATRICIA	Perez Prado
4	4	SPLISH SPLASH	Bobby Darin
5	5	WHEN	Kalin Twins
6	6	MY TRUE LOVE	Jack Scott
7	7	HARD HEADED WOMAN	Elvis Presley
8	8	REBEL-ROUSER	Duane Eddy
9	9	HAND JIVE	Johnny Otis
10	10	JUST A DREAM	Jimmy Canton

ONE TO WATCH

Somebody Touched Me Buddy Knox

Records FROM America

* George *
HAMILTON IV
I KNOW WHERE I'M GOIN'
* *
H.M.V. POP505 (45 & 78)

* Eydie *
GORMÉ
* GOTTA HAVE RAIN *
H.M.V. POP513 (45 & 78)

* Jimmie *
RODGERS
* *
SECRETLY
* *
COLUMBIA DB4130 (45 & 78)

LISTEN TO
'RECORDS FROM AMERICA'
INTRODUCED BY GERRY WILMOT
RADIO LUZEMBOURG EVERY TUESDAY 8.45-10 p.m.
Registered Trade Mark of The Gramophone Co. Ltd., & Columbia Graphophone Co. Ltd.

NEWS
FROM
BEHIND
THE
LABEL

DISCLOSURES

BY JEAN CAROL

Life and soul of the party

If you were peering over any of the Thames bridges from Westminster seawards you must have seen the happy band of revellers rolling down to Greenwich.

Object of the trip was to meet Connie Francis, but I think Connie would have been happier if she could have just sat gazing at the historic buildings and monuments that we passed instead of having to talk to we old ruins of show business journalists!

Maybe she'll have a chance to make the trip again on her own. I doubt, though, if she'll find one who quite the same spirit.

The disc jockeys made the day, for me. There was Ken Wolstenholme, solemnly raising his glass in a toast to the new Thames-side Decca building.

London à la Sam

Sam Costa was giving his own very unusual version of a guide to the London scene.

Pointing to one of the dirtier wharves he explained that it was "the Dorchester Hotel annex."

Chappie D'Amato was insisting that we surrender our passports.

And as the boat weaved its way gracefully from one side of the river to the other, David Jacobs steered the motor vessel Queen Elizabeth. Singing *Volare*, of course!

I managed to grab a two-second interview with Connie. From it I gathered that although she was wearing a green dress with emerald ear-rings and brooch, green was not her favourite colour. It just happened to photograph well. And

... Connie Francis and D.J.s... stars turn to films... new record craze...

she is not superstitious about the colour, or indeed about anything. In fact, like her singing, she seems to be uncomplicated, anxious to please, and relaxed.

Love tune

NEW Chas McDevitt disc is due out, to celebrate his engagement to Shirley Douglas. A very suitable title, "Real Love," sung by Shirley with the McDevitt boys backing her. Other side of this Oriole disc has a number called "Juke Box Jumble." A McDevitt original, Chas got the idea while sitting in his Soho coffee bar, the "Freight Train," and listening to the customers' choice of juke tunes.

Miss Missouri

YET another MGM recording artiste is due to arrive in this country. Toni Carroll is the name, and she's coming over for a stint at the Colony.

Toni started out in St. Louis and made her name as Miss Missouri before moving to New York and making her way to the top of the

cabaret world. Maybe we'll get a chance to see her on television while she's here.

● Here's some news for readers who have enquired about Kathy Linden. Kathy has just recorded a new version of "Oh Johnny!" Backing title is "Georgie." Add these to Kathy's original "Billy" and she only needs one more boy to make up an extended-play.

Be inedible!

It had to happen. Someone in Folkestone has formed the Purple People's Protection League. Their battle is "Be Purple, Be Alert, Be Inedible!" and they are founding a bureau for missing purple persons. I hope they are also setting up a battery of telescopes to view the Channel. Those devilish clever Purple People Eaters may try to get at us via submarines.

● Another Ella Fitzgerald single has just been released. Called "Your Red Wagon," it has organ plus rhythm section backing.

Sands in film?

EVERYONE is turning to the big screen these days. Tommy Sands is a possible for the dramatic "Compulsion," the story of a killing which shocked America.

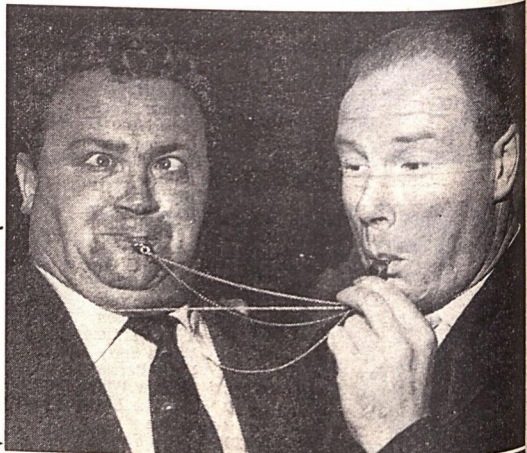
Dean Martin and Sammy Davis Junior are mentioned for the new Sinatra/Lawford film deal on the story called *Ocean's Eleven*. And under boy Johnny Mathis appears in *A Certain Smile*, filmed version of the second Sagan book.

Johnny sings the theme song in the picture, and despite a certain nervousness in his manner I thought he came over very well. There are whispers around that he is scheduled for a film life story but it's difficult to check on details because Mathis is deep in the heart of the Sands hotel in Las Vegas.

'Co-star' discs

DELIGHTED to see publicity man Al Hunt back in town, but sorry that it is illness in the family that has brought him back from California.

While he was working out in the States Al met many of the disc



Harry Secombe (left) opened Hutton's Boys and Girls Exhibition at Olympia last week by riding in on a mechanical elephant. Later, as you can see, he got in a bit of a tangle with racing cyclist Reg Harris.



Tommy Sands, here seen going through a new number, may star in the film of a killing which shocked America (see "Sands in film?")

stars, including Liberace. Lee can't fit in another British trip just at the moment though he would love to make it. He regards Britain as his second home, despite the attitude of some of our Press.

Al tells me there is a great craze in the States for "co-star" discs. The idea is that an actor of the Olivier calibre records a scene from *Hamlet* and you provide the other role. A new one-upmanship will develop as this idea grows. "When I was recording last week with Marlon Brando..." should make quite an opening gambit!

A home found the States very much a home from home as far as disc artistes were concerned. As he walked round a department store he listened to Norman Wisdom singing *My Darling*. He saw Max Bygraves put over a sensational appearance in the Bob Crosby television show. And he had to point out to one New Jersey D.J. that Frankie Vaughan was a British boy, not American.

I loved Norman Wisdom's crack

when he saw the little Renaldi that Al bought himself—"What have you done, pinched a Dodgems?"

Glen Kelly

Following on Oriole my *Glen Mason* story last week, I now hear that Glen is going to emulate Gene Kelly and will do a bit of the old dance routines in his week of variety at the Glasgow Empire from September 1.

Glen danced a little before he started concentrating on a singing career. He assures me that one thing he won't do is wear a kilt and dance over crossed swords. Coward!

Due out on Oriole are some European jazz discs which have been stowed away for a while. It will be interesting to compare these with the *Music Was Born In Africa* series, released on the same label!

ASSOCIATED BRITISH Presents
AN ANNA NEAGLE Production

Hear Frankie Sing
the Hit Song
"WONDERFUL
THINGS"

FRANKIE
VAUGHAN
JEREMY
SPENSER

★

WONDERFUL
THINGS!

1510 STARRING

JACKIE LANE
WILFRID HYDE WHITE
AND INTRODUCING
JEAN DAWNAY

GENERAL
RELEASE
AUG. 24

Original story & screenplay by JACK REWER. Story Produced by ANNA NEAGLE. Directed by WALTER BRIDGES.

JOHN GAYNE SPEAKS OUT

GOING back, if I may, to what I was talking about last week — namely, that healthy thing called competition and the hard-headed business tone of show business — have you seen the "call sheet" for this year's pantomimes?

I don't want to appear uncharitable to our record stars, but quite honestly, the bulk of the legions of stars of wax who are earmarked this Christmas time to prance and swagger the boards, really don't have the necessary qualifications.

Not the qualifications, that is, absolutely essential say 20 years ago before they could have been considered suitable material for that most traditional of entertainments.

But they will more than do. They will well and truly star. And they will satisfy the customers up and down the land from the last week before Christmas until—in some places—the last week before the preparations for next year's summer shows begin.

Why? Because the men who gamble thousands on pantos big and small, have one object in mind which has, in actual fact, a two-pronged satisfaction: they

want to make money and not lose it.

They know that the safest way to make money is to give the public what it wants; and by far the biggest single section of the public today wants more and more of its favourites in every shape and form of entertainment.

The voices that thrill and excite, soothe and please when coming off a record, will still do just that for the millions of young fans who are really quite lenient in the standards they require of an entertainer.

As long as they get a chance to hear the voice they adore, they will turn a blind eye to the star to whom it belongs if he or she isn't quite so nimble in the odd little dance that might be called for in the script, or not

The 'call sheets' for Christmas pantos are going up, but many of the recording stars booked for the shows will be finding their stage legs for the first time

Give the fans a surprise!

Don't, I beg, regard the business of going on to a live stage in front of an audience as something you can do with both arms tied behind your back just because you've proved yourself a star on the blind medium of records.

Though you are confident that the lenient, loving fans will go on loving you whatever you do on stage—and however badly you do it—don't treat the live stage as "a soft touch."

Give the fans a surprise. Show them talents they never dreamed you had. Do as for instance, Lonnie Donegan did last year, dumbfounding the critics with stage qualities of showmanship he'd never revealed in his own type of act.

And at the same time, if you do, what odds will you give me that you'll end up grabbing in a whole lot of new fans?

Johnny's reward

ABOUT 18 months ago now a record came into my hands, together with the usual accompanying blurb that disc promotion men love to churn out, made by a young man with

a fine, easy-on-the-ear voice.

The only trouble was that he sang what the rock 'n' rollers call with more than a little contempt, "smooches"—in other words, ballads.

I liked it. A whole lot of other folk did. But not enough to really send the man to the heights.

But now we hear that someone with patience is being rewarded. For the balladeering voice of ex-athlete Johnny Mathis, who first won an eye with his "Chances Are," has just been re-signed by his record company with an even rosier contract.

They think they are going to do more with the voice than fashion has until now allowed.

Link it with the growing, rather than the waning, popularity of locals like Mike Holliday and Gary Miller, and the rock-steady pull of established tops like Sinatra and Nat Cole, and I think you would be safe in assuming that the pendulum is steadying up a bit and the Big Beat is settling to its right place as an integral part, not the dominator, of modern pop music.

HE DOESN'T HAVE TO BULLY AN AUDIENCE FOR LAUGHS....

THE beaming countenance of our Cover Personality this week, Max Bygraves, is undoubtedly popular with a great number of our readers.

Max, though a top disc seller, particularly right now, is much more than a just a pop record star — he is most certainly one of the finest entertainers that Britain has produced for many years.

He is of the stature of some of the greatest names in the tradition of music hall, but as fresh on each

appearance as anything ever put under the proverbial "window test."

Whereas the stars of music hall who preceded him would stay on top for years with the same material, today's entertainer has to meet the challenge of radio, television, and films which consume brand-new presentations within minutes.

But Max Bygraves has all the qualities to meet these demands, the biggest, without a doubt, being his abundance of charm and his personality. It simply oozes out,

and one certainly never has the impression that anything he does is forced in any way.

In fact, much of what he does is carefully worked out to obtain the maximum reaction, yet one feels that it is something new.

I think of this when I see him do his "shirt button routine," one of my favourite pieces of stage "business." I have lost count of the number of times I have seen

"one of us"—and that always makes an audience sympathetic. *Away from the lights of the theatre or the TV studio, there is Max Bygraves' the record star. Though he would never consider himself as a pop singing idol, he can still win through every so often with a smash hit.*

And the material which he sings

MAX BYGRAVES COVER PERSONALITY

Bygraves do this and yet I still find the whole routine hilarious.

Gags, as such, play a minor role in any Bygraves presentation. He is not the type of comic who comes along with a string of gags, and probably nothing ever happens to him on the way to the theatre!

Most of his comedy is the subtler situation approach and in this way he never need bully his audience into laughing.

Max can switch the moods of his act within seconds so that a tear in the eye from laughter can quickly be replaced by another when he pulls at the heart-strings.

When involved with children Max can be on top form, without detracting at all from the charm of the youngsters with him.

Being a family man himself, he is in complete sympathy with the reactions of children.

Along with his charm, Max has a tremendous air of assurance which carries him gracefully through whatever he sets out to do. Fortunately he can use this assurance and perfectionism without ever giving the impression of big-headedness. In consequence one never feels inferior in his presence. He acts as a star, but Max Bygraves always manages to convey the spirit that he is very much

By DOUG GEDDES

on these hits is usually far removed from the styles of his contemporaries in the Top Twenty charts.

On his records, Max is fortunate in being able to project much of his real personality, something which is no easy task on gramophone records.

His freshness comes bubbling off the grove and all his successes are usually easy-to-remember and to hum. In fact, he sings as most of us would like to be able.

It was probably a natural progression of events that was to ensure Max Bygraves a success in films. With his own talents, plus considerable experience of entertaining people, it was only necessary for him to be able to project himself from a cinema screen to become a star in yet another medium.

We know that he has done this, and recently he has won tremendous acclaim for his newest movie, "A Cry From The Streets."

"A Cry From The Streets" is for his performance in this film.

When striving to achieve success in the movie field as a straight actor, it isn't always a help to be known as a comedian. But, though not quite the case of the clown

wanting to play Hamlet, Max Bygraves has successfully stepped from one field to the other.

Max Bygraves is now a "class" entertainer but with the common touch that makes him appreciated by people of all walks of life.

I have purposely avoided a long story of Max's early life. It has been written in detail many times, including a long feature in the July 5 issue of DISC.

This is a tribute to a great artist who, though life has been hard and success has elevated him to the heights, he is still the same "feet-on-the-ground" Max Bygraves that many of us have known for quite some time.

May success in every sphere always come to him in the MAXimum!

Though beside the sea this year, at the Futurist Theatre, Scarborough, Ronnie Hilton finds little time to go down to the beach. He has a chance to don his bathing costume in the show however, and is seen (left) cutting "quite a dash" with comedian Norman Vaughan and singer Penny Nicholls.



Relaxed and down-to-earth as ever, Max joins the kids in a lolly during the shooting of his film "A Cry From The Streets."

SPOTLIGHT



up, the unequal struggle.

"One new booking was at the St. Regis, off Piccadilly. We were bombed out of there two weeks later, right in the middle of a performance!"

By now the individual Ros style of Latin-American music was catching on.

He was in demand for broadcasting, films, night clubs, private engagements, and on discs.

"It's a funny thing that, although my records sell in every corner of the globe, from Bangkok to Acera, and from Iceland to Timbuctoo, I've never yet been in the hit parade in Britain.

"I'm what the recording companies, call a bread-and-butter artist," said Edmundo, his large, handsome form shaking with laughter.

That's what I liked about Edmundo. He's quite happy being one of the most popular disc artists in the world without ever actually getting into the hit parade, and he has no illusions about the heartaches that show business can bring.

"At the moment my discs still sell like hot cakes, but I pray that when the time comes I'll have the strength and vision to recognise the red light and get out."

"That's nothing more pathetic than an artiste who insists on going

table bookings for the evening.

After that he has just time to snatch a quick dinner before appearing, all silks and ruffles, with his orchestra to play and sing until 3 a.m.

Two hours later, having checked the takings, Edmundo is on his way to the lovely Swedish house he and his wife, ex-model Britt, a dazzling Swedish blonde, have had built at Mill Hill, North London.

"I don't see much of my wife and two children, Luisa, who's two, and Douglas, he's six, except at week-ends," he said sadly.

I asked Edmundo, after 18 years with his own Latin-American band, and after watching all that time people of all nationalities dancing to his compelling rhythm, which nationality danced the best.

"It's nothing to do with nationality," is Edmundo's firm conviction. "Everyone is either born with rhythm or without it. If you've got it, you can dance well, if you haven't, then you never will. Race has nothing to do with it."

"Dancing is something you have

to enjoy. If you do it only as a social necessity you'll never look really at ease doing it. A teacher can teach you the steps, but if you don't feel the rhythm it will never look anything but mechanical.

"I'll tell you one thing, though. I do my own arrangements, and I've discovered that, at least as far as Englishmen are concerned, it is no use doing anything clever or smart-alec with the melody if they want to dance to it.

"An Englishman's natural reserve prevents his giving out to the rhythm unless, it is something he can recognise."

When so many artistes, when they reach the top, think they can make their own rules, be their own bosses, regardless of what the public wants, how refreshing to find a disc star—and who would deny Edmundo is one?—who puts his public first.

"It's my job to serve them. That's what I'm here for," were his parting words.

JOAN DAVIS

He swapped an Army drum for the sax

—THEN GAVE WARTIME BRITAIN LATIN-AMERICAN RHYTHM

Wanted, Percussionist in the Venezuelan Symphony Orchestra. Weekly retaining fee 100 bolivars.

THAT was the advertisement Edmundo Ros answered and that's how he became tyranist in the State Symphony Orchestra of Venezuela at five pounds a week.

That was back in the mid-thirties, and Edmundo had already decided that he had no wish to become a professional soldier, that music would be his chosen career, if he had any say in the matter.

Sitting in the small but sumptuous office of Edmundo Ros, at the Regent Street, Edmundo told me about his early days in Venezuela.

"My mother was Venezuelan and my father was Scottish-Canadian, and he had set his mind on a military career for me.

"He sent me to a military academy, and, naturally, it wasn't long before I found my way into the College band. I used to play the bass drum."

Though Edmundo dutifully followed his military studies his heart was already lost to the widespread interest in jazz. . . soon it was the saxophone and hot dance music for Edmundo.

"I stayed at the academy for nearly four years. After I left I got the symphony orchestra job which helped me save some money."

scholarship which he had not taken up. So he got permission to use the financial assistance afforded by the scholarship to travel to London to study at the Royal Academy of Music.

"I was living at the Students' Centre in Gower Street, but even with the grant it was difficult to make ends meet. When I met Don Marino Baretto, we joined forces with the idea of presenting Latin-American music to the British public.

"We made more false starts than I care to remember, but eventually Don's band was booked for the Embassy Club with me as vocalist and drummer.

Luxurious shelter

"By 1940 I had formed my own band. We used to play at the old Cosmo in Wardour Street. . . . As it happened the L.C.C. had requisitioned it as an air raid shelter. As soon as the siren sounded the public—non-paying—used to come rushing in.

"The surroundings of this public shelter were so luxurious, the local inhabitants soon developed the shelter habit! We carried on playing for four weeks but then gave

on long after the fans had turned away from him."

I don't think Edmundo is likely to see the red light for many years to come yet, but if it ever does pop up Edmundo says he'll cash in on his popularity and turn full-time to club management.

"I've already done that, in a way," he told me. "I changed the name of the Coconut Grove to the Edmundo Ros Club when I took over."

But Edmundo is still better known as Ros the Top Notch International Musician than Ros the Night Club Owner. . . and he has a steady, loyal bunch of fans.

Once again, laughing at himself, Edmundo told me about them. "I've one group who are 100 per cent. behind me—they range from birth to 12 years old.

"Then they drift away for some years. They turn to Tommy Steele and the other rock 'n' roll idols. Then at 25 they turn to me again, and they are usually my fans for life."

I asked Edmundo about his working day. It starts at 11 a.m. when he arrives at his office. After a full day there, he puts in an appearance at the Club at seven o'clock.

Edmundo himself arranges the

CLASSICAL CORNER CARUSO IN THE ORIGINAL

By J. C. DOUGLAS

ENRICO CARUSO
The Best of Caruso, Vol. 1
Xerxes: *Omnia Mai Fu*;
L'Elisir d'Amore, Act II: *Una Furtiva Lagrima*; Lucia di Lammermoor, Act II: *Sextet*, *Chi Mi Fu Fidato*; *Tal Memento?*; La Boheme, Act I: *Recondita Armonia*; La Gioconda, Act II: *Cielo e Mar*; Pagliacci, Act I: *Vesti La Giubba*; Amadis, Act II: *Bois d'Espoir*; L'Africain, Act IV: *Paradiso!*; Carmen, Act II: *Air De La Fleur*; Manon, Act III: *Recit, Je Suis Seul*; *Aria, Ah! Fuyez, Douce Image*; *Le Cid*, Act III: *O Souverain! O Juge! Paire!*; La Traviata: *Rachel! Quand Tu Seigneur Le Grace Tulaire*; *Martha*, Act II: *Quartet, Dormi Pur*.

(RCA RB-16127)

APPARENTLY there were earlier re-issues of Caruso but these had the addition of skilfully interpolated new orchestral backings. On this RCA disc, however, the arias are just as they were originally recorded. *Una Furtiva Lagrima*, for example, was recorded with piano accompaniment in February, 1904. Sometimes the recording quality is odd to say the least but it is worth that to hear the beautiful Caruso voice as it really was.

From the Caruso interally, it is wonderful to hear the lovely soprano of Galli-Curci in the extract from *Lucia*. The duet between Caruso and Geraldine Farrar from *La Boheme* also is good.

I am confident that the opera lovers among our readers will want to add this to their collection.

LISZT
Hungarian Fantasia
Julius Katchen with The London Symphony Orchestra conducted by Pierre Gamba (Decca CEP531)

THIS is another of the superb extended-play discs in the new Decca series and I cannot recommend the whole idea too



CARUSO—1904 recordings.

highly. The series is particularly well chosen, giving a good variety of works which must have something to please every kind of classical music-lover at a most reasonable price.

The Liszt Hungarian Fantasia, with its themes from the Hungarian Rhapsody No. 14, is a most exciting piece for piano and orchestra and on this performance gets all the fire and clarity so necessary for the work.

RUSSKAYA!
Hollywood Bowl Symphony Orchestra
Overture to Russian and Ludmilla; The Volga Boatmen; Dance of the Butterflies from The Snow Maiden; Kamennoi-Ostrov; Melodie; Meadowland. (Capitol P8384)

A MIXTURE of the traditional and works by Glinka and Tchaikovsky make up a picture of Russia which is far from being the gloomy, sad world of many Russian plays. Carmen Dragon infects the Hollywood Bowl orchestra with great vitality in the dances and is equally effective with the more tender pieces. An enjoyable recording if you like mixed bags.

SETRACKS

BY
**JACK
GOOD**



The right numbers, and the right noise

that's what the public wants today

THE record-buying public is getting very discerning these days. There was a time when it was alleged that a bad record could get into the Hit Parade on the reputation of the artist, but NOT necessarily on his reputation for giving a good performance. More likely it would be on his reputation for looking good on the telly, having been recently discovered in Soho, wiggling his legs—anything.

Now, though it can't be denied that good personal appearances could sell a mediocre record, I have never been convinced that they could sell a bad one. These days it is doubtful if appearances help to sell records at all. Disc-buyers, on the whole, are no longer interested in loyally supporting a favourite who may or may not have done a good job on his latest effort. First-timers have just as big a chance of success as the big names. Maybe even more chance—because the current buying trend seems to be a search for the new angle, the new exciting sound.

The recording artist's name can be Slob Wooley for all the public care. And just as they don't particularly mind if they have never seen or heard of him before—they don't bother if they never see or

ties of the new rock 'n' roll starts—not so much in the sounds they made. And on this level, Bill Haley didn't make the grade. But since then the emphasis has changed. Holly certainly didn't seem to have the most powerful



BILL HALEY was out . . . and BUDDY HOLLY

was in because one broke the rule and the other didn't

contenders are not established and more likely than not—won't be: Duane Eddy, The Champs, Kalin Twins, Kirby Stone Four.

In favour of the instrumentals it can truly be said that the scope for fresh ideas and new sounds is unlimited. Whereas the vocal group disc is tied down to the sounds of the human voice, the instrumental can experiment in new combinations of instruments, new electronic effects in recording

skit on the Kaye Sisters singing Alone.

You may think that it is rather early to start work on "Oh Boy!"—only due for transmission on September 13. But believe me, we have an awful lot of problems to solve before we can sit back and relax.

When transmitted on Sunday night at 10.50 p.m., "Oh Boy!" came from the largest television theatre in the country, Wood Green Empire. But unfortunately, on Saturdays this theatre is occu-

piated by "Saturday Spectacular," so "Oh Boy!" will come from Hackney Empire, which is considerably smaller.

This means that it will be impossible to get the huge setting we formerly used into this theatre.

Marty's girl

ONE of the biggest admirers of the new Cliff Richard disc "Move It" is . . . Marty Wilde. Marty, contrary to all reports and rumours is neither engaged, married nor in the Foreign Legion. His current girl-friend is a quiet and charming young lady from the Vernons Girls—that talented group of young ladies who come from Liverpool.

They are all carefully looked after by a firm, yet kindly disciplinarian, Miss Marion Finnigan, who is careful to ensure that when in London, they are back at their hotel by 11 p.m.



personality this country has seen—but this has done no apparent harm to his record sales. Buddy produced the right numbers plus the right noise—and that's all that matters.

Terry improves

THE new divorce of recording success and personal appearance-appeal works both ways. Last week I went to see Terry Dene and Edna Savage at the theatre. Neither have had any great recording successes recently. Yet here, for a first-house performance, was a packed audience. And they were having a whale of a time.

Terry's act was far superior to anything he had done on stage before and he was getting results he never achieved when he was regularly appearing on television and in the charts.

Co-existence?

NOW that the supreme reign of the "dynamic personality" is over as far as discs are concerned, two kinds of recording are now challenging each other for first place—the vocal group and the instrumental. Once again, notice that the names of the current

these instruments and, of course, even in new instruments.

For the vocal groups it can be said that they are capable of getting into their recording a great sense of humour, as in Yakyetyak.

But it would be wrong to suggest that there will be any instrumental-vocal group battle.

There is no reason why vocal groups and instrumentals should not meet each other half way and that is what is already happening in numbers like When, Baubles, Bangles and Beads, and Cha-Hua-Hua.

Hard at it

ON Wednesday of last week I had to travel from London to Blackpool and back in one day. Harry Robinson, musical director of "Oh Boy!" came, too. The object of this long trek was to work out the musical arrangements for "Oh Boy!" with the Dallas Boys, and while we were up there, to have a look at Harold Fielding's show in which they star.

There wasn't a seat out front so we had to watch from the wings. My word, how those boys work. Also backstage was an ardent fan—one of the Kaye Sisters. Perhaps this is a little surprising as the Dallas Boys act includes a hilarious

You must read it!

THE WORLD OF POP & JAZZ

Jazz, Britain, 1958 by Philip Oakes
That's the Way the Money Goes—Pop! by Doug Geddes
Gonna Have a Teenage Party by Colin MacInnes

in the SEPTEMBER
Lilliput

FROM ALL NEWSAGENTS 2/-

Sam and Pete

THERE seems to be a chance that "Sam and Pete," the disc jockey show, may return as a series. Certainly the number of letters we have received at ABC-TV has been very encouraging.

It would certainly be great fun to do this programme weekly. Pete Murray and Sam Costa make such a good team. Their spontaneous humour really kept us in fits of laughter, and it made a change to have a record programme without miming. I never feel that mine is a hundred per cent successful on television.

hear of him again. Follow-up discs to first-time successes don't, on the whole, make the grade.

The public has grown wise in another important respect. It no longer has any desire to go to the theatre to see a new recording artist with a current hit. It knows that this can be a most disillusioning affair. And, in any case, dynamic personalities are taking second place to new sounds.

AND THE PUBLIC KNOW THAT THE ONLY WAY TO HEAR NEW RECORDS IS TO SPIN THE DISC—AND TO GO TO THE THEATRE.

It is probably because the personality is, at the moment, of lesser importance to the disc public, that a recording artist can no longer sell his selling power by an unsuccessful tour or bar television appearances. He can do this simply by not making the right sort of records for today's market.

Bill Haley, who dropped right out of the picture because when he came over to tour Britain, the public was largely interested in the personali-

* YOUR WEEKLY * * *

DISC

DATE

* * with DON NICHOLL * * *

WE'RE now gradually creeping back to full strength in the number of reviews—and the sales war looks as if it is going to move into top gear well before the autumn sets in. This week's crop, which I'm again grouping all under one heading, brings us some very intriguing sides. It's a bumper week for those who like it Latin, with the accent very much on cha-cha-cha. Of the slices in this section

make a special note of the new Rene Touzet coupling.

Jim Backus pops up with a laughing novelty—and over at the other end of the scale you'll find young Toni Dalli singing his heart out to capture ours, and he looks like doing it, too!

With Johnny Mathis, Perry Como and a new trio called the Poni-Tails all jostling for your attention, it's a week of high-grade spins.

RATINGS

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

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

JIM BACKUS

Delicious!; I Need A Vacation (London HLJ8674)*****

JIM BACKUS, who last cropped up on a pop disc in company with Peggy Lee, is partnered for Delicious! with a girl who's just called "Friend."

Backus (he plays the part of Joan Davis' husband in TV's "I Married Joan") is the sound-track voice for those Mr. Magoo screen cartoons. And it is the Magoo voice he employs here as he sits in a club with the girl sampling champagne.

A return to the old laughing discs—this is a comedy item that will infect you with its giggling. You can't be blue with Jim Magoo.

A cha-cha-rhythm group plays on the flip while Backus keeps interjecting the title phrase. Mixed chorus carries other pieces of the lyric. More fun.

THE PONI-TAILS

Born Too Late; Come On Joey Dance With Me (HMV POP516)***** (D.N.T.)

A GIRL trio new to this side of the water is The Pony-Tails. Incidentally, they spell it Poni-Tails in America. A "y" or an "i," they certainly get an "A" for merit and an "H" for hit... which means a D.N.T. from me.

Side that tops is Born Too Late—a slow 'n' easy beater which the girls sing simply and firmly to a cling-clingish backing.

Easy melody to remember and the same can be said of the words.

You'll know 'em both very soon.

Quicker, novelty number on the flip is a bright, rousing item which the trio chants happily.

THE STROLLERS

Swinging Yellow Rose Of Texas; Jumping With Symphony Sid (Vogue POP V9113)*****

TOO soon for a revival of the Yellow Rose Of Texas? I'm not so sure now that I've spun this toe-tapping treatment by The Strollers. Begins with snare-drum rat-tattings that remind me of Stan

JOHNNY MATHIS

A Certain Smile; Let It Rain (Fontana H142)*****

TITLE tune of a new 20th Century Fox film, A Certain Smile has a slow, lush opening from femme chorus before Mr. Mathis enters in his well-known warm fashion to sing the romantic ballad as it should be sung.

To a rippling background from the Ray Ellis orchestra, Johnny proves yet again that he's out in

JIM BACKUS sits in a club sampling champagne with "Friend."



BACK TO THE LAUGHING DISCS

Mr. Magoo's anti-blues

Freberg's parody. But the side then moves into the melody with a dash that's hard to resist.

Flute backed by quick rhythm carries the tune brilliantly and weaves some good variations to justify the "Swinging" addition to the title.

Try it and you'll probably fall.

Flutes again for the turnover in a reminiscent moment of "Swingin' Shepherd Blues." But Jumping With Symphony Sid has a tune of its own to offer—a smooth tune at that.

front with the very best of them.

Let It Rain cues in with a tinkling keyboard, then the mellow Mathis tones drift through a slow ballad superbly. Some attractive saxophone to echo his sentiments as he treats this one oh-so delicately.

ALAN DALE

Volare; Weeping Willow In The Wind (MGM 986)*****

THIS is the first side to reach me with a version of Volare—but there'll be many more to spin. And, believe me, you're going to be spinning around with this tricky little Italian melody for a long while to come.

Volare is an easy-going, amusing ballad and the English lyric fits a treat, just like an Italian pair of jeans.

Dale's treatment is soft and likeable... there's a chorus with him and the orchestra's directed by Leroy Holmes.

Weeping Willow In The Wind on the turnover is a slow, thoughtful song with a kind of "Skylark" appeal, and I enjoy the way Dale sings it. No hit-parader, but one well worth keeping.

RENE TOUZET

Flamingo (Cha-Cha-Cha); Love For Sale (Vogue POP V9109)*****

ANYMORE for the cha-cha-cha? Jump aboard Rene Touzet's orchestral special as the musicians and vocal group dress up the great old Flamingo in new Latin feathers.

Fine, rhythmic stuff which could easily make the melody pop all over again. Very polished performance that is, perhaps, excelled by the revival of Love For Sale. Another remarkable standard—Love For Sale gets a Touzet reread also.

There's no vocal on this deck, but the music is captivating all right.

PERRY COMO

Moon Talk; Beats There A Heart So True (RCA 1071)*****

COMO comes back into the reckoning with his full television complement of the Mitchell Ayres orchestra and the Ray Charles Singers.

And I reckon it's hit parade reckoning he's coming into with the racy trotter, Moon Talk. Perry's at his best with neat, novelty love ballads of this calibre.

I believe it will get under your skin with Como's commanding performance and the cricket-chirp gimmick.

The reverse half is a slow,

philosophical ballad that just goes sinking deeper in its own sentiment. For my taste it's too slow and ponderous but I know that there are plenty of customers on the other side of the fence. Perry's singing is again first-rate, anyway.

STU PHILLIPS

The Champlain And St. Lawrence Line; The Priest Who Slept A 100 Years (London HL8673)*****

MOST of Stu Phillips' discs are pure instrumentals with the accent on interesting jazz. But don't expect to find that here.

This is a vocal disc—and the only instrumental work lies in the very good accompanying guitar.

Folkish material that comes quite close to skiffle. Story songs on both sides—and they're good stories with their roots deep in the ground.

One railway item—of course—and one about a priest who dreamed of turning his little log church into a cathedral.

FRANKIE AVALON

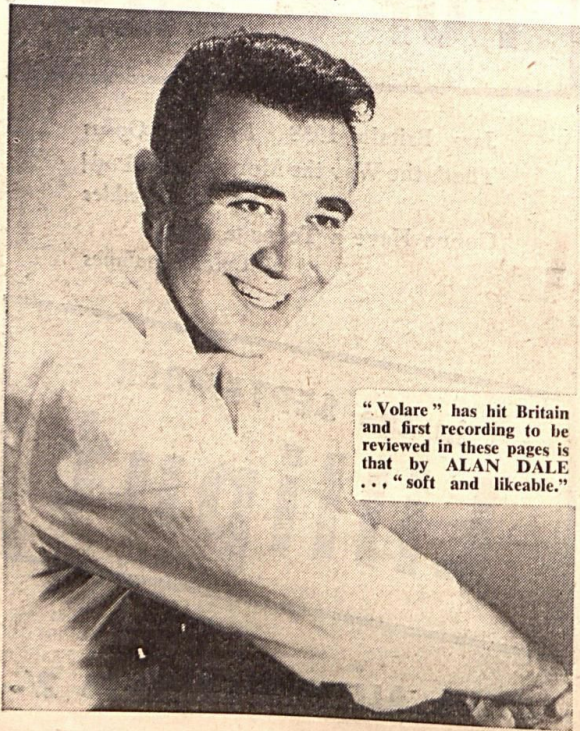
Blue Betty; Ginger Bread (HMV POP517)*****

THE one-time trumpet player who turned beat singer, Frankie Avalon is partnered by a big rock and roll band as he whips through Blue Betty.

The young vocalist is on top form for this half, punching the lyric out cleanly while Peter De Angelis batons the suitably big backing.

Angelis also looks after the music for the flip... but here there's a vocal addition in the shape of The Four Dates who team with Frankie while he calypsoes his way home with a girl who's "naughty but nice"... like ginger bread "full of sugar and spice."

Cute material with the performance to match.



"Volare" has hit Britain and first recording to be reviewed in these pages is that by ALAN DALE... "soft and likeable."



Out in front with the best is former athlete JOHNNY MATHIS in "A Certain Smile."

TONI DALLI**Catari Catari; The Man Who Plays The Mandolino**

(Columbia DB4173)*****

TONI DALLI sends out another very welcome record. I had serious doubt about a revival of **Catari**, but there's no resisting the charm which **Dalli** injects into it. Nor the sheer musical proficiency. The young tenor seems to improve every time he opens his mouth, and the combination of power and sentiment he achieves for this production is nothing short of remarkable. I have never heard this Neapolitan ballad sung better—and I don't know when I've heard it sung so well!

A little more light-hearted is **Toni's** flip choice **The Man Who Plays The Mandolino**. This infectious melody has been recorded many, many times but I'm not begrudging it another spin—especially when it gathers extra size from **Dalli**.

I rate this boy the finest capture by British records for a long, long time.

THE HONEYTONES**I Know, I Know; Don't Look Now, But**

(London HLX8671)***

STEADY beat ballad is **I Know, I Know** which the girls chant forcibly. One voice carries most of the work on this side while rhythm group backs.

A heavy romantic rocker which will find fans, though it's not among the best of its kind.

Don't Look Now, but is quicker stuff with a novelty influence. Here **The Honeytones** harmonise on the old feminine phrase.

Dark male voice answers them every so often with a "Hiya Baby." Fairly amusing.

TEDDY JOHNSON**Merci Beaucoup; A Great Big Piece Of Chalk**

(Nixa N15153)*****

MERCY **Beaucoup** is the song which **Teddy** will be seen singing in the Ronald Shiner screen comedy, "Girls At Sea."

A bouncing ballad on which he's accompanied by the Polka Dots vocal team and the Laurie Johnson orchestra. Continental flavour, as might be expected, in a romancer **Teddy** handles effortlessly.

The tune itself could be a trifle awkward for success—and the arrangement, though interesting, doesn't lend itself to melody memorising.

Personally, I'd be inclined to make the flip the top deck. **A Great Big Piece Of Chalk** has a simpler,

cleaner cut to it. Nice lyric idea—and there's large life in the production.

Be very interesting to see what happens here. A coupling with good size and colour.

FRANK SINATRA**The Same Old Song And Dance; Song From "Kings Go Forth"**

(Capitol CL14904)***

I DON'T know how good **The Same Old Song And Dance** would sound if sung by other performers than **Frankie**, but he certainly gives it much more beat and bite than it really deserves. **Sammy Cahn** and **Jimmy Van Heusen** know how to tailor for the **Sinatra** tonsils. He drives the lyric steadily and firmly to a bouncing **Billy May** backing.

On the flip, **Frank** plugs his new film "Kings Go Forth" with a tender tune sub-titled **Monique**. Slow, continental-style ballad which seems to be too much of a background melody to be in the forefront of pop smashes.

CHAQUITO**Me Voy Pa'l Pueblo; Chaquito**

(Fontana H146)*****

IN the mood for some first class cha-cha-cha dancing? Your luck's in this week then.

This big band material is excellent with the rhythm flowing through beautifully. Bell-like trumpets and a cha-cha-chaing chorus colour up **Me Voy Pa'l Pueblo** which is one of the neatest little melodies you can hope to come across.

Chaquito on the flip rushes into operation with all the vivid excitement of a bull-fight. A quicker tempo than that on the other side and plenty of fireworks from the instrumentalists. Altogether a blood-racing disc.

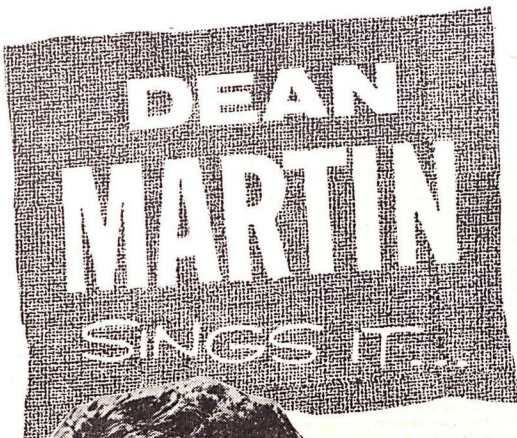
LAVERN BAKER**Harbour Lights; Whipper Snapper**

(London HLE8672)***

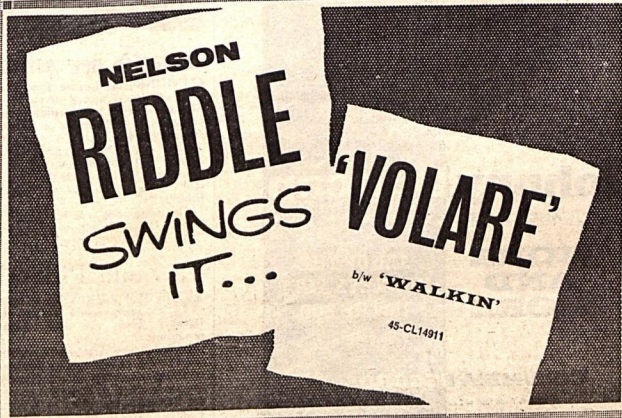
MISS BAKER keeps her position as perhaps my favourite rock girl with the verve she clips into **Whipper Snapper**. To a smart, tight backing from **Howard Biggs** orchestra she husks her way through this fast beat item—and deserves to sell heavily.

Atmosphere supplied by a tinkling bell and a chorus fill out the revival of oldia **Harbour Lights** which **LaVern** chants on the flip.

Taken at a slow pound, this ballad is chanted in the modern manner by the star and it makes an extremely effective coupling.

TEDDY JOHNSON**The Hit Version of the Hit Song!****'VOLARE'****(NEL BLU DIPINTO DI BLU)**

45-CL14910



DISC

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

3-D discs star in Radio Show

NEXT week, on Wednesday, August 27, sees the opening of yet another Radio Show at Earl's Court. The show continues until Saturday, September 6.

For the record-buyer, the title of the show may be a little misleading, but we suggest that a visit to Earl's Court would be well worth while, for there will be much to interest the disc enthusiast.

The big fanfare this year for the disc-buyer is the large-scale introduction of stereo records. This subject is dealt with on page 18 of this issue, though words alone are not sufficient regarding the new sound that stereo can offer. Only a demonstration can fully prove to you the advantages. In fact, you'll find it hard to believe your ears!

All the major concerns are highlighting stereo this year and, though not entirely new—it has previously been available on tape—this is the first show where stereo discs have been introduced to the general public.

Though it needs special equipment, the available machines so far are within the means of the real enthusiast and, even when he has switched over, he will still find it possible to play normal LP and EP records on the new players.

The really important aspect of the introduction of stereo disc is the price factor. Research and examination of the possible market has permitted the disc companies to produce even their first releases at a price little dearer than normal LPs.

For those who can afford the equipment there is a wide range of good stereo discs soon to be available.

Away from stereo, there will be at the Show a wide range of normal players of various styles and prices, and anyone proposing to replace their record-playing equipment, or buying for the first time, would be well advised to make the trip to Earl's Court.

For the non-technically minded there will be a host of TV, radio and recording personalities making daily visits to the show.

Additionally, as announced last week, the BBC Gram-stand will offer much of interest to the record collector. He will not only see personalities of the record world, but he or she will be able to see the big part that the BBC Gramophone Department play in our day-to-day entertainment.

If you want a journey that is sound, then a trip to Earl's Court between August 27 and September 6 is a must.

FANS EAGER FOR HI-LOS' VISIT

THE forthcoming visit by the fabulous American vocal group, the Hi-Los, is now not so far away, and interest is mounting. They are due to arrive during early September for their first visit to Britain; their debut concert is at Manchester on September 13.

Their tour consists of one concert a night and continues at Kilburn State (Sept. 14), Regal, Edmonton; Odeon, Romford; Odeon, Birmingham; Odeon, Glasgow; New Victoria, Edinburgh; Odeon, Newcastle; Odeon, Liverpool; Odeon, Leeds; Gaumont, Bradford; Odeon, Nottingham; Gaumont, Wolverhampton; Gaumont, Cheltenham; Capitol, Cardiff; Odeon, Plymouth; Gaumont, Taunton; Gaumont, Salisbury; Gaumont, Southampton; Gaumont, Rochester; Gaumont, Southend; and finally the Gaumont, Hamersmith, on October 4.

This exciting package will also feature the popular Vic Lewis orchestra, which has often been chosen to accompany the big American name visitors to Britain.

Unusual booking for the Hi-Los is on October 20 when they are due to appear at the Stuttgart Music Festival.

'Our Gracie'—celebrity

GRACIE FIELDS will be the subject in the BBC celebrity series, when they present The Gracie Fields Story on the BBC Home service on September 9.

Many people connected with her during her fabulous career will be in the programme, including Lillian Aza, Tommy Fields, Jack Hylton, Phil Park. The story will be told by Bob Danvers Walker.



Star every ten minutes

THE BEVS WILL BE THE FIRST

THE BBC have announced further plans for their forthcoming participation in the Radio Show at Earl's Court. Assistant Controller of Television Programmes, Cecil Madden, intends to present a famous star every 10 minutes on the BBC Celebrity Dais. This will continue each day from 2 p.m. to 10 p.m.

To welcome the stars the BBC have recruited six hostesses and seven hosts. Amongst these will be Derek Bond, Peter Haigh, Peter Noble, Susan Franks, and Pauline Tooth.

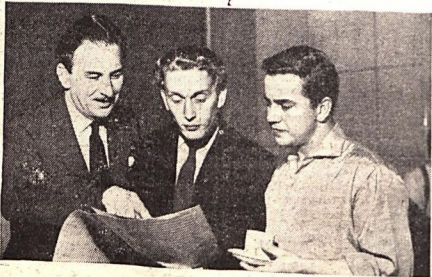
The very first celebrities to appear on the dais on the opening day will be The Beverley Sisters. They were originally discovered by Cecil Madden as schoolgirls in Northampton.

Invitations to more than 500 stars

for appearances on the Dais have been sent out by the BBC. Among those who have already promised to appear are Carole Carr, Alma Cogan, Lonnie Donegan, Jimmy Edwards, Joyce Grenfell, Kenneth Horne, Vic Oliver, Jon Pertwee, Eric Robinson, Frankie Vaughan, and Jack Warner.

Apart from the interviews, a musical spot will be a big feature on the Dais each day.

Steve prepares a disc



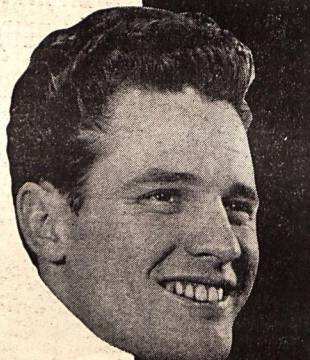
Steve Martin (right) goes through a new number before a recording session at Philips studios. On the left is Johnny Franz, A and R Manager, and next to him is composer/conductor Wally Stott. (DISC Pic)

'Popeye' tops TV bill

THE next presentation on ATV from the Prince of Wales Theatre, on Sunday, August 24, will be headlined by Bernard Bresslaw. Co-starring with him will be Alma Cogan and star of "Espresso Bongo," James Kenney.

ATV have now confirmed that Paul Robeson will star in Sunday Night at the Palladium on September 28.

Two terrific sides from popular



Johnny Duncan

AND THE BLUE GRASS BOYS

MORE
AND
MORE

ALL OF THE
MONKEYS AIN'T
IN THE ZOO

DB4167 (45 & 78)

COLUMBIA RECORDS

(Regd. Trade Mark of Columbia Gramophone Co. Ltd.)

C.M.I. RECORDS LTD. • 8-11 Great Castle Street, London W.1

Lorrae in new series

SINGING star Lorrae Desmond will be featured in a new BBC radio series which commences on the Light Programme on Thursday, August 28.

The new show, called Mr. Bentley and Mr. Braden, will take place in an hotel which the comedians have bought called "Hotel Interior."

The song spot will be filled by Lorrae Desmond with duets sometimes with Dick Bentley.

... and Pickles!

WILFRED PICKLES is to start a new record series on October 2 in the BBC Light programme.

Called Where Are You Now? the records will be selected by listeners recalling memories of old friends. People wishing to choose a record for this series can write to Wilfred Pickles, "Where Are You Now?" Broadcasting House, London, W.1.

The programme will be heard at 9.31 each Thursday evening.

THE
RINKY-DINKS

EARLY IN THE MORNING

HLE 8679



45/78

BIL
VAUC

SAIL ALONG S...
b/w THE SING

HLD 8660

SINGING star Elvis Presley, seen here with his father, lost his mother last Thursday when she died, aged 42, in a Memphis, Tennessee hospital.

Mrs. Vernon Presley had been seriously ill for some time.

Elvis was able to see his mother before she died. She was the victim of a heart attack.

They were a devoted mother and son, and Elvis had been planning to bring her over to Europe, to coincide with his drafting in September.

PARNES PACKAGE NEARLY READY

PLANS are now nearing completion by Larry Parnes for his one-nighter package presentation which takes the road on September 20.

Called "Extravaganza" the show will feature Marty Wilde, the John Barry Seven, Vince Eager, The Sophisticates, Rae Young, and Pat Laurence.

The show opens at the Savoy, and continues to Burnt Oak (September 21), Portsmouth (24), Loughborough (25), Southampton (28), Birkenhead (October 1), and Streiford near Manchester on October 2.

Following the recent announcement that John Kennedy of the Parnes and Kennedy organisation was to enter the recording field comes the news that Larry Parnes has now formed his own unit called "Elempy" for a similar purpose.

Big Bill Broonzy—great loss

THE world of jazz has suffered another great loss by the passing, last week-end, of Big Bill Broonzy. Aged 65, Big Bill was considered one of the last of the old school blues singers, and a popular character wherever he appeared.

He died, after a long illness, in a Chicago hospital.

Though a concert was held in his honour earlier this year in London, Broonzy's last personal appearance was in February of 1957, when he did a three-week tour of Britain.

He made this tour with Brother John Sellers, accompanied by the Chris Barber Band for part of the tour and by Mick Mulligan for the remainder.

It is interesting to note that the man whom Big Bill Broonzy considered would follow him in the same tradition is to appear at the Leeds Festival on October 16 and 17. He is Muddy Waters and he will tour with Chris Barber and his Band.

Huge crowds to hear Laurie

YOUNG Laurie London returned home last Sunday following his triumphant visit to Stockholm, where he had been playing the gigantic open-air theatre in the Tivoli Gardens and attracting huge attendances. During his sixteen days there he played a total of 18 concerts.

His show was televised "live" from the stage of the Tivoli and this helped to increase the interest in the young British singing star even further. Near the end of his stay in Stockholm he was attracting attendances of 20,000.

Big sensation during his concerts was his newest record title, **My Mother**, and there is already a big advance demand for this disc.

Many promoters saw Laurie perform and, in consequence, he received many offers for other continental visits, two from Germany, one from Greece and another from Copenhagen. Meanwhile, Laurie is taking a well-earned rest. His manager father has no intention of committing Laurie for too much work in the immediate future.

Oriole capture 'Volare' hit

ORIOLE have managed to obtain the outlet in this country of the No. 1 version of the big song "Volare"—that by Domenico Modugno.

There are many versions of this big American hit about to be released in this country, and many companies have been bidding for this particular recording. Readers will observe that this disc stands high in our American Top Ten Charts.

Royal Show on

THOUGH there have been doubts about the possibility of a Royal Variety Performance this year, it has now been confirmed that it will be held as usual.

This year the Royal show changes from the London Palladium to the Coliseum Theatre, and will be held on November 3.

No names have been officially announced of those taking part.

'6.5' outside again

"SIX-FIVE Special" on Saturday, August 30 will be another outside location telecast, this time from Kingston-upon-Hull.

The very full bill, composed by Jim Dale, includes Terry Scott, Ronnie Carroll, Don Rennie, The Joy Belles, Terry Turner, The Four Imps, Geraldine Farrer, Teddy Foster and his Band with Jill Kenley, and Rory Blackwell and his Blackjacks.

Connie Francis, with Wilfred Thomas (left) and Sam Costa

on board the boat that took her on a welcome to England trip on the Thames. (DISC Pic.)



Pye boost Britain

THE Pye-Nixa group have produced an EP record specially to attract visitors to Britain. It is called "This Is Britain." (It is reviewed on page 13.) The company describe it as a "sight and sound seeing" on record, highlighting some of the interesting traditions found on this island.

Apart from the spoken documentary guide, there are also musical items, making this a good souvenir record for overseas visitors excited by Britons' and English-speaking countries abroad.

Some of the items which can be heard include the Duke of Bedford home, the multitude of voices at London's "Speaker's Corner," and the best-known open-air market—Petticoat Lane. There is also a visit to St. Paul's Cathedral with the choir and organ, plus the Trumpeters of the Royal Military School of Music.

The first volume is devoted to spring, and other periods of the year are planned for future release. This *This Is Britain* is the outcome of a previous experimental release by Pye which was produced for the overseas market only.

AMERICA'S SENSATIONAL NEW VOCAL TEAM

"THE

Poni-Tails"

SINGING*

***Born too Late**

—a new Hit from the States

COUPLING

"Come on Joey, dance with me"

H.M.V. POP516 (45 & 78)

H.M.V. Records

GIRLS! Be sure to see "Dolly Skates" A spot 21st for details of a Poni-Tails Contest.

P.M.I. RECORDS LTD., 8-11 GREAT CASTLE STREET, LONDON, W.1

Audrey Jeans' new venture

VIVACIOUS singer/comedienne, Audrey Jeans, who has recently made a new Decca release, is to make her West End cabaret debut on August 24. She will be featured for one week only at London's Astor Club, using special material for this type of engagement.

Though Audrey has had considerable stage experience in this country, this is the first time she has tried cabaret within the West End of London.

However, the cabaret field is not entirely strange to her, for Audrey scored a big personal success in America when she played her first club dates there last November. She will be using some of the specially written American material when she appears at the Astor.

Meanwhile, Audrey has been scoring in the Music for the Millions tour and, though the week of August 24 should have been her well-earned holiday, she was determined to take the available opportunity.

Audrey Jeans is also a big favourite in pantomime, and she will be seen for the sixth year in succession for Tom Arnold in "Jack and the Beanstalk" this coming Christmas at the Theatre Royal, Nottingham.

Smith goes back to EMI

EMI Records announce that Mr. Leonard Smith has rejoined their organisation as Commercial Manager.

Leonard Smith was, at one time, A and R manager for Columbia records within the EMI group. Then he became Commercial Manager of Philips Records, and more recently Managing Director of Pye Group Record Sales.

BETTY JOHNSON

DREAM

LONDON RECORDS

45/78 HLE 8670 45/78

HITTING ON THE STYLUS

LONG PLAYING
REVIEWS
by
Jackie Moore



TWO MEN AND TWO GIRLS: There's rock from (left to right) LaVern Baker, a well-mixed "cocktail" from Jo Stafford, the soothing rags of Nelson Riddle, and a "double take" round-the-world tour on the keyboard by Roger Williams.

LES BROWN AND HIS BAND OF RENOWN

Love Letters In The Sand
Love Letters In The Sand;
You're A Sweetheart; I Dream
Of You
You're The Tops; Did I
Love You Ever
See A Dream
Walkin'; You're Blase; You're
An Of Smoothie; A Million
Dreams Ago; You're Dream
Cream In My Coffee; I Dream
Too Much; You're My Every-
thing; I Guess I'll Have To
Dream The Rest.
(Coral LVA9084)

THE Les Brown band is a super dance band de luxe, though to many folk over here it is mostly known as the band which used to have Doris Day as vocalist.

From the first few bars of *Love Letters In The Sand* it is very apparent why this band has been a top favourite over in the States. It has the kind of beat that makes you sit up and take notice right away.

There are some great solos from such musicians as Dave Pell on tenor, Don Fagerquist, trumpet, and plenty of rich trombone work from Ray Sims.

There's a goodly amount of variety in the tunes chosen to make up this long-play, ranging from the smoochy to the definitely uptempo, so this could be just the disc you want for that party you're giving.

CONNIE FRANCIS

Who's Sorry Now? I'm
Nobody's Baby; It's The Talk
Of The Town; I Miss You So;
I Cried For You; I'm
Beginning To See The Light;
My Melancholy Baby; How
Deep Is The Ocean?; If I Had
You; I'll Get By.
(MGM D153)

DON'T get the idea that Connie Francis is an overnight sensation. She started her career at the age of four—and the show-business experience she has is apparent on this most professional disc.

Connie's appealing voice is ideal for songs like *I'm Nobody's Baby* and her sincere approach makes a pleasant change. The songs are, perhaps, a little too similar in style and mood, but I think Connie's many fans will enjoy this long-play.



JO STAFFORD

Swingin' Down Broadway
Anything Goes; The Gentle-
man Is A Dope; I Got It Bad;
Old Devil Moon; Any Place I
Hang My Hat Has Home;
Tomorrow Mountain; Love
For Sale; Happiness Is A Thing
Called Joe; How High The
Moon; Speak Low; I've Never
Entered My Mind; Taking A
Chance On Love.
(Philips BBL7243)

THERE'S a line in *Any Place I Hang My Hat* which sums up this disc beautifully—"free and easy, that's my style." Just the description for the relaxed way Jo Stafford slides through these oldies.

As always, the backing comes from the Paul Weston Orchestra, and Paul helps his wife to keep the tempo swinging. On some of the numbers—*Old Devil Moon*, *Speak Low*, for example—the arrangements spring from the great Billy May and this has contributed a lot towards the undoubted success of the disc.

Weston and May have such dif-

ferent ideas about arrangements that their varying scores and the clever choice of songs add up to a well-mixed Stafford cocktail.

If you think that Jo Stafford is strictly for squares, take a listen to her *How High The Moon*, an object lesson on how to be effective with the minimum strain.

NELSON RIDDLE

Sea Of Dreams

Out Of The Night; My Isle
Of Golden Dreams; Tangi
Tahiti; Dream; There's No
Joy; Drifting And Dreaming;
Easter Dots; Fall In Love;
Polka Dots And Moonbeams;
Put Your Dreams Away;
Autumn Leaves; Sea Of
Dreams.
(Capitol T915)

AS you might guess, the emphasis is on mood music, music for dreaming or to take us on a sea trip.

Not a hectic journey, but a gentle, drifting one to exotic places like Tahiti. On some tracks, particularly *Let's Fall In Love*, Riddle

uses strings in the Mantovani manner very effectively.

Perfect background music, especially if you want to lull someone into a romantic mood.

GENTLEMEN PREFER

BLOODES

Carol Channing; Yvonne Adair;
Jack McAuley; Eric Brotherson;
George S. Irving

It's High Time; Bye Bye Baby;
A Little Girl From Little Rock;
Just A Kiss Apart; I Love
What I'm Doing; Scherzo; I've
Delightful Down In Chile;
You Say You Care; I'm A
Tingle, I'm A Glow; Sunshine;
Diamonds Are A Girl's Best
Friend; Mamie Is Mimi;
Homeick Blues; Gentlemen
Prefer Blondes; Keeping Cool
With Coolidge.
(Philips BBL7232)

THIS is the Broadway cast of the show which was later filmed with Mesdames Monroe and Russell.

Philips certainly has a knack of bringing these discs out at the

funniest times but never mind, I've always wanted to hear Carol Channing sing *Diamonds Are A Girl's Best Friend*. There are many more musical numbers than those used in the picture—and a lot more wit.

If you are a collector of show albums, here at last is *Gentlemen Prefer Blondes*, better late than never and worth attention even if just for the glorious singing of Channing, and as the reluctant chaperone, a girl with a lovely voice, Yvonne Adair.

ROGER WILLIAMS

It's A Big, Wide, Wonderful World

It's A Big, Wide, Wonderful
World; Flying Down To Rio;
Come Back To Sorrento; I
Love Paris; Manhattan; St.
Louis Blues; April In Portu-
gal; Kashmiri Love Song;
Caravan; Rhineland Waltzes;
The Rose Of Tralee; How Are
The Things In Glocca Morra; The
World Is Waiting For The
Sunrise.

(London HA-R2105)

THE sub-title to this disc reads: "Piano solos and duets with rhythm accompaniment" and I searched the notes for some time, looking for the name of the second pianist until it dawned on me there were two Roger Williams's. No, he hasn't got four hands, but the engineer has a two-track mind.

The flying world tour worked out for us by Roger Williams is a varied one, and my enjoyment of the disc was equally varied. Some tracks I liked a lot, *Flying Down To Rio* for instance, with Williams displaying a cool, clear touch and a jazz leaning. I didn't care so much for the over-arranged *Come Back To Sorrento*.

ROCK 'N' ROLL WITH

LAVERN BAKER

Jim Dandy; Tra La La; I Can't
Love You Enough; Get Up,
Get Up; That's All I Need;
Boy-Ting-A-Ling; Tweedle-
Dee; I Still Play It Fair;
Tomorrow Night; That Lucky
Old Sun; Soul On Fire; My
Happiness Forever; How Can
You Leave A Man Like This?
(London HA-E2107)

THE name LaVern Baker only came to mean something to most disc buyers over here when she appeared in one of the rock films, but back home she was already established as a top cabaret artiste.

As you might guess, the emphasis here is on the rock beat, and when it comes to belting out a song like *Tweedle Dee LaVern* has no equal.

I'd like to hear her singing some blues; with this voice it should be interesting!

MUSIC in the AIR

Radio Luxembourg

208 m. Medium Wave.
49.26 m. Short Wave.

AUGUST 21

7.00—208 Music Shop.
7.45—Ranch-house Serenade.
8.30—Thursday's Requests.
10.00—It's Record Time.

AUGUST 22

7.00—208 Music Shop.
7.45—The Song and the Star.
8.30—Friday's Requests.
9.15—The Dickie Valentine Show.
9.45—Riverboat Shuffle.
10.15—Record Hop.

AUGUST 23

7.00—Saturday's Requests.
8.00—Jamboree, with Gus Goodwin, your teenage disc jockey.
9.30—Scottish Requests.
10.00—Irish Requests.
10.30—Spin With the Stars.
11.30—Jack Jackson's Record Round-up.

AUGUST 24

7.45—Teddy Johnson and Pearl Carr.
8.00—Mario Lanza Sings.

8.15—Calling The Stars.
8.45—The Duke's Discs, with the Duke of Bedford.
9.15—The Magic of Sinatra.
9.30—Cream of the Pops.
10.00—Record Rendezvous.
10.30—Chris Barber.
11.00—Top Twenty.

AUGUST 25

7.45—The Song and the Star.
8.30—Monday's Requests.
9.00—Deep River Boys.
9.15—Favourites Old and New.
10.00—Jack Jackson's Hit Parade.
10.30—Pete Murray's Top Pops.

AUGUST 26

7.45—Ranch-house Serenade.
8.30—Tuesday Requests.
9.15—Dennis Day Show.
9.45—Records from America.
10.30—The Capitol Show.
10.00—Fontana Fanfare.

AUGUST 27

7.15—Great Tunes from Great Shows.
7.45—Midweek Merry-Go-Round.
9.15—Favourites Old and New.
9.45—Amateur Skiffle Club.
10.00—Pete Murray's Record Show.

AFN

AUGUST 21

7.00—Music In The Air.
10.00—Music from America.
11.00—Late Request Show.

AUGUST 22

6.00—Music On Deck.
7.00—Music In The Air.
10.00—Stars Of Jazz.
11.00—Late Request Show.

AUGUST 23

7.00—Music In The Air.
8.00—Grand Ole Opry.
9.00—America's Popular Music.
10.00—Music Views from Hollywood.

AUGUST 24

4.00—Highway of Melody.
10.00—Milt Miller.
11.00—Portraits in Music.

AUGUST 25

7.00—Music In The Air.
10.00—Hollywood Music Hall.
11.00—Late Request Show.

AUGUST 26

7.00—Music In The Air.
10.00—Modern Jazz 1958.
11.00—Late Request Show.

AUGUST 27

7.00—Music In The Air.
11.00—Late Request Show.

EXTENDED PLAY

JACKIE MOORE

reviews the latest issues



ERIC WINSTONE caters for all holiday tastes, home and abroad.

THE McGUIRE SISTERS
Sugartime; Banana Split; I Tried Lullaby Of Birdland.
 (Vogue Coral FE2001)

The best-selling trio, who are as pretty as they sound, with four good tracks. *Sugartime* is probably already in your disc collection but the other three numbers are good enough to warrant your buying the EP.

I couldn't entirely concentrate on *Banana Split* because the lyrics made me feel more than a little sick—the combination of banana split, strawberries and chocolate cream was too much for my stomach—but it didn't stop me from enjoying this McGuire disc.

CHAQUITO
Swinging Cha-Cha
Me Voy Pa'l Pueblo; Zig Zag Mambo; Midnight Cha-Cha.
 Chaquito.
 (Fontana TFE17045)

INTRODUCING Chaquito, latest addition to the cha-cha ranks. This is cha-cha mixed with the swinging attack of a big band and dressed up with some of the best arrangements I've heard in a while. Who is Chaquito? The record notes aren't telling, but I have my own ideas.

As for the trumpet player who is heavily featured throughout the disc, his name is Stan Rodriguez.

I have my ideas about him, too! But foreign name or no foreign name this is cha-cha as I like it—and I feel pretty sure you'll think so as well.

SARAH VAUGHAN AND BILLY ECKSTINE
Sing The Best Of Irving Berlin I've Got My Love To Keep Me Warm; You're Just In Love; All Of My Life; Check To Check.
 (Mercury MEP9536)

FOUR tracks from the album released earlier this year, a disc which rates high in my list of very special long-players. Sheer perfection this—top tunes, great orchestration, and two of the most musically of singers—what more could one ask?

You would have to search a long time to find two singers as well matched as Sassy and Mr. B. as I've Got My Love To Keep Me Warm. On *All Of My Life* we get a straight solo from the deep brown voice of Mr. Eckstine and it is one of the best tracks he has recorded.

THIS IS BRITAIN
A seasonal picture in sound, spring, 1958. Produced and narrated by Mark Johns.
 (Pye CEM36012)

THE idea of the disc is to give strangers to this country a picture of Britain in the spring and to introduce them to some of the



WHAT MORE COULD ONE ASK?—Billy Eckstine and Sarah Vaughan are heard on four tracks from the album released earlier this year. Great singing is matched by great orchestration.

traditions as well as some of the newer aspects of British life.

For example, if this disc had been made only a decade or so ago we wouldn't have heard one of our Peers selling souvenirs in the grounds of his estate, but that's just what does happen when the Duke of Bedford is recorded persuading one of his visitors to buy a flag!

Producer and narrator of the disc is Mark Johns and since he is a Cornishman it is not surprising to find the Helston Floral Dance included in the recorded events.

Highspot for me was the interview with the Deb's Delight and one of this year's debutantes, a perfect cameo of everyone's idea of a "friggishly British" couple.

PAUL SMITH QUARTET
Suffy Baby
Long Live Phineas; I Didn't Know What Time It Was; I'll Remember April; Invitation.
 (Capitol EAP-829)

AMERICAN pianist Paul Smith has the expert assistance on this disc of drummer Stan Levey,

hass player Joe Mondragon, and the superlative Barney Kessel on guitar. The kind of music the group have to offer is swinging, smooth and modern. You won't like to strain to follow the train of thought. Smith's piano style, like his technique, is clear and sparkling.

His improvisations on the standard themes of *I Didn't Know What Time It Was* are relaxed and easy. Special favourite for me was *Long Live Phineas*, a Smith original in the Phineas Newborn manner. (Incidentally, if you haven't yet discovered Master Newborn, it is high time you did.)

Quite apart from the extra-pleasant sound of Paul Smith's piano, this disc is worth buying for the Barney Kessel solos.

ERIC WINSTONE
Holiday Time
Holiday Night; Oh What A Beautiful Morning; June Is Bustin' Out All Over; One Morning In May; I Love Paris; April In Portugal; Come Back To Sorrento; Wonderful Copenhagen; Vienna, City Of My Dreams; Arrivederci Roma.
 (Columbia SEG7805)

IT doesn't matter where you like to spend your holiday, Winstone has catered for your tastes. One side of this extended-play is specially for holidays at home, the other takes us on a tour of Europe. The Eric Winstone band has teamed up with the Sighing Strings and the Alan Moorhouse choir to provide music for dancing or listening. It is all a little "turn-of-tune" but you do get value for your money.

OVER THE BORDER

He's homesick for Broadway

I CAN'T remember when I last heard an ovation granted to a straight singer in a revue-type show like the one accorded young American Kevin Scott by Glasgow's Alhambra audience for his first night in Stewart Cruikshank's "Five Past Eight."

Kevin, who came to this country two years ago to sing the juvenile lead in "Fanny, the Rodgers and Hammerstein musical, was a very big hit.

Even without doing his act, the "Yank in Scotland," had everyone talking and raving about him at the interval.

But when he did his "spot"—just two numbers "I Get A Kick Out Of You" and "You'll Never Walk Alone"—that was not enough for the audience.

They wanted more . . . and told him so with prolonged applause. A warm, sincere reception. It thrilled Kevin as did the notices which said: "Kevin got a great welcome for a wonderful beginning"; "Scores a decisive hit both in voice and

personality"; "Looks like a winner for the rest of the season"; "Hits in perfectly and his duets with Fay Lenore are highlights of the show."

More than any of them, however, it was Glasgow's top circulation paper writer, Jack House, who put his finger on the spot: "Let me mention first the man who has taken over from David Hughes—a modest young American named Kevin Scott. I must be frank and say that David Hughes has always worried me, but so do most of the popular song performers.

"The difference is that Kevin really can sing."

I think Jack House answered in those few sentences the question: "What do theatre audiences want from their singers?"

I would say—good singing. I Norman Newell, EMI's recording manager told Kevin Scott: "The trouble with you is you sing too well!"

And Kevin was told that in America, too.

It's a point that Kevin appreciates—but can't quite assis-

By MURRAY GAULD



THE "YANK IN SCOTLAND"

milate. But don't run away with the idea he's bitter about it. Not in the least!

His point is: "Records should be the ultimate aim of any singer—the thing he's working for. On was your voice is immortalised.

"Today the system is all upside down. Your singers actually

start by making a record and then pass on to television and the stage. Most of them can't even move on the stage."

"They're killing good singing . . . shoving all the artistry in it right off the map."

"That's from a man who has done four shows on Broadway. Who has won the Arthur Godfrey "Talent Scouts" television programme in America (the one that put Vic Damone and Pat Boone on their road to fame) and also a couple of "Chance of a Lifetime" shows that each netted him a top prize of 1,000 dollars.

In the footsteps

What consoles Kevin—but worries him a bit at the same time—is the fact that the "Old Brigade"—the All-Time Greats like Crosby, Sinatra, Como and a lot of the girl singers, continue to outsell the younger school, the rock merchants.

What worries him is the fact that there do not seem to be many in the younger school who are following in the footsteps of those great names. The younger school just don't trouble to learn about singing, they are content to bash a guitar, Kevin says.

Not that it has stopped Kevin from making a steady climb in his career.

Over the past year, however, it has seemed there are more opportunities in this country than in America. When "Fanny" came off, Kevin went to Josh Logan—famous Broadway pro-

ducer of musicals—and asked him for a position. If you can work in Britain, you stay there—he was advised.

The reason, of course, was the recession. But America is getting over the trade slump, and this "fall" there are 17 productions down for Broadway presentation.

Kevin may be going back there.

Right now they're casting a musical version of Sean O'Casey's "Juno and the Paycock" to star Shirley Booth and Melynda Douglas. Kevin has already done an audition for that. There's a British musical going into production in November, too, that would like his services, but Kevin is pretty keen to go back to Broadway though.

'My first love'

"That's my first love," he says. "And I do get a bit homesick for it every now and then."

More than anything Kevin would like to do, a "Howard Keel" that is, to be discovered by Hollywood playing in a British film. He has made that film—"Floods of Fear," and strangely enough, with Keel. The rest is in the hands of the Fates.

What say some British recording company taking a chance and making a record with him? On the lines of his "musical" hero, John Raitt, who made that Capitol disc, of Hits from Broadway?

HALL
MARKS

THE BEST IN

BY
TONY HALL

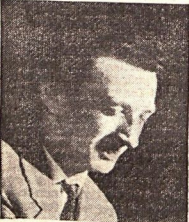
FROM what I've heard during the past seven days, the British modern jazz scene is really jumping. Things are swinging even more than before I went away.

If you haven't had the chance to listen lately, let me take you on a quick "cooking" tour of the club groups.

Happy sound

● **TONY KINSEY QUINTET:** The put-winners sound swinger and more relaxed at every session. There's a better group feeling in the band than in any of its predecessors. The front-line team is now extremely empathetic and cohesive. In fact, some of the unison ensemble passages swing as much as the solo spots.

Bassist Dave Willis has made a great deal of difference to the rhythm section. For the first time, Tony appears to have a bassist he



TONY KINSEY

can leave to go his own way without worrying. The result is that T's own drumming is now looser, more relaxed, than ever.

Bill Le Sage continues to please me more with his excellent, agile, inventive piano-playing, and the public with his vibes work.

Bob Efford continues to be the bootingest, bluestest tenorman in town and his passionate, emotional outbursts have contributed much to the new spirit in the band. Les Condon's soulfully sensitive conception now has the additional asset of a bold, brassy sound. Listen to Les and see why so many musicians dig his playing.

All in all, then, Kinsey's outlook is healthier than ever. Individual performances are

• American musicians' slang expression for "swinging."

"JAZZ FROM CARNEGIE HALL"

Featuring
J. J. JOHNSON & KAI WINDING

ZOOT SIMS • LEE KONITZ • OSCAR PETTIFORD
KENNY CLARKE • RED GARLAND and PHINEAS NEWBORN

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Tickets now available from Harold Davison, Ltd., 29-31 Regent Street, London, S.W.1, New Victoria Box Office and usual Agents.

Tony Hall takes a quick 'cooking' tour of the club groups and finds that

They're swinging more than ever

matched only by the happy sound of the band as a whole.

Astonishing

● **THE JAZZ COURIERS:** There seems to be no stopping this stomping quintet. Refreshed by their recent vacation, the group now has an astonishing degree of vitality and vigour. Ronnie Scott and Tubby Hayes are putting down so much on every set.

I take off my hat to Ronnie. He's been active on the club scene for over ten years now. But his enthusiasm is, at times, more pronounced now than for several years past. As for Tubbs, there's just no limit to his constantly expanding, seemingly inexhaustible talents.

He and Ronnie have influenced each other so much. Some of their solos lately have held me completely spellbound! Tubby has also contributed some ten new arrangements. If *This Isn't Love* (with passages in 3/8 against 4/4) and the jazz march-like *Just One Of Those Things* are particularly impressive and original.

Terry Shannon has improved by leaps and bounds since he turned pro just over a year ago. He always had a remarkably sympathetic ear. But, through playing so much more often, he has now acquired a much better technique with a resulting increase in confidence.

The rhythm section seems much more settled since young bassist Geoff Clyne joined the band. The experience of working with the Couriers will be invaluable to such a youthful, enthusiastic talent. As for Bill Eyden, a largely self-taught player, when he's in form, I rate

him (along with Phil Seaman) as by far the best drummer of his particular kind in the country.

The boys, incidentally, seem to be paying more attention to dynamics and internal balance than of yore. And they're wisely controlling the length of their numbers. For my money, a tremendous little band.

Hard-hitting

● **JOE HARRIOTT QUINTET:** After three first weeks, when perhaps brassness took preference over polish, Jamaican altoist Joe is

now the leader of an extremely exciting, well-knit little band.

Joe is still the outstanding solo strength and I think that to be "the guy" nor" was the only answer for him.

The more responsibility he has, the more authority is reflected in his powerful playing. He is particularly hard-hitting on blues and blues-tinged themes. He really knows how to preach.

Equally exciting are some of the band's shouting ensemble statements. Alto and trumpet were always a most stimulating sound. Joe and the trumpeter Hank Shaw are carrying on an excellent tradition.

Most noticeable in these ensemble passages is the punching,

phrasing, drumming of Bobby O whose previous big-band experience has given him a natural instinct for this. I personally prefer Bobby's playing in ensembles that behind soloists. Though swings more every time I hear him.

Hank now has better "chop" than for several years and he seems—and sounds—as happy as a school boy to be playing jazz (more or less) full-time again.

Another pianist whose confidence and authority have increased



JOE HARRIOTT
(DISC Pic)

very much of late is Harry South (He's off to Sweden to be married soon. My best wishes to Harry and his fiancée).

Like many other pianists these days, he appears to have been considerably influenced by Red Garland's playing (due here with the "Carnegie Hall" package next month) and is now so much more relaxed.

Joe's group is completed by bassist Coleridge Goode. Even if it weren't the thoroughly competent player he is, Cole has always been such a nice cat to have around any band. That smile!

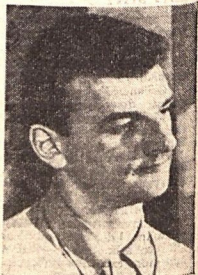
Joe's hand is jumping. And it has one exceptional asset: a wonderful instinct for just the right tempo for the dancers.

Tasteful unit

● **ALLAN GANLEY QUARTET:** Like Kinsey's current crew, this is easily the best band Allan has ever had. (He's also due to be married soon. To Miss June Bryant, of Kingston. Good luck to them, too).

The group fills a long-felt gap on the British scene. A quietly swinging, immensely tasteful and musicianly unit, it has the courage of its convictions and is not afraid to whisper in public when the tune or mood demands.

The Art Ellisen-Bob Efford tenor swap a few months ago had worked out very well for all concerned.



ALLAN GANLEY

I've always liked Stan Jones' piano-playing. A very sensitive and sympathetic accompanist, he is also a soloist and arranger-composer. An arresting simplicity and depth. A very underrated musician. Bassist

MEET Donald Byrd Critics were unfair

If you're off to Paris on holiday, keep your ears and eyes open for outstanding young coloured American trumpeter, Donald Byrd. Don came over for the *Knocke and Cannes Jazz Festivals* (with Bobby Jasper, Walter Davis, Doug Watkins and Art Taylor) and decided to stay on for a while.

Don was born in Detroit on December 9, 1932. His father was a Methodist minister and musician. He took up trumpet at 12. His high school mates included outstanding bassists Paul Chambers and Doug Watkins. He studied at Wayne University, then the Manhattan School of Music, where he just recently obtained a degree.

His first important New York jazz gig was at the *Café Bohemia* in August, 1952, with George Wallington's Quintet, with whom he recorded for Progressive. Don then replaced Kenny Dorham with Art Blakey's Jazz Messengers. Since '56 he has worked with Max Roach, the Jazz Lab Quartet (co-led by Gigi Gryce), Horace Silver and Sonny Rollins.

Among his most recent recordings are sets with Horace Silver, Sonny Rollins, Lou Donaldson, Hank Mobley, Sonny Clark and Paul Chambers (*Blue Note*); Red Garland, George Wallington, Idrees Sulieman and Art Farmer (*Three Trumpets*); Art Taylor (*Prestige*) and Kenny Drew (*Riverside*). One of his best-kept solos can be heard on Silver's original version of "Senior Blues" (BLP 1539).

Don's main influences appear to have been Dizzy Miles, the late Fats Navarro and Clifford Brown. Although he has thoroughly absorbed these influences, he has recently developed into a definitely recognisable jazz personality. He has a fine directness and an exceptional range and blows with unaimed directness and emotional depth. Tubby Hayes heard him play at Cannes. He was knocked out by what he heard.

Don's discs have been sometimes roughly received by some of Britain's critics (not this one!) Very unjustly, I feel. I wish they could hear the way he is playing now.

(Continued on next page)

(Continued from facing page)

Stan Wassser is an admirable anchor for the group, with an original approach to solo statements.

Chief arranger of this versatile group, in which all four members write, is drummer-leader Ganley, who still continues to get a wonderful sound from his drums. Allan's themes are noteworthy for their comparatively simple, almost hummable, melodic lines.

A combo which is most effective on not-too-long sets, and one which deserves to be heard.

Fire and fury

● **TOMMY WHITTLE QUINTET:** Tenorist Tommy is one of the mildest, most quietly-spoken people I know. But he can really shout on his horn! He is an exceptionally exciting, technically brilliant musician whose high-charged solos can really breathe fire and fury.

Like Eflord, though in a completely different vein, the emotional content of his playing will leap out and hit you hard in the solar-plexus. Tommy isn't afraid to "build" his solos into climaxes of tremendous impact.

His group is working well together. Harry Klein's baritone is, as always, a perfect partner for Tommy's tenor and his solos, too, are bold and often angry. Eddie Thompson continues to be the most outstanding trio pianist in Britain.

Jackie Dougan has now developed into a kicking, driving drummer, equally at home in a small group or big band. And Canadian Ken Sprang, already a fine player, should turn out to be a very good musician.

Tommy does most of the writing. It has individual character and personality. I particularly like his well-structured, original New Horizons. A most powerful pianist. It matches his own approach to playing.

It seems that we shall have to wait a week or two for the **Ronnie Ross band.** At this writing, it seems unlikely that he will work with Bert Courtney and Eddie Harvey, who will probably form a group of their own. Maybe they will use Duncan Lamont on tenor.

I've heard Ronnie once since his return from the States. He blew with most impressive strength and confidence. Courtney already has the beginnings of a "book" and his band could easily be very enjoyable. I'll keep you posted on the position.

And then there's the **Vic Ash Sextet**, which is due to go to America soon. I shall hear it this week-end and report to you about it on this page. What I heard about a month ago promised to be a band of talent and youthful enthusiasm. With a fine front-line, interesting arrangements and a musician of very considerable potential in Liverpoolian, Alan Branscombe.

★ ★ ★
This article has a "message." I hope it got through to you. It's very simply this. That the modern jazz in London is incredibly healthy and alive. The musicians are more enthusiastic and optimistic than ever before. I wholeheartedly share their enthusiasm and optimism. Now it's up to you. Share their passion and confidence and give them your support. If you do, there'll be no stopping them and the local boys will really make good!

TRADITIONAL

By OWEN BRYCE

Jazz went forward, but Lu went back

BACK in New Orleans and the surrounding countryside of Louisiana some fifty years ago no one gave much serious thought to jazz. True, most Negroes wanted to either play it, or sing it, or march to it, or even just hear it. But I doubt whether much thought was given to it as an art form, even supposing anyone knew what "art form" meant.

Great names walked in and out of the jazz scene, blowing for a while and then getting back to some job on the levee or on the plantations or on the coal cart.

Even when recording began there were those who objected on principle to making records. Freddy Keppard convinced himself that the others would copy his notes if he ever put them down on wax.

Small wonder that legend surrounds the early days of jazz. Small wonder that the early recordings give no details of personnel.

Forty years later, in London, in an age of jazz appreciation societies, jazz sociological societies, discographical works and the like, it would be logical to assume that every tiny detail of the revival was faithfully recorded and filed away for future reference.



Webb Band. Only two people were with it at the start and during its teething period.

"You swing the blues, man, and you can't miss," says LIONEL HAMPTON.

One of them is George Webb himself. New George is a little Napoleonic character — forceful, dominating, dynamic, thick-headed, with a wonderful ability to see things just as he wants to see them. The other is a person with a devotion to the early days of the band, with a mania for collecting details, facts and figures, and possessing a scrapbook of George Webb press notices, programmes and photographs dating right back to the start of the English revival — myself.

I intend to return to the story of the Webb Band during the next few weeks. I mention it now as it was another step in the story of jazz. The arousing of jazz interest in live music as opposed to canned music. The eventual desire to bring back into action the old-time greats like Bunk and Kid Ory. The full completion of the circle from New Orleans back to New Orleans.

be ignored. And it's the beat that Hamp and the other post-war negro bands have been thrashing out for the last ten years.

Red River opens up with ensemble, followed by the leader's highly personal vibraphone and Eddie Shambles' belting tenor. Then the band take over with those maddening riffs. On, on and on with Hamp engaging them, on like Basie, with the odd note here and there. And what a note! Perfectly timed to the minutest fraction of a second.

Saddest thing about this track is its shortness. These riffs need time to work you up into a frenzy. Three minutes is not sufficient and, so the full impact of the noise Hampton gave us at the Empress Hall two years ago is lost.

Unfortunately, G.H.Q. is very little to write home about. The band shows that it can be quite ragged at times and here it loses all its swing.

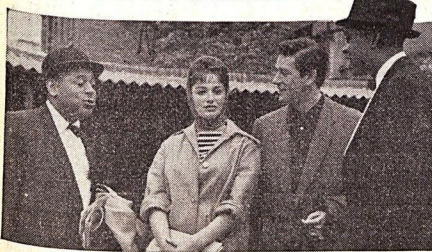
MOONDOG

Duet; Queen Elizabeth Whistle and Bamboo Pipe; Conversation and Music at 51st Street and 6th Avenue; Hardshoe; Tugboat Toccata; Autumn; Seven Beat Suite; Do Solo; Rehearsal of Violetta's Bar-Foot Dance; Ostrich Feathers On Drums; Oboe Round; Chant; All Is Loneliness; Sextet; Fiesta Piano Solo; Moon-dog Monologue. (Esquire 32-055)

I DON'T know whether this is jazz. I don't know whether it is traditional. I don't really know whether it's music of any sort. And yet it must be. Musical instruments are used . . . melodies are played . . . there is a strong rhythm throughout all the tracks. Moondog is a street musician. Clad in army blankets, with a

(Continued on next page)

Only one to review this week, but it's a cracker!



Dizzy Gillespie (left) and Sonny Stitt with Tony Hall and Jackie Collins. Sonny's latest LP is simply great.

SONNY STITT QUARTET

New York Jazz
Norman's Blues; I Know That You Know; If I Had You Alone Together; Twelfth Street Rag; Down Home Blues; Sonny's Tune; Stars Fell On Alabama; Body And Soul; Between The Devil And The Deep Blue Sea.

(12in. Columbia 33CX10114)

THIS LP contains some of the finest jazz saxophone playing that I've ever heard. I don't care how much he has been influenced by Bird, Sonny Stitt is a GREAT jazz musician. I don't think there's a better solo around today. And very few more exciting tenors.

On many of these tracks, he's heard on both instruments. The ease and conviction with which he switches from one to the other is further evidence of his superb musicianship. Technically, he is terrific. And he states his own writing intensity and urgency and forceful fire. His emotion leaps from his

horn and tells a brilliant, possibly embittered, personal story.

Incidentally, this record brings home the influence Lester Young (as well as Parker) asserted on Sonny's tenor style. A fact which I, for one, still find somewhat surprising. But I don't think he's ever played better recorded tenor than on these tracks.

To do justice to this LP, I'd need at least two pages of DISC. Every track has so much to offer. The opening notes of *I Know* and the facility of his solo line; the very basic blues feeling of *Down Home*; the cynically-tender ballad readings like *If I Had You, Alone, Stars and Body* with their outbursts of disillusioned, un sentimental sadness . . . there's so much.

In it: pianist Jimmy Jones, bassist Ray Brown and veteran drummer, Jo Jones.

If jazz means as much to you as it does to me, you should not be without this album. Unreservedly and totally recommended. (★★★★ plus).

Night and day

But was it? Not on your life . . . if the articles I constantly read about the revival are anything to go by.

During the war years, collecting jazz records, reading about them and writing about them developed into a feverish activity. Collectors in America and England (and even Australia) became possessed with the desire to play the sort of music they listened to night and day. Jazz music.

In America, sometime in 1940, Lu Walters formed a band which he called the Yerba Buena Jazz Band. Without exception all its members were record collectors. Although jazz in America was flourishing and moving forwards, the Yerba Buena boys went backwards to the days of banjo and tuba and produced a stodgy, yet melodic and likeable, King Oliver sound. They used great material from the Oliver days and many ragtime pieces unheard of for some fifty, sixty and even seventy years.

No influence

Their records were available in England. I'd like to emphasise that point, because without exception writers and critics have pointed to a Lu Walters influence in the formation of the George Webb Band. And it's quite wrong. Hopelessly wrong. The Webb boys first heard Lu Walters long after their own style had formulated itself.

Although much has been written about the Webb band it always strikes me as odd that I've never been approached for any of the facts. Only two people in the world can give the story of the start and the first few years of the

reviews

LIONEL HAMPTON'S BIG BAND

Pig Ears And Rice; Red River;

G.H.Q.

(Columbia SEB10092)

HAMP'S Big Band doesn't have outstanding solos. It doesn't need them, for it features the brand of jazz we expect from today's big negro bands. "You swing the blues, man, and you can't miss," says Lionel Hampton. And that's just what he does. He swings 'em. The first track is just that. Swinging, rocking, blues. If anyone wants a definition of rocking, this is it. This is the sort of music that started the rock race. For it has an incised beat that can't

TRADITIONAL REVIEWS

(Continued from
previous page)

strong physique, sheet music wrapped round his waist, carrying a selection of home-made instruments, he wanders round the streets of New York, especially the water front.

His music is very largely percussive. But he is by no means limited to the 4/4 beat of jazz. He is equally at home with 3/4, 7/8 or even 9/4. And his rhythm is infectious. Even when playing the piano, as he does on *Fiesta*, this inner rhythmic urge comes right to the fore.

To Moondog every sound is music, from whatever source it emanates. Thus the idea of a duet between his own bamboo pipe and the deep whistle of the Queen Elizabeth is nothing out of the ordinary to him. A play period with his dog is music to him, too, as the *Rehearsal of Violetta's Barefoot Dance* shows.

The unusual will always appeal to us. Thus jazz fans have always found something of interest in Moondog. The record is worth hearing for his *Monologue* alone. There is a great deal of truth in this poetical discourse set above the rhythm of drums and bells.

BUCKING THE BLUES

Buck Clayton Septet

Tuck Huckles; Clayton; Cool Too; Squeeze Me; Good Morning Blues; Balling The Jack; Blues Blues; The Queen's Express.

(Vanguard PPL11010)

THIS one must be mainstream—it features Vic Dickenson. Call it what you will, Buck Clayton himself hardly seems to have changed his style in 20 years. Not basically, that is True, there are touches of Brail here and there, but the strong Armstrong influence is ever-present. The tone is tinny, but the vibrato and approach characteristic of the Great One.

Buck Clayton's forte has always been his muted work. He can be heard on countless Basie records,



"What's more, they squeak in different keys!"

often backing up Jimmy Rushing, with his mute tightly rammed home, plaintively and delicately pushing along some blues, or swinging along against the band in a medium tempo Basie stamp.

Here we have Clayton varying in mood from the blues to the modernish *Cool Too* (he doesn't play good, modern trumpet, the slightly micky-taking *Balling The Jack*).

Dickenson is his usual ebullient self. To Jones is not up to standard (he gets himself stuck on the top cymbal throughout the session). Earl Warren on the other hand is much improved on his Basie efforts.

This is not a great record. But it's certainly one to hear.

A T C H M O

he blows
and

THERE is a story told about Bix Biedebecker. In his day the jazz boys used to play almost anywhere—conventions, weddings, honky-tonks, street parades. Street parades were a speciality. The boys wore colourful silk shirts and the crowd followed them in droves as they warmed up and went to town.

The story goes that Bix, who was then at the height of his short, pyrotechnic career, was leading the parade and really going great guns in the knowledge that not only he, but everyone, knew that he was the greatest trumpet player in the world.

This parade had to meet another procession at a rendezvous at the junction of the main street where they would join forces and march on together. Bix was hitting the high notes, swinging from strength to strength, when the first notes of the trumpet player came to him from the distant parade, faintly at first, but then quite clearly.

The people who tell this story say that when Bix first heard the new trumpet he went pale. He stopped playing. He listened to the music, and they say that Bix just put down his horn and began to cry.



'... when he first heard Louis,
Bix stopped playing, put down
his horn, and began to cry ...'

he sings

The new trumpeter who had dethroned Bix, was a 19-year-old youth called Louis Armstrong.

Most people know that Louis was a product of New Orleans, which cradled a number of the great jazz musicians. He was brought up in a district known as The Battlefield and on the day that he was born there was a shooting affray with two fatalities just outside his home.

As a lad Louis was roped in by the police for firing blank cartridges during a New Year demonstration. He was sent to the Coloured Waifs' Home, a reformatory.

So that for little more than a schoolboy prank he lost his freedom and came to suffer a régime that would have embittered almost any ordinary child.

100 lashes

The school for youngsters was a little better, but not much: a 100 lashes on the bare behind was a standard punishment for would-be escapees.

Louis minded his p's and q's. His toughness and resilience were extraordinary. And he even speaks well of the warders who singled him out for special discipline because he came from a poor, notoriously bad neighbourhood.

It was at the approved school that he learned to play the cornet. He had no musical training of any sort; just a tin toy of an instrument and the most compulsive determination to master it.

He learned to do things with the horn as naturally as you and I shape our lips and tongue to whistle a tune. Except that Louis discovered all sorts of other properties in the instrument—its capacity to produce a quality of sounds so crisp and clear and strong that it was like a shower of freshly-minted coins. He learned to make the sound hard, clear, hitting them dead on each time, feeling the surge of power from his diaphragm like

KINGS OF JAZZ

by Maurice Neale

the pressure you get from a pedal organ.

In a few months he was an expert; in a year or two he could cover a range of sound so subtle that it would almost baffle an ordinary ear to detect.

He had the racial genius of being able to detect quarter notes, something that evades the most talented of European or, indeed, any white musician. Also, he was polyrhythmic, like the supreme jazz negro pianists who can weave two different rhythms with the left and right hand.

When he was turned loose on the world once more he played where and when he could. At the honky-tonks, mostly, for tips given to him by gangsters, molls and the like. For the first night's work he earned fifteen cents. A dollar earned at night with music was considered pretty fair going.

The cream

When he stood in for one of the greatest trumpeters of all times, Kid Ory, he earned the magnificent sum of a dollar and a half. He played from eight in the evening till four in the morning. Early the next day he would start the proper job that earned him his bread and butter—coal heaving.

That was the rough and ready apprenticeship that took him through the toughest musical school of all time: because he had pretty Bunk Johnson and, above all, Joe (later "King") Oliver; in fact, there in New Orleans was the cream of the greatest jazz men in the world—men like Oliver, Ory

and Sidney Bechet who were later to cross continents and set standards for all time.

Louis learned to read music after he had become one of the greatest of living virtuosos; until then he could not read a note.

The world he moved in during these early days of success was as colourful as a Damon Runyon story, with characters like Mary Bear the Cat, Black Benny, idol of a gangland, Henry Ponce, the coloured Casanova. And there were hosts of minor figures, like the negro with so much gold in his teeth that he was known as Klondike.

Safe pass

Only two men were allowed to move unmolested from one tough territory to another: Black Benny, because everyone feared him, and Louis, because his music was its own safe pass. He carried his little trumpet case through the dark sense of gangland with the same sense of safety that a doctor senses in the possession of his little black bag.

When he was about twenty he was invited to Chicago by the greatest, Joe Oliver. He played but quickly fired the audience into demanding solo spots for him. Chicago was the beginning of real success, through the early disc masterpieces that are today treasured as supreme examples of jazz playing in its heyday.

There are some critics who say that Satchmo has never bettered these early jazz records.

ings. He developed, of course, a singing style from those days with a similar cat's lick quality, both smooth and gravelly, but his greatness derives from his trumpet.

Of his later successes, the one he cherishes most is the triumphant tour of the Gold Coast, home of his ancestors, where he played to a spellbound audience of a hundred thousand people, swaying their multitudes to the insistent hammer stroke of his impeccable rhythm.

Today he tours the world like a conqueror and members of royalty are numbered amongst his greatest fans.

Musicians sometimes criticise Satchmo for making too many concessions to popular taste; the sweet smell of success inevitably has a mellowing quality, and perhaps something of the tiger in his attack is missing in recent years. He is missing a good deal; he rolls his eyes; he croons and ad libs; he flings out his arms to embrace his audience; he is a showman and publicist, a personality.

New warmth

Perhaps all this is inevitable. Fame and an abundance of the good things of life must have a softening effect, and the boy who sweated in the gin parlours of the Southern negro quarter has travelled a long road.

But as his recent recordings show, he retains his full control and basic technique and whilst his tone lacks the edged, diamond-hard brilliance of his earlier disc masterpieces and the improvisations that the fantastic intricacy that has endeared him to the serious lover of jazz, there is unquestionably new warmth and fullness; perhaps sweetness, too; a not inappropriate reflection on the later period of his life.

COOL FOR CATS

KENT WALTON'S

WITH the record factories once again cramming more discs after the holiday slow-down, I've been trying to get a quick preview of some of the items that'll be crossing the counters soon.

Not that there's been any summer famine in discs; all the companies had some good ones tucked away that must have kept sales figures up even in these weeks, usually among the slackest of the year.

Most of the studios arranged a few recording sessions for artists close enough to town to drop in on week-ends, or in the evenings.

And, of course, there's the usual steady flow of trans-Atlantic platters—just in case we should ever be bored with it.

So let's go over now and have a glimpse at what's been going on.

Release date

QUITE the most interesting disc these days is forthcoming releases. I've stumbled on it in the new Marty Wilde pressing for Philips, "Miser's Child." Actual release date of this one is a little uncertain as it depends to some extent on the continuing rise in the sales of Marty's present hit, "Endless Sleep."

This new disc is intended to

definitely more alive with "My Lucky Love."

In both these numbers Marty demonstrates that he's on the threshold of real stardom: I shouldn't be surprised if in a few months he's not selling more discs than Tommy Steele.

Skiffler Shirley

ORIOLE are concentrating mainly on extended-plays from continental catalogues, but just to prove that skiffle isn't dead yet there's a new Charles McDevitt release coming up.

Featuring vocalist Shirley Douglas, from Belfast—who only a few weeks ago became engaged to Charles—it's entitled, "Real Love."

Glaswegian Charles had hoped that the release of this record would coincide with the announcement of their engagement. Unluckily for him, record companies don't work that way.

The reverse has been completed but as yet it hasn't a name. I understand it's a song made up of titles of hit numbers over past months.

Shirley Douglas was auditioned about a year ago when Nancy Whiskey was still with the group. When Nancy left at the end of last year, Shirley stepped in.

None of the original McDevitt boys appears on this new disc.

Quick off the mark with 'Volare'

ONE disc recorded during the holiday break will be available this week, which is smart moving. It's a new Anne Shelton pressing, "Volare," backed with "Do You Love Me Like You Kiss Me?" Both songs have a strong Italian flavour.

Anne was handed the words and music for these numbers on August 7 and recorded them in one session the same day at the Philips studio.

By getting the disc out for August 22 Philips really are showing amazing speed.

"Volare," I believe, will soon be out on other labels, but Philips are hoping that Anne's version will put her among the Top Twenty and prove as great a hit as "Lay Down Your Arms."



business head with her singing talents.

She took the tapes of this number and her latest long-player, "Dorothy Squires Sings Billy Reid," to E. R. ("Ted") Lewis, boss of the Decca Group, and

These I have heard

HEAD of the list this week undoubtedly is the Marty Wilde disc, though I find it hard to choose the No. 1 side out of two top-rank titles. I think Philips may find their real winner in "Miser's Child," but either side could put this disc high in the Top Ten—the Top Five even.

So the British boy streaks ahead of three well-known American stars all with new offerings.

- Paul Anka will get a warm welcome back with his latest "Verboten" ("Forbidden") on Columbia, which he sings in a style that reminds me of his first top pop—"Diana."

- Comedian Francis is having success in the States with "Stupid Cupid"

(MGM), and since she'll be over here to sing it to British audiences, it ought to go a long way. It's backed by an oldie, "Carolina Moon," which should appeal to the Mums and Dads.

- "Beats There a Heart So True" pleads Perry Como on RCA, with the full backing of Mitchell Ayres and his Orchestra, and the Ray Charles Singers. Not so commercial as his other recent releases, perhaps, but still too good to pass by.

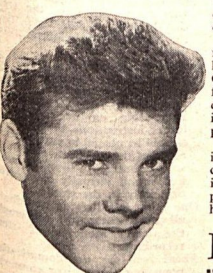
- Country-western singer Ricky Nelson has never enjoyed the dizzy heights of fame in this country that I think his talents deserve, but his "Poor Little Fool" (London) is worth a spin.

- So is "Delicious," a comedy skit by the voice of "Mr. Magoo," film actor, Jim Backus, who, with a lady friend, takes us on a champagne spree on the London set.

- Finally, an American vocal group new to me, but likely to find a substantial juke-box following is The Beavers, three young brothers who start their career with Capitol, harmonising on "Road to Happiness."

SEE YOU THURSDAY.

Marty's making a gloom boom and looks set to rival Tommy Steele



On the threshold of stardom. Follow the gloomy mood of "Endless Sleep," for the main song again is the theme of unhappiness.

Evidently Philips believe that there is a market in misfortune, and while I wish Marty every success with it, I hope he'll soon be making himself more cheerful.

Plunging away at doom and despondency may be good commerce but I happen to like the cheery, bouncy Marty of earlier years, too. In fact, on the flip he

They're all doing free-lance work or leading their own groups in other parts of the country.

Nancy, incidentally, was on a recent "Cool" show with her latest release, "I Know Where I'm Going." This number, an old Irish folk song, is having big sales in all parts—Scotland. The backing, "Hillside in Scotland" is particularly appropriate.

Its success is another milestone in Nancy's career, for it is her first disc without a skiffle group backing. Orchestra sounds have been provided by Johnny Gregory and his boys.

Business acumen

DURING the next few weeks, British singer Dorothy Squires, who round about now will be landing back in the United States, is to go on a coast-to-coast radio and TV tour to plug her new record, "Torremolinos."

This is a song which Dorothy wrote recently after her holiday trip to Spain, and recorded for Pye-Nixa. Dorothy combines a shrewd

made a deal with him.

Result is that these songs will be released in the US on Decca's London label; a piece of joint enterprise pleasing to both record companies and the artiste.

Backing "Torremolinos" is a re-making of Dorothy's hit of many years ago, "This Is My Mother's Day."

Starring role

ALREADY back in the States, and starting a starring role in a Warner Brothers Cinemiracle picture, "The Miracle," is Dorothy's husband, Roger Moore. This is by far his biggest role to date, and he's supported by an imposing cast that includes Carolee ("Baby Doll") Paxinou and Walter Slezacek. The story is set in the times of the Emperor Napoleon.

Before he left Britain, Roger had completed 52 "Parhone" films for television. They'll not only be shown here, but are also being dubbed in six languages for world TV screens.

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Callers Welcome.

It's new on disc ... it's inexpensive ...

WE said in our April 26 issue that there was every indication that "3-D" records would be the keynote of this year's Radio Show at Earl's Court. It is now evident that stereo discs will be one of the big attractions at the show.

But don't think that the disc companies are going to throw their old LP and EP patrons overboard, for they will have much to offer in this field also, and for many a long year.

The aim to provide stereo for home consumption is one which the record firms have long been working on, and this year's Radio Show is the time for a far-sighted launching of this exciting new recorded sound.

Three-dimensional sound is not a completely new venture, for it has been available on tape for some

time. But, until Pye made their first issues some months ago, discs of this type had not been available to the public.

Pye grabbed the initiative and, after many demonstrations earlier in the year, they made their first releases on their May/June list.

Such was the big impression made by these releases that Pye have been able to take stock of the future demand and, even at this early stage, to announce reductions in prices. The company's 3-D discs retail almost as cheaply as a standard LP.

Though Pye were quick off the mark, it must not be assumed that the other companies were not fully aware of the future of stereo.

IT'S STEREO

BY DOUG GEDDES

Both the giant EMI and Decca groups have been working on this subject for many years.

Both concerns had their target this year's Radio Show and, to that end, they have been preparing their big guns (recorded in stereo, of course).

No doubt, too, they have been making observations on the public's initial reaction to stereo discs, and taken their findings into account for their first releases.

All the prices of the fairly wide selection of stereo records scheduled to coincide with next week's Show are within the pocket range of most record-buyers and the top price for a classical recording is less than two guineas.

Among the fairly substantial stereo releases planned by the record companies are a considerable number of classical recordings.

Many favourites

Lack of space rather than lack of interest necessitates omission of the list from this feature. I do strongly urge all readers who are interested in music of all kinds to check with their local dealer. He will be able to advise them what is available on stereo and, of course, elaborate on this, exciting new sound in all its aspects.

Already in the light entertainment bracket stereo spans quite a few of our favourites.

The orchestral field is represented by offerings from Frank Cordell, Tony Osborne, Fred Waring, Les Baxter, Nelson Riddle, George Melachrino, Ted Heath, Norrie

Paramor, Mantovani and Edmundo Ros, to mention but a few.

The Pye group are featuring many of their popular singing stars like Petula Clark, Lonnie Donegan, and Marion Ryan. This company also claims the first stereo recording of a musical show, and they are issuing shortly an original cast disc of the current London stage success, "For Adults Only."

Decca, in their list of wonderful issues, have an interesting release called "A Journey Into Stereo

Sound," which gives a whole host of musical excerpts to suit all tastes and show off the advantages of stereo.

Capitol are issuing in their first sound-track recordings, "The King And I" and "St. Louis Blues." HMV and Columbia, like the other concerns, have substantial issues by some of their top classical artists and orchestras, but in light vein they have the previously mentioned discs by Norrie Paramor, George Melachrino and Frank Cordell.

Few companies have announced their future releases very far ahead with the exception of the Decca group. They have an extensive schedule lined up from now until October.

So you can see that, apart from the encouraging first releases, there are many good things in store for those seeking the ultimate in perfect sound recording.

Best of all, the price is within reach of all.

What you can hear on 3-D

THOSE POPULAR STEREO RECORDS AVAILABLE OR BEING ISSUED BY MID SEPTEMBER

- DECCA GROUP
- "Mantovani Film Encores" SKL4002
- "Hits I Missed"—Ted Heath and his Music SKL4003
- "Ros on Broadway"—Edmundo Ros and Orchestra SKL4004
- "Pops Stereo Sampler"—Beverly Sisters / Starazers / Vera Lynn / Pete Murray / David Whitfield / Jack Warner/Diane Todd/Ted Heath/Mantovani/Edmundo Ros / Frank Chacksfield/Stanley Black and Cyril Stapleton SKL4005
- "Julie Andrews Sings" SF-5001
- "The New Glenn Miller Orchestra" SF-5002
- "Strauss Waltzes"—Mantovani SKL4010
- "Hollywood Love Themes"—Stanley Black SKL4011
- "Around The World In Eighty Tunes"—Winifred Atwell SKL4012
- "Lena Horne At Waldorf Astoria" SF-5007
- "Under Western Skies"—George Melachrino SF-5012
- EMI GROUP
- "The Melody Lingers On"—Frank Cordell CSD1251
- "Melachrino's Magic Strings"—Melachrino DSD1751
- "My Fair Lady"—Norrie Paramor SCX3253
- "South Pacific"—Fred Waring ST992
- "The King and I"—Sound-track SLCT6108
- "St. Louis Blues"—Sound-track SLCT6156
- "Ports of Pleasure"—Les Baxter ST868
- "Sea of Dreams"—Nelson Riddle ST915
- "Concert Modern"—Les Brown ST959

- PYE GROUP
- "Where in the World"—Tony Osborne NSPL83000
- "Pops Go Stereo"—Bill Shepherd / Marion Ryan/Tony Osborne / Jerry Stott Group NSPE85000
- "Lonnie"—Lonnie Donegan NSPT84000
- "For Adults Only"—original cast NSPL83002
- "Swingin' Shepherd"—Bill Shepherd Orchestra NSPL83001
- And the first "single"
- "The World Goes Around And Around"/"Please Don't Say Goodbye"—Marion Ryan TNSR15157

What it is, and what it does

THIS is not the place to go into the technical aspects of this new development in disc recording, but it is well to have some basic idea what it is and what it sets out to do.

Despite the high recording quality of all present discs, there has always been one main essential absent.

Everything recorded in a studio and placed on disc, and ultimately played at home from a single speaker has lacked breadth.

That is, it has been "funnelled" out at you and virtually directed at the ear nearest to the playing equipment. Taking a large orchestra as an example, if the piano were placed on the extreme left of the concert plat-

form and the string section at the other side of the stage, a playing of the final recording at home would give you no real impression of this.

This, however, is just what stereo recordings give the listener. One can listen to these discs and place every section of the orchestra in its correct place and perspective.

Simply, the method is that simultaneous recordings are made in

STEREO sound, records and equipment will be one of the big features of this year's Radio Show. The Show will be open to the public at Earl's Court from Wednesday, August 26 until Saturday, September 6. For all interested in records and this exciting new development a visit to the show is a "must."

PREVIEW OF THE NEW EQUIPMENT

THE popular priced model from Decca will retail at 48½ gns. It is a stand model which, as required without legs, can be purchased for 46½ gns. The model is called the Decca Stereogram (No. SC177) and is finished in blue and grey leathercloth.

It has a four-speed automatic-changer player and plays both stereo and ordinary LPs.

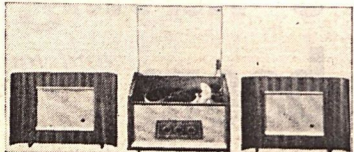
EMI are trademarking their equipment under the "Capitol" name and their lowest priced model is 83 gns. (RS101). The finish is veneered walnut, both on the player and the two speaker cabinets.

The too, can be used as a table model, though there are matching legs for speakers and players.

EMI's equipment is also four-speed, though excludes the automatic changer. A built in stroboscope allows the user to make speed control adjustments if necessary.

The Pye group are producing their equipment at approximately 60 gns. The units are veneer finished, and designed as table

The PYE model (right) will cost approximately 60 gns. The D.E.C.A. stereo gram (below, right) will retail at 46½ gns.



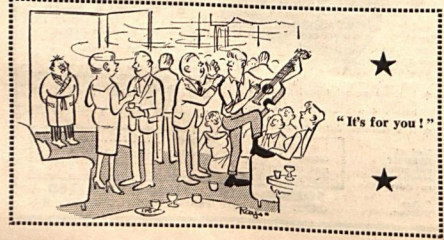
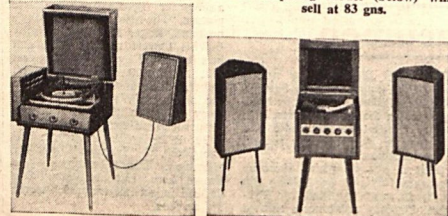
models or with legs. The speakers are also adaptable for wall hanging. The multi-playing deck is without record changer.

Margolin's "Dansette" stereophonic player is of contemporary design, mounted on four legs, and finished in two-tone fabrics.

Interesting feature of the "Dansette" is that when not in use, the speakers are mounted along the sides of the player as one compact and portable unit. The player deck is four-speed and with auto-changer. "Dansette" equipment will be fitted with a diamond needle, giving the maximum tonal qualities from the discs, and will retail at approximately 45 guineas.



MARGOLIN'S "Dansette" (below, left) has twin speakers which can be clipped on to the record-player itself when not in use. EMI's lowest-priced model (below) will sell at 83 gns.



the studio, microphones picking up and recording on one side of the studio with an independent but similar process taking place on the opposite side.

These "twin" sounds are recorded on disc in one groove, though within that single groove there are two separate tracks of sound. One track will have the traditional "hill and dale" cut, while the other will be a lateral movement.

Both sets of recorded sound are picked up by the same playing head, but transmitted through two equally matched speakers. Depending on each manufacturer's instructions, these should be placed in your listening room at the recommended angle so that both ears hear the amplified sound virtually as recorded originally in the studio.

One thing is satisfactory, and that is all record companies will employ the same methods of stereo recording.

There will be no complications regarding playing any company's stereo discs on any type of stereo player.

ALL STEREO DISCS MUST ONLY BE PLAYED ON STEREO PLAYERS. SPECIALS MADE FOR THIS PURPOSE. MOST STEREO PLACEMENT IS PRODUCED TO PLAY NORMAL LPs AND EPs IN ADDITION.

The record companies themselves are, quite naturally, producing playing equipment, and no doubt other manufacturers will be following suit.

Prices are not excessive, although there are luxury models for those who feel like investing in something special.



OVER THE POINTS

With PETE MURRAY

Don't knock the telly!

WE haven't got television in our house—wouldn't have it at any price. It would ruin our social evenings and spoil our conversation." How many times have you heard that kind of remark? If you're like me, dozens of times. The incredible thing is that nine out of ten the people concerned are crashing bores and, in point of fact, have no conversation to spoil!

How absurd, anyway, to deny a TV set a place in your home. Even the most discerning and selective viewer can find something at least for a half-hour an evening, to suit his taste. No, I have no time for this new snob who finds it fashionable to knock the old electric telly.

Perhaps I'm prejudiced, but I believe that on the whole it offers good entertainment. Maybe you don't like variety—but even at its very worst the standard is 100 per cent. higher than the rubbish that the local music halls have been perpetrating for countless years.

So the Sunday night play stinks! It's higher than the local rep. (there are exceptions here) and the touring companies that state "full West End cast," when most of the actors

have been no nearer the West End than Chiswick.

"Look what TV is doing to the theatre and films," say some, to which I answer "Look what the latter two are doing to themselves."

TV has raised the critical faculty of the great British public. They will not be bamboozled by the "stupendous, colossal, gigantic" slogans. They will only go to the theatre if it has something to offer. The proof is they will go—for quality, but, as Sam Goldwyn is quoted as saying, "Why should the public go out to see a bad film when they could so easily see one on television?" Raise the standards and we'll buy the seats.



STARS' HIDE-OUT

WHERE do the stars go to relax these week-ends? Well, judging by my last three visits, they go to a wonderful hotel set in forty-eight acres of ground just one mile from Littlehampton.

There you can rub shoulders with film stars like Robert Mitchum and Nigel Patrick, with band leaders like Lou Preager, even with the "lowest" of them, all disc jockeys, represented by David Jacobs and myself!

The people of show biz like this hotel because it's far from the madding crowd. They can put

their feet up and be human beings for a few hours. There are no pretensions here. You dress as you please, the food is wonderful, the conversation electric and, just in case you want to be anti-social, there's a TV set!

The name of the place is — but perhaps it had better remain a secret. For relaxation doesn't come easily to people in the public eye. They're for ever under a microscope. They can't date the local barmaid. Nor without hundreds of people knowing. They can't even order a mild and bitter without

LOU PREAGER (left) and DAVID JACOBS are just two of the disc personalities you might meet at their favourite hotel—if you know where to look!

their very drink being analysed. The top-line artiste loves being asked for his autograph. The day you stop asking is the day he starts worrying. But once in a while it is nice to have a spot of privacy.

became a tongue-tied schoolboy when confronted by such cricketering greats as Bill Edrich and the England captain, Peter May.

Pete has the remarkable ability to make everyone feel comfortable.

I feel I'd like to thank them all most sincerely for the hospitality they offered to a cricket-struck bloke like myself.

Bach is out

I'VE had quite a few letters concerning my BBC D.J. show last Sunday night. Most of them have been very nice and thank you for the kind words.

Some people think that I should have catered for the classical enthusiast. A good point but not a valid one. I feel that the BBC already caters, perhaps better than any other organisation in the world, for the classics. Frankly I think Beethoven doesn't mix with beat. Nor Bach with boogie.

I don't believe a classical music fan will sit through rock or jazz or just plain ballads merely to hear an occasional extract from a concerto.

PICK of the POPS

THE pop records that have taken my fancy this week include a new disc by Johnny Mathis. Johnny's praises have been sung high and low by many more eminent people than myself. Frankly I was never particularly taken by his style. I take it all back now. And a number called "A Certain Smile" (Fontana) is responsible.

There's been a dearth of good comedy records lately. Therefore I welcome the Jim Backus recording of "Delicious" (London) with open arms. Makes me laugh, anyway.



DISC DEBUT

scheduled for him in the next few days.

Still in his teens, Barry Barnett was born in London on March 25, 1939. He was educated at Tottenham Grammar School, and was still there when he first made an appearance on the West End production of the musical "The King and I."

Barry was cast as one of the children and was also understudy to the juvenile lead. At the age of 15 he went to the

Orchestra and, apart from gaining invaluable experience he became a great favourite on each appearance.

Following his return from Devon, Barry was invited to audition for a role in a new BBC Children's Hour serial. He impressed, and won himself a part in "The Onion Boys," which ran as a six-week serial.

Barry still wanted to make singing a career, and at this point "Uncle Sam" Browne came seriously into the picture.

My first impressions of the Barry Barnett voice have been confirmed on later hearing, and I hope that he has a very big future within the disc world.

I certainly hope that a fickle record-buying public doesn't by-pass Barry (!), for he has a talent far too good to be overlooked.

Mervyn Douglas

BARRY BARNETT

NOT quite a debut, for our subject this week, Barry Barnett, has made two records recently. But still time enough to pen some early words on this new British vocal discovery whose voice could well take him to the heights.

This full-voiced young ballad singer seems to have inherited some of the top qualities of his famous singing uncle, Sam Browne. Sam was always a favourite of mine, particularly in the days when he was the featured vocal star with Ambrose and his Orchestra.

If Barry can follow in the footsteps of his uncle—and I see no reason why he shouldn't—then there's certainly a big future for him.

Barry's first disc in May, "Book of Love" and "All I Have To Do Is Dream," impressed me on first hearing and I naturally looked forward to his next release, "When" and "Secretly." I do hear that yet another is

Aida Foster School of Dancing and Drama and played for three years. He studied every facet of the theatrical profession. Whilst studying, Barry was busy in other directions too. He landed various parts in BBC television plays.

He was soon regularly featured on Children's Hour, not the least of his "shows" being "Billy Bunter" series.

"Billy Bunter" was not Barry but acting alone was played it, to become a singer.

So he made a private recording of his voice and played it to Joseph Muscat. The latter immediately offered Barry a summer season singing with the orchestra opened only a few months after the initial meeting, and soon Barry Barnett was pleasing the patrons at a Paignton Devon.

He had a featured spot with Joseph Muscat and his

Great potential

When the time was ripe, Barry's voice was brought to the attention of A & R manager Wally Ridley. Wally knows a good voice when he hears one, and he didn't take much convincing that Barry Barnett had a great potential.

That first Barry Barnett record was soon the outcome of their first meeting.

Barry now lives in North London and apart from playing and watching soccer, enjoys listening to records, particularly of such stars as Frank Sinatra, Billy Eckstine and Lena Horne. I must say that I admire his taste.

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Round and About

with
RICHI HOWELL

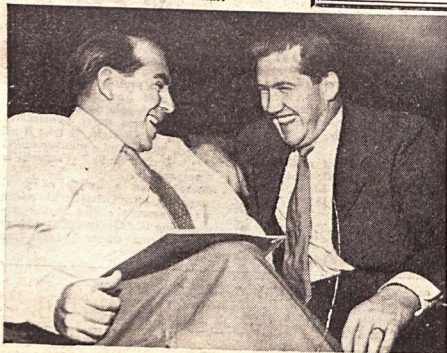
 HARRY BELAFONTE rounded off his week of concerts to capacity crowds at the State, Kilburn, by singing on BBC-TV. His concert engagements had been presented by the Rank Organisation.

Popular visitor to the DISC stand at the Hulton Boys and Girls Exhibition, Olympia, recently was KERRY MARTIN, pictured below surrounded by hordes of eager autograph hunters. There's time for YOU to meet us there; the exhibition ends on Saturday, August 23.



Week-end recording for the King Brothers at the EMI Studios. Earlier they had left their show at Blackpool on Saturday night for the waxing session. Geoff Love (musical director, EMI) is on the left with the EMI A and R manager, Norman Newell.

- ★ They've been together on television and last Sunday millions heard them in the BBC's sound broadcast, "Stairway To The Stars."
- ★ And these particular stars were Scotland's Ian Wallace and Kenneth McKellar.



★ ★ ★



Singer, comedian and now straight actor, that was Dave King when he played in ATV's production of "Arsenic and Old Lace" yesterday (Wednesday). The play was produced by Bernard Braden and also included Michael Bentine. L to R: Braden, Bentine, King, Peggy Mount, Alan Wheatley, and David Kossoff.



JULIUS LA ROSA, the American singing star, looks pleased with life at last Sunday's Prince of Wales Theatre TV Show. And who wouldn't, with lovely Sabrina as a companion?