

August 2, 1958

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 26 Week ending, August 2, 1958

EVERY

6^D

THURSDAY

Johnny Duncan



DON'T MISS **JOHNNY'S** NEW HIT RECORD!

More and More

with
ALL OF THE MONKEYS AIN'T IN THE ZOO

DB4167 (45 & 78)

COLUMBIA  **RECORDS**

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POST BAG

WHY BOTHER TO FIND

A SUCCESSOR TO ROCK? IT'S NOT DEAD!

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

RECORD columnists often ask, "What craze will follow rock?" A & R managers appear to suffer from the same worry, and over the past year we have had many frantic rushes to record numbers of a new type. First we had skiffle, which after a few months of occasional representation in the Hit Parade has died out (Lonnie Donegan still sells, but that's because of his personality rather than the popularity of skiffle). Then we had calypso, which after raising Harry Belafonte to the status of a star died completely.

We were then told we wanted an obscure form of music known as "Hawaiian Rock," which was ignored by the public. Now we have the Kwela, a singularly naïve form of music. "Tom Hark" sold because of its novelty, but no other Kwela disc has gained the slightest recognition.

Rock has dominated popular music for the last three years, and has shown no sign of losing its

SPEAK UP

IF you've anything to say, here's your chance to say it. And you may win an LP, for every week DISC presents a LP of the winner's own choice to the writer of the most interesting letter. Just drop a line to 'Post Bag,' DISC, Hulton House, Fleet Street, London, E.C.4.

popularity. It therefore seems folly to organise a replacement.

At the end of each jazz craze there was no surge of popularity towards some new music form, but a reversion to the perennial standby, the ballad. It seems reasonable to assume the same will happen when rock is finished.—COLIN CROSBY, West Road, Westcliff-on-Sea, Essex.

(Our reader sticks up for ballads. Are you any relation to Bing by chance?)

Coloured rock

I HAVE read recently that Elvis Presley's latest film, "King Creole," is to be in black and white. I think it's about time the film studios realised that neither Elvis nor rock 'n' roll are black and white subjects. It may be all right for tense, dramatic films, but surely the extra cost of making coloured rock films would be met by bigger and more enthusiastic audiences?—D. J. GIFFORD, Kennington Ave., Birhapston, Bristol, 7. (A good comment in black and white.)

EPs in polythene

YOUR correspondents, Miss Carol Bartlett, of St. Margarets, Middlesex, and C. Horton, Grimethorpe, Yorks., will be interested to learn that all our June and July EP releases are contained in polythene covers in addition to the sleeves, and that all our future EP releases will be protected in this way.

Doug Geddes, in a recent article in DISC, wrote at great length to explain how to look after EP and LP records, and DISC is to be congratulated on featuring this extremely valuable guidance for the record collector.—Harry Norton, Oriole Records Limited, Oxford Street, London, W.1. (DISC congratulates this ever-advancing company for their new venture.)

Number please

PLEASE could you tell me the release date and number of a record called "Pretty Baby" by Gina and Gino? I have heard it two weeks running on the "Spin With The Stars" programme on Luxembourg.

but the record shops here told me they had not heard of the disc yet when I went to buy it.—BRIAN LATHAM, Cromwell Road, Canterbury, Kent.

(This record has only just been released. It's a Mercury disc, MT230)

Fabulous Guy

I FEEL I must write to tell you the pleasure that Guy Mitchell gave to hundreds of fans while here in England. Never have I watched such a wonderful personality. So gay and free-and-easy, and what a fabulous artiste he is! His Saturday Spectacular Show on July 12 was the mostest! May I send my most sincere congratulations to Guy Mitchell through DISC.—PATSY MARSH (Miss), Mudford Road, Yeovil, Somerset. (Everyone says he's a great Guy.)

Could do worse

I AGREE with your letter about teenagers and records. I have a 16-year-old son. He drives me a bit batty sometimes with his guitar, accordion, harmonica and records. But I enjoy it all, and it does keep me young. I think they could be doing a lot worse things if driven out of the house by too much nagging.—K. GIBBS (Mrs.), North Road, West Drayton, Middlesex. (Don't drive the family out on a nag.)

Old pals' club?

THE new BBC record programme is an insult to the intelligence of the listener. It's called "The Song's The Thing"—"records of popular songs past and present." So far we have had a week of five different singers presenting records of their choice.

It's nothing but another "jolly old pals" story—you-play-my-records-and-I'll-play-yours! A certain lady



"I know I'm no Elvis Presley, but then you're no June Christy."

has played records of all her friends, who by some strange coincidence happen to be appearing in the same seaside resort.

Surely it's not too much to expect a person to present a record programme without falling over backward to please NOT the public but a "shopping friend" or "golf partner."—IVOR HURT, Cedar Road, Castle Donington, nr. Derby. ("Resort"-ing to please?)

Tommy will improve

I READ with interest Jack Good's article about Tommy Steele (DISC 12-7-58). The writer said Tommy was doing too much, that he had lost his "spontaneous charm."

True, the Tommy we were all introduced to was a rock singer with terrific impact and personality, but surely if we want to keep this fine entertainer we must get accustomed to a Tommy who does not just "sing and talk" but who branches out into other forms of entertainment.

I am sure that as Tommy achieves more skill in other fields the initial "artificiality" will disappear and make room for that excited person-

ality to bubble forth as it does in all his singing.—DAVID FREEDLAND, Whitmore Way, Basildon, Essex.

(The quality of Steel(e) is improving.)

Disc choice

THE publicity of DISC sells the records," I heard a couple of sales girls saying when I was buying a record the other week. I knew what they meant, as a young chap asked for a record which had been recommended by DISC.

So out I went and bought a copy of DISC, which was difficult. So I took your advice and placed an order. Your first copy stopped me buying just any record, as I used to do.

I only ask for DISC to do one more thing, that is put the release dates on the records coming out.—A. C. VINGOE, Bennett Street, Rugby, Warwickshire. (A good DISCiple!)

Ros rising?

PROBABLY the most famous personality connected with Latin-American rhythms is the Venezuelan-born Edmundo Ros. Even if his discs do not reach the Hit Parade, they are still excellently played, including his very latest single entitled "Saunabad."

Perez Prado's new recording of "Patricia" is another excellent example of the South American beat. Radio "pop" programmes are including many South American tunes—Ted Heath's "Cha-cha Baby," Geoff Love's "Brazil," Ken Mackintosh's "Muchacha," and others.

Sometimes I wonder whether Latin-American music is taking the place of rock 'n' roll.—ALAN PERKINS, Coronation Road, Clenchwaton, King's Lynn, Norfolk. (South America. Take it away.)

Wilde enthusiasm

I HAVE never agreed with DISC more than in Jack Good's column (12-7-58) in which he said Marty Wilde was the most improved artiste he had seen.

I remember the first time I saw this young singer on television. He sang his song rather flatly with one or two mild, worried gyrations, received moderate applause, and walked off having made little impression. Now of all the pop concerts I have attended the one I enjoyed most was not Tommy Steele or Frankie Vaughan, not Paul Anka or Charlie Grace, but our own Marty Wilde. He electrified a previously cold audience as he rocked across the stage in a very polished manner.—R. C. TUCKER, Whittucks Road, Hanham, Bristol. (He really should have electrified his guitar!)

Purplepeopleters!

I AM no great fan of Lonnie Donegan, and I certainly never thought I'd see the day when I would think one of his records the best I've heard this year. But, although Lonnie hasn't a voice like David Whitfield, the charm of Tommy Steele or the sincerity of Slim Whitman, his recording of "Grand Coolie Dam" deserves

the highest praise—because it makes more sense than lollipops and purple-peopleters. I for one would like to hear more songs like this.—PATRICIA CONDON, Goswell Terrace, Finsbury, London, E.C.1. ("Dam" good record!)

Deing time

THE playing time of 78s and 45 singles should be more standard, taking the price of the record into consideration, of course. I analysed a

The only way to make sure

THERE'S a big demand for DISC, Britain's favourite record paper. The only way to make sure of your future copies is to ask the paper shop to order DISC for you regularly. Don't delay. You will be risking disappointment if you do.

few popular records and found that for the sum of 6s. 7½d. the public gets anything from three mins. 50 sec. to six mins. 39 secs. playing time (including both sides)—a difference of two mins. 49 sec. For 6s. 3½d. he gets from three mins. 48 secs. to five mins. 29 secs.—a difference of one min. 41 secs.

Also a record at 6s. 3½d. plays for 34 secs. longer than a record on another label at 6s. 7½d. by the same artiste.—DOREEN NETTLEINGHAM, Ridgacre Road, Birmingham, 32. (Perhaps they are saving a few magic moments!)

King pics, please

I AM a keen King Brothers fan, but I have only 20 or so pictures, photos and articles on them. I would be very grateful if any readers could supply me with more in exchange for articles, etc., on other stars.—MAUREEN ARCHER, 42, Branch Road, Burnley, Lancs. (A keen kollector of King cuttings!)

Boost for Boone

WHY doesn't Pat Boone get the boost he really deserves, and reach the top three in the charts with every disc the way Presley does? The blame lies partly on the accompaniment he gets.

Boone sings excellent ballads; he matches with Crosby and Como and should, can and deserves to beat the lot. But he must stop having his fine voice spoilt by the dum-de-dum-dum rock beat backing he gets from Billy Vaughn's orchestra. He is still having the same background beat to his songs as he did for "Two Hearts" two years ago—although they are not the same sort of song.—H. GULVANESSIAN, Wright Street, Ayios Dhometios, Nicosia, Cyprus. (You don't like Rocker Billy?)

Bad timing

MANY teenagers must be feeling bitter towards the ITV companies for deciding to screen "Oh Boy!" at the same time as the BBC's "Six-Five Special" in the autumn. Goodness knows there are few enough teenage shows on TV without putting them on at the same time as each other.

Older people, too, must be fed up with the ITV decision. For they get only the choice of watching a teenage show or nothing.—DAVID ADES, Grand Drive, Leigh-on-Sea, Essex. (Oh Boy! That's done it!)

Thank you!

I AM an ardent reader of DISC and I am writing to you to say thank you. Thank you for the hours of endless enjoyment and news your paper has given me. I look forward to DISC so very much, even though my copies take five weeks to reach here and so are slightly out of date. Here, 10,000 miles from home, we like to hear what really is happening in the music world in England, and your paper and yours alone is the one that gives us this news.

Thank you especially for your grand article on Marion Ryan which

appeared in June 7 edition which I have just received. Marion Ryan is tops where I am concerned, and I'm proud to be in her fan club.

I wonder whether anyone else gets their copy of DISC after it has travelled almost 10,000 miles?—JOHN CRACKNELL, Number 2, REME Workshops, Christmas Island, BFPO 170. (We've made a happy Christmas in June!)


For better jazz

CONGRATULATIONS to Tony Hall for his excellent jazz reviews. He's the only critic I know who takes the trouble to listen to and analyse the discs.

For the first time I have seen a review of a Pete Rugolo LP which doesn't condemn it as "an over-arranged noise." With a few more arrangers of Rugolo's calibre the jazz scene would be far more interesting and colourful, instead of the dirge that some bands would like it to be.—P. E. CLATWORTHY, Romany Rise, Craington, Kent. (A good arrangement. By Pete!)

Why bother?

I OFTEN wonder why columnists and readers of DISC criticise singers and instrumentalists. Surely a star's popularity is judged by his or her impact on the public with records and personal appearances. Why do they criticise a star's performance just because that star does not sing or play their type of music? There must be at least a small section of the public who likes each star, or the performer would not have got into show business in the first place.—MADEIRA HENRY, Roberts Road, Shirley, Southampton. (Thank your lucky stars, and leave the rest alone.)

GERRY GRANAHAN
NO CHEMISE PLEASE
 HL 8668  45/78



WEEK ENDING
 JULY 26th

TOP TWENTY

Compiled from dealers' returns from all over Britain

	Last Week	This Week	Title	Artist	Label
	1	1	All I Have To Do Is Dream	Everly Brothers	London
10	2	2	Hard Headed Woman	Elvis Presley	RCA
	2	3	Big Man	The Four Preps	Capitol
	3	4	You Need Hands / Tulips From Amsterdam	Max Bygraves	Decca
17	5	5	When	Kalin Twins	Brunswick
7	6	6	Rave On	Buddy Holly	Coral
6	7	7	Twilight Time	The Platters	Mercury
5	8	8	Endless Sleep	Marty Wilde	Philips
8	9	9	On The Street Where You Live	Vic Damone	Philips
9	10	10	Sugar Moon	Pat Boone	London
4	11	11	Sally Don't You Grieve	Lonnie Donegan	Nixa
	12	12	Return To Me	Dean Martin	Capitol
11	13	13	Who's Sorry Now?	Connie Francis	MGM
18	14	14	I'm Sorry I Made You Cry	Connie Francis	MGM
15	15	15	Think It Over	The Crickets	Coral
12	16	16	Purple People Eater	Sheb Wooley	MGM
13	17	17	The Only Man On The Island	Tommy Steele	Decca
14	18	18	Book Of Love	The Mudlarks	Columbia
16	19	19	Stairway Of Love	Michael Holliday	Columbia
	20	20	Patricia	Perez Prado	RCA

ONES TO WATCH:


Jacqueline
 The Right To Love

Bobby Helms
 David Whitfield

PEREZ PRADO, the subject of a DISC feature a few weeks ago, has hit the Top Twenty with "Patricia." Now watch it climb.

LONNIE DONEGAN's latest hit reached No. 4 in the charts, but now it has started to slip. But there is little doubt that Lonnie will be back soon.



PAT SUZUKI
DADDY
 RCA-1069  45/78
 RCA RECORDS

American Top Ten

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

	Last Week	This Week	Title	Artist
2	1	1	YAKETY YAK	The Coasters
3	2	2	HARD HEADED WOMAN	Elvis Presley
1	3	3	PURPLE PEOPLE EATER	Sheb Wooley
5	4	4	SPLISH SPLASH	Bobby Darin
4	5	5	POOR LITTLE FOOL	Ricky Nelson
6	6	6	PATRICIA	Perez Prado
10	7	7	REBEL - ROUSER	Duane Eddy
	8	8	WHEN	Kalin Twins
8	9	9	ENDLESS SLEEP	Jody Reynolds
9	10	10	SECRETLY	Jimmie Rodgers

ONES TO WATCH:

If Dreams Come True
 Fever

Pat Boone
 Peggy Lee

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending July 26th)

	Last Week	This Week	Title	Artist
	1	1	RAVE ON	Buddy Holly
3	2	2	ENDLESS SLEEP	Jody Reynolds Marty Wilde
2	3	3	ON THE STREET WHERE YOU LIVE	Vic Damone
5	4	4	OOH, MY SOUL	Little Richard
6	5	5	SALLY DON'T YOU GRIEVE	Lonnie Donegan
	6	6	YAKETY YAK	The Coasters
	7	7	SICK AND TIRED	Fats Domino
	7	7	WHEN	Kalin Twins
8	8	8	TWILIGHT TIME	The Platters
9	9	9	I'M SORRY I MADE YOU CRY	Connie Francis
	10	10	THINK IT OVER / FOOLS' PARADISE	The Crickets

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

Records from America

EYDIE GORMÉ
 ★
 Gotta have Rain
 H.M.V. POP513 (45 & 78)

FRANK GALLUP
 ★
 Got a Match?
 H.M.V. POP509 (45 & 78)

GEORGE HAMILTON IV
 I know where I'm goin'
 H.M.V. POP505 (45 & 78)

LISTEN TO
 'Records from America'
 Introduced by GERRY WILMOT
 RADIO LUXEMBOURG
 EVERY TUESDAY 9.45-10 p.m.

 Regd. Trade Mark of the Gramophone Co. Ltd.

SIDE TRACKS

IT is whispered on the grape-vine that "Six-Five Special" is planning to meet the competition of "Oh Boy!" in September by a policy of starring the very biggest names. The first show carrying out this policy, rumour has it, stars Anthony Beaumont-Barrington-De-Vere-Walkington-Smythe-Cholmondeley, the virtuoso of the five-flute with the new cha-cha-skiff-a-rock-a-billy beat which will soon be sweeping the country, and he will be singing "One Fine Day" from Madam Butterfly.

Not only are the names to be bigger—everything will be bigger. It is even suggested that for the disc of the week on September 13 an LP of the 2nd, 4th, and 6th

edition.

We had a rowing-eight shell out, with Humphrey Lyttelton (cox) bawling his head off at Tommy Steele (stroke), Mike and Bernie Winters, Pete Murray, Freddie Mills, and the South-landers, all of whom were "catching crabs" all over the place and churning up the river till it foamed like a pint of beer.

The London University Rowing Club, whose boat-house we used, had to admit they had never seen anything like it.

There were tense moments, too, in "Six-Five." Like the time during transmission when one vocalist was somehow locked in the lavatory outside the studio while his accompaniment was being played by Don

Haley and Tommy Steele in one cast.

Actually "Bill Haley" was an imposter. He was an old college friend of mine who happens to be almost the image of Haley. We gave the game away when, during transmission on the day of Haley's departure from Britain, Tommy passed Haley's double, did a double take and said:

"Ere mate, if you don't 'urry up you'll miss the boat." To which "Haley" replied in polished Oxford tones "Well, actually, Tommy I'm not catching the boat—I've decided to live here."

And of course there was the occasion Don Lang was singing a number, dressed for some reason in American Combat uniform—

By
Jack
Good



The original producer of 'Six-Five' competes with himself on 'Oh, Boy!'

music is regularly occupying a respectable proportion of the Top Twenty. The meaningless mumbo jumbo of rock 'n' roll music is beginning to be swept away, and sanity is returning. Why we can even begin to hear the lyrics of songs again, and enjoy their wealth of meaning.

The ballad lyric is coming back, telling its heart-warming story, and with it are returning titles that at least do not insult the intelligence. Of course, there are still to be found high in the charts rock 'n' roll songs with nonsense names—like Yakety Yak and Splish Splash—but gradually these are being superseded by numbers that I would not be ashamed to sing in my own bath—melodies like "Everybody Loves A Lover."*

This lovely new song has been recorded by Miss Doris Day who has never sung anything but good, honest music. And the words are so beautiful, so sincere and so true that they deserve to be committed to memory:

*Everybody loves a lover,
I'm a lover, everybody loves me.*

*Anyhow that's how I feel.
Wow! I feel just like Pollyanna.*

*I should worry, not for nothing—
Everybody loves me, yes they do.*

*And I love everybody
Since I fell in love with you.
Who's the most popular personality?*

*I can't help thinking it's
no one else but me.
Gee, I feel just about ten feet tall.*

*Heaven above, guess you
might call me Pollyanna.
Everybody loves a lover.*

There, isn't that wonderful? The first two lines in particular should be noted for their stark, logical necessity "Everybody loves a lover, I'm a lover, everybody loves me." Clearly, the lyric writer is recalling Aristotle's proposition "All men are mortal. Socrates is a man, therefore Socrates is mortal." Culture returns with the ballad.

The rest of the lyric, granted, is a little less easy to follow. In general it seems to represent the ecstatic outpourings of a manic-depressive who is under the illusion that he is some tall, imaginary creature called a Pollyanna. In any case we can be sure that the meaning, even if hidden, is profound.

*Published by "Dominion Music."

WE HAD SOME FUN ON THE OLD 6.5

such as when we hoaxed the viewers into believing Bill Haley was with us

when quite unexpected by him—or anyone else—Freddy put a bucket of water over his head. I must say Don took it very well. I believe he was singing "Where the deep blue pearly waters wash across white silver sands" at the time.

I suppose it is true to say that the "Six-Five" was a good deal more chaotic in those days. We didn't mind too much about cameras being "in shot" or about seeing the bare walls of the studio, or about Spike Milligan driving a jeep into the scenery.

BUT AT LEAST WE HAD A LOT OF FUN. AND SOMETIMES I THINK THE VIEWERS DID, TOO.

Culture!

GIVE a rousing cheer—I'm awfully sorry, a polite round of applause, I should have said—for the ballad. At last this better class of popular

Lang, who was blissfully unaware that no one was singing. Luckily he broke into the studio and through the crowd of dancers in time to sing the final chorus of his ballad called "The Gift."

Then there was the case of the mysterious appearance of "Bill Haley" in the audience of "Six-Five" at the time of his tour of Britain. We had scores of enquiries asking why he didn't perform, and indeed the Assistant Head of BBC Light Entertainment was surprised to see him—and a little worried too, because he knew our budget wasn't big enough to carry Bill



This, honestly, is the real Bill Haley. Brandenburg Concertos is being considered.

Seriously, though, it is quite a thrilling prospect—competing with the old "Six-Five." It is almost like running a race against myself. But I should only be really worried about the opposition if the "Radio Times" billing for "Six-Five Special" included three names—Jo Douglas, Pete Murray and Freddie Mills.

They were the heart and soul of the thing. It is a great pity—and I believe a great mistake—that they were ever allowed to leave.

Jo, Pete and Freddie made every programme like a wonderful party. They seemed to enjoy themselves. So much that it was impossible not to enjoy yourself watching them.

They may have travelled hundreds of miles for the programme, slept in uncomfortable beds the night before, had hectic and harrassing hours of rehearsal, digested difficult, last-minute script changes, felt physically terrible (as, for instance, when Jo had a persistent nose-bleed throughout one "Six-Five") and yet never did they give anything less than their very best for the programme.

Not that we didn't have fun. I can remember a hilarious morning spent on the river filming the opening captions to our Boat Race Day

The old team at work, with Don Lang. It was a great mistake to let Jo Douglas, Pete Murray and Freddie Mills leave, says Jack Good.



Edinburgh Festival gets jazz

THE Edinburgh Festival, which "lost" Louis Armstrong as a representative of jazz, is to have jazz, and jazz on a large scale, after all.

There are two separate ven-

tures. One by Mr. Duncan Mackinnon, who has booked the spacious Waverley Market on the evenings of August 28 and 29—the Thursday and Friday of the first week of the Festival—where he will stage a 6-band session, probably lasting 5 to 6 hours.

The featured bands are Sandy Brown; Al Fairweather All Stars; Bruce Turner Jump Band; Acker Bilk's Paramount Jazz Band (all London-based units); the Clyde Valley Stompers and the Johnny Douglas New Beat Combo (from Glasgow); plus another unit.

Said Mr. Mackinnon: "The Waverley Market is one of the biggest cellars in Scotland. I have had it in mind for the Festival for years.

"I am expecting most of the fans to come primarily to listen, but we are also catering for dancers."

JAZZ PLAN No. 2: Ian Swanson last week-end got a licence to promote twice-weekly late-night jazz concerts at La Scala Cinema for all three weeks of the Festival to feature a resident group led by ex-Ted Heath trombone star and ace arranger Johnny Keating.

Amongst the guest groups to be featured will be Alex Welsh's Dixieland Band.

COVER PERSONALITY

Lonnie dropped out, so Johnny stepped in— twice!

outfit in which he played guitar and mandolin, apart from supplying the vocals.

They entertained fellow G.I.s both in their own camp and neighbouring ones, and also visited British establishments.

It was whilst the group was enjoying a snack in a Molesworth cafe that Johnny noticed the shy assistant manageress. Johnny kidded her into coming along to a camp dance and, with love at first sight, he and the girl, Betty, were soon married.

In 1954 the Duncans travelled to the States for Johnny's demobilisation.

For a year Johnny Duncan worked hard finding a place for himself again in the Kentucky music scene.

Sheer luck

Betty came home to Britain for the Christmas of 1955 and unfortunately, became ill. An operation was necessary and although it was successful, the recuperation period was long. So much so that Johnny could endure the separation no longer, and returned to this country to be with his wife.

On his rounds, whilst looking for a job, he wandered into the Humphrey Lyttelton club in London. As luck would have it, Johnny met Chris Barber who, having recently lost his vocal star, Lonnie Donegan, was seeking a replacement.

Johnny Duncan had all the qualifications and, after an on-the-spot audition, he immediately joined the Chris Barber Band. In fact he sang with the band the following night at London's Royal Festival Hall.

Duncan spent a year with the Barber unit, travelling throughout the country, and acquiring a following of his own along the way.

It was then that Johnny Duncan felt the time was ripe to launch out on his own, and so he and his newly-formed Blue Grass Boys prepared to enter variety.

Tough spot

His first variety date was even more of a coincidence than his meeting with Chris Barber. Donegan, whose place Johnny Duncan had taken with the Chris Barber band, fell ill at Nottingham Empire in the spring of 1957, and Duncan took over his spot on the bill.

So Johnny arrived at the theatre from London with no rehearsal and only 10 minutes to spare, to face a house-full of disappointed Lonnie Donegan fans. It was a tough spot. But he took the challenge, excited the fans, and left to a big personal ovation.

Around this time, Columbia Records were becoming interested and he'd soon cut his first disc. Titles were Ella Speed and Kaw-liga.

If this didn't make an impression, his second certainly did. Who wasn't almost "driven up the wall" with that intriguing recording of his called Last Train To San Fernando?

Sales soon rocketed and the disc climbed high up the Top Twenty charts, selling well over half a million copies in Britain alone. Johnny Duncan had certainly arrived.

Latest Johnny Duncan offering is More And More coupled with All Of The Monkeys Ain't In The Zoo, a lively and exciting offering that might well push him back into the charts again.

musical field with acquired accents and mannerisms, Johnny is naturally fitted to bring us this type of repertoire.

Duncan was born in 1931 in Oliver Springs, near Knoxville, in Tennessee, a place which he describes as being "three and a half miles out in the sticks."

Though, at school, Johnny was a good pupil, the attraction of hunting and riding in the neighbourhood was often of far greater interest to him.

When not participating in such activities, young Duncan was indoors learning the music of his part of the world. His father, a miner, was fond of sing-songs, and the gatherings around the Duncan fire-side in the evenings were a local musical treat.

As his interest grew, so his parents were to give him every scope and encouragement. By the age of 13 he was singing a different kind of song. He was a staunch member of a quartet, a popular attraction at church socials and other functions.

Soon the quartet was looking farther afield and, in time, they were travelling throughout Tennessee. The lusty-voiced Duncan was receiving plenty of training whilst the group sang at all-night revival meetings and similar ecclesiastical occasions.

In their own amateur way, this lively group entertained whenever they got the opportunity. They even made records and appeared on local radio stations.

The liking for radio caught Johnny Duncan and he soon knew that this was a medium in which he would like to work.

Around the age of 16, Duncan had the first chance of trying a guitar.

However, there wasn't much money to be made by an unknown singer, especially within the confines of his home town. To purchase a guitar of his own meant money, and that was not easy to come by.

So Johnny and a friend hied themselves down to Texas and took jobs in a roofing company.

They worked hard and got good wages. So much so that Johnny was able to rush out after the first week and purchase that much-wanted guitar.

by
DOUG GEDDES

But you cannot keep a young man with ambition suppressed for long, and so he took a job as a lift-boy to raise capital once more.

As soon as he was able, Duncan was heading for Kentucky, the state whose music most appealed to him.

In the Blue Grass district (he uses the name for the title of his present group) he studied their music, learned their songs, and generally added to his musical repertoire.

Thus, musically armed, he toured all over America with Bill Monroe, a celebrated Country and Western bandleader.

In 1952 he joined the army and, after six months initial training he was sent to England.

In his off-duty hours, Johnny Duncan formed a small, hill-billy

Crosby is one, Sinatra another.
They succeed because they have

HEART and TALENT

only a few of today's stars can match them

strong, and Fitzgerald—so sure-fire, so sought-after everywhere? Because these people are international stars, top entertainers who are audience killers irrespective of the language their audience speaks. Like Danny Kaye—and Max Bygraves and Frankie Vaughan.

Today the word that once made a performer's heart stop beating for a moment, that was epitomised by the gold sign on his dressing-room door, is being vulgarised, mongrelised. Any youthful newcomer who drags applause out of a theatre-full of people is tagged "star."

It's because of this that today, more than ever, we lack here in Britain, homegrown stars who can go down with an audience anywhere in the world.

That's why my heart has warmed just a few degrees more this week reading about Max Bygraves' trip to the States. Hearing about how he not only

turned the Yanks wild with enthusiasm for his own particular brand of amusing and sincere vocalising, but how he himself went out to meet the Americans with confidence.

"The important thing to me is the performance," he told them. "An artiste should know every board on the stage he's walking on. It should be performance on stage first, and record hits second."

And then he went on to do the unthinkable—tell the Yanks where they failed!

"That's the trouble with so many of your American record acts," he told them. "They get on stage and all they can do is snap their fingers through number after number—and that doesn't make for an interesting act."

Max has that star quality because he works hard and doesn't treat being an entertainer as though it was a the-

world-owes-me-a-living set-up. And because he has heart and sincerity.

Frankie Vaughan has it and soon he will go out to the States, and mark my words, he's going to set them back by the ears, too!

Another is Tommy Steele—yes, no other. As yet he is just climbing up on the edge. Soon, if he works and learns and grows up as a man apart from being a performer, he too will be able to find audiences wherever he goes and, more important, as long as he can keep going.

There are few today who can even dream of being offered some stars' annual earnings for two shows—like Crosby is. But there are more than financial rewards for the tiny handful of British stars like Bygraves and Vaughan who win acclaim the hardest but the surest way—with heart and talent.

Johnny
Duncan



JOHN GAYNE
SPEAKS OUT

FOR almost as long as I can remember, Britain's impresarios have had one elusive performer driving them crazy with frustration.

Every offer has been treated by him with a coolness that would put icicles on an Eskimo. While he strode the globe as king in his business, selling his records as though it was his inherent right to make a fortune at it, the one place he wouldn't play was Britain. The money was never right.

Not even when, as I know for a fact, one young show promoter was dangling a contract of £50,000 for just two shows before him.

This gentleman is long past the point of no return to being a throbber of female hearts. To our present-day generation of rock-skiffle-kwelas his name is somewhat of a legend—though his voice is still with them.

This star is Bing Crosby. Today at 54, apart from his well-invested earnings making him a millionaire, he can still out-earn, out-perform, out-succeed—just simply "out"—every young performer of a similar type.

Stars of today are honoured to be billed—"The New Crosby." Now why? And why is his sort of stardom—like that of Sinatra and Arm-

OVER THE POINTS

With **PETE MURRAY**

THERE is one point, at least, on which Jack Good and I do not agree. When we were discussing Mr. Presley, Jack maintained that on the latest Elvis release, "Hard Headed Woman," the RCA record company had made a huge mistake in augmenting the original group that had supplied all the backings to the previous Presley releases.

This is where the divergence of opinion comes in. Modern pop music, whether we care to admit it or not, is trite. There is no profound meaning to it. If it is popular, it becomes popular because the particular sound appeals to its listener.

Jack believes quite sincerely that Presley could go on making the



FRANK SINATRA
—a guy who didn't stand still

It's no good living in the past.

Something new must be found, so

Elvis is right

—and so is Tommy Steele

tioned are not so popular record-wise, they have developed as entertainers and, as such, can still top the bill without a hit record gimmick. This is where Tommy Steele has been so wisely guided. Still a teenage riot, Tommy is now accepted by all but the most biased, as an outstanding personality entertainer.

No, Jack, it's no good living in the past. The days of the twanging guitar and the vulgar blarings of a solitary tenor sax are over. They were exciting times and although the music may not have been of the highest calibre it was infectious and even at its very worst, it never sank

A GIMMICK

SINCE it was announced that I would be doing the Sunday night BBC disc spot, a lot of people have asked me what I'm going to do. Well, the gimmick as far as I'm concerned is, and always has been, melody. Whether it be rock, ballad or jazz. I'm very honoured indeed to be selected for this show, in fact I can't wait to get cracking.

to the level of the big-voiced semi-religious ballad vogue of some three years ago.

No, I repeat, Presley is right. He is determined to last in this business and maybe emulate a young man of the early forties who used to be sneered at in a similar way but is now accepted as possibly one of the world's most outstanding actor-entertainers—Frank Sinatra.

Now there's a guy who didn't stand still, and who stayed to conquer his critics with perhaps the most devastating weapon of all—talent!

The twins

IS my face red? Actually it's a delightful shade of puce, and it's not caused by sunburn, either. For the past few weeks I've been playing a record by the Kalin twins called "When" (now in the Hit Parade). Some of my references to the twins have been on the lines of "Here are those two smashers," "a couple of bits of alright," and even "those girls are just my

types." And various other lyrical phrases. My face went red and stayed that way when I was shown a picture of them—two athletic-looking young men.

Drake's hit is no joke

HERE'S news of a little man. Five feet in his shoes, Charlie Drake. Charlie is one of our funniest comedians, and I've had the pleasure of working with him both on "Six-Five Special" and "Record Roundabout." It was while on this show that Charlie told me he'd made a record. I laughed—this was obviously the beginning of a joke.

The joke, my friends, is on me. Charlie has made a record that is not only amusing, but is as good a piece of rock singing as you've ever heard in this country. It's called "Splish Splash" (Parlophone).

What a shame that this

TOMMY STEELE has moved with the times and has become a fine all-round entertainer, yet he is still a teenage riot.



talent should have remained hidden! On both "Six-Five" and "Record Roundabout," Charlie was strictly the funny man; what an asset he would have been to both shows as a singer. However, it's not too late to do something about it. Dennis Main Wilson and Russell Turner please note!

D.J.s forward

THE Granada Theatre at Seven-oaks in Kent is running a novel competition in a search for an amateur disc jockey, so if you have any inclinations that way—and you can take it from me that it's an interesting, if tough, job—then now is your chance.

Would-be disc jockeys are invited to compile and present a record programme, and each week's winner will go forward to the finals in September.

These finals will be judged by a group of disc personalities, and the winner will win, together with other prizes, an audition with Radio Luxembourg.

This singing twosome, the KALIN TWINS, with the record in the Top Twenty gave Pete a surprise when he saw this picture. (See "The twins.")



THIS WEEK'S POP CHOICE

● Records I like this week include a sleepy ballad, "Angel Baby," which Dean Martin sings so lazily that Perry Como and Michael Holliday sound like scat singers by comparison (Capitol).

● Rosemary June, whom you may have seen on the Como show recently (she was taken from the chorus line, remember?), has had another oldie with the slow rock treatment, "I'll Always Be In Love With You" (Fontana), a great record!

● And, of course, I simply can't resist a Peggy Lee at the best of times. She's certainly at her best on a number called "Fever" (Capitol).

● But perhaps the pièce de résistance is the Kirby Stone Four singing "Baubles, Bangles and Beads" (Philips). A fabulous disc this that you won't be hearing on the air as it is borrowed from Borodin. Pity!

Fistoulari records another fine ballet

CLASSICAL CORNER

TCHAIKOVSKY
Excerpts from *The Nutcracker*
Opus 71a
Anatole Fistoulari conducting
The Paris Conservatoire
Orchestra
(Decca CEP545)

ANOTHER example of Fistoulari's excellent ballet music recordings, this extended play disc includes six of the extracts from the *Nutcracker* score. These comprise the *Miniature Overture*, *Dance of the Sugar Plum Fairy*, *Russian Dance*, *Dance of the Flutes* (Mirlitons), *Chinese Dance* and *Waltz of the Flowers*. All the more popular dances, in fact, are included.

The Orchestra gives a first-rate performance ranging from the delicate *Dance of the Sugar*

Plum Fairy to the vital Russian *Dance*.

ROSSINI
William Tell—Overture
Pierino Gamba conducting The
London Symphony Orchestra
(Decca CEP549)

ONE of the most popular of the Rossini compositions, this is the overture to his last opera. A dramatic work, right from the start, with the first few notes of the cellos leading into their lovely melody. The overture is highly descriptive, with its musical picture of a storm in the mountains contrasting with the gentle *Pastorale* which precedes the favourite *Galop*.

A well recorded, excellently played version of a well-loved piece.

BEETHOVEN
Concerto in D, op. 61
Jascha Heifetz (violin) with the
Boston Symphony Orchestra
conducted by Charles Munch
(RCA RB-16124)

THERE are some works for solo violin which make very heavy going indeed. And there are some which are at times more beautiful to listen to than any other work. This Beethoven *Concerto* comes very firmly into the second category. It is full of lovely passages, rich with feeling and in this performance by Heifetz we can appreciate every phase of the work.

Charles Munch and the Boston Symphony play a big part in the success of this disc

J. C. Douglas



Jill Day had a great chance to become the secretary of American literary agent, John Elliott (above), but she did not want to go to America and so refused, luckily as it turned out.

ONE of the brightest girls at the secretarial school was a young lass named Jill Day. She set about her work with enthusiasm and was always getting full praise from her tutor. Not surprisingly, on leaving school she was soon snapped up as a secretary, and held a very good position.

Early one morning the boss arrived and after making his usual remarks about the weather, his late night and a few other trivialities, asked Jill if she could do anything entertaining for the office party.

"Guess I could tell them a few things about you that they'd find rather amusing," said Jill. "I'm not joking," the boss replied. "For some reason I've been put in charge of entertainments for the firm. I really haven't the time to go tearing round, so that can be the first job for you. But I want you on the list — what can you do?"

"I can sing a little," Jill answered. "O.K., that's settled, now get some more," ordered the boss. Jill found it easier than she expected, and by twelve noon had eight people all doing something to make the show a success.

A great future as a singer

At the party she went over very well, so much so that the managing director went out of his way to tell her to come and see him in the morning.

To be summoned to the managing director's office at nine sharp usually leaves one with butterflies, and that is exactly what it did to Jill. But at nine she was there. "Come in, my dear, don't look scared; I'm not going to eat you," the director said kindly. "I want to have a word with you about your singing last night."

He went on to explain that he thought Jill could, if she wanted, have a great future as a singer.

"Well," replied Jill, "I've never really thought about that." The boss waved his hand. "Nonsense child, you have a nice voice; you must do something about it." Jill thought it best not to argue. "All right, sir, what shall I do?"

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GET YOURSELF AN AUDITION

said the boss, and that's how secretary **JILL DAY** became a singer

"Do?" thundered the boss, "Do? I'll tell you what to do. Get yourself an audition. Get cracking, and let me know by the end of the week what you have arranged."

This was a tall order indeed. It is one thing for someone to say "Get yourself an audition," but it is another thing to get it. However, Jill could only try.

On her way home that night she met a friend and ran over the conversation she had had with her boss.

"I think I can help you. Sid Dean is looking for a vocalist, why don't you apply for an audition with him?" the friend suggested. "But I have no experience at all. I wouldn't have a chance," Jill replied rather dimly.

"I'll bet you a pair of nylons that you have," her friend challenged. "O.K. that's a bet," Jill agreed, but added: "I don't feel at all happy about it."

Jill applied for the audition, got it and was offered the spot as resident vocalist. That was shattering, Jill hadn't expected that.

'Take a month's holiday'

Her boss was delighted. "Darn good show, my girl. Knew all the time you were a singer. Tell you what, take a month's holiday with pay and, if you don't like it, come back here; but I'll warrant we don't see you back." With such support the least Jill could do was to accept the offer from Sid Dean.

After some months with the Dean outfit, Jill was offered cabaret in Paris. This meant more experience and Jill took advantage of it to develop into a first-class solo artiste.

When she returned to England, things were not rosy and work was hard to get. Jill felt that maybe this was not for her. She was rather dejected, more so as she had been such a hit in Paris.

The usual line from agents was: "Leave your phone number, I'll let you know." That was great, but it did not pay the rent.

One evening Jill went to a lecture being given by a famous American literary agent, John Elliott, who was on a lecture tour.

She thought she'd made a mistake

After the lecture, Jill went over to ask him some questions. During the talk he mentioned that he was looking for a secretary. To Jill that was an answer from Heaven.

"I would like to apply for the job," Jill offered.

Jill started back in her other occupation the next day. She found the work was very interesting, and thought what a mistake she had made in thinking that she could be a singer.

Some time later John Elliott told her he was going back to the States. "You can come if you like, I'll need a secretary," he said. Jill thought it best not to go. It would mean living in a new world, so she declined the invitation.

Walking down the street, feeling dejected again and not really looking where she was going, she suddenly collided with someone. The man looked at her. "Aren't you Jill Day, the singer?" he asked. "I'm Jill Day, but no longer a singer," she replied.

The stranger smiled: "Allow me to introduce myself. I'm Geraldo." Jill told Geraldo exactly what she was doing, adding that in a few days she would be looking



Jill is today a glamorous singing star who has definitely made the grade, but if she had not bumped into Geraldo . . . ?

for a new job. "I have a place for you with my band," Geraldo told her. "Come along next week and we will run over a few numbers." Jill did some quick thinking and then agreed.

Soon Jill had started with him and was getting a lot of attention from the Press and the public.

Parlophone came along with a contract for her to sign, and she recorded *Lovely Nightingale*, *Snowy, Snowy Mountain* and then a number that really put her on top—*Sincerely*.

During her time with Geraldo, Jill studied acting, voice production, etc., in order to be ready for the day when her big chance might come along.

And come along it did. Joan Turner had to leave the cast of "The Talk of the Town." Jill was offered the part. She was an immediate success, and saw her name in lights alongside Jimmy Edwards and Tony Hancock.

The secretary had arrived in a big way. The Press gave her wonderful notices. The TV people

were soon after her and Jill suddenly found herself swamped with offers from all directions.

Perhaps one of the biggest things that happened to Jill was when she got the part in the film "All for Mary," in company with Nigel Patrick, Kathleen Harrison and David Tomlinson.

Jill then changed labels and recorded for HMV, waxing such numbers as *Far Away From Everybody*, *Happiness Street* (which it certainly was for Jill), *I Dreamed*, and many others.

In 1956 she signed an exclusive contract with the BBC for television. She appeared in the series "Double Cross" with those stars of comedy Jewell and Warris.

Collapsed from overwork

Unfortunately, due to the amount of work she was doing, she collapsed on one of the shows and had to take doctor's orders and rest. But this was not for long. Jill was now a full-blooded artiste, and the saying that "the show must go on" was uppermost in her thoughts.

TV clamoured for her services; she was a top hit with the viewers, so such shows as "Off the Record," "The Ted Ray Show," "The Eamon Andrews Show," "Starlight," etc., all had a place for her. It was only fitting that she should soon have her own programme—"The Jill Day Show."

1957 saw Jill back at the theatre that gave her her first big break—doing "The Lovebirds" at the Adelphi. This ran until early this year.

Currently Jill is appearing at Manchester Hippodrome, and the following week will be at Finsbury Park. In fact Jill has gone into variety, and has a full list of dates for the year.

Jill devotes a lot of her spare time to one of her favourite hobbies weight-lifting. That, she claims, gives her her trim figure.

Most of the remainder of her spare time is spent with her racehorse "Chrystella," whom she owns jointly with her brother. Secretarial work is a thing of the past, now, but if it had not been for that chance meeting with Geraldo, she might still have been a 9.0 to 5.0 office worker, and what a loss that would have been to the entertainment world!

Chris Barnett

* YOUR WEEKLY * * *

DISC

DATE

* * with DON NICHOLL * * *



EVEN fewer in the review bag this week as the summer rations clip the volume of releases. But there's some good meat in smaller parcels . . . and the tastiest dish this week is Doris Day with a very bright coupling that ought to keep her high in favour.

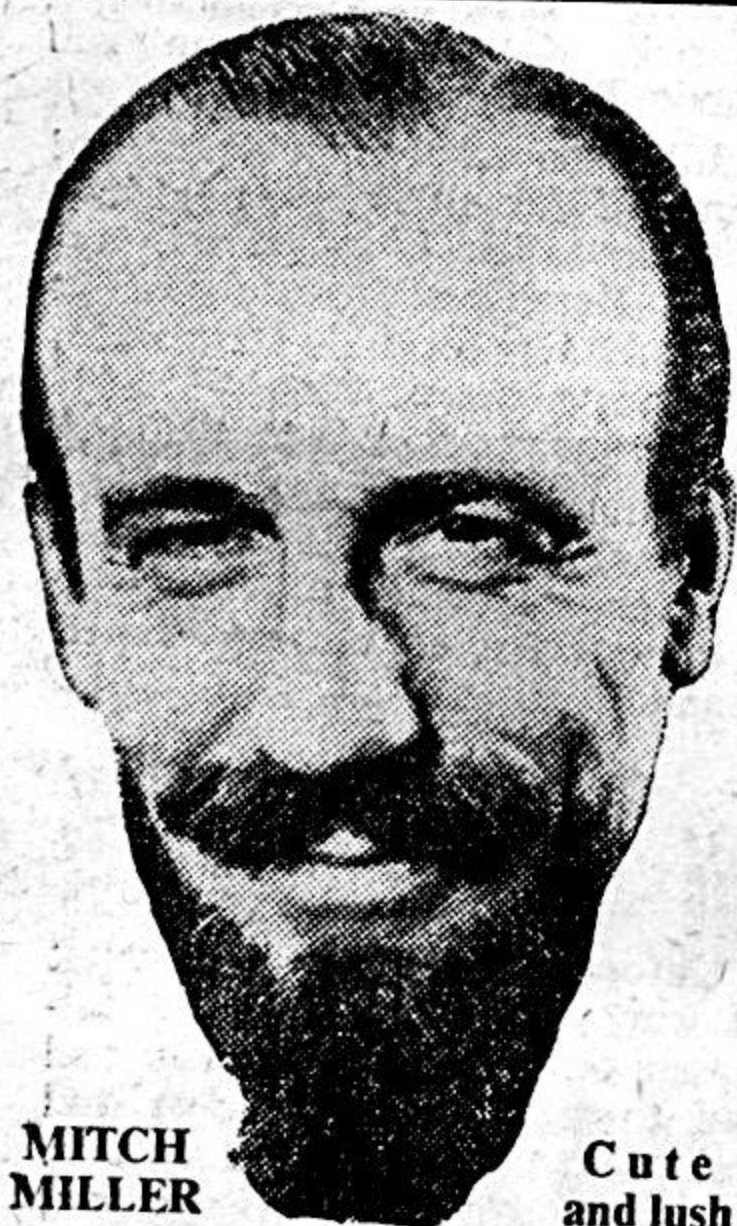
Eydie Gorme's also bouncing about again, though her title is liable to raise a laugh through this English summer . . . sings Eydie, "Gotta Have Rain"!

Mellow material and a performance to match from The HI-LOS, with only a brief flash of their weirder harmonies.



DORIS DAY

Miss Day is in one of her more chirpy moods, and she presents "Instant Love" in a carefree and crisp manner.



MITCH MILLER Cute and lush

Finger-snapping Doris has another hit

them. Carefree and crisply presented. A side that could climb high.

The actual title on the reverse might be a bit cumbersome, but the song isn't. In fact, it's a snappy finger-snapper which the singer rolls out perfectly. Probably more potential here than even the ballad on the other slice. Either way, Doris looks like being on another winner.

Frank DeVol's backing couldn't be more infectious. And there's a slick surprise for the close when Doris sings in and around herself on double track.

MITCH MILLER

The Key; Rock-a-bye In Beardland (Philips PB847)***

TITLE tune from the Columbia picture "The Key" is given a very lush performance by Mitch

Miller's orchestra and chorus. In addition there's a fine saxophone solo carried by Jimmy Carroll.

A slow, romantic ballad, **The Key** grows on you. It's got plenty of warmth and a good lyric.

How much the melody on the flip is an amusing tilt at Mitch's chin fungus, I don't know. But it's certainly a cute, chuckling tune. And Miller puts it over with a bank of oboes.

Rock-a-bye In Beardland is an instrumental that could collect plenty of customers, if it got noised around sufficiently.

SHIRLEY BASSEY

As I Love You; Hands Across The Sea

(Philips PB845)***

WALLY STOTT gives a sweeping string introduction to Shirley Bassey before she brings her particular style to bear on the romantic ballad **As I Love You**. Song comes from the film "The Big Beat"—and I think it would have happened before now if it was going to happen at all.

Bassey turns in a good, clipped treatment, but there's a disturbing lack of warmth . . . and the ballad needs it.

Hands Across The Sea is slow again, but there's more of a beat in the romantic number this time. Shirley packs it with plenty of power and there's an echo to her voice. Stott gives his star the musical build-up, with piano pounding.

FRANK D'RUNE makes a velvet job out of "Our Summer Love," his easy style being well suited to the song.

THE KIRBY STONE FOUR

Baubles, Bangles And Beads; In The Good Old Summer Time

(Philips PB842)*****

THE Kirby Stone Four—one of the smoothest groups in the game—come up with a version of **Baubles, Bangles And Beads** that makes the "Kismet" classic sound like a completely fresh song. And I do mean "fresh."

The vocal team move in on the ballad with a slick, quick-moving beat, while a femme chorus chants behind them. Jimmy Carroll's orchestral assist is first-rate, and



there's a nicely separated guitar strumming up the pace in front of them all.

Excellent, happy stuff this, which deserves to sell a bomb.

Two songs are blended beautifully for the flip . . . **In The Good Old Summertime** and **Take The Lady**. A delightful contrast to the upper deck. Polished corn which, personally, I cannot resist. Girl chorus with the boys again.

A disc that's getting plenty of spins on my turntable.

FRANK D'RUNE

Our Summer Love; Little Pixie

(Mercury MT228)****

FRANK D'RUNE, who has met with favourable reviews before now, makes a velvet job of the ballad **Our Summer Love**.

His easy style is suited to the song and he makes the item a drifting dreamer to set plenty of hearts beating in sympathy. Good orchestral accompaniment and a sweet girl chorus behind the singer.

Little Pixie is a brighter offering. You may have heard the melody on other sides already, but this version with lyrics has plenty of charm.

A neat novelty that bounces with quite a gleam in its eye. Again I enjoyed the orchestra with D'Rone. Yet it gets no label credit on the disc!

THE HI-LOS

Whistlin' Down The Lane;

When I Remember

(Philips PB844)****

THE vocal group takes on an easy shine as it goes **Whistlin' Down The Lane**. Mellow material and a performance to match. Some whistling, of course, as you must expect, but only a brief flash of the more weird Hi-Lo harmonies.

It's a strum-a-long entry which most will find extremely pleasurable.

The slow ballad on the other side is taken with the "different" tone

Some cast, this!

"SAFETY SUE"

The Four Gibson Girls; Denis Compton; Shiela Van Damm; Stirling Moss; Donald Campbell; The Duke of Bedford; James Tye

(Oriole CB1453)

QUITE a cast! And all on a disc which cannot be reviewed as a normal pop.

For "Safety Sue" is the brain child of Mr. James Tye, Administrative Director of the British Safety Council. Through his belief that a positive "safety image" was needed in the campaign

against accidents, Frances Day and George Postford were asked to write a song plugging the message.

They did so . . . a pleasant enough little beater. Whether it will have any effects remains to be seen.

Oriole's release of the number shows some smart thinking. On one half the Gibson Girls plug the song, then the big celebrities turn up with special verses on the flip. Each of them is linked by disc jockey David Gell. . . and each is donating subsequent royalties to charity.

MUSIC in the AIR

Radio Luxembourg

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

JULY 31

- 7.00—208 Music Shop.
- 7.45—Ranch-house Serenade.
- 9.15—Liberace.
- 10.00—It's Record Time.

AUGUST 1

- 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 2

- 7.00—Saturday's Requests.
- 9.30—Scottish Requests.
- 10.00—Irish Requests.
- 10.30—Spin With the Stars.
- 11.30—Jack Jackson's Record Round-up.

AUGUST 3

- 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 4

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

AUGUST 5

- 7.45—Ranch-house Serenade.
- 8.30—Tuesday Requests.
- 9.15—Dennis Day Show.

- 9.45—Records from America.
- 10.00—The Capitol Show.
- 10.30—Fontana Fanfare.

AUGUST 6

- 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

JULY 31

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

AUGUST 1

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

AUGUST 2

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

AUGUST 3

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

AUGUST 4

- 6.00—Eddie Fisher Show.
- 7.00—Music In The Air.
- 10.00—Hollywood Music Hall.
- 11.00—Late Request Show.

AUGUST 5

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

AUGUST 6

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

(continued from facing page)

of the boys creeping in every so often. A haunting little love song, **When I Remember** gains not only from the vocal but from the subdued orchestral accompaniment directed by Frank DeVol.



EYDIE GORME—chuckling

EYDIE GORME
Gotta Have Rain; To You From Me

(HMV POP513)*****

GOTTA Have Rain seems to me to have been influenced by "You Need Hands," which Eydie recorded successfully for the markets over there.

It's a brisk lilter which Eydie hammers out with some tots chorusing beside her. A chuckling, effort with plenty of size from the Gorme girl herself, and from the Don Costa backing.

To You From Me is much more relaxed in tempo and style. To a trickling piano Eydie goes into the straight romantic ballad with all the sincerity she can bring. Very, very potent.

THE PLATTERS
My Old Flame; You're Making A Mistake

(Mercury MT227)*****
THE Platters roll out **My Old Flame** with all the ease that has brought them recent successes.

Red-headed Zola Taylor takes the lead in this arrangement, with the rest of the group easily going around her. An excellent side that deserves to be every bit as big as "Twilight Time."

On the flip, we get Platters man, Tony Williams, taking the lead on one of his own songs. **You're Making A Mistake** is, slow, romantic material that might find a lot of customers.

The group still have few equals in this kind of thing.

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).



CAPITOL SUMMER ENTERTAINMENT

NAT 'KING' COLE

'COME CLOSER TO ME'

b/w 'Nothing in the world' 45-CL14898

JACK JONES

'A very precious love'

b/w 'WHAT'S THE USE?' 45-CL14871

JOE S

'FINGERS'

CARR

'LAZY TRAIN'

b/w 'March to the blues'

45-CL14892

Janice HARPER

The original 'Big Voice' version

'DEVOTION'

45-CL14899

b/w 'In Time'

PEGGY LEE 'Fever'

b/w 'You don't know'

45-CL14902

DISC

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

It's holiday time, so enjoy yourselves

WE have a reputation for saying what we feel and, though we often praise, we occasionally criticise, too. But this week we are in a happy frame of mind, for holiday time is rapidly approaching.

This coming week-end is August Bank Holiday. A time for gaiety and laughter. A time for visits to the seaside, the funfair, or just a simple picnic.

For many of us it is the last holiday of the year before Christmas. Most people have worked hard and, if they have had their holiday, they have had little compensation from the sunshine.

We cannot, unfortunately, remedy this state of affairs, but we can sincerely wish our readers a happy August Bank Holiday.

Make the most of it, and enjoy every moment. If the weather happens to be unkind, just dig out some of those records that you may not have played for some time. They will make for many pleasant hours of enjoyment, the best stand-by for bad weather that has ever come our way.

Six months old

We, too, will be enjoying ourselves. Whilst we shall try to forget about work for a short while, we cannot let up on the enjoyable task which we have set ourselves in supplying you each week with The Top Record and Musical Weekly—DISC.

It is timely that this festive occasion also marks the 26th issue of DISC. It is hard for us to believe that our first six months have passed already, and yet we have become so much a part of the music business few would realise that we are so young.

Our original enthusiasm has never waned and, as we have gone from strength to strength YOU, our loyal readers, have continually given us encouragement.

As our weekly readership has grown, so you have let us know your likes and dislikes. We in turn have noted your suggestions and incorporated them all whenever possible.

Records have united us into one big happy family, keeping us all very young at heart.

The future holds bigger and better things for our readers, and we know that we shall continue to have the pleasure of your company.

Meanwhile, enjoy yourselves this week-end, and we in turn look forward to the next step—another enjoyable six months to complete our first year.



Film star Janette Scott, together with her escort, Michael Brown, arrives at the Empire, Leicester Square, for the premiere last week of the new Danny Kaye film "Merry Andrew," and is greeted by a reception committee of clowns. (DISC Pic.)



David Hughes saw his new baby daughter, Kathry, when he flew down to London from Glasgow, when he flew down to London from Glasgow, when he flew down to London from Glasgow. Here with David was born the previous Friday. Here with David year-old son, Sha

Valentine not to take Blackpool spot

DESPITE strong rumours last week that singer Dickie Valentine was to oust another star and play a month's season in Blackpool from August 15, DISC is assured that this is not so.

Instead, immediately upon his return this week-end from a sensational visit to the Continent, Dickie embarks on a new variety tour.

Next Monday he opens at the New Theatre, Oxford, and follows that week with an engagement at the Winter Gardens Theatre, Margate.

Dickie Valentine's new variety tour follows and he visits the Empire, Edinburgh (August 18), Empire, Glasgow (August 25), and gives a Sunday concert at Morecambe on August 31.

On September 6, Dickie will headline his own ATV Spectacular show, which will be produced by Brian Tesler.

If at all possible, Dickie Valentine hopes to be able to take a holiday between September 8 and 27.

However, he must return for a variety engagement on September

29 at the Palace Theatre, Blackpool. Other dates will follow before he begins rehearsals for the pantomime season.

This year London fans will be able to see Dickie in his Wishee Washee role in Aladdin at Finsbury Park Empire, a part with which he has scored considerably in the past in provincial pantomime seasons.

On his current Continental tour, Valentine has scored an outstanding success. His one-nighter in Cannes last week was a real hit. Not only did he delight the patrons in plenty at the Casino, but from it came a number of attractive offers.

These took the form of interesting propositions for return visits but, most important of all, visiting American executives were able to make offers for seasons in the States. Not the least of these was an invitation for a Las Vegas trip.

STILL increasing the talent on his Columbia (America) label, famous A and R man, Mitch Miller, has now signed up Les Paul and Mary Ford.

Well-known for their multi-recorded guitars and vocals, Les Paul and Mary Ford have, in the past, produced their master records in their own private recording studio. In this way they have been able to achieve the sound for which they were seeking, without long-delayed studio sessions.

The husband and wife team

have a number of hits to their credit, including *How High The Moon*, *Lover*, and *Brazil*. Before their Columbia signing, Les Paul and Mary Ford recorded extensively for the Capitol label.

Yet another label change is by The Crewcuts who have been contracted to the RCA label. Their contract calls for singles and LP material, and their first session will be in the immediate future.

The Crewcuts had several big hits for Mercury, and came particularly into prominence with their recording of *Sh-Boom*.

NEWS

in

BRIEF

IN addition to the return of "Oh Boy!" in the autumn, as previously announced, ABC-TV are planning a return of their popular "Bid For Fame" series.

This programme has become a big favourite with ABC-TV viewers, and has given encouragement to young talent—Toni Dalli was given his show business opportunities through "Bid For Fame."

ABC are also in the planning stages with a new musical programme which will be transmitted live on Sunday evenings from 11.10 p.m. to 11.40 p.m.

The programme will star Michael Bentine, but as yet no other details are available.

ABC's autumn schedules begin on September 6.

FAMOUS American singing star Harry Belafonte, was due to arrive in Britain yesterday (Wednesday) in readiness for his forthcoming week at the Kilburn State.

As announced last week, Belafonte presents his "Evening With Belafonte" at this theatre from Sunday, August 10 until the following Saturday.

It is planned that Harry Belafonte will televise on the following day, Sunday 17, after his personal commitments are completed.

STAR OF THE BBC SERIES 'DRAKE'S PROGRESS'



TAKES THE PLUNGE ON HIS FIRST RECORD

Charlie Drake

with

SPLISH SPLASH

and

Hullo, My Darlings

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THREE FROM THE TOP OF

POOR LITTLE FOOL

RICKY NELSON

HLP 8670 45/78



WHEN KAL TWIN

08761





...ter, Kathryn, for the first time last Thursday, Glasgow, where he is appearing. Kathryn with David and his wife, Ann, is their two-year-old son, Shaun.



The "Night of 100 Stars" drew many famous personalities. Here coloured singer Adelaide Hall (just back from America) is seen arriving with John Burgess (left) and Norman Newell, of EMI.

Anka for Como show

AS first reported in DISC on May 17, the Perry Como Show, which has Paul Anka as one of its guest stars and which first appeared in America on June 7, will be screened on BBC-TV on Wednesday, August 6.

Also in this particular Perry Como show will be American singing star Eydie Gormé who has been adding to her disc honours in recent months. Other guests include Richard Rogers and Tony Curtis.

ROBESON TOUR PROBLEMS

THE Harold Holt organisation, who are planning the British tour for Paul Robeson, are still in the throes of finalising dates and locations, and in consequence have little news to reveal.

However, in addition to the previously-announced London concert at the Royal Albert Hall on Sunday, August 10, Robeson will make his provincial debut at Blackpool on Sunday, September 21.

Other dates will be given as they come to hand.

JACKIE DENNIS LOSES £50,000 CONTRACT

THE much publicised £50,000 contract which young singing star Jackie Dennis entered into with the Harold Fielding organisation has been terminated after only being in operation some four months.

The official statement is that it has been broken by mutual agreement because of the bad state of variety. It is, however, believed that the real reason is somewhat deeper, for Jackie will be continuing in variety under his personal manager, Evelyn Taylor, of the Will Collins office.

Currently Jackie Dennis is in variety in Sheffield, then travels nearer home to play Glasgow on August 3, followed by Edinburgh on August 11. During the week commencing August 18 he will be at Newcastle.

Plans are afoot for him to visit

the States with his manager on September 15 for an indefinite period. MCA in America will arrange TV and concert dates for him whilst over there.

Connie Francis for Blackpool

IN addition to the week in variety announced last week for American singing star, Connie Francis, Harold Fielding is to present this hit record maker for concerts in Blackpool.

Connie Francis, who arrives at London Airport on August 16, will headline at the Opera House, Blackpool, for two concerts on August 17, with a further two on the following Sunday, August 24. She makes her British debut in ATV's Saturday Spectacular on August 16.



Big Mathis deal

SUCH has been the impact by singing star Johnny Mathis since he began recording on the American Columbia label, that he has now signed a new long-term contract with the company.

Apart from his single issues, Mathis enjoys particularly big sales in the LP market. Columbia say that Mathis has sold over a million LPs in less than two years.

Also, he has had two singles which have each topped the million mark—Chances Are and It's Not For Me To Say.

Currently he is in cabaret in Las Vegas, and this is to be followed by an extensive coast to coast tour of night spots.

Georgia Gibbs here for TV

AMERICAN singing star, Georgia Gibbs, returns to this country this week to star in the Bernard Delfont "Prince of Wales" presentation next Sunday, August 3, on ATV.

Also featured on this same production with "Her Nibs," Miss Gibbs, will be Don Lang, hit recorder of "Witch Doctor."

Georgia Gibbs will also be a featured star in the Spectacular show on Saturday, August 9.

Two great favourites!

MALCOLM VAUGHAN

'Ev'ry hour, Ev'ry day of my life'

and 'Miss You'

HMV POP 502

RONNIE HILTON

'Her hair was yellow'

and

'Let me stay with you'

HMV POP 497

H.M.V.



E.M.I. Records Limited, 8-11, Great Castle Street, London W.1

CONGRATULATIONS this week to popular Beverley sister, Joy, who married England and Wolverhampton Wanderers football captain, Billy Wright, at Poole, Dorset.

The wedding was supposed to be a secret, but the news leaked out, so that thousands turned up to welcome the couple.

After the register office ceremony, the couple continued to All Saints church at Branksome for a blessing of the marriage.

Beaulieu jazz fixed

ARRANGEMENTS are now completed for the Beaulieu Jazz Festival which begins tomorrow (Friday) at the Palace House, Beaulieu, in the heart of the New Forest. This jazz festival, based on the famous Newport Jazz Festival in America, opens at 7 p.m. and continues until midnight. There will also be a full day of activities on Saturday.

The many assembled bands will play on the stately lawns with provision for both dancers and spectators. Tents and caravans have also been assembled for visitors staying overnight.

Bands taking part during this exciting two-day festival include The Jazz Couriers, Mick Mulligan's band, Tommy Whittle Quintet, Dill Jones Trio, Allan Ganley Quartet, Spike Bamsey Quartet, Alex Walsh and his Band, and Johnny Dankworth and his Orchestra.

Additionally there are the Michael Garrick Quartet, Tia Juana Jazz Band, Ken Sykora, Nat Gonella, Ken Moule, Dave Shepherd, and the Jazz Today Unit.

The BBC will be broadcasting from the festival on Friday evening between 9.45 and 10.15 p.m., whilst TV cameras from Six-Five Special will pay a visit on Saturday.

The Beaulieu Jazz Festival has been organised by the National Jazz Federation, with the encouragement of Lord Edward Montague of Beaulieu Palace House.

208 ADOPTS 208

BECAUSE of their strong association with the number 208, Radio Luxembourg is to "adopt" an R.A.F. squadron.

The Air Force unit is No. 208 (F) Squadron, Royal Air Force, Nicosia, B.F.P.O. 53.

Radio Luxembourg, of course, broadcasts on 208 metres.

Any readers who have friends or relatives in this squadron have the opportunity of having a request played for them on Radio Luxembourg from now on. Requests should always reach Radio Luxembourg at their London offices (38, Hertford Street, W.1.) at least 10 days before the required playing date.

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LONDON RECORDS

THE BIG BEAT

BY
DON NICHOLL

CHARLIE DRAKE

Splish Splash; Hullo, My Darlings
(Parlophone R4461)****

TINY TV comic Charlie Drake provides me with one of the biggest surprises of the week. He opens up **Splish Splash** with a typical snatch of dialogue, then rips into the rock lyric with as much verve as any of the Americans.

A real little power-house our Charlie turns out to be and Ken Jones has given him a smish-smash backing to go with the "Splish-Splash" song. One for the juke crews—with the additional attraction of the Drake name to bring in other custom.

Hullo, My Darlings, is of course, based on Drake's own catch-phrase. Simple, corny stuff and as much in contrast to the other deck as you could find.

TOMMY SAMPSON

Lazy Train; Smooth Mood
(Parlophone R4458)****

TOMMY SAMPSON's orchestra is the latest outfit to take a crack at that oh-so-Lazy Train. Good big band performance with a chorus doo-wahing to the melody most of the way.

For a large, round noise, you couldn't do much better. An arrangement which gets away from most of the attempts to catch this train, and a very good production from the studio's point of view. Next to Mr. Carr, I like Mr. Sampson's train.

Tune for the slice downstairs is

one which Tommy Sampson composed for his band. A stroller which again employs the chorus, it will have you head-nodding in company.

GINO AND GINA

Pretty Baby; Love's A Carousel
(Mercury MT230)***

THE **Pretty Baby** which Gino and Gina sing here is no relation to the old standard of the same title. The boy-girl combination instead have a chanter that rocks easily along.

Smooth rhythm backing while they duet.

For **Love's A Carousel** the girl opens up in the echo chamber shouting "Carousel," then the twosome join for a neat little offering that moves like the roundabout it represents.

SARAH VAUGHAN
Too Much Too Soon; What's So Bad About It
(Mercury MT222)***

SARAH VAUGHAN gets the title song of the Diana Barrymore life-story film **Too Much Too Soon** and makes it worth slightly more than it is.

Sarah slides satin-like through the number, but, her accomplished performance apart, there's not a great deal to rave about. The orchestra is thin and old-hat, and Miss Vaughan really must have worked to help the song make up its mind.

Rhythm 'n' blues for the turnover when Sarah snaps into **What's So Bad About It**. More life here and a guitar strums beside the star as she beats her way through.

RALPH MARTERIE
Cha-Hua-Hua; Torero
(Mercury MT232)****

RALPH MARTERIE and his orchestra ate perhaps a trifle late with both slices here, but don't let that put you off listening. Because Marterie has the flair for such melodies that contain a Latin or novelty swing.

With chorus flying high above the musicians, Marterie infuses a smart movement into **Cha-Hua-Hua**. Sax and piano are used with particularly good effect.

Torero is as colourful as you could wish. An accordion and a guitar carry much of the melody while the musical director fills out around them with appropriate atmosphere.

Powerhouse rock—by Charlie Drake

RATIONS in the Big Beat sector are even thinner than on the "straight" pop front . . . though Gino and Gina and, most surprisingly, Charlie Drake, help us out here.

Comedian Charlie proves himself a fine, able rocker with his version of "Splish Splash!" Play it for yourself if you can't believe it.

Pleasant out-of-the-rut romancer. I would have liked a little less monotone, but otherwise there's some potential here.



Disc stars must go on tour

FOR the past two weeks the bills for the Edinburgh Empire have been "blacked out." On the night of Saturday, July 12, the theatre was one of seven Moss Empires to close down for the summer—TEMPORARILY, they said, but few thought that the Edinburgh theatre would indeed open again so soon.

They knew it would have to open for the Edinburgh Festival season of ballet—BUT . . .

Anyway, the theatre will come alive again—a week on Monday—and the top of the bill that week will be a local boy, Jackie Dennis, the rock 'n' roller with the fat contracts in his pocket. Or, in his sporan, rather. For Jackie is the kiltie who rocks 'n' rolls—and "Purple People Eats"! so to speak. That's what Decca have him doing these days.

Nude shows

Beyond 15-year-old Jackie, the Empire management don't know yet what their attractions will be. But I think you can depend upon it that quite a large percentage of the bill-toppers will be disc stars.

But what have the Edinburgh variety-going public been foisted

off with meanwhile? Well, nude shows, and television stars, nude shows, and overnight singing sensations, nude shows and rock masters and nude shows.

These nude shows just about sent the Edinburgh Empire to its grave. They turned away the regular customers—the family audiences who were either embarrassed or just weren't interested in these strip-and-stand shows.

Full house

The bill that filled the theatre before it closed for a spell was the **Mike and Bernie Winters Show**. Now there was a time when television stars could fill the theatres in the circuit at least once.

People came to see them at least once. Thereafter, it was an affair of chance. Nowadays, they don't seem to come even once.

Could it be that television audiences are now becoming blasé; that TV is teaching the public to be more discriminating? This is the danger as far as artistes who aren't top flight stars are concerned.

Yet television continues to be the best medium of advertisement possible—when used skilfully. With emphasis on quality, certainly not on quantity.

TV stars who appear too



JACKIE DENNIS — back to the Empire. (DISC Pic.)

much on TV just don't attract on stage. But the occasional appearance does what the public appetite.

I can instance the recent visit of Victor Borge to this country.

OVER THE BORDER

Murray Gauld

Advance booking for his one performance in Glasgow, I was told by the House Manager of the Odeon Theatre, wasn't particularly sensational.

He was booked to play Glasgow on the Saturday evening. The previous Monday, he made his BBC television appearance. And bingo! The Glasgow Box Office was deluged.

This demonstrated both the advertising power of television and the attraction of having a very big star in the provinces.

Therein lies the very serious root of all the troubles of the provincial theatre as a whole—be it variety, or legitimate. The absolute refusal of a lot of the big stars to tour.

They are kept in London by television galore—by stage dates if they wish. And by cabaret.

But to tour, for a lot of them today, is too much trouble. And yet this same refusal might well be cutting their own throats in the end.

There is, I admit, a financial trouble in this, too, of course. But look at the success—finan-

cial and otherwise—of the touring stars like **Tommy Steele**.

Tommy was in Aberdeen last week, at the Capitol Cinema where Mr. Herbert Donald is pursuing his fifth year of summer variety seasons, presenting the stars in conjunction with Harold Fielding.

Business? Why capacity, of course.

I concede the point that Steele is one of the biggest stars in British show business today—and that his week coincided with the first week of the Glasgow Fair, when Aberdeen was invaded by Glaswegians, many of them youngsters who would undoubtedly be his fans.

Build-up needed

In the previous weeks—headed by **Jimmy Edwards** in Week 1 and by **Guy Mitchell** in Week 2—there were by no means capacity returns. Yet Edwards and Mitchell are both names of some standing.

I think it takes a capacity week to kick off a wave of enthusiasm. This week's Aberdeen bill of **Yana, Jimmy Young, and Chic Murray and Maidie**—strength here, indeed—is reaping the rewards of the build-up.

I think the core of the whole thing is this—the real stars of show business must share themselves round, if they're to keep the business not only alive, but very, very healthy.

Scotland, anyway, can do with its share of them.

That's my plea today!

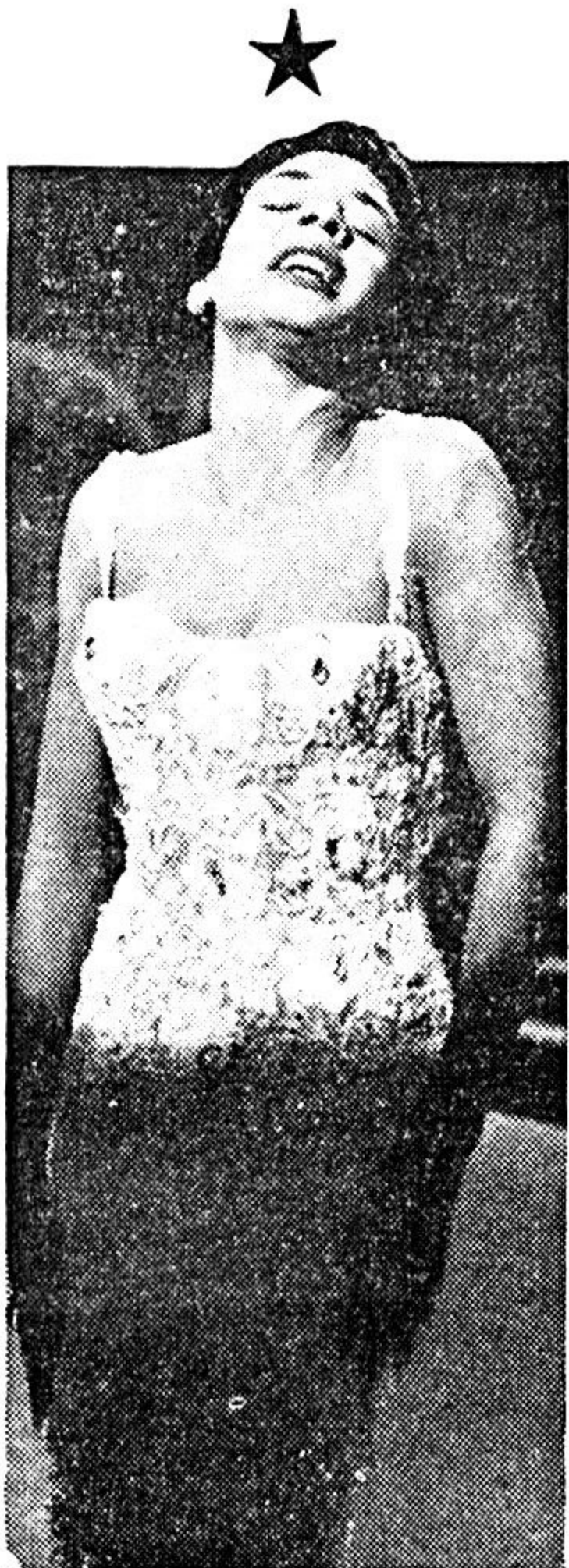
KENNY WALTON'S COOL FOR CATS

OF "Cool's" series of five remote broadcasts to date, our trip to Soho Fair has been the toughest by far. It was largely due to director Brian Taylor's perseverance and patience that we got the show on the air at all.

Even before the day we were in trouble; and I mean, real trouble. The car park, which was to have been the location, was transformed into a fairground for the Soho festivities. So that meant arranging dances that could be squeezed in between stalls, trailers and even a pen of live pigs. And another part of the ground was closed to us as it was too near a church. So at the last minute one number was hastily transferred to a neighbouring rooftop.

Our unit vehicles attracted a large crowd of sightseers who stood around to watch the rehearsals. Police came along to keep them back, but there was one unfortunate incident when a spectator kept getting in the way of the dancers and finally annoyed our law vigilantes so much that she was escorted off. Altogether we heard quite a few grouses, mainly because the fair was closed all day for our rehearsals—but it was open within minutes of the end of transmission.

The dressing-room problem wasn't as terrifying as it might have been. Luckily, Flat No. 4 in an adjoining apartment block was vacant, so we moved in. Our dancers had a hectic time getting to the positions after changing



SHIRLEY BASSEY is back and busy recording. (DISC Pic.)

THESE I ENJOYED

NOT only a No. 1 choice for the week, but a disc for the summer as well, is Doris Day's breezy recording "Everybody Loves A Lover" (Philips). This is a disc that's likely to put Doris right at the top for a long time. She starts it with an attractive, rhythm beat backing, then Frank de Vol and his orchestra swing in with a few bars of "big band" sound, and finally Doris sings a duet with herself. What more can you want?

I haven't commended the Beverley Sisters for some time, but they deserve a loud clap for their "Left Right Out Of Your Heart" which Decca have marched out.

A new singing group from America, the Kirby Stone Four, get away to a good start with an unusual pressing—"In The Good Old Summertime" and "Take Your Lady" sung simultaneously by the boys and girls in enchanting "barber-shop

quartet" style but with a solid beat; this Philips release might be a winner as a novelty disc.

On the reverse, they do "Bangles, Baubles And Beads" from "Kismet," but not very recognisably so.

In the instrumental line, the John Barry Seven, augmented by a special Latin-American rhythm section, keep the pace moving in "Pancho" (Parlophone).

I had the depressing experience of trying to replace my LP stylus. It's fixed to the cartridge with a minute screw not much bigger than a pinhead, and a slot that even an ordinary electrical screwdriver won't fit without being filed down.

This type of equipment is quite general and I wonder how many of you have suffered the same frustrations as I did. It wasn't hard to get the old stylus off. Then, armed with sticky tape to hold the new one in place, tweezers, screwdriver and loads of enthusiasm, in I went.

It took me half an hour, and I spent most of that time searching the pile of an Indian rug when the screw leaped out of the hole and by-passed my fumbling fingers.

After much effort, I did fasten it in, only to discover that I'd changed the wrong stylus. By the time I'd



LAURIE LONDON—and his dad—are certainly stepping out.

YOUNG Laurie London's fame is spreading far ahead of him. This week he's due to leave on another trip abroad, for a two weeks visit to Stockholm, where he is starring at the famous Tivoli. Laurie told me he hopes the tour will be extended to other Scandinavian countries, and possibly into Germany.

Before he leaves he'll be recording the second side for a disc he's making at the Parlophone studio. Topsy will be his own composition, a sentimental ballad, "My Mother." At 14½ years of age, Laurie looks like being the youngest of our recording stars to enter the song-writing business.

Incidentally, I've noticed our singers seem to be writing their own material nowadays: Marty Wilde, Mike Holliday and Tommy Steele are three names that come to mind.

One big secret that Laurie's father—who acts as his manager—let me in on: there may be a screen test for Laurie with Columbia Pictures, in Hollywood, soon. If it's successful he may get a part in a new film.

SCRAMBLES IN SOHO

Dancers cope with pigs, rubbernecks and fairground paraphernalia

costumes, including scrambling up and down ladders to clear a brick wall between the flat and the fairground.

But the incident I shall remember best occurred between Laurie London and his father while we were waiting to practise Laurie's number on the roof.

Laurie hates heights, and didn't like looking over the edge. And when his father leaned over the parapet about five floors above the street, Laurie cracked:

"If you're going to lean over there, let me hold your wallet."

BUSY GIRL

AFTER her recent successful tour of Australia, coloured singer Shirley Bassey has recorded an appropriate title to commemorate the journey. It's called "Hands Across The Sea," and it's due out from the Philip's stable this month.

Before she left this country, Shirley taped a few tracks for her first long-player. It isn't finished yet, but I learn she'll be back on it soon.

DUCKING

JUST for a change from competing a disc programme, I went into battle recently. A lively campaign it turned out to be. The event was a tug-o-war between two sparring teams from the counties of Bucks and Oxfordshire, and it was fought across the River Thames.

It's been an annual contest since the Coronation Year of 1953

between the hardy villagers of Ickford on the Buckinghamshire side, and the stalwarts of Tiddington and Waterstock across the river. The tug-o-war is held at Ickford Bridge, an ancient monument dating back to the 16th Century.

The losers are the team that gets pulled into the water. You'd have thought that as I was one of the commentators I'd have been treated as a neutral: but no. Every time there's a sizeable stretch of water around I seem fated to go into it. Sure enough, neck and crop in I went at the hands of the losers.

My fellow commentator, Kenneth Best, was lucky. He was on the bank with the winners, and stayed there. As for me, I don't think I'll ever get the taste of the Thames mud out of my mouth.

I expect that when "Cool" goes to a well-known swimming pool location in the near future there'll be someone tipped off to give me a big push—but I'll be watching.

SLOW CHANGE

PLENTY of people have been beefing recently about disc jockeys, wear on microgroove records and all sorts of subjects about the disc industry, but so far no one has come along with MY pet hate. So now I'm going to give it an airing. Stand back and take cover the manufacturers of pick-up arms who claim that it's easy to change the stylus on their equipment.

finally succeeded, I'd spent most of the morning on that little job.

Surely it's not beyond the power of our British designers to devise some simpler method than this—and one that offers less risk of damaging the new sapphire during change-over?

MILLY MAKES HER DEBUT

MAKING her disc debut on a Columbia release this month is 25-year-old Millicent Martin, one of the West End's most promising musical-comedy leading actresses. The record, which is backed by Tony Osborne and his orchestra, features "The Language of Love" from "Irma La Douce," and "Seriously," which Millicent sings in her own show, "Expresso Bongo."

Millicent, who was born at Chadwell Heath, Essex, in 1934, made her first professional appearance at the age of 16 in the chorus of "Blue For A Boy." More chorus work followed with "South Pacific" and "Guys and Dolls," and for three years she was in the Broadway and touring companies of "The Boy Friend."

Early this year she was given her first leading role, in "Expresso Bongo," one of the most successful British musicals ever staged. This red-haired young singer has taped a disc well worthy of her talents.

NEWS
FROM
BEHIND
THE
LABEL

DISCLOSURES

BY JEAN CAROL

Shirley Bassey stopped the midnight show

WHEN a show starts at midnight and finishes at 3.0 a.m. you're apt to see stars in more senses than one. I reeled out of the Palladium after last week's Night of 100 Stars delighted, sleepy and more than slightly muzzy, but I can remember very clearly that Rex Harrison did appear, Frank Sinatra (as happens every year) did not, and one girl surprised everyone.

Shirley Bassey, with Eddie Calvert playing trumpet, paralysed the show with her "Birth of the Blues," stopped it dead in its tracks and won the biggest ovation of the whole night.

But star of the show was, as it must have been, that master of wicked wit, Noel Coward. As I tottered home I thought what a pity it is that Coward can't make an annual recording of *Let's Do It*. Every time he sings it he brings it bang up to date, and it gets more devastating with each addition. I for one would happily fork out every year for his latest thoughts on the world and its romances.

★ ★ ★

● Cherry Wainer is excited about her new Nixa contract. There are all sorts of plans ahead for the brilliant young organist, and these include some interesting new sounds. With Cherry on the discs will be her cousin Don on drums and bongos.

Student Toni?

TONI DALLI has driven off home to Italy in his brand-new English car, which sounds like taking coals to Newcastle when you think of all those wonderful Italian machines. Toni has a new disc on the way from Columbia, this time *The Man Who Plays The Mandolino*, which Toni featured on *Six-Five* a week or so ago. On the stocks is a plan for Toni to record *The Student Prince*.

Just right

I mentioned briefly last week that Shirley Abicair has signed for Fontana. I'm glad everyone concerned is happy about the way things have worked out, because it was largely my fault! I recommended Shirley to Jack Baverstock because I thought he was just the man to get together with Shirl and evolve the right way to present folk songs on disc. He

YES, IT'S TRUE!!
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called in Ken Jones, and between them all they have produced a fine disc.

I had a post card from Majorca where Shirley is taking a brief holiday and she tells me that she will be off to Australia for live television; and there are 26 TV films (all to be shot in colour) which have to be in the can before Christmas. I can see why she needs a holiday!

★ ★ ★

● Eric Delaney has taken a lease on a flat during his stay in Brighton for the summer season. It is a fascinating thing, this lease. Included in the inventory are "walls, windows and ceiling." Presumably Eric can do what he likes with the floors.

Fan-tastic

YOUNG Laurie London tells me he now has three people helping him to deal with his fan mail. Since his trip to America his mail has shot up fantastically. Strangely enough, one of his biggest batches of letters comes from Norway—he must cheer up those long winter evenings.

Cleo's looking

A FEW people have asked me what Cleo Laine is doing now her play "Flesh To A Tiger" has ended its run. In between looking after Johnny Dankworth, Mrs. D. has been looking around for another play and negotiations are going on now over a suitable script.

It may be that one day we'll see Cleo starring opposite the man who smokes *that* brand of cigarettes. Sir Larry saw Cleo in her first acting role and said he would very much like to appear in a play with her. Meanwhile Cleo is back to her first love and singing in a radio show called *Welcome To London* from the Coliseum on Sunday.

Husband John is busy, too. On Saturday, he and the band are among the passengers on the "Six-Five Special." Then they tear over to the Beaulieu Festival, where they will be playing a new number specially written by John and Dave Lindup. So if any of our readers are around Beaulieu way, drop in. It should be good.

'Tonight' tune

JOHNNY's new record, "Jim And Andy's," is named after the famous meeting spot in New York, the place where the jazz men get together. It's also used as the signature tune to a television programme called "Tonight," but the American show, not the one we see on BBC/TV. Composer is a character called Lou Stein, whom



CLEO LAINE (left) has just finished in the play "Flesh to a Tiger" and is now looking for another part. (See "Cleo's looking.") Meanwhile husband JOHNNY DANKWORTH (above, DISC Pic.) has just brought out a new disc. See "Tonight" tune."

we know as one of the people currently asking "Got A Match?"

★ ★ ★

● Another of the "Match" men, Frank Gallup, should have a familiar voice if you watch BBC/TV. He's the man who says "This is the Perry Como Show." A good steady job even if you get no credits!

'The Freeze'

A NOTHER new dance is on the way. Called "The Freeze," it has nothing to do with the Cold War. It's just another rock-styled dance with the occasional sudden pauses. You know, like a spot dance only with no prizes.

Wedding mood

IN 1945 a man in Calcutta advertised a radiogram for sale. A woman answered the advertisement and, to demonstrate the player, the man put on a Joe Loss recording of "In The Mood."

The price was agreed, but the man never did get his money. He married the lady instead!

Last week the couple were holidaying in Bournemouth from their home in Greenford when they saw Joe Loss advertised for a dance.

Being reminded of the incident that brought them together, the couple went in and told Joe Loss the part he had unknowingly played in their romance.

As a "live" treat, Joe Loss and



his Orchestra played a special performance for the couple.

Pet on an isle

SOON after Pet Clark had such a great hit with Majorca she went over to that beautiful place for a holiday, and found herself a local celebrity. She was feted all over the island and generally had a whale of a time. Her current disc is *Saint Tropez*—and at the end of August Pet is off with a group of

Jackie Dennis —flash in the pan?

ONLY six months ago I was invited along to a party to meet the newest teenage record star. He didn't seem a bad kid, and he had all sorts of wonderful things lined up for his future. Now he is known to many people as Dennis the Menace and one of those wonderful things, his contract with Fielding, has folded.

You might regard this as a modern fable, the story of a boy who was thrown into a strange world too soon. Mr. Fielding's explanation re the end of contract was that variety isn't doing too well. And yet young Jackie Dennis had his current tour extended for a further four weeks!

Even more odd, also under the Fielding banner is that veteran Tommy Steele. Has variety also died for Tommy? I hardly think so. No, it seems to have been simply a case of over-enthusiasm. It has to be a very talented teenager who can top bills all over the country. And someone should have realised that the sight of a young boy rolling his eyes and wiggling his killed hips wouldn't go down too well with some of the Mums and Dads who go to the variety halls.

PET CLARK, having a whale of a time with this pie (below), also had a whale of a time in Majorca. (See "Pet on an isle.")

★ ★ ★

● Another good reason for disc fans to see the new Max Bygraves film. At Saxon will be singing a number in the picture.

CHRIS BARBER



Chris is one of the few traditional jazz musicians who have had a formal musical training—three years at the Guildhall School of Music. But even with that behind him, the going was tough at first, for a few years ago there was no demand for jazz concerts.

SPOTLIGHT

remarked Chris. But the discs are far from dull. Here's the line-up in *Barber in Concert, Vol. 2*, for instance: *Bourbon Street Parade*; *Savoy Blues*; *Lonesome Road*; *Sheik Of Araby*; *Bill Bailey*; *You Took Advantage Of Me*; *Sweet Sue*; *Moonshine Man*; *You Rascal You*.

Chris Barber in Concert—Vol. 3 is scheduled for release by Nixa in October.

This one will be a recording of a concert Chris gave at the Dome, Brighton, back in May, and featured in it are two American singers who toured with the group, Brownie McGhee and Sonny Terry.

It's good to know that Chris, a Londoner to the core, is so popular on the continent, especially in Holland and Denmark, where he toured in February, and in Ger-

"The word jazz seemed to put some of the customers off; probably because they'd just been treated to a spate of inferior rock 'n' roll shows. They probably bracketed us with those."

I asked Chris for a look at his diary. Here's a typical week of engagements, beginning the week after he gets back from his holiday:

Aug. 16: Playing for dance at Buxton, sharing bill with Ted Heath; **Aug. 17:** Concert, Hull City Hall; **Aug. 18:** Dance at Skegness, and crowning beauty queen; **Aug. 19:** Concert, Nottingham. **Aug. 20 and 21:** Still at the moment, free; **Aug. 22, 23 and 24:** Concerts at Shrewsbury, Bristol and Southsea.

In addition, the group alternates with Humphrey Lyttelton every other Sunday night on Radio Luxembourg.

By now we'd exhausted our 20

The jazz bug bit him, so he was fired

"YOU'RE sitting in Otilie Patterson's half," grinned freckle-faced Chris Barber, skillfully manipulating the £3,000, bottle-green Aston Martin over the cobbles and between the other cars parked in the alley at the back of the Humphrey Lyttelton Club in London's Oxford Street.

"Couldn't afford to run an Aston Martin all by myself, so Otilie and I are co-owners.

"As a matter of fact, you've caught up with me just in time. I'm off to Germany on holiday—motor racing.

"I race about once or twice a year—Brands Hatch mostly. Don't get time to do it more often. We cover a good few hundred miles every week, you know."

That's just how the Golden Boy of Britain's top traditional jazz group talks . . . in a long, uninterrupted stream of sentences, flitting from one thing to another.

We joined Chris's vocalist, Otilie Patterson, in a small, back street pub. She was drinking a half pint of stout, Chris ordered a whisky, and a well-done sausage on a stick.

Short and sharp

"Only got about 20 minutes," he said, "then I have to get back to the club."

It took less than twenty minutes to hear the story of 28-year-old, fair-haired Chris Barber's life. He talks at about two hundred words a minute.

My shorthand isn't that good, but here goes.

"My mother was headmistress at King Alfred's School, Golders Green. Dad was a statistician. He worked for the Board of Trade, and was one of the inventors of the clothing coupon scheme during the war.

"I went to St. Paul's School, Hammersmith, and I seemed to inherit dad's head for figures. So when I left school I went into an insurance office.

"I'd already been bitten by the jazz bug, though, and used to spend all my spare time as an amateur trombone player. I travelled up and down the country playing in jazz clubs and at Sunday concerts every week-end.

"Sometimes I didn't get back

into London until the early hours of Monday morning. So I used to oversleep and arrive at the office—late and tired.

"One Monday I didn't get back until nine in the morning from a jazz concert in Liverpool, so I rang the office and said I was sick.

"Next morning, before I left for work, the postman brought a buff

by
JOAN DAVIS

envelope. It contained my cards! That was the end of my office career."

Chris had always had a fondness for music. That, too, was inherited from his father, who played the violin.

Indeed, Chris himself took violin lessons from the age of 12, but the trombone and bass were his first loves.

"It took some persuasion," recalls Chris, "but I eventually got my parents to agree to my studying for three years at the Guildhall School of Music."

Thus Chris is one of the few traditional jazz musicians who have had a formal musical training—including composition and theory.

Chris was already playing with Ken Colyer's band, and in 1954 he broke away and formed his own. The Chris Barber Jazz Band included Monty Sunshine, and Lonnie Donegan on the banjo.

"Believe me," Chris told me, "it was no joke being in a pro. jazz band in 1954. There was little demand for jazz concerts. Once you'd been the rounds of half-a-dozen cities, like Birmingham, Manchester, Liverpool, there was nothing else.

"So the following year we really worked hard selling ourselves around the dance halls. We did more jobs than there are days in

the year. I mean that—a job every day, and often twice a day.

"Now we can't find time to fulfil all the concert and dance engagements we could get, and have to turn many down.

"Lack of time is one reason why so many of our waxings are done at jazz concerts, with an audience. Besides, I like it that way. You get atmosphere, and the boys play better."

Chris Barber fans won't need me to remind them of Chris's discs . . . his *Chris Barber Plays—Volumes 1 to 4*, his *Chris Barber in Concert—Volumes 1 and 2*.

"Dull titles, aren't they?"

"How would you like to sing with the band?" said Lonnie Donegan, and that's how OTILLIE PATTERSON came to join the Barber outfit.



minutes. "Must get back," panted Chris, pausing for breath, "Otilie will keep you company."

Said Otilie, when Chris was out of hearing: "He has a bigger following than ever. Some jazz connoisseurs sneer because Chris is so popular with the kids.

"But we in the group like to think that listening to us inspires them to study the whole field of jazz. It's just snobbery to sneer at something as soon as it's popular."

Just before Otilie skipped off to join the group in the Jazz Club she told me the story of how she came to join them.

It was Lonnie

"I was on holiday in London, in July, 1954, and quite by chance dropped into Humphrey Lyttelton's Club. I stood around near the band, suggesting what numbers they should play, and even suggesting the key they be played in.

"When the session was over I hung around singing to the playing of Humph's pianist. Then one of the Barber group came over and whispered 'How'd you like to sing with our group?' It was Lonnie Donegan.

"I couldn't believe that I, who'd been an ardent fan of Chris's group back in Belfast, should be asked to join them. Naturally, I said yes."

The joke was Chris wasn't even there at the time. He was in hospital!

Back at the Club it was impossible to get near Chris. The U.S. Navy was in town, and they hi-jacked the King of British Jazz to autograph their copies of his records.

Could you want further evidence that the Chris Barber Group ranks alongside anything the Americans have to offer?

PUTTING ON THE STYLIUS

by
Jackie Moore

LONG PLAYING REVIEWS

JOAN REGAN Just Joan

When I Grow Too Old To Dream; I Know Why (And So Do You); I've Got A Feeling I'm Falling; Deep In A Dream; Home; Sinner Or Saint; That Old Feeling; All The Things You Are; Someone To Watch Over Me; Never In A Million Years; For All We Know.
(Decca LK4153)

NO surprises on this disc, but, as the title says, just Joan, in quiet mood on a selection of romantically inclined oldies. I would have liked a couple more of

the opera house. **Dat's Love** and **Dere's A Cafe On The Corner** couldn't be more in character with the original story, and scarcely a note has been touched. And there's a good deal more sex appeal in Marilyn Horne's voice than you usually find in a stage Carmen!

Most exciting track on the disc is the one which was most successful in the film, the Pearl Bailey **Beat Out Dat Rhythm On A Drum**, with the fabulous Pearl dominating the whole scene.

FRANKIE LAINE Foreign Affair

Laura; Mam'selle; Addormentarmi Così; Autumn Leaves; Nao Tem Solucao; La Paloma; Mona Lisa; Si Tu Partais; Quiereme Mucho; Torna A Surriento; Too Young; Besame Mucho.
(Philips BBL7238)

WHEN Frankie Laine first told me about his plans for this

FRANKIE LAINE

Italian, Spanish and French songs from Frankie, but the arrangements don't suit him.



concerned. As well as Sharon on piano, there are Chico Hamilton, Art Blakey and Jo Jones on drums, plus top men of the calibre of Kai Winding, Herbie Mann and Al Cohn.

However, all of these worthy gentlemen would have been wasted if the featured artiste hadn't the talent and feeling of Tony Bennett.

Out of a collection of wonderful tracks if I had to single out any I would choose **Blues In The Night**, with those terrific trombones. Or **Let There Be Love** with Billy Exiner, Candido and Sabu on drums plus five flutes, and witty lyrics. Or **Lazy Afternoon**, with just the rhythm section. As you can see, I could go on right through the dozen tracks—but why don't you choose your own and see for yourself.

the Blues . . . they even sing patriotic songs.

I've criticised the folk music cultists in these columns recently. But I wouldn't dare criticise these, even from a jazz viewpoint, because they swing like mad, because they have the sounds of jazz about them, and because they're sung as only Americans can sing them.

This is folk music, but I'd like you ALL to hear this . . . and buy it.

LOUIS JORDAN Man, We're Wailin'

Saturday Night Fish Fry; Sunday; The Nearness Of You; I've Found My Peace Of Mind; I Never Had A Chance; Got My Mo-Jo Working; A Man Ain't A Man; The Slop; Sweet

David hits the bull — twelve times

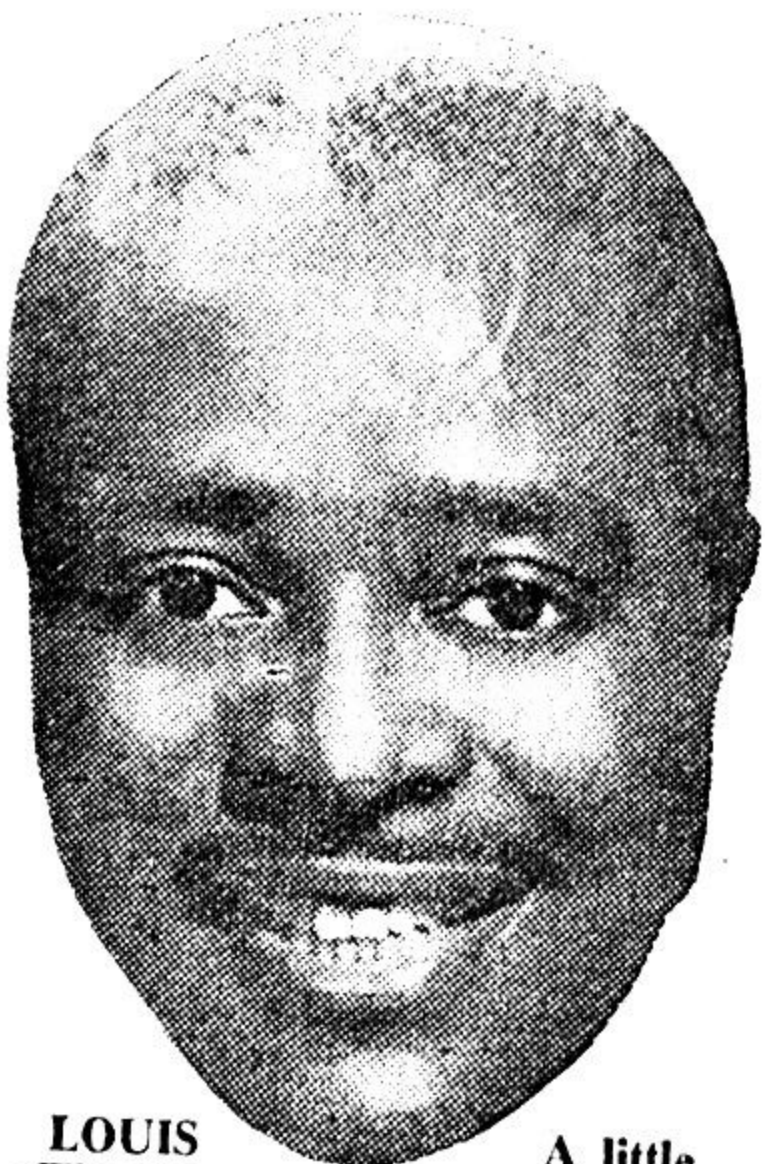
Lorraine; Route 66; The Jamf; I Hadn't Anyone Till You.
(Mercury MPL6541)

DON'T take the cover note on this album too seriously. It says this is a late, late, late night club performance, but I wouldn't recommend playing it that late or you'll have the police in. In his quieter moods Louis Jordan is still more noisy than most, and I can tell you, on **Saturday Night Fish Fry** he's not feeling even remotely quiet.

In fact, when he does turn to a tender ballad like **I Never Had A Chance**, you feel it's a horrible mistake.

Jordan really gets into his stride on a title like **Got My Mo-Jo Working**, which gives him an opportunity to get going with his fabulous beat on vocals and sax. Bouncing along with him is Jackie Davis on Hammond Organ and on the occasional vocal here and there a girl called Dorothy Smith does her best to get a word in.

Some great beat from the man who was rocking when Laurie London was bouncing up and down in his cradle.



LOUIS JORDAN A little noisy.

THE WEAVERS

The Weavers on Tour

Tzena, Tzena, Tzena; On Top Of Old Smokey; Drill! Ye Terriers; Fi Li Mi Oo Re Ay; Over The Hills; Clementine; The Frozen Logger; Boll Weevil; Talking Blues; I Don't Want To Get Adjusted; Michael Row The Boat Ashore; Wreck Of The John B; Two Brothers; Ragaputi; Wan't That A Time; Go Tell It To The Mountains; Poor Little Jeses; Mi Y'Malel; Santa Claus Is Comin'; We Wish You A Merry Christmas.
(Vanguard PPL11011)

READ that lot? I hope you have, for it'll give you an idea of the scope and variety of this unique LP, sung and played by the unique Weavers, a group of four dedicated folk singers led by Pete Seeger and much admired by our own Owen Bryce, among others.

These are recordings made during their highly successful tour of the States, and they include the fabulous Carnegie Hall Concert, ending with a superb rendering of **We Wish You A Merry Christmas**. The programme includes everything. Jewish songs, English songs, mountain music, religious songs,



It's a case of "spare no expense" on the TONY BENNETT LP and the result is fabulous.



If you ever doubted DAVID WHITFIELD's staying power, just listen to "My Son John." (DISC Pic)

DAVID WHITFIELD FAVOURITES

If I Lost You; I'd Give You The World; My Son John; The Rudder And The Rock; My September Love; Without Him; My Unfinished Symphony; Dream Of Paradise; The Adoration Waltz; Marinella; Ev'rything; I'll Find You.
(Decca LK4242)

THE cover picture of this disc gives the impression that David is singing "Happy Talk" from "South Pacific," but don't worry, he isn't! He is, in fact, singing just about every song that has scored him a bull's eye in the past year or so.

The Roland Shaw Orchestra provide some beautiful strings, the ideal background for David's virile, so much improved voice. Anyone who ever doubted David Whitfield's staying power should listen to **My Son John**, and the strength of voice and obvious sincerity, qualities which have a knack of lasting a long time.

Even that exaggerated diction is gradually smoothing itself out. David Whitfield has worked very hard since he first made a record. I think he has good reason to be pleased with this long-player—the result of all those hours of lessons, and the determination to keep his share of the limelight.

TONY BENNETT

The Beat Of My Heart

Let's Begin; Lullaby Of Broadway; Let There Be Love; Love For Sale; Army Air Corps Song; Crazy Rhythm; The Beat Of My Heart; So Beats My Heart For You; Blues In The Night; Lazy Afternoon; Let's Face The Music And Dance; Just One Of Those Things.
(Philips BBL7219)

IT is always quite an event when I come across a fellow Tony Bennett fan. There should be many more of us around if this long-player gets a fair hearing.

The idea behind the disc came from a combination of the Tony Bennett and Ralph Sharon brains. Tony had always wanted to make a record featuring just voice and drums, and, basically, that is what this long-player is. On some tracks flutes are added, or trombones, or a trumpet/sax duet. The result, there is no doubt about it, is simply fabulous.

It's been a case of "spare no expense" as far as musicians are

long-player he was very enthusiastic, both about recording Italian, Spanish and French songs and about working with Michel Legrand, one of the most successful of the French arrangers/conductors.

Unfortunately, things haven't worked out quite as well as they should. The Legrand arrangements are attractive, but they don't quite fit in with Frankie Laine's style. When they do, the result is worth waiting for, as on the Italian **Addormentarmi Così**.

In general, though, you get the feeling that Legrand was trying to write like an American and Laine to sing like a European. They neither of them quite succeed, and the whole idea of the disc falls through.

TRIO AVILENO Fiesta Tropical

Me Lo Dijo Adela; Cagale Bien El Compas; Muneca Triste; Rico Vacilon. Frankie and his Cha Cha Boys; El Marinero and El Bodeguero. Carlinhos and His Orchestra; Amor Brejeiro. D. Roney and His Tipico Brasileno Band; O Sibi.
(Fontana TFR6014)

A COLLECTION of Cha-chas played by the genuine article, some South American groups, who supply the best possible rhythm but don't sound very enthusiastic about the vocals.

Me Lo Dijo Adela you'll know already as **Sweet And Gentle** and the **Continental** turns up in **El Bodeguero**. On the whole I'd say this is better for dancing than listening.

the up-tempo songs like **I've Got A Feeling I'm Falling**, which suits Joan to perfection.

A soothing, easy-to-listen-to disc, both from the voice and from the orchestra. Johnny Roberts provides just the kind of relaxed background Joan Regan needs on this disc for later-night listening. One of the best tracks is **Deep In A Dream**, with some superlative phrasing and sincerity in the Regan manner.

If only Joan would make up her mind whether to pronounce some of her vowels in the British or American way I would have completely enjoyed this record. It's a bit disconcerting to hear "fast" sung one way and "last" another.

CARMEN JONES

Sound-track of the CinemaScope film.

Overture; Opening Medley; Dat's Love (Habanera); You Talk Jus' Like My Maw; Dere's A Cafe On De Corner; Dis Flower; Beat Out Dat Rhythm On A Drum; Stan' Up An' Fight; Quintet; Whizzin' Away Along De Track; Card Song; My Joe; Duet And Finale.
(RCA RD-27074)

THE sound-track of the CinemaScope film starring Dorothy Dandridge and Harry Belafonte, and featuring the voices of Marilyn Horne and LeVern Hutcherson.

The photography and great performance in the film took the attention away partly from the amazing way Oscar Hammerstein matched his modern lyrics to be sung by a Negro cast to the original Bizet music written for

EXTENDED PLAY

JUNE CHRISTY
Something Cool

I'm Thrilled; Softly, As In A Morning Sunrise; This Time The Dream's On Me; The Night We Called It A Day.
(Capitol EAP516)

THE arrangements may be cool but the Christy voice is warm. Difficult to explain the attraction June Christy has. On *The Night We called It A Day* she frequently sings flat, and her phrasing is odd at times, to say the least. Yet I'd still rather listen to an off-key Christy than the mediocre dreads we hear so often.

For a sample of Christy at her best, you couldn't beat the very short but dead on target *This Time The Dream's On Me*.

I shudder to think what Romberg enthusiasts would say about the Pete Rugolo arrangement for *Softly, As In A Morning Sunrise*, but frankly, I'm not worried. It sounds great to me.

FERRANTE AND TEICHER

Heavenly Piano Sounds
The Moon Was Yellow; Stella By Starlight; Serenade To A Star; Out Of This World; Over The Rainbow.
(Columbia SEG7811)

MESSRS. Ferrante and Teicher met when they were studying

Latest issues reviewed by

JACKIE MOORE

The arrangements are cool, but the voice is warm

music at the Juilliard School in New York. Nothing unusual in that, except that they were both six at the time, and they are both now teaching at the same Juilliard School. In their spare moments they turn their attention to the pop side of the business, but as you can see from the titles, it's the standards, rather than the commercial numbers, that they go for.

I imagine these two are fine pianists, at least you get the impression they are, but unfortunately there are so many "heavenly" noises around that

it's difficult to say what the piano sounds like.

The sound engineers have had a great time on this disc and *Out Of This World* is an understatement, especially when applied to the noises that occur during *Stella By Starlight*. But if you prefer your piano to sound like anything but a piano, this is for you. Frankly, it just sounded to me as though they could have done with a good tuner at the session.

FRANK CHACKSFIELD

In The Mystic East, No. 1

Caravan; Danse Chinoise; Moonlight On The Ganges; March of The Siamese Children.
(Decca DFE6477)

QUITE a range of composers on this disc, from Ellington, through Tchaikovsky to Richard Rodgers.

The *Danse Chinoise* comes from the "Nutcracker Suite" and the

NANCY WHISKEY

Hillside in Scotland

b/w I Know Where I'm Goin'

CB 1452 45-78 rpm

RUSS HAMILTON

Tiptoe Through The Tulips

b/w Drifting and Dreaming

CB 1451 45-78 rpm

MAXINE DANIELS

When It's Springtime in the Rockies

b/w My Summer Heart

CB 1449 45-78 rpm

The original American hit

THE DADDY-O'S

Got a Match?

b/w Have a Cigar

CB 1454 45-78 rpm

American teenage speciality

THE "G" NOTES

I Would

b/w Ronnie

CB 1456 45-78 rpm

ORIOLE RECORDS LIMITED

315-317 Oxford Street, London, W.1



Sometimes JUNE CHRISTY sings flat, sometimes her phrasing is odd, but she's still great. (DISC Pic.)

Chacksfield orchestra play it quite straightforwardly. I have never found this piece particularly Chinese, but it's very easy to listen to.

Best track is the *March* from the "King And I." There is some effective scoring for horn on this one, and the whole orchestra makes the most of the attractive Rodgers music.

JIMMIE RODGERS

The Long Hot Summer; Secretly; Oh-Oh, I'm Falling In Love Again; Make Me A Miracle.
(Columbia SEG7811)

RODGERS was one of the brighter discoveries of the past year, and one who will be around for a long while, judging by the way he improves with each disc.

On this record he has two up-tempo, two slower numbers and each one's a winner. His *Falling In Love Again* has already hit the jackpot as a single, but even if you have this track, the others are well worth your money. I specially like the unusual, haunting *Long Hot Summer*.

DISC DEBUT

THIS is actually a debut plus one, for the subject of our feature this week, Peter Elliott, already has one disc to his credit. However, we can bend the rules a little, since Peter's first record was last year, before DISC made its own debut, and regrettably the record didn't make the big impact that many people thought it deserved.

Just to keep the facts right, Peter Elliott's debut disc was issued in September last year, and was titled "All At Once" (You love her) and "To The Aisle."

Now Peter Elliott is about to have another crack at disc stardom with a new release in the past few days, "Devotion" coupled with "No Fool Like An Old Fool."

This, like his initial record, is a first-rate vocal offering, and if he can face the strong competition from opposition versions by Petula Clark and Janice Harper, then he may well achieve a top spot with it.

Certainly he has the vocal ability, and he has a background which no publicity man could dream up for his newest singing find.

Born in Sheerness, Kent, on June 12, 1932, and educated in London, Peter Elliott had no particular desire to enter show business. This in itself is

PETER ELLIOTT



Sport came first with this singer

refreshingly different! Though on the fringe of the entertainment profession, being the son of an amusement caterer, young Peter could only think of sporting activities.

Swimming was his particular interest and, at the age of 12, he entered competitive swimming for the first time. At the age of 13, he became Junior Springboard Diving Champion of Middlesex. Further victories followed, and he collected the title of Southern Counties Champion.

By 1948 he had won many honours, culminating in the Springboard Diving Championship of Britain. Not unnaturally, this distinction ensured him a place as representative in the Olympic Games which were held at Wembley that same year. He was, incidentally, the youngest member of the British Springboard diving team.

Success follows success

Success followed success and he took the title of British National Springboard Diving Champion for the years 1949, 1950 and 1952, and he represented his country in the Maccabean Games in Israel during 1953.

His fame as a diver was certainly not going unnoticed and in 1954 he was invited to the United States for a year's stay at the invitation of the American Swimming Clubs. While there he added another honour to his long list of successes by becoming Springboard Diving Champion for New York State!

His prowess in the swimming

pool was to bring him to the attention of a film company, and he was offered a Hollywood screen test. However, despite the attractiveness of the offer, Peter Elliott had to decline owing to future sporting commitments.

Alongside this successful career, Peter's interest for show business was, at last, developing.

His professional debut was made at the London Casino in the musical "Wish You Were Here," and later, in 1953, he was singing and dancing in "Guys And Dolls" at the Coliseum.

Solo spot at the Pigalle

But singing, particularly as a soloist, was becoming his main interest, and he pursued this ambition.

He made his bow as a soloist in 1956 in the "Pigalle" show and, such was his impact on the customers, he was later chosen as the featured singer in the "Pigalle" spectacular show, "Champagne Punch." He has long been a regular favourite at this night spot.

To keep himself fit, and to maintain his past interests, Peter Elliott never forsakes his swimming. Most days, despite his heavy show business programme, he can be found in a London swimming pool.

His other hobbies include riding, fencing and gymnastics, and in less strenuous vein he enjoys playing the piano.

Peter Elliott certainly has a fine ballad voice. Let's hope that he is soon "in the swim" as far as the Top Twenty is concerned.

Doug Geddes

JAZZ
IDOL
GOSSIP

● Keep an eye on those American best-selling pop disc lists. Who knows, you might find pianist Horace Silver's name there soon. Or if not his, that of singer Bill Henderson. Here's the inside story.

The tune that everyone shouts for when the Silver Quintet does a gig is his original, "Senor Blues." Says Horace, in a "Down Beat" interview: "We play it about three times a night... I don't mind, because if the people like it, it must have some commercial potential.... People probably dig it because it's simple and easy to understand. The melody and the repetitive beat gets them."

Seven song-writers tried to fit lyrics. But Horace was still not satisfied. So he wrote his own. Bill Henderson sings them on the Blue Note 45. Backed by the Silver men, who are on their own on the flip side, Horace's "Tippin'."

Cool club

● Another new modern club opened t'other night. Called the "Kool Canary" and run by Alan Ross and singer Shelley Moore, it's a four nights weekly venue in



Shelley Moore

Gerrard Street, W.I. Exceptionally talented pianist, Alan Clare, has left the Star Club in order to lead the KK's resident trio.

Caught on

● I've never known a British original so popular as Tony Kinsey pianist-vibesman-arranger, Bill le Sage's "Autumn in Cuba." Its pretty, catchy melody line and cha-cha beat has really caught on with London's jazz fans. I hear that Edmundo Ros, for one, is considering recording it soon. Good for Bill!

Fit again

● Ex-Allan Ganley bassist, jazz veteran Sammy Stokes, is back on the scene and fit again. He'll work with drummer Benny Goodman's piano-less Four, which features guitarist Ray Dempsey and (wherever possible) tenor-flautist Johnny Scott.

THE BEST IN
HALL MARKS JAZZ BY TONY HALL



TONY HALL

Slow down, man. But how?

JAZZ is a young man's music. No matter what age one's birth certificate shows, what really matters is whether one is young in heart.

This was brought home to me jorcibly last week. In a letter from Blue Note boss, Alfred Lion. Al thanked me for a recent article in DISC about his partner, Frank Wolff, and Blue Note. "Frank and I have been close friends as well as business associates for over 30 years now," he writes. "I think that's a disc business record which speaks for itself."

I should imagine that Al is about 45 years old. Or more. In 1959, Blue Note celebrates its twentieth year of recording jazz. You might imagine that some of Al's original enthusiasm might have waned by now. But not a bit of it. I quote again from his letter:

"I'm working seven days a week. With very little sleep. Otherwise I might miss some of the

wonderful music around town (New York). Take Small's Paradise up in Harlem, for instance. Right now, the new Miles Davis group is there with Coltrane and Cannonball. Due there next is organist Jimmy Smith's Trio, Max Roach's new three-horn group, Horace Silver's Quintet and Sonny Rollins with bass and drums.

"I usually go in around eleven, figuring I'll stay till one, maybe. But then, things start happening and I just sit there glued to my chair and find it's six a.m. before I'm in bed! By 9.30, I'm back at the office.

"Sometimes I say to myself: 'Man, you're not 25 no more. Slow down!' But how?"

In those quotes, I think you have the secret of Blue Note's success. Its bosses and their principles are as honest, unpretentious and enthusiastic as the jazz they record. Long may they reign!

THIS WEEK'S REVIEWS

Tentative, searching, experimenting

That's Monk on an album for the serious student

THELONIOUS MONK

Thelonious Himself

April In Paris; I Don't Stand A Ghost Of A Chance With You; Functional; I'm Getting Sentimental Over You; I should Care; 'Round Midnight; All Alone; Monk's Mood.

(12in. London LTZ-U15120)

THIS album gives you an odd sort of sensation. Have you ever walked into a club an hour or two before opening time? The chairs are all piled upside down on the tables. Maybe one light is burning. And you suddenly become aware of someone at the piano, playing for himself.

Maybe it is an arranger, working on a score. Tentatively searching, probing, experimenting with harmonies. Completely wound up in what he's doing, oblivious to his surroundings.

Then you want to tip-toe into a dark corner and just listen quietly and try to get inside the mind of the man at the piano and join him in his quest. Without him knowing you're there. You know what I mean?

That's how this absorbing LP strikes me. It's an intensely personal conversation between Monk and his piano. The fact that you should be familiar with most of the material helps to make this an even more moving listening experience. You'll be able to hear how Monk approaches harmonically, say, a bleak little Irving Berlin tune like All Alone.

Of the three Monk originals, Midnight is already a standard. Probably the most interesting track is the slow blues, Functional. This is extremely traditional conceptually and shows that Monk's roots surprisingly go back to the very early days of jazz. Listen to his left hand here particularly.

Mood brings in two of jazz's most highly original young stylists, John Coltrane (tenor) and Wilbur Ware (bass). Each has obviously learned a lot from Monk. Yet each emerges here, in his short appearances, as an individual personality.

Much more for the serious jazz student than the average casual listener (*****).

DAVE BRUBECK QUARTET

Dave Digs Disney

Alice In Wonderland; Give A Little Whistle; Heigh-Ho; When You Wish Upon A Star; Some Day My Prince Will Come; One Song.

(12in. Fontana TFL5017)

AS regular readers will know, I could hardly be called a Dave Brubeck fan. Though having the utmost admiration for his altoist, Paul Desmond, and drummer, Joe Morello, I have never dug Dave's personal conception or that of his Quartet. But, guess what? This latest Brubeck LP (recorded six months or so before he left the States for his British tour) has been on my record-player many more times than any of its predecessors. And more often than many of the records I cover in this column.

I'm not going to say it's a great jazz record. But this LP has tremendous charm. Brubeck himself is much less heavy-handed than ever before. Though still on the stiff side he comes nearer to playing jazz piano (in the accepted sense) than ever before.

Paul Desmond's alto solos and contrapuntal conversations with Dave are beautifully played and constructed. They're so lyrical and (though I hate the word, I think it's apt) pretty.

Bassist Norman Bates "moves" for the first time on record. In fact, on Heigh Ho, he and Morello lay down a beat that swings like mad by any standards. (Their time is irreproachable throughout the LP.) Desmond and Dave dig in here, too. A fine track.

tions and much of the playing give a "cocktail jazz" feeling. But, for what it is—a collection of delightful Disney film tunes adapted to the jazz idiom — this LP will bring much pleasure to a large number of people. And not only Dave's usual fans.

I'm giving it a very high rating for that reason and for the playing and for the aforementioned almost puckish charm (*****).

BUDDY DE FRANCO

The Melodic Mr. de Franco Left Field; Jack The Field Stalker; When Your Lover Has Gone.

(7in. Columbia SEB10093)

THESE were cut in 1953. When clarinetist de Franco was touring with a wonderful rhythm section comprising Kenny Drew (piano), Milt Hinton (bass) and Art Blakey. For my money, these three steal the show here, collectively and individually. They generate warmth, excitement, swing and empathy on all tracks.

Buddy, a wonderful technician, has stated in print how much he wants to swing. But even with this tremendous backing, he still

(Continued on next page)

DAVE BRUBECK



What Dave does not make a great jazz disc, but it certainly has tremendous charm of an almost puckish quality.

TRADITIONAL

jazz

By
**OWEN
BRYCE**

Continuing
**POTTED HISTORY
OF JAZZ**
New York
style



BENNY AT HIS BEST

BENNY GOODMAN has had so much written about him that Owen Bryce finds it hard to say anything new. But the sound of his latest release is enough to make Owen stop typing anyway.

UP to now we have been discussing men who had their heart and soul in jazz. Men who were jazzmen first and musicians second. Now, however, we come to a group who were first and foremost musicians and secondly jazzmen.

Men who had been playing in dance bands and who came to hear and be attracted by the music of the Negroes from New Orleans and their white Chicago protégés. But whereas the Chicago lads were drawn into the jazz scene because of their love of jazz and all it stood for, the New Yorkers were mainly interested in it as musicians and as a source of money.

Nearly all the New Yorkers found themselves playing at some time or other with Gene Goldkette, Paul Whiteman or Ben Pollack. Of these three, the least known, the Ben Pollack group, is the only one that can be said to have made any jazz sense.

Goldkette formed his band in 1920. During the next seven years a steady procession of future bandleaders passed through his ranks. Red Nichols, Jimmy Dorsey, Tommy Dorsey, Joe Venuti, Frank Trumbauer, Pee Wee Hunt. Others included Steve Brown, possibly the finest white bass player of them all.

Goldkette made many good records, many of them featuring Bix Beiderbecke, who also recorded under his own name. Unfortunately, the men backing him were by no means up to his high standard, but in spite of that they still remain classics of Dixieland jazz. For that's what they were essentially—Dixieland. With Bix playing the most incredible horn, a purity of tone still unsurpassed to this day.

In the middle twenties Paul Whiteman's band was coming up fast and he gradually took Goldkette's best men, until in 1927 the Goldkette group broke up, leaving Whiteman a clear field for the commercial white jazz of the day.

Paul made two great contributions to the jazz story. He, too, featured Bix and other hot men in solos, and he made a film which, though very commercial, brought jazz a wide listening public. By the early thirties Whiteman was purely commercial. The rot had set in.

THEY PLAYED for the MONEY!

The Ben Pollack orchestra was a different kettle of fish. Pollack himself had been a Chicago fan of the Oliver band, had played drums with the New Orleans Rhythm Kings in the company of Rapollo and Paul Mares, George Brunies and, at times, even Jelly Roll Morton.

Pollack's band, though fairly large by the standards of the twenties, went out on a jazz policy. His men included Glenn Miller, Jack Teagarden, Benny Goodman, Jimmy McPartland, Bud Freeman and Ray Bauduc. A mixture of New Yorkers and Chicagoans. Somehow or the other the band kept going until the early thirties, when it gradually dissolved to form the nucleus of the Bob Crosby band.

And there we have the full circle. Dixieland, Chicago, New York and eventually back to Dixie.

Red Nichols had left the Whiteman band, after a spell with Goldkette and Sam Lanin, to become the most prolific recorder in the whole business. In the short space of five years he made discs under no less than 70 different names. And this doesn't include records for other bands.



MR. ACKER BILK strikes a traditional pose.

Small wonder that right up to the middle of the war Red Nichols had a reputation far greater than his rooty-tooty trumpet style warranted. For he blew with very little feeling for the jazz of the negroes. His was a white, a very white, trumpet.

With the coming of the white swing bands, and the fusion of Dixieland and Chicago styles, the stilted music of the New Yorkers died a natural and (dare I say it) welcome death.

MR. ACKER BILK REQUESTS

Travelling Blues; Delia Gone; Gladioli Rag; Dardanella; Franklin St. Blues; Easter Parade; Marching Through Georgia.

(Nixa NJT513)

THIS record positively shrieks **TRAD** at you from the word go. The only thing traditional about this, however, is that it's traditional British jazz. Because it's become traditional in this country to ignore the correct harmonies. It's become traditional to play out of tune. Not flat, mark you—the amateur does that—the professional (for these are professionals) play sharp. As sharp as you can get. And who worries whether the rest of the band play C major at the end of a chorus. Let's grab that G seventh and hang on like grim death.

What is it about these bands that attracts the great British public? For make no mistake about it—this is popular stuff. This is commercial music. As commercial as you can get. This is the stuff that the people like. "Un-music," of course, but who cares? It sells! Sells like hot cakes! And who'd be fool enough not to jump on to the band wagon? I would, of course, but then I like my jazz traditional; traditional like King Oliver, the Louis Hot Five, Morton, Kid Ory, Johnny Dodds, Jimmy Noone. And this stuff bears no relation to that great music of the early twenties.

I repeat. This is Commercial British Traditional Jazz. Chris Barber's a success. Terry Lightfoot does all right. The banjo's the thing today. Let's play, boys, and let the money roll in!

I liked the vocal on "Delia Gone."

BENNY GOODMAN SEXTET

Just One Of Those Things; China Boy; Shine; Rachel's Dream; Tiger Rag; Ain't Misbehaving; She's Funny That Way; I Got Rhythm.

(Fontana TFR6006)

SO much has been written about Benny Goodman in general, the Sextet in particular, and even about these 1945 re-issues, that I find it impossible to think up anything original to say.

It's always my policy to play through the discs I'm reviewing whilst I type. I think it helps to get into the required mood. With this lot I keep forgetting to work my fingers, thinking more of Mel Powell's own fingers cascading up and down the keyboard. Or Goodman's agility. Or Slam Stewart's crazy bass patterns.

Marvellous as were the first trio discs and the quartets with Hampton, and great as were the batch with Charlie Christian and the few with Cootie and Basie, I think these come from the very best period in the Goodman small band life history.

TONY HALL'S REVIEWS

Continued
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BUCK CLAYTON SEPTET

Buckin' The Blues

Buck Huckles; Claytonia; Cool Too; Squeeze Me; Good Mornin'; Blues; Ballin' The Jack; Blues Blasé; The Queen's Express.

(12in. Vanguard PPL11010)

I'm a firm believer in the old adage that if a musician can't play the blues with sincere feeling, then he can't really be called a jazzman. Nevertheless, I found this album of blues and blues-tinged tracks rather wearying.

There are good, earthy solos from "mainstream" idols Clayton (trumpet) and Vic Dickenson (trombone). Though both have had better disc dates. The front-line is completed by old-timer, Earl Warren. Now he was a fine lead alto for the early-'40s Basie band. But as a jazz soloist, his improvisational ability seems very limited and his tone, at times, is terrible.

There are occasions when a bad tone is forgivable if a musician's ideas are interesting or if he plays with exceptional feeling. But this isn't one of those times.

My favourite solos come from pianist Hank Jones and guitarist Kenny Burrell, two modernists with strong roots in traditional jazz. Jo Jones and bassist Aaron Bell complete a good section.

This *Squeeze Me* is Fats Waller's not Ellington's. None of the original lines are very memorable, though. Try this one around midnight.

The rating is mainly for Buck's

sincerity and Hank's solos which sometimes come into the "stride" piano category. The recording quality could be better (***)].

VINNIE BURKE STRING JAZZ QUARTET

A Night In Tunisia; Let's Do It; Topsy; Blues For Skeeter; Solar; Blues For Esquire; C And V; Sweet And Lovely; Blues In The Closet.

(12in. HMV CLP1163)

LET'S face it. This is a gimmick record. An attempt to find a new commercial jazz sound. In the hands of, maybe, some of the West Coast experimentalists, this could have been so pretentious. In actual fact, this ABC-Paramount album features some very good jazz players from New York. And there is a warm feeling throughout.

The main featured musicians are bassist Burke, Dick Wetmore (a violinist from Boston with an interesting conception, though a somewhat thin sound), Calo Scott (a cellist from Cuba, who gets a good jazz sound), guitarists Bobby Grillo or Kenny Burrell (with Kenny probably the deeper-digging of the two) and Jimmy Campbell ("brushes on Manhattan telephone directory!").

Best tracks are the various blues themes and C And V. The most interesting aspect of this LP is that there are no written parts.

With the exception of head passages, everything is improvised. It's different. And pleasant. And it does swing (***)].

sounds comparatively cold and clinical. His best work is definitely on the long *Lover*, which is taken at a swinging medium tempo.

This one really gets off the ground. Drew solos with heat and inventiveness. The rating is largely for Kenny, Mitt, Art and "Lover" (****).

DIZZY GILLESPIE BIG BAND

Birks' Works

Left-Hand Corner; Over The Rainbow; Seems Like You Just Don't Care; Autumn Leaves.

(7in. Columbia SEB10096)

MORE swinging souvenirs of Dizzy's last, exciting big band. All but *Seems* (a 1955 studio date) were cut last summer. The band is rough. But it roars. The excitement is there all the time.

Rainbow is an interesting score to feature an Eckstine-like singer named Austin Cromer, whose voice has a certain appeal. Another singer, Herb Lance (a cross between Eckstine and Joe Williams) belts out the bluesy *Seems*. Ernie Wilkins' up-tempo *Corner* is a real swinger.

Annotator Alun Morgan lists the soloists as Billy Mitchell (tenor), Dizzy and Melba Liston (trombone). I'm more inclined to think it's Benny Golson on tenor and Al Grey on trombone. *Autumn* is taken at a medium trot. Morgan lists altoist Ernie Henry as a featured soloist. I think it's Mitchell on tenor, with just a few bars by Henry right near the end of the track.

An exciting representative EP. Not quite four stars (***)].



In a huddle before going on stage at the Palladium for the "Night of 100 Stars" show last week are Kay Kendall, Joyce Grenfell, Julie Wilson, Rex Harrison (star of "My Fair Lady") and Margaret Leighton.

NIGHT OF A 100 STARS



Max gives them a chance



Singing sisters Jackie and Gillian Moran, regulars on Children's TV, got a chance to show what they could do on Max Bygraves TV show on Saturday.

Before the show, Max Bygraves goes through a number with ITV producer Albert Locke (left).

Round and About

with RICHIE HOWELL



In the wings at the Palladium, waiting their turn to go on, are famous screen stars Burt Lancaster and Janette Scott.

Arriving at the theatre for the show are, left to right: Mrs. Tony Osborne, Tony Osborne (musical director), Mrs. Michael Walsh and Mrs. Bob Adams.

'Special' spot for DISC singers

The Fortunairs, the group from Newport, Mon., who won the DISC Vocal Group contest recently, were given a featured spot on BBC-TV's "Extra Special" on Saturday. Seen here with them is Peter Elliott (left), former Olympic diver and now an up and coming singer.

