

September 6, 1958

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 31 Week ending September 6, 1958

PEGGY LEE

EVERY
6^D
THURSDAY




To hear it... is to feel it!

Peggy Lee's

FEVER

b/w 'You don't know' 45-OL14903

E.M.I. RECORDS LIMITED  8-11 GREAT CASTLE STREET · LONDON W.1

POST BAG

THE BEST LETTERS ARE SENT TO DISC—THE PICK OF THEM ARE PUBLISHED HERE. AND IT MAY BE YOURS THAT WINS THE PRIZE LP!

LIVE and LET LIVE, MR. BRYCE

IT may surprise Owen Bryce, that high priest of traditionalism in jazz, to hear that there are people who love "sinfully commercial" swing as much as he adores "the only true jazz," and who are just as hurt and angered to read harsh, unfounded criticism of their giants and idols as he is of his.

Swing fans are usually the peacemakers between the two opposed camps—they can appreciate the beauty and brilliance of both and can listen unbiased to artists of both schools. But we of the swing fraternity will protect our musicians as much as any biased modernist or rut-bound New Orleans cat.

When Mr. Bryce had the effrontery and insolence to remark that Benny Goodman didn't swing and implied that he wasn't a jazz man (DISC, 27-8-58), our blood boiled and we seethed with outraged indignation. Benny Goodman not swing! Harry James a mere acoustical conventionalist! Lies all lies! Obviously my definition and Mr.

PRIZE LETTER

Bryce's definition of "swing" are poles apart.

Swinging is not just playing good jazz. It is when ideas tumble rapidly and steadily from the soloist's horn, definitely building towards a peak and not aimlessly blowing. It is when the listener eagerly awaits every note and doesn't just let the sounds flow on unheard.

Zutty Singleton swings, James P.

Johnson and Lionel Hampton cannot fail to swing. I can understand Mr. Bryce not liking 1930 style music, but to say B.G. and Harry don't swing is bilge. It is like saying Duke Ellington is unimaginative, Woody Herman pompous and Count Basie insipid.

Live and let live, Mr. Bryce: don't confuse Joe Loss with swing, and for proof listen to Benny's solo on "One O'clock Jump," 1938 version. Crazy!

CHRISTOPHER WELCH, 128 Verdant Lane, Catford, London, S.E.6.

(Owen Bryce is now in hiding in case you decide to make him swing! Name your LP, man; this tirade uses our prize.)

Linden longing

As a fervent reader of DISC I have not, so far, published a picture of Kathy Linden. Can't you remedy the omission? — JOHN HARDMAN, Warrington Road, Prescott, Lancs. (Prescription received. Will try to supply the remedy soon.)

Blame the artistes

IF rock 'n' roll does eventually die I think it will not be the fault of the record-buying public but of the rock artistes themselves.

Too many "rockers" are changing to ballads. They get a good number in the Top Twenty but the flip side is usually a ballad.

Typical example of this is Jackie Wilson. The lower deck of "Reet Petite" was a ballad; now all his recordings are ballads.

Trouble is, none of the rock singers can put over a ballad—with the exception of Pat Boone—DAVID BALL, Penitric Road, Ripley, Derby. (They only change because you, the public, tire of one style, and the artiste must seek another. As you say, it doesn't always pay off.)

Hills are flat!

IT is many a day since I have enjoyed a singer as much as Toni Dalli. The correspondent (DISC 23-8-58) who was critical of him should go to see Mario Lanza's latest film, "Seven Hills of Rome"; there's flat singing in that, if you like it! — M. HARRISON, Park Road, Blyth, Northumberland. (There's a "flat" available in Rome!)

Buddies all

WHEN Buddy Holly came to Britain I travelled to Wigan to see him and was delighted with his show. Is he due here again and does he have a fan club in this country? — DAVID SPENCER, North Road, Crossens, Lancs.

(No immediate plans for his return. Could the Buddy Holly fan club supply their address?)

Tommy still rocks

RICHARD MCLEAN (DISC 23-8-58) states that Tommy Steele has denounced rock altogether. That's true; Tommy may have widened his range of entertainment, but he has not abandoned rock.

I had proof of this at the Winter Gardens, Bournemouth, early in August, where Tommy was appearing with the Steelmen.

Dressed in bright blue jeans, he leapt on to the stage and zipped through such numbers as "Rock With The Cavemen," "Long Tall Sally," "Jenny Lee" and "Hound Dog." If they aren't rock numbers then I don't know what are.

Tommy only stopped rocking once and that was to sing a "Handful of Songs." — (MISS) ANN BURLY, Wyndham Avenue, Cobham, Surrey. (There was still rock at the seaside!)

On 78, too

FOR the information of your correspondent Miss Enegla Heffer (DISC 23-8-58) I should like to point out that the Capitol recording of "Big Man" by the Four Preps is most certainly available on 78 rpm. All record dealers should know that although Capitol records are issued as 45s, they are made available on 78s as soon as there is a demand. — KENNETH DALY, The Record Centre, Kendal.

(Many readers told us of "Big Man" on 78. Seems that some dealers are not quite "on the ball.")

Small town moan

OBTAINING 45 rpm records in a town as small as the one I live in (even after they are ordered from the wholesalers) is like trying to buy fish and chips from a hairdresser's shop. It seems as though the wholesalers don't want to cater for record buyers in small towns. — M. F. OATES, St. Paul's Terrace, Easthorpe, Yorks.

(Passed to you, wholesalers!)

An 'Ei' of a room

I AM endeavouring to cover the walls of my room with pictures of Elvis Presley. Can DISC readers help me by sending any "spares" they have? — J. M. TAYLOR, 4 Lansdown Road, Bath, Somerset.

(We're sure that they can. But have you enough walls?)

Better alone

EVER since Terry Dene made a comeback to show business, I have been a keen fan of his—until tonight! I heard him sing with his wife, Edna Savage. As soloists they are fine. But together they sound hopeless.—PAT COLMAN, Birkenshaw Road, Birmingham, 22s.

(But there's harmony in their marriage.)

Not a mention

I HAVE searched DISC for over a month for 29 weeks for a mention of Gerry Breton but without success. Not a picture, not a mention of his name.

He hasn't made a record for 12 months, yet when he appears on the stage the audience goes wild with delight at his singing.—(MISS) VALERIE COTON, Erasmus Road, Birmingham, 11.

(Gerry has always been unlucky on his disc releases. Maybe a record company can rectify this.)

WRITE to Post Bag with your bricksbats or bouquets—we welcome either! Letters should be addressed: Post Bag, DISC, Hulton House, 161 Fleet Street, London, E.C.4

The editor does not necessarily agree with the views of correspondents published on this page.

Buddy's first?

I LOOKING through some old record lists the other day I found one dated August, 1956, which contained a picture of Buddy Holly and details of a new release he had then made.

I asked at my shop if the record were in stock and as soon as I had played it I bought it. The disc was terrific. The titles were Blue Days, Black Nights and Love Me. It was a Brunswick record, 05581.

Until then, I had believed that Buddy's first record was Peggy Sue. Can you tell me if he has a disc, dating before August 1956? — GERALD OXLEY, Potterhill Lane, Sutton-on-Hull, E. Yorks.

(We think not.)

Fools that we are

DISC's Top Twenty charts are very informative and always one of the first features I read. Looking at the chart in the issue of August 23, I noticed that Ricky Nelson's "poor little Fool" is said to be issued by RCA.

I thought everyone knew that Ricky records for the London label.—(MISS) G. BOWDEN, Philip Road, Tipton, Staffs.

(Our mistake, and we fell poor little fools soon afterwards. It was rectified in the following issue.)

'We don't like it'

I SHOULD like to add to Mary Briggs' comments (DISC 9-8-58) about record shops and the poor service often provided. A friend of mine asked at a shop for a well-known record that had sold well in Britain and America and to his amazement he was told: "We don't like it so it's not in our stock."

That's no way to keep the customer happy.—S. CROCKDALE, Frankly Road, Liverpool, 4.

(We always thought that the customer should be right.)



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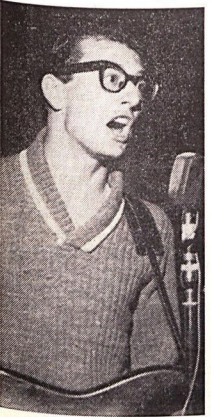


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THE PLAYBOYS
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BUDDY HOLLY

TOP TWENTY

FOR WEEK ENDING AUGUST 30th

Last This Week	This Week	Title	Artist	Label
1	1	When	Kalin Twins	Brunswick
2	2	All I Have To Do Is Dream	Everly Brothers	London
3	3	Return To Me	Dean Martin	Capitol
9	4	Poor Little Fool	Ricky Nelson	London
4	5	Endless Sleep	Marty Wilde	Philips
11	6	Stupid Cupid / Carolina Moon	Connie Francis	MGM
8	7	Splash Splash	Charlie Drake	Parlophone
13	8	Fever	Peggy Lee	Capitol
5	9	You Need Hands / Tulips From Amsterdam	Max Bygraves	Decca
6	10	Patricia	Perez Prado	RCA
10	11	Rave On	Buddy Holly	Coral
—	12	Volare	Dean Martin	Capitol
7	13	Hard Headed Woman	Elvis Presley	RCA
14	14	Yakety Yak	The Coasters	London
15	15	Think It Over	The Crickets	Coral
16	16	Little Bernadette	Harry Belafonte	RCA
—	17	Early In The Morning	Buddy Holly	Coral
—	18	Volare	Domenico Modugno	Oriole
—	19	If Dreams Come True	Pat Boone	London
12	20	Big Man	The Four Preps	Capitol

ONES TO WATCH:

- Moon Talk
- Mad Passionate Love
- Perry Como
- Bernard Bresslaw

Compiled from dealers' returns from all over Britain.

HARRY GROVE
TRUDIE
F 11050 DECCA RECORDS 45/78



CHARLIE DRAKE (DISC Pic.)

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending August 30th)

Last This Week	This Week	Title	Artist
1	1	WHEN	Kalin Twins
2	2	SPLISH SPLASH	Bobby Darin
3	3	POOR LITTLE FOOL	Ricky Nelson
4	4	YAKETY YAK	The Coasters
5	5	EARLY IN THE MORNING	Buddy Holly
6	6	FEVER	Peggy Lee
7	7	STUPID CUPID / CAROLINA MOON	Connie Francis
8	8	PATRICIA	Perez Prado
9	9	HARD HEADED WOMAN / DON'T ASK ME WHY	Geoff Love
10	10	ENDLESS SLEEP	Elvis Presley
			Jody Reynolds
			Marty Wilde

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

American Top Ten

These were the ten numbers that topped the sales in America last week (week ending August 30th)

Last This Week	This Week	Title	Artist
1	1	VOLARE	Domenico Modugno
2	2	LITTLE STAR	The Elegants
3	3	BIRD DOG	Everly Brothers
4	4	JUST A DREAM	Jimmy Clanton
5	5	DEVOTED TO YOU	Everly Brothers
6	6	MY TRUE LOVE	Jack Scott
7	7	POOR LITTLE FOOL	Ricky Nelson
8	8	FEVER	Peggy Lee
9	9	BORN TOO LATE	The Ponii-Tails
10	10	SUMMERTIME BLUES	Eddie Cochran

ONES TO WATCH:

- Volare
- Are You Really Mine?
- Dean Martin
- Jimmie Rodgers

Records FROM America

Paul Anka
Midnight
DB 4172 (45 & 78)

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

Edie Gormé
Gotta have rain
H.M.V. POP513 (45 & 78)

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BITTING ON THE STYLUS

by JACKIE MOORE



THE ANDREWS SISTERS—fun in the 20s.

This Sinatra is even greater

FRANK SINATRA

Come Fly With Me; The World; Isle Of Capri; Moonlight In Vermont; Autumn In New York; It Happened In Monterey; Let's Get Away From It All; April In Paris; London By Night; Brazil; Blue Hawaii; It's Nice To Go Travelling. (Capitol LCT6154)

I HAVEN'T been waiting all summer to hear this disc and when it arrived I hardly liked to put it on my turntable just in case it turned out to be a disappointment. But there can't be a Sinatra fan in the country who would not find this latest long-player exciting.

I think it is his best yet, even including "Swinging Lovers."

There are so many reasons why it is wonderful Sinatra. The choice of songs, for one thing, is far more varied than we've been getting on long-playing discs recently. The Billy May backings are fabulous and they seem to have inspired Sinatra to even greater heights, especially on the up-tempo tracks.

Top track is *April in Paris*, which includes some of the most incredible phrasing we've heard yet from the master of beautiful phrasing and control. This knocked me out completely.

Then there are those lovely songs *Autumn In New York* and *Moonlight In Vermont*, both sung dozens of times before but never before like this.

A great number from the Jimmy Van Heusen and Sammy Cahn partnership winds up the album and proves that with Sinatra even the new songs sound like standards!

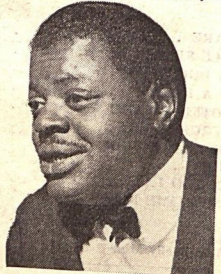
THE ANDREWS SISTERS
Dancing Twenties

Don't Bring Lulu; Me Too; That Naughty Waltz; A Smile Will Go A Long Long Way; Barney Google; Collegiate; Last Night On The Back Porch; When Francis Dances With Me; Back In Your Own Back Yard; Keep Your Skirt Down; Mary Ann; The Japanese Swindler; Show Me The Way To Go Home. (Capitol 1973)

LIFE in the 1920s sounds fun, judging by those tunes run to earth by the Andrews Sisters.

If you watch the Jubilee Show regularly you'll have heard George Morgan sing a couple of these slightly naughty but nice oldies. *Last Night On The Back Porch*, for instance, which the Andrews Sisters take at a soft-shoe shuffle pace with a strumming banjo backing.

The girls keep to the old-fashioned close harmonies on these tracks, helped out by a barber shop chorus and the result is that you



OSCAR PETERSON—dreamy selection.

can't help singing along with them, especially on numbers like *Back In Your Own Back Yard*.

OSCAR PETERSON
Soft Sands

Song To The Stars; Moonglow; Echoes; Summer Nocturne; I Can't Get Started; The Nearness Of You; Dream On A Summer Night; Soft Sands; My Old Flame; It Happens Every Spring; A Ghost Of A Chance; Chanel; Serenade In Blue; You Took Advantage Of Me. (HMV CLP 1180)

PETERSON, with strings and a choir, on a dreamy selection of romantic numbers. I'm strictly a Peterson girl myself and can take

him in any mood. On this disc he deserts jazz temporarily—though a little sneaks in now and again—and turns his attention to the possibly more commercial but no less attractive "mood music" field. No hectic pianistics but a gentle drift through some lovely songs.

I like the choice of material, which brings in some titles which we haven't heard in a while. The Latin-beat *Chanel* I'd pick out as one of my favourites in a selection of top tracks.

BOBBY HELMS

Sings To My Special Angel; My Special Angel; No Other Baby; A Fool Such As I; The Magic Song; Most Of The Time; Playing; If I Only

'Swinging Lovers' was great, but

LONG PLAYING REVIEWS



GEORGE LONDON—obvious, and not so obvious.



A gentle beat keeps your interest from straying and the Snyder piano style is beautifully relaxing. The arrangements naturally concentrate on the piano, but there are some soothing strings around, too.

GEORGE LONDON ON
BROADWAY

Oh! What A Beautiful Mornin'; The Surry With The Fringe On Top; This Nearly Was Mine; If I Loved You; Soliloquy; They Call The Wind Maria; There But For You Go I; On The Street Where You Live; September Song; All The Things You Are; Of Man River.

(Decca LK 4230)

CANADIAN George London is firstly a bass-baritone who sings opera at the Metropolitan, New York, and secondly a man who likes to sing the wonderful tunes that composers like Richard Rodgers have provided for the Broadway shows of the past decade.

Apart from the obvious choice of songs from "Oklahoma" or "Carousel," George London has also picked out some Frederick Loewe numbers which we don't hear half enough. *There But For You Go I*, from "Brigadoon," is one song which I could hear far more often, especially when it is sung by such an attractive voice as George London's.

The Roland Shaw orchestra show once again that they are among the best in the business, with Shaw himself arranging these great show tunes with his exciting and fresh touch.

JANE MORGAN AND THE TROUBADORS

All the Way

All The Way; Tammy; Melodie D'Amour; Young At Heart; Because; Till The End Of Time; April Love; Till; Just A Whycarin' For You; Sunrise; Outside of Heaven; From The First Hello.

(London HA-R2110)

THE cool, clear voice of Jane Morgan singing a collection of melodies which come under the "standard" category. Mostly on the slow, sentimental side, the tempo takes a lift on *Melodie D'Amour* which is the key for the Troubadors to set off on the kind of Latin beat which suits them.

Knew; My Shoes Keep Walking Back To You; Tonight's The Night; Far Away Heart; Sugar Moon; Just A Little Lonesome.

(Brunswick LAT 8250)

I'M afraid that if I only knew that is not exactly an example of a lyric which is a tribute to the imagination and wit of its writer! I think I would rather not hear the words at all if they can't do better than this.

Bobby Helms comes from Indiana and made his name in the Country and Western field. Most of these titles are on the C. and W. lines, with backing to match, but I'd say this disc is strictly for those who liked the Helms' version of *My Special Angel*.

Best track is *No Other Baby*, which features a guitar backing with more in beat than the hill-billy violins used on a lot of the numbers. Congratulations to Dickie Bishop for providing us with a western-style song with a bit more offerings.

BILL SNYDER
Bewitching Hour

Bewitched; Soft Lights And Sweet Music; Cocktails For Two; I Dream Of You; The Nearness Of You; The Night Was Made For Love; Take Me In Your Arms; Speak Low; Temptation; You're Mine You; Why Can't This Night Go On Forever; Let's Put Out The Lights And Go To Sleep.

(Brunswick LAT 8238)

BILL SNYDER will always con- sider with me in my mind with the Rodgers and Hart *Bewitched*, and if your old recordings of this is as worn out as mine you'll be glad to have a chance not only to renew it but to add a whole lot more Snyder tracks to your collection. The keynote is simplicity, with the melody the all-important thing.

On some of the numbers the arrangements for the Troubadours sound on the thin side, but the two tracks which feature the group alone, *Because* and *Sunrise*, produce a richer tone from the strings and accordian which I would have welcomed more often behind the Morgan voice.

A gentle disc with no vocal or orchestral fireworks, but the voice of Jane Morgan is always worth a listen.

FRED WARING AND THE PENNSYLVANIANS

All Through The Night; Autumn Leaves; If I Had My Way; The Inch Worm; Dear Hearts And Gentle People; Anywhere I Wander; Tennessee Waltz; Greensleeves; Funiculi Funicula; Drunk To The Lovers; The Inconstant Man Only; Through The Night; Ray; All Through The Night. (Capitol 1936)

AS you see from a quick ringer through of the titles, this is quite a mixture of songs ranging from folk songs to the Tennessee Waltz.

One of the most beautiful tracks is the arrangement of *Greensleeves*, although every song makes very pleasant listening indeed.

Pure, straightforward choral singing and first-class arrangements make this disc a success.

NEWS
FROM
BEHIND
THE
LABEL

DISCLOSURES

BY JEAN CAROL

'Marion could be a second Gracie'

WHEN Tolchard Evans writes a song it always makes news for someone. Perry Como recorded "If" and it sold over two million copies. David Whitfield hit the jackpot with "Lady of Madrid." Even Popeye (the Sailor-man, not Mr. Bresslau) recorded "Let's All Sing Like The Birdies Sing" which sold like hot pretzels.

But the latest title from the Tolchard Evans stable means something more than just exciting news for Marion Ryan. For Tolchard wrote this especially for the petite Ryan and it has been released as the first stereo single.

Why did Evans write "The World Goes Around And Around just for Marion?" "Because I think she's a great performer. She can sing any kind of song and, given the right material, I believe she could be the successor to Gracie Fields."

From a man who knows as much as Tolchard Evans about the world of show business, that is quite a statement.

There's talk of a visit by Dakota Station. This should raise the temperature around town by some degrees.

Exceptional

IT'S seldom that the television show Melody Ranch has guest artists, but it's not surprising that an exception was made in the case of Craig Douglas, a shy 17-year-old from the Isle of Wight.



CRAIG DOUGLAS — shy guest. (See "Exceptional.")

The Douglas family is quite something. There are nine children in all, including three pairs of twins, of which Craig is one.

His disc debut is on "Sittin' In A Treehouse." Perhaps that was the only way he had to get a little privacy back in the Isle of Wight.

That ballet

ORIOLE has an extended-play disc coming up next month which should sell on its cover alone. It's the music from the Sagan ballet "Broken Date," conducted by the

composer Michael Magne, and the picture on the jacket is "that" one, showing Noelle Adam and friends' pose.

Oriole tell me that in France the disc was displayed with a notice forbidding the sale of the record to the under-sixteens. Result, of course, was a sell-out. I am assured that this will not be the selling angle over here!

It can't fail

STEVE ARLEN and Maggie Fitzgibbon are two more names for the "Talk Of The Town" show at what was the London Hippodrome. This newest addition to London's night life looks like

providing us with a wonderful evening's entertainment. With the food under the care of Charles Forte, and Robert Nesbitt's masterly hand controlling the cabaret, how can it fail? The opening is on September 11 and as far as I can see practically all London will be there.

There's an advertisement in the paper for Top People heralding the first performance of the Improvisations for Jazz Band and Orchestra which Johnny Dankworth is writing with Hungarian classical composer Matyas Selzer. And so far the only part of the work that is finished is the title!

Joke's on Mal!

QUITE a few people—and not just his agent—are singing the praises of Mal Perry, who's out this month on "Too Young To



CHERRY WAINER — white keys to coloured footlights. (See "Cherry on Stage?")

Love" for Fontana. Mal has been too busy establishing his first steps on the success ladder to take any sort of holiday, but he has next year all mapped out. It's a Mediterranean cruise for Mal and he is taking anti-seasick pills already!

Unlike many of the up-and-coming boys, Mal is always ready



MAL PERRY — they wanted Frankie. (See "Joke's On Mal.")

to tell a joke against himself. At a personal appearance recently Mal was flattered to have a jean-ager rush up to him, autograph book in hand and happy anticipation on face. All ready to be benevolent. Mal stood with pen poised, you? "You're Mal Perry, aren't you?" "Yes," said Mal, swelling with pride. "Oh, could you take my book along to Frankie Vaughan next time you see him and ask him to sign it for me?" Rapid exit of discomfited Mal.

Cherry on stage?

HAVING made her name over here as the girl who plays the organ, it looks as though Cherry Wainer is going to desert the black and white keys for the multi-coloured footlights of the stage. There's a strong possibility of a musical comedy role for Cherry in the near future. She's no stranger to the straight theatre because she acted in repertory and in top line plays back in South Africa, as well as being trained as a dancer.

Line Renaud combined her Southern Television date with a quick visit to the Columbia studios to record a couple of numbers from "Irma La Douce."

In a hurry

LORRAE DESMOND has been rushing backwards and forwards between London and Cannes the past three weeks, tearing her self away from the sun to make a television date, then flying straight back to the Riviera's exhilarating atmosphere.

Lorrae will be back this weekend for the Dickie Valentine Saturday Spectacular.

COVER PERSONALITY

PEGGY LEE

I MUST say that I'm personally pleased to see an artist of the calibre of Peggy Lee enter the Top Twenty charts.

It is often said that the more professional a singer, the less chance there is of his gaining mass appeal sufficient to give him a Top Twenty placing.

Peggy Lee has always been in that category and, though she has a big personal following, her "Black Coffee" has not been everyone's "cup of tea." Miss Lee is definitely a singers' singer—ask most of the top vocal stars to name their personal disc favourites, and nine out of ten of them will always include Peggy's name.

Among the enthusiasts, Peggy Lee recordings, especially LPs, have always been much sought after. She has a string of excellent discs to her credit, and those who may not have heard her would do well to make a point of listening to some of her recordings.

Distinctive style

That she is a fine singer there is certainly no doubt. That she has a distinctive vocal style to sell, needs no debating either. Everything that Peggy Lee has produced has been of the very highest standard. She has never, I'm glad to say, lowered those standards to try to get mass sales for her discs.

She could, no doubt, produce discs of this type, but I think the admirers of her real, good, vocal styling would be bitterly disappointed and I don't think that it would give Peggy the

personal satisfaction she now enjoys.

However, sometimes there's a song that strikes a happy medium and "Fever" certainly seems to be doing just that for Peggy Lee right now.

Last year she also surprised the disc fans by forcing her way through the gimmick-laden Hit Parade with that attractive and professional recording of "Mister Wonderful."

This recording must have helped considerably in spreading her name to a wider circle. Now, with the jet-propelled entry of "Fever," Miss Lee has consolidated her position in the

her life was, undoubtedly, when she was signed by Benny Goodman.

She joined this famous unit in Chicago in the early forties and the two years which she spent with Goodman were certainly profitable ones to her as far as her singing experience was concerned. As a soloist, Peggy Lee has since made her mark as one of the foremost vocal stylists of today and her many disc issues are a tribute to her art, and a lasting one too.

Two of her most recent are good examples: "The Man I Love" and "Jump For Joy," both on the Capitol label, and both,

A singers' singer, she can still make the Hit Parade

singles market. This, too, could have a good effect on her LPs. Certainly hope so. Born as Norma Egstrom in May, 1920, Peggy Lee hails from Jamestown in North Dakota. Peggy showed an early inclination to sing, and was given every encouragement to do so. She sang in school choirs, local glue clubs, and with the college band.

At the first opportunity, Peggy Lee set her sights on Hollywood and in fact, made her debut in cabaret there. Her ambitions to conquer the firm world were, however, somewhat premature, and she left Hollywood a little disheartened.

The first band she sang with was Will Osborne's in Minneapolis, and this was to set her on the road as a vocal star.

Other engagements followed, but the big turning point in

like her earlier Brunswick LPs, worth listening to time and time again.

Of the Brunswick issues I should mention such discs as her famous "Black Coffee," "White Christmas" (with Bing Crosby and Danny Kaye), "Road To Bali" (with Bob Hope and Bing Crosby), and "Songs In An Intimate Style."

Apart from these, Peggy Lee will always be remembered for some exceptional singles. "Lover," "Black Coffee," "Don't Smoke In Bed" and "Manana" come readily to mind.

Now it looks as if Peggy Lee is going to leave her mark with "Fever" and it's a welcome and refreshing entry into the charts and, one can but hope she will visit us in this way more often.

Mervyn Douglas

DISC PIC

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JULY GAYE SHIES OUT

THAT young and extremely talented lady from across the water, Connie Francis, has already gone on record with a number of intelligent remarks since she arrived here.

There's one that is clear in the front of my mind because I happened to catch it again just a couple of days ago and it suddenly clicked off a realisation in my own mind that staggered me.

Young Connie recently went down as saying: "Rock 'n' roll may have given us a new kind of beat music that kids can dance to, but it hasn't helped the level of performance in this day and age."

"Rock 'n' roll singers often get by on gimmicks and echo effects they put into a record in the recording studio.

But when they get on the stage they have to mime the record to get the same effect."

What hit me through seeing so clearly the truth of Connie Francis's statement, was this: a million and one Mr. and Mrs. Publics do not know who is really responsible for the stars made for their entertainment.

Particularly in this day and age when stars are so often made first through the medium of the unseen record, you just do not realise through whose talents the stars are really made.

And I don't mean the agents or the publicity hawks, or the impressarios, or the disc managers or the jockeys . . .

No, I mean the men literally in whose hands rests the stardom of the unknowns.

They are the Arthurs and the Jims and the Kens and the Allans and the Toms and Harrys of the record business. The recording engineers, the shirt-sleeved wonders who have the make or break in their invariably beghmed hands.

And if you've ever set foot in a recording studio, if you've ever gone rather, into the holy of holies, the record manager's control room, you'll know just what I mean.

The juggling with mikes and sound boxes, and baffles and effects and echo chambers is only part of the wonder.

It's the wizardry with the tapes afterwards that usually takes my breath away. The deftness and the painstaking, almost inherent, skill and finesse with which bits of one are grafted on to bits of another . . . right down to single bars of music, single notes, single words of a singer's intona-

Who can make or break a record? Not the agents, nor the publicity men, nor the D.J.s, but the unknown recording engineers . . .

tion . . . even a sigh and a breath.

Of course, if you haven't been in a recording studio during a session, then you wouldn't know, perhaps, that your favourite idol's latest rendering of your favourite Top Twenty tip-top tune, was a combination of 15 attempts he made to sing the same song the way the recording manager and the orchestra leader and the songwriter and

So I've often wondered, and particularly because I was prompted by the words of Miss Connie Francis, I am now certain that the real starmakers, the men who really deserve a bow, are the Arthurs and the Jims . . . etc. . . etc. . . the purely technical, anonymous, recording engineers.

Don't get me wrong: don't think this is an attack on

by a combination of human physical ability—which is then amplified, intensified, sifted, strained, bounced around and then reshaped again by a multitude of purely technical and inhuman agents—and the slide-rule mind and ability of the man or men who command those machines.

So don't immediately thrust that voice on a pedestal.

They are the real starmakers

arranger wanted him to do it in the first place.

These "attempts" are professionally known as "takes." And even the best have more than a handful of attempts at a piece before they are satisfied they have the right one in the can.

And even a master of relaxed singing like Sinatra has been known to take up to 33 takes before he was satisfied that somewhere amid the guggle of notes and breaths, sighs and words, was the just-right version; even if it had to be a plastic surgery job done by the recording engineer.

present-day recording stars. They are using a medium like which there is no other—except perhaps filming which uses similar techniques of saturation shooting and then editing.

And with this essentially modern, electronic medium, they are entitled to use the most efficient techniques to give them the finest finished product they can get.

But what it does mean is this, and this, I think, is important.

Remember what makes that voice which sends you when it wafts or lunges out of a record groove at you.

Remember it has been created

By all means make that compelling voice a real star of records. But if and when, and only if and when, the voice proves that he personally and performed it that goes with it can also entertain alone, with just a microphone and without his electronic pals, should that voice be eligible for star treatment.

As someone wrote to DISC not long ago now, we don't want to reach the stage when we will be paying £3 for an LP of a stick banging a cocoa tin. And after all, kwela whistles and steel bands are not all that far removed from that ultimate, are they?

usually shut on the particular nights they played there."

They were one of the attractions that Mr. Mackinnon offered for everyone. He explained: "These sessions have proved beyond all doubt that there is a marked appreciation of jazz in Edinburgh, leaning towards the traditional."

"At the same time, the bands who are having their music dubbed "mainstream" provided what was obviously a refreshing change of pace."

He continued: "And, as I had anticipated, the only big band on the programme, playing modern jazz, was warmly received and drew rapt attention."

He was referring to the Johnny Keating Student Orchestra, which surprised quite a few people by its skill, super competence and general drilling.

Their music was great to listen to—with the writing of Johnny Hodges heavily featured. Top marks for Neal Hefti's *Lil Darlin'*—with some wonderful front-line work.

From this showing—and the students have only had about a dozen rehearsal sessions together—Mr. John Keating, who gave up £2,000-a-year job with Ted Heath to open his own school, is in business in a very big way. By next year, if he hasn't lost all his prize pupils to big bands, his hit 13-piece student orchestra is likely to be an even greater success at next year's Festival.

But all Duncan Mackinnon would say was: "I wouldn't say I'll do the same again despite this year's success. But I'll be around . . . and I'd like to try something different."

That's even better news, Mr. Mackinnon!

Festival jazz is a big hit

FROM the Edinburgh Festival, 1958, I give you the glad jazz news that Jazz at the Festival has been a big success. As an experiment, it has been almost an unqualified triumph, as a hope for bigger things in the future, the view is one of optimism.

And the gentleman I salute for this success is the young Scottish Borderer, Duncan Mackinnon, who without being smug about it, is very happy with the results of his two late-night sessions.

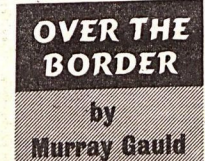
In cold, hard figures, over 3,500 fans crowded into the spacious Waverley Market cellar—1,000 on the Thursday night for a session that went from 9.30 p.m. to 2 a.m., and 2,500 on the Friday from 10 p.m. until 4 a.m.

I think Duncan Mackinnon's choice of venue was a prize one. The Waverley Market was big enough to hold everyone in comfort, and the large platform was sectioned off in three stages so that there was never any hold-up in the programme (as one band played, another set up their stands and instruments, and a third got ready to follow them in) and the acoustics were better than the Usher Hall.

I agree with Duncan Mackinnon when he said: "I think that we have given youth the chance to feel that they are part of the Festival spirit."

To do this promoter Mackinnon chose his nine bands shrewdly and carefully. There was something for everyone to listen to.

Success No. 1 was a wry little jazzman from Bristol with the name of Mr. Acker Bilk. His Paramount Jazz Band—dressed like Mississippi Gamblers with



OVER THE BORDER

by Murray Gauld

black bowlers, black ties, coloured waistcoats and black trousers—scored a tremendous hit.

Mr. Bilk's boys had everything good shroumen require. They had Bristol. Acker (a school nickname) formed the group there after quitting Ken Colyer's Band.

They've only been a professional unit for nine months after almost three years of semi-pro status in Bristol. Acker (a school nickname) formed the group there after quitting Ken Colyer's Band.

Since then his clarinet has led the group into Poland—where were their first night to play jazz. Recently they've been taking a very big trick at Dusseldorf in Germany.

Mr. Bilk and Co. were obviously somewhat knocked over by their tremendous reception. "This is ridiculous," Acker grinned to me when he came off the stand—after their first appearance—with the fans howling for more.

How does he explain his type of music?

"We aim to play a working man's music, applying a New Orleans approach to anything we think a suitable vehicle for our particular band."

I think they've hit the nail on the head. They're a band we're due to hear a whole lot more of—and, even better, see much more of.

Scotland's own home-based answer to Mr. Bilk is Glasgow's Clyde Valley Stomper—and here the Festival had another hit, if a less spectacular one. In what looks like her last Edinburgh appearance (for she's threatened to quit after her marriage to leader Ian Menzies' brother) Mary McGowan belted out "Bill Bailey" and "Millenberg."

Light and fancy, wholly refreshing were the contributions of the Bruce Turner Jump Band. Blowing along smoothly in "mainstream" manner, there was no showmanship about the Turner aggregate . . . but musicianship. And Turner himself had written a piece in honour of the occasion—Waverley Jump.

Charlie McNair's Jazz Band was the one local-based traditional group in the show, and they did not allow themselves to be overshadowed. Not even by the Sandy Brown—Al Fairweather All Stars, reunited for the big occasion.

These All Stars are sticking to the middle path these days, too. Which makes them much more commercial, I feel. And for my money at least, more entertaining.

There were two lesser known acts in the Festival—one, Murray Mackenzie and his Band from Newton St. Boswells, whose stuff was mostly for dancers; and the other, Johnny Douglas and his Combo, from Glasgow, catering mainly for the rock section.

And right apart from any of the other eight groups was Johnny Duncan and his Blue Grass Boys. This nasal singer from Tennessee is recording for the rock section.

"In ten days," he told me, "they played to over 8,000 people . . . and that included places where

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*YOUR WEEKLY***

DISC DATE

with DON NICHOLL

'Volare' is still in the news, and ...

DOMENICO MODUGNO
Volare; Niscuno Po' Sape
(Oriole CB5000)*****

THIS is the original version of the Italian hit song *Volare* ... one which looked as if it wasn't going to get a British release.

Oriole should be mighty pleased to have got it. I only hope they're not too late to score, because Domenico's singing of his own song is still, to my mind, the best of a big bunch.

All in Italian, of course, which may restrict its potential here. But a very easy-on-the-ear performance that I'd advise you to spin before

The newcomer has a very soothing style and it fits *A House, A Car And A Wedding Ring*. To a gentle rhythmic accompaniment, Mike soft voices his way through the ballad and could have a heavy seller for his very first release. There is little doubt that he has the quality to stick around for a long while, anyway.

Lucky Love also registers strongly under the Preston vocal. I like the snappy accompaniment which Harry Robinson directed for this half, too.

Watch Preston. This ex-Army boxing champion is likely to exercise his voice quite a lot.

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).

BIG BEN BANJO BAND
The Luxembourg Waltz; Mountain March

(Columbia DB4181)****

NORRIE PARAMOR's Big Ben
Banjo Band provides us with a very different idea of *The Luxembourg Waltz* from the one we get

Ex-boxer Mike packs a (disc) punch

selecting the disc version you wish to buy.

Another of Domenico's own compositions on the flip but it's a slow, drawn-out ballad that won't make headway here.

RONALD CHESNEY
Volare; Torre Molinos
(HMV POP519)*****

HARMONICA specialist, Ronald Chesney, returns to the disc scene with a polished instrumental arrangement of the big new Italian song.

Chesney's *Volare* offers plenty of contrasts in sound and atmosphere, too. He changes gear easily from dramatic tone to light-hearted frills. Backed by an instrumental group.

For the second track Chesney has a picturesque Latin melody which moves at a fast clip. The star blows out some of the best tricks of his trade in this entertaining performance.

HARRY GROVE

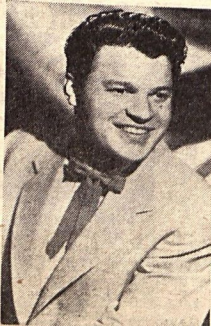
Trudee; Apple Blossom Time
(Decca F11050)***

HARRY GROVE (who is really Harold Smart, if memory serves me correctly) sends out a pleasant cover job on the Joe Henderson tune, *Trudee*.

Organ and rhythm are joined by a mixed chorus. There is also a harpsichord noise midway on this whispering, melodious performance.

Reviving *Apple Blossom Time* for the flip, Harry serves up something more like a cinema organ, and thereby may be missing a big opportunity.

It seems to me that this slight beat arrangement could have been powerful with a less conventional instrumentation. As it is—there may be some sleeping done.



RUSTY DRAPER—slice of hokum.

SANDY STEWART
A Certain Smile; Kiss Me Richard
(London HEB8683)***

SANDY STEWART is not a man—it's a girl. And a girl with a very pleasant voice, light and romantic. Sandy sings the film song *A Certain Smile* with a warmth and tenderness that will put her into competition quickly with the big male names on the number.

For the flip *Miss Stewart* changes the mood drastically and pitches into a Latin-romancer as she demands *Kiss Me Richard*.

Male voice cuts in with some dialogue that is not needed. *Miss Stewart* appears to be rather strained on this disc.

RUSTY DRAPER
Zorro; Old Buttermilk Sky
(Mercury MT231)*****

RUSTY DRAPER must wonder why he doesn't sell in this country. So do I. He produces some fine sides—and one of them is the dramatic slice of hokum,



RONALD CHESNEY—polished arrangement.



TWO more treatments of the Italian wonder "Volare" reach us for this week's selection—one of them the original by composer Domenico Modugno, one by British mouth-organist Ronald Chesney.

Among the new names you'll be meeting in the discs under review, make a special note of Mike Preston. This British boy, who comes out fighting for Decca, could be starting a very successful career. He's got the right noise for it.

from Frank Chacksfield.

As against the lush Decca treatment we now get a more middle-European approach. Male chorus and some whistling carry the song while the banjos strum. Lyric is straightforward.

March-time on the bottom side is reminiscent of the days when Troise and his Banjoliers were ruling the radio roost. Corny, happy-go-lucky stuff.

PAUL BEATTIE
Banana; A House, A Car And A Wedding Ring
(Parlophone R4468)***

PAUL BEATTIE, has still to happen in NORTH country boy. Paul Beattie, has still to happen in a big way on record. I hope they keep trying because he has a good, strong style.

Deserves better material than *Banana* with its calypso-rock and swift, hand-clapping tempo. Paul almost manages to make it infectious, but I fear he's fighting a losing battle.

Better on the other half, however, with the simple catchy phrasing of *A House, A Car And A Wedding Ring*. Beattie's dark-brown voice goes firmly with this one and there's a vocal group adding weight.

BARRY BARNETT
Too Young To Love; My Lucky Love
(HMV POP521)***

BARRY BARNETT, pops up with another

release and begins to realise some of the promise that was under the surface earlier.

The voice isn't so edgy in *Too Young To Love* and Barry puts plenty of romantic feeling into this ballad. Title talks for itself. There's a pretty-pretty accompaniment from Tony Osborne and a girl group.

Barry's version of *My Lucky Love* is a mite brittle in noise and not so attractive as that from Marty Wilde (also reviewed this week on the Big Beat page).

Osborne keeps the girl group, but the backing's crispier here.

BERNARD BRESSLAW
Mad Passionate Love; You Need Feet
(HMV POP522)***

THE "Private Poppewell" is brought to bear on *Mad Passionate Love*—a fairly humorous ballad about two birds on a branch.

Seems to go on a little too long. I thought, and the distorted feminine chorus wasn't really needed. But for the "Army Game" fans.

On the other side *Bernard* appears to have low-brow Fernberg aspirations with the parody on Bygrave's "You Need Feet". The humour of *You Need Feet* never rises above ankle level.

If the disc turns out to be a big seller it will be on the Bresslaw

A smash in the States, but over here . . . ?

name and "Pop-eye" character. I only wish the disc content matched the strength of his following.

FRANK CHACKSFIELD
Luxembourg Waltz; Smile Of A Latin

(Decca F11052)****

REMEMBER the old Luxembourg Polka? Now we get the Luxembourg Waltz and it might well be a bigger hit than the former dance.

Chacksfield's big orchestral arrangement has a graceful sweep to it that conjures up visions of stately ballrooms and glamorous gowns. Melody is not complicated. Even if it doesn't register forcibly at once, it should be selling sweetly for years to come.

Smile Of A Latin on the turnover lives up to its title with the strings and Latin drums rippling through the tune. Fast and enjoyable big band material.

TONI CARROLL

Dreamsville; I've Never Felt This Way Before

(MGM 987)****

ANOTHER number from the prolific pens of Al Hoffman and Dick Manning is **Dreamsville** which introduces the voice of Toni Carroll on MGM.

Toni's here for cabaret and television appearances at the moment. She looks good—and she sounds good, too, on this slow, slight beat ballad.

The girl has got a strong, almost strident, voice.

On the other side Toni has a number which is way out of the rut. Almost a talker, with a Latin influence, it strikes me as a bit too strange for favour.

DENNIS LOTIS

Belonging To Someone; Safe In The Arms Of My Darling

(Columbia DB4182)****

TWO successful song-writing teams—American and British—get a play on this coupling by Dennis Lotis, the Vernons Girls and

BILLY VAUGHN—for

the Tony Osborne orchestra. **Belonging To Someone** is a medium-paced ballad by American hit-makers Hoffman and Manning.

They've produced a warm romancer this time and Dennis strolls through it delightfully. The big girl chorus adds plenty of size to the side.

Joe Henderson and Jack Fishman are the writers for the flip and **Safe In The Arms Of My Darling** is a very attractive slow waltz. I reckon this one stands the better chance of success. A good performance and production.

STEVE LAWRENCE

Stranger In Mexico; Those Nights At The Round Table

(Coral Q7235)****

STEVE LAWRENCE—always a good ballad singer—proves the point again with his nonchalant handling of **Stranger In Mexico**. Only pity is that the song's not really strong enough.

Likable but somewhat weak. You don't leave the record player singing or humming the tune.

On the other deck Lawrence has a romantic novelty which has nothing to do with King Arthur. The round table is "in the candy store" and Lancelot Lawrence sings his love liltle effortlessly.

BILLY VAUGHN

Sail Along Silvery Moon; Singing Hills

(London HL8680)****

BILLY VAUGHN had a smash hit in America with his version of **Sail Along Silvery Moon**. But to date the number hasn't meant much on this territory.

Whether the new Vaughn coupling can make a difference remains to be seen. Certainly this easy-beating orchestral treatment of the simple melody will appeal to most folk who give it a spin. It flows nicely and should manage to satisfy both the Beat and Non-B customers.

Singing Hills carries much the same sax and rhythm noise and lopes in the same tempo.

Looking for something easy on the ear?

Beat, and non-Beat fans.

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b/w 'The Song from "Kings Go Forth"'

45-CL14904

★ THE ★

FOUR

PREPS

'Summertime LIES'

b/w 'LAZY SUMMER NIGHT'

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DANNY KAYE

'Everything is Ticketty-Boo'

b/w 'The Square of the Hypotenuse'

45-CL14907

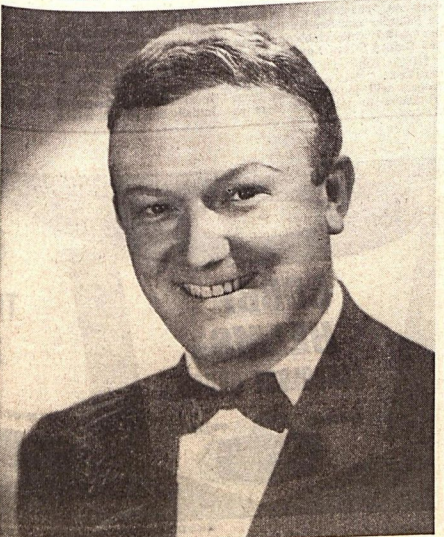
If you liked Zambesi, you are bound to like

LOU BUSCH

'LADIES PLEASE REMOVE YOUR HATS'

b/w 'YOUNG ENOUGH TO DREAM'

45-CL14906



DISC

Hulton House, Fleet Street, London, E.C.A. FLEET STREET 5011.

LAST CHANCE TO ENTER OUR 3-D COMPETITION

OUR newest DISC contest, which we launched last week, has aroused fantastic response and for those who may have missed the first news of it we give a further opportunity to enter. This week is your final chance and you must ensure that your entries reach our offices by **FIRST POST NEXT MONDAY, SEPTEMBER 8.**

The winner in this fabulous new DISC competition will receive one of the first "Dansette" stereophonic record players.

The "Dansette" has a four-speed record changer unit, capable of taking all sizes of records. This new player is fitted with two speakers, is portable, and has a diamond stylus.

To add to this wonderful prize, DISC will also supply **THREE Stereo records.**

The new DISC competition is extremely simple and every reader can take part. As most readers know now, stereo sound is twin sound. Just imagine two of your favourite stars singing a duet on one stereo LP.

We print a list of famous singing stars below and all we ask is that you print your choice of **FIVE** pairs of singers whom you'd like to hear coupled together in stereophonic sound.

A panel of judges will select the entry which is considered most apt and original, and their findings will be announced in a future issue of DISC.

Choose your **FIVE** pairs of duettists from the list printed below, and enter them in the coupon in your order of preference.

This contest is entirely free, but each entry must be made on the coupon printed below. Send to **DISC PAIRS COMPETITION, HULTON HOUSE, FLEET STREET, LONDON, E.C.4.**

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| BERNARD BRESLAW | ALMA COGAN | TOMMY STEELE |
| FRANKIE VAUGHAN | DORIS DAY | PERRY COMO |
| MAX BYRGADEAN | BUDDY HOLLY | RONNIE HILTON |
| LONNIE DONEGAN | | DICKIE VALENTINE |

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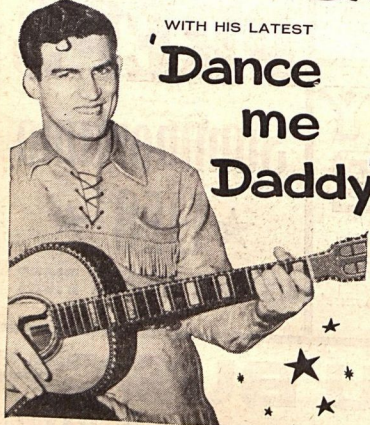
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Issue 6/9/58

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Kent Walton gets new disc series

POPULAR "Cool for Cats" star, and regular DISC contributor, Kent Walton, has been signed for a big new 30-minute record series on Radio Luxembourg. It will be his first as a radio disc jockey.

The programme, to be called **Bristol Club**, will take the air for the first time on November 6. The series is planned to run for 52 weeks, one of the longest of such a show.

It will have a night club setting, and in addition to Kent Walton presenting the artistes, well-known writer Peter Noble will be interviewing some of the famous personalities who will be visiting the club.

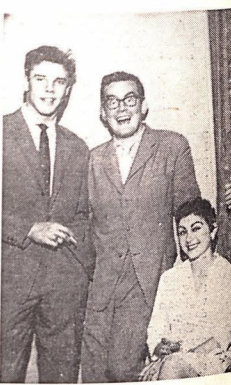
The show is being written by Roy Tovey and Maurice Sellar, and will be produced by John Simmonds.

GLENN MASON STAYS ON

ONE of the first guests in the "Jack Jackson Show," which starts a new series on September 17, is Dennis Lotis.

Glenn Mason will again be a resident, but both Joan Savage and Paddy O'Neil will be missing. Newcomers in the early programmes will be Barbara Windsor and Bernard Landy.

Glamorous **MAXINE DANIELS** was a great hit in the Charlie Drake TV Show from the Prince of Wales last Sunday, (DISC Pic.)



'Elempi's' first

THE first recording session for the new "Elempi" records took place last Sunday at the IBC studios in London.

First artiste to record under this banner was up-and-coming singer Vince Eager, and the two titles he waxed were **No More and They Introduced Us.**

For the present no discs will be released under this label, but master discs will be supplied to interested labels.

Pictured above are some of those who took part in the celebration reception. Left to right: Larry Wilde, Jack Good, Marita Constantino, Kent Walton, Cyril Shack, a friend, and Larry Parnes; seated in front is Vince Eager himself. (DISC Pic.)

NEWS in BRIEF

ON THE SPOT

SO convinced are Nixa records that they have a potential hit song for singing star Edmund Hockridge, that they are transferring their recording equipment to Blackpool so that they can record Hockridge on the spot.

Ted is currently in summer season at the Central Pier and, to expedite recording and save him making a week-end journey, Nixa are using the stage of the Jubilee Theatre in Blackpool as a studio. The session is scheduled for tomorrow, Friday.

Titles chosen for Edmund Hockridge are **Come Prima** and **Thank Heaven For Little Girls** (from the film, "Gigi").

SKEGNESS SHOW

IN the "Wish You Were Here" BBC-TV series from Skegness on Tuesday, September 9, Sid Phillips and his band will be appearing from the Embassy Ballroom.

Others to be seen in this TV extract will be the **Four Smith Brothers** and **Jimmy Leach** and his **Organolian Quartet.**

NEW DISCOVERY

THE next "Saturday Spectacular" (September 6) will feature singing star-entertainer **Dickie Valentine** heading his own show.

With Dickie on this big production will be **Lorrie Desmond** plus a new discovery of Valentine's, **Roy Castle.** This talented young performer has made a big impres-

sion on Dickie Valentine and a big future is predicted for him.

There will be no ATV Prince of Wales show this week, and the time will be devoted to a visit to the circus in Blackpool.

The following Sunday, September 14, the show returns to its well-known venue, the London Palladium.

JAZZ STARS

OXFORD STREET'S "Jazz at the Marquee" club booker, Brian Harvey, has managed to assemble some of the original Club Eleven jazz stars for two dates this week-end. The group will be heard on Saturday and Sunday (September 6 and 7) at the club's address at 165 Oxford Street, London.

DISC columnist Tony Hall writes: "Alto-saxist **Johnny Rogers** will journey down from Yorkshire to join such stars as

Hank Shaw (trumpet), Lennie Bush (bass), Laurie Morgan (drums), and the legendary backroom boy of British modern jazz, Denis Rose, on piano."

RESIDENT TEDDY

TEDDY JOHNSON and his wife, Pearl Carr, are to be residents on the BBC-TV feature "Crackerjack" which returns on Wednesday, September 10.

Another regular feature for Teddy Johnson is as resident host on the ATV series **Musie Shop.**

This returns on Sunday, September 14, with **Jill Day, Eddie Thompson, the Polka Dots,** and a young newcomer, **Sheila Rose.**

Later on the same day another new ATV series begins. It is called **Nightcap** and will feature popular vocal team, the **Stargazers.** It will initially run for six weeks.

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EMI chief writes songs for new musical

NORMAN NEWELL, recording chief at EMI, is strongly associated with a big new British musical which makes its debut shortly in Manchester.

The show, called *Mr. Venus*, has been written by Alan Melville, but the songs have been penned by Norman Newell, and he is also co-writer of the music with Trevor H. Stanford, better known as Russ Conway.

Mr. *Venus* will star Frankie Howard, and opens at the Opera House, Manchester, for a two-week stay on September 30. It will then probably play another two weeks in other provincial towns.

A London opening will almost certainly take place by the end of October, at the Prince of Wales Theatre.

The new show is currently being recorded, and will be issued by the E.M.I. group shortly.

Shani returns

SHANI WALLIS is due to return to Britain on Friday of next week after her long starring engagement in Australia in the musical production of "Bells Are Ringing."

Soon after her arrival, Shani is due to begin rehearsals for the lead in the stage version of *Bus Stop* which is being presented by Sam Wanamaker at the New Shakespeare in Liverpool in October.

Shani will play the role which was portrayed by Marilyn Monroe in the film version.

U.S. TOUR FOR DENNIS LOTIS

To guest with Ted Heath

JUST as we go to press this week, DISC learns that singing star Dennis Lotis has been chosen as a guest star to tour with Ted Heath and his music on the forthcoming return visit to the States. Much interest in Dennis Lotis has been shown by various interested parties in the States and several projects have been planned for him to visit America.

Lotis is due to open with Heath on October 3 in New York, with a three-week nation-wide tour to follow.

Dennis Lotis has been furthering his TV successes on the *Jubilee Show*, which ends for him next week after a long and successful run.

He will be appearing on *Six-Five Special* on September 20, with a guest spot in *Pop Proms* at the Royal Albert Hall on the following day.

After his holiday in the South of France, **Tommy Steele** returned last week-end ready to embark once again on a variety tour, opening this week at Southsea.

DALLI IS BACK

AFTER his holiday in Italy, young singing star **Toni Dalli** returns to this country tomorrow, Friday.

Big plans are under way for this vocal sensation, and one of the first big TV dates lined up for him is the *TV Saturday Spectacular* on September 20.

Toni follows this television date with four starring variety shows in the provinces. The first is at *Bristol Hippodrome* on September 22, followed by the *Hippodrome, Manchester*; the *Empire, Leeds*; and finally the *Empire, Glasgow*, on October 13.

Daughter for skiffle king



Last week DISC announced that **LONNIE DOGEGAN** had just become a father for the second time, and here is the proud parent, with wife Maureen, and daughter Corinna.

Connie leaves — a day late

DESPITE feeling the after effects of her slight indisposition, singing star **Connie Francis** was able to complete her TV commitments last week before departing for the States.

Readers will recall that Connie had to cancel her tele-filming session on Monday of last week because of laryngitis but, by delaying her return, she was able to pre-record a *Saturday Spectacular*, film with Mantovani, and also record the two songs for the 20th Century film, "The Sheriff Of Fractured Jaw."

Connie left Britain last Thursday evening instead of the Wednesday as originally intended.



First Solo Disc by BERNARD BRESSLAW

("Well, I only asked")

MAD PASSIONATE LOVE

as sung on "Sunday Night at the Prince of Wales Theatre"

and "YOU NEED FEET"

HMV POP 522 (45 & 78)



HIS MASTER'S VOICE Records

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

Two Good shows

DISC columnist's TV spots

STARTING on Saturday, September 13, producer Jack Good, whose weekly DISC column-arouses so much interest, will have a busy time. On that evening his two ABC-TV shows, "Oh Boy!" and "Sam and Pete," take the air.

These big assignments will be of special interest to all record enthusiasts.

The first "Oh Boy!" show will feature Bertice Reading, Marty Wilde, Ronnie Carroll, the Dallas Boys, Cherry Wainer, the John Barry Seven, Neville Taylor with the Cutters, Lord Rockingham's XI (featuring Red Price), the Vernons Girls, and the debut of newcomer Cliff Richards with his Drifters. "Oh Boy!" goes out at 6 p.m. each Saturday.

A new guitarist, Ken Packwood, takes his place with Lord Rockingham's XI. Jack Good spotted him at a Vince Eager recording session last Sunday.

Sam and Pete features those two popular disc jockeys, Sam Costa and Pete Murray, who will be offering their tastes in records in this new-style TV presentation. Scheduled time for this is 10.50 p.m.

Vaughan for new Jackson show

A PART from his previously-announced appearance on "Six-Five Special" this coming Saturday (September 6), singing star **Malcolm Vaughan** will be seen on the first of the new "Jack Jackson Show" programmes on September 17.

Variety dates are still being arranged for Malcolm Vaughan and his partner, Kenneth Earle. Those so far fixed are the *Globe, Stockton* (October 13); the *Regal, Gloucester* (October 27); and a week of dates in Ireland, commencing November 2.

Prior to all this, Earle and Vaughan have been booked for a big charity performance being staged by the R.A.F. at the Theatre Royal, Portsmouth, on Sunday, September 21.

Series for Sam

POPULAR broadcaster and disc jockey, **Sam Costa**, begins a new series of record programmes on Radio Luxembourg commencing Thursday, October 2.

This will be for the E.M.I. Records group, and Sam will be taking over the chair previously held by popular South African D.J. Michael Jackson. The programme, called *It's Record Time*, will go out each Thursday from 10 to 10.45 p.m., featuring E.M.I.'s new releases.

FREEZE
45/78

BILL HALEY
LEAN JEAN

05752 45/78
Brunswick RECORDS

MARTY WILDE stands a great chance of cementing his Hit Parade status with his latest coupling for Philips. One half's cut in the mournful pattern that has already registered for the boy—the other proves he can grin, too.

Johnnie Ray and a good group calling themselves **The Dubs** are also prominent in the Beat pastures this week.

THE BIG BEAT

GLOOM!

It's paying off for

Marty

MARTY WILDE
Misery's Child! My Lucky Love
(Philips PB850)*****
(D.N.T.)

DEJECTION is paying off for Marty and he follows up his "Endless Sleep" with Misery's Child. A mournful strummer which he handles professionally.

Don't be surprised to see this slice chasing his first big hit up the ladder. Noise is good and the switching from echo chamber to intimate mike is accomplished effectively.

Big chorus sound on the flip for a quicker country styler. Marty takes this one with the same smoothness... and it's a complete contrast in mood.

THE DUBS

Gonna Make A Change; Beside My Love

(London HL8684)*****
THE DUBS produce a rich, deep noise and get into an exciting start for the quick rock 'n' roller **Gonna Make A Change**.

Deep, husky lead voice is backed up by the rest of the vocal team, while the musical backing rocks powerfully. Excellent noise for this one—which should have those juke box crowds jumping from the first note. Maintains pace right through for one that should sell heavily.

Beside My Love hasn't quite the same opening impact but it grows into a potent cling-cling offering of the kind that the Platters have made many times.

LITTLE LEMMY & BIG JOE

Little Lemmy Kwela; Kwela No. 5
(Decca FI1054)*

KWELA's not dead? Apparently not. Here with the Tom Hark noise come Little Lemmy and Big Joe to introduce Little Lemmy Kwela.

If it's not dead—it certainly sounds mighty sick! The penny-whistle wailing bored me so much that it was an effort to keep the side playing all the way through.

Kwela No. 5 is the mixture much as before. I'm glad I didn't have to listen to Nos. 1, 2, 3 and 4 first.

BUDDY KNOX

Somebody Touched Me; C'mon Baby
(Columbia DB4180)*****

BUDDY KNOX has a heater that's different in **Somebody Touched Me** which he chants easily in company with his Rhythm Orchids.

The song has an easy-to-remember rhythm and melody and I think it's going to get way under your skins before long. **Somebody Touched Me** may well touch the Top Twenty.

One of Buddy's own compositions on the turnover—**C'mon Baby**, Straighter rock here, of the kind that has dated quite a bit.

Performance is adequate but song itself lacks the power of that upstairs.

JOHNNIE AND JOE

My Baby's Gone On, On; Over The Mountain, Across The Sea
(London HLM8682)*

JOHNNIE and Joe warp their way into a middle-beat on **My Baby's Gone On, On**, Monotonous song sung in a manner to match. Some instrumental rock relieves us from the vocal for awhile, but for the most part it's a dreary half not helped by a wailing feminine voice which seems to be present just to make matters sadder.

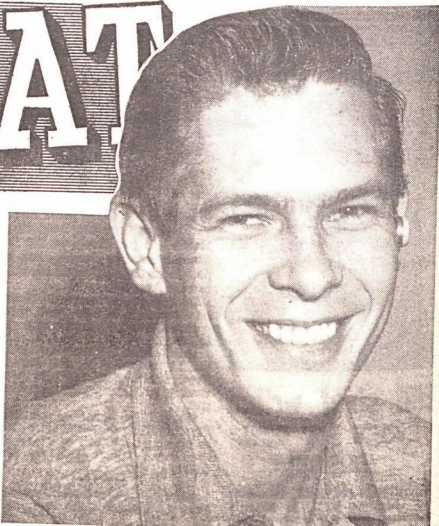
Same treatment is meted out for the pounder turned up on the other side. Song is better but performance is mediocre to put it kindly.

CHAS McDEVITT

Real Love; Juke Box Jumble
(Oriole CB1457)****

SEEMS to be a very long time since the McDevitt group were a power in the Hit Parade. But their performances haven't faltered.

In fact, **Real Love**, with Shirley Douglas, taking the vocal, is extremely attractive.



JOHNNIE RAY—right for the lost fans?

One of McDevitt's own compositions on the flip—a rouser that follows the recent habit of making up a song out of other song-titles. A jumble, all right. And not a very successful one. If this half had been as good as the other deck it would have been a record to reckon with.

THE PLAYBOYS

Double Talk; Over The Week-end
(London HLD8681)****

SELLING well in the States right now with this disc are the Playboys. **Double Talk** is a quick rocker that has a familiar tune. Playboys chant it after the fashion of most rock groups that have before. Instrumental accompaniment is routine too, but the side may be catchy enough to move.

Personally, I prefer the cling-clinger **Over The Week-end**. Lead

voice sings while rest of the Boys ooh-wah behind him. Slow, beating romancer that could emerge as the bigger half of the pairing.

JOHNNIE RAY

No Regrets; Up Until Now
(Philips PB849)****

MR. RAY shouts out a slow heavy beater in **No Regrets**. There's a girl chorus warbling around as Johnnie chants this walker. At times he switches into quick narrative.

Not one that customers will find themselves singing, but it may bring back some of the lost fans to Ray's fold.

Up Until Now goes in quickly on piano, organ and chorus. Johnnie joins them smartly for a semi-spiritual which he whips over neatly.

I prefer this half.

MUSIC in the AIR

Radio Luxembourg

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

- SEPTEMBER 4
 - 7.00—Thursday's Requests.
 - 8.30—Ranch-house Serenade.
 - 10.00—It's Record Time.
- SEPTEMBER 5
 - 7.00—Friday's Requests.
 - 7.45—The Song and the Star.
 - 8.30—Coming Your Way.
 - 9.15—The Dickie Valentine Show.
 - 9.45—Scottish Requests.
 - 10.15—Record Hop.
- SEPTEMBER 6
 - 7.00—Saturday's Requests.
 - 8.00—Jamboree, with Gus Goodwin, your teenage disc jockey.
 - 9.30—Riverboat Shuffle.
 - 10.00—Irish Requests.
 - 10.30—Spin With the Stars.
 - 11.30—Jack Jackson's Record Round-up.
- SEPTEMBER 7
 - 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.
- SEPTEMBER 8
 - 7.00—Monday's Requests.
 - 8.30—Coming Your Way.
 - 9.00—Deep River Boys.
 - 9.15—Smash Hits.
 - 10.00—Jack Jackson's Hit Parade.
 - 10.30—Pete Murray's Top Pops.
 - SEPTEMBER 9
 - 7.00—Tuesday's Requests.
 - 8.30—Godfrey Winn.
 - 9.15—Dennis Day Show.
 - 9.45—Records from America.
 - 10.00—The Capitol Show.
 - 10.30—Fontana Fanfare.
 - SEPTEMBER 10
 - 7.00—Wednesday's Requests.
 - 8.30—Midweek Merry-Go-Round.
 - 9.15—Liberace.
 - 9.45—Amateur Skiffle Club.
 - 10.00—Pete Murray's Record Show.

AFN

- SEPTEMBER 4
 - 7.00—Music In The Air.
 - 10.00—Music from America.
 - 11.00—Late Request Show.
- SEPTEMBER 5
 - 6.00—Music On Deck.
 - 7.00—Music In The Air.
 - 10.00—Stars Of Jazz.
 - 11.00—Late Request Show.
- SEPTEMBER 6
 - 7.00—Music In The Air.
 - 8.00—Grand Ole Opry.
 - 9.00—America's Popular Music.
 - 10.00—Music Views From Hollywood.
- SEPTEMBER 7
 - 4.00—Highway of Melody.
 - 10.00—Mitch Miller.
 - 11.00—Portraits in Music.
- SEPTEMBER 8
 - 7.00—Music In The Air.
 - 10.00—Hollywood Music Hall.
 - 11.00—Late Request Show.
- SEPTEMBER 9
 - 7.00—Music In The Air.
 - 10.00—Modern Jazz 1958.
 - 11.00—Late Request Show.
- SEPTEMBER 10
 - 7.00—Music In The Air.
 - 11.00—Late Request Show.

MARTY WILDE—there's money in dejection.



JOAN DAVIS

meets the man who has added
his own touch to make brand
new hits of old favourites

THE speed cop drew up beside you the car. "Hey you, pull over. You know you were doing 78 miles an hour? That will cost you a 15 dollar fine."

The driver was very annoyed: "If I was speeding why didn't you stop the two cars in front? They were travelling even faster."

"If you want to plead not guilty, mister, we'll have to find a justice of the peace," snarled the cop.

The driver was in a hurry. He decided to pay the fine.

"What's your name, buddy," asked the cop, taking out his notebook.

"Mantovani . . . Annunzio Mantovani."

The cop stopped writing, his face wreathed in smiles.

"Not the Mantovani? Gee, I'm glad to meet you Mr. Mantovani. Tell you what . . . I can't let you

off a fine, but suppose I make it five dollars. How's that?"

Mantovani paid over his five dollars.

"Before you go," said the cop, "I suppose you don't happen to have one of your records with you."

Monty gave the cop two LPs worth four dollars apiece and went on his way to yet another one night stand.

Mantovani told me the story as we sat in his elegant flat overlooking Regents Park.

"So I only saved myself two dollars after all," he chuckled.

But the incident illustrates the phenomenal popularity of Mantovani and his music in the United States.

It is rare that one finds a top British recording artiste as popular

in the States as he is in his own adopted country.

For Monty, though born in Italy, is a naturalised British subject.

He probably holds the world record for the sale of LPs. Eight have sold more than a quarter of a million each in America.

He is, in fact, to be presented with an outside plaque with four golden discs set into it.

At the moment 21 of his long-players are selling by the hundreds of thousands.

Mantovani's lovely room overlooking the Park, I couldn't help thinking, reflects Mantovani the Musician.

Nothing cheap or nasty masquerading under the name of contemporary. Everything was tasteful and elegant and timeless.

One wall was lined with books, another had a long, plain, polished

father used to say that music without feeling is little more than a noise."

And Mantovani senior knew something about the subject. He was a celebrated violinist, leading the Orchestra of La Scala, Milan, under Toscanini, Saint-Saens and Mascagni. And Mantovani still treasures a baton given to his father by Mascagni.

His violin, a valuable 200-year-old Testore, was also a gift to his father, presented by a Russian princess in appreciation of his performances.

But Mantovani senior, oddly enough, did not want his son to follow in his footsteps, and young Annunzio studied at the University of Padua, to be an engineer.

When his father came to London, however, to lead the orchestra of an Italian opera company at

I asked Monty why he thought he and his music hadn't taken the beating that many other artistes had taken with the advent of rock and roll.

"Well," was his reply, "I don't want to sound vain, but you'll agree that none of the really good artistes was affected by it. Crosby and Sinatra, for instance, remain as popular as ever.

"I like to think that my music is individual enough to stand any competition."

No one can deny that it is.

At one engagement in the States, Monty had Bill Haley as competition just across the way, but his concert was a sell-out just the same.

And whenever he gives a concert in this country the "house full" notice never fails to go up.

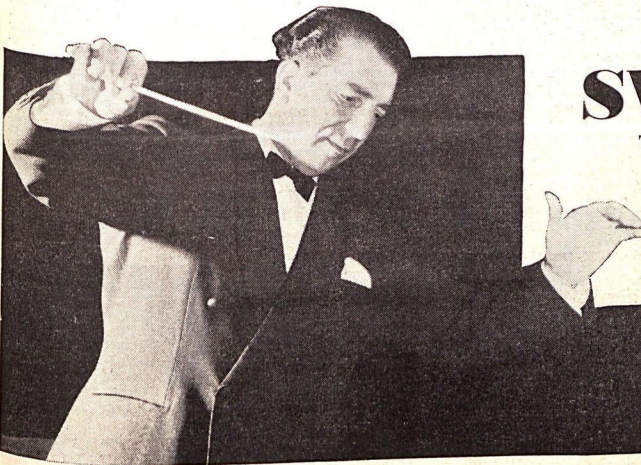
For three years running he has filled the Royal Festival Hall, and

EVEN AN AMERICAN COP

WAS SWEETENED

THANKS TO THE NEW MUSIC OF

MANTOVANI



Mantovani displays a talent which has proved it can
outstay any of the popular music fads and crazes

JUST PUBLISHED



WILFRED THOMAS

the famous Radio and Television personality tells his zestful, witty and sometimes moving account of show business against a background of twenty-five countries.

PROFUSELY ILLUSTRATED
A MUST FOR LOVERS OF SHOW BUSINESS

MULLER

table against it, a cabinet stood against a third wall, bare except for an exquisite white fan, displayed on a stand, and in one corner stood a grand piano.

There was nothing "new" about the room in the contemporary sense, any more than there is anything new in Mantovani's New Music if you think in terms of musical gimmicks and tricks.

The freshness that his tumbling, lilting strings give to old favourites like *Charmaine* and the *Wyoming Waltz* has been a hallmark of his music for years, but he told me that it was a fan of his who christened it Mantovani's New Music seven years ago.

Said the fan: "When I hear the way you treat the old favourite tunes, they come out so different and fresh that they sound like New Music."

"I try to put feeling into my music," Mantovani told me. "My

Covent Garden, Mantovani came too.

The whole family stayed, and when it was obvious that Annunzio's heart was in music, he was allowed to study the piano and the violin at the Trinity College of Music. George Melachrino was a fellow student.

Soon he had a reputation as a classical violinist, and gave concerts at Wigmore Hall.

Then followed a spell as leader of a salon orchestra, and by the beginning of the 1930s Mantovani's name was a household word through his radio broadcasts, with his sister, *Stella Roberta*, as vocalist.

Heifitz is Monty's favourite instrumentalist. "But it was going to hear Fritz Kreisler that started me thinking about popular music," he told me.

"We always waited eagerly to hear Kreisler's encores—always his own pieces, and the kind of light music people treat casually."

"Yet when Kreisler played them he revealed their genuine beauty. I realised then how an orchestrator could approach melodies like those. But he must be careful to preserve their character. If the number is gay, make it gay!"

Mantovani's already world-wide reputation was enhanced in 1951 when he made an LP of 12 numbers for the American market.

The one tune in the batch that really captured the imagination was *Charmaine*. It was issued as a single and soon sold over a million—Monty's first Golden Disc.

The incomparable cascading sound of his interpretation of the old tune was achieved through Monty's imaginative scoring, and his orchestra composed of 30 strings against 14 brass, woodwind and percussion instruments.

next February, for the first time, he is taking the Royal Albert Hall for a concert.

Not all Mantovani fans realise that many of his most popular successes have been composed by himself—*Cara Mia*, for instance, which he and David Whitfield together pushed to the top of the Hit Parade. *The Lazy Gondolier*, and, of course, his *Toyshop Ballet*.

This last composition won him the Ivor Novello award in 1956 as the person who had done most for British music.

Is Mantovani disappointed that his 18-year-old daughter, and 22-year-old son are not following in father's musical footsteps?

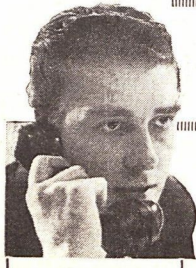
"I would have insisted on musical careers either of them had shown exceptional talent. But without it show business is the world's most precarious living. I'm happy, though, that both have a very great love of music."

What is Monty doing now? He is spending many hours a week making half-hour musical television films that we may see later this year, or early next. They have been sold to America and Canada, too.

"I've 39, to do altogether," he told me, then I'm regretting my eight most popular LPs for stereophonic sound for sale in America."

If I have made it sound as though Monty is concerned only with the American market, that's only because his most spectacular successes have been achieved there.

He is, first and foremost, intent on satisfying all his British fans. They've always been loyal to him, he intends to remain loyal to them. Monty is 52, but he looks much nearer 40. That's why it is so hard to remember that Mantovani has been a top line musical artiste for more than 30 years.



TONY HALL

HALL MARKS THE BEST IN JAZZ BY TONY HALL

Tall or short, dark or fair?
No one seems to know—but he
could certainly play the piano!

The Al Haig Mystery —part two

MY recent article about the mysterious American pianist, who sat in at the Flamingo, appears to have caused quite a controversy amongst musicians and DISC readers. Opinions are evenly divided.

Was it the Al Haig? Or wasn't it? That was the question. And there is still no definite answer.

The most helpful letter of all came from reader L. J. Cook, himself a pianist in the Bristol area. A friend of his saw Haig in a State-street rumba band a year or so ago. Mr. Cook describes him as "five feet seven or eight inches tall, of medium build, with fair (brown) wavy hair brushed straight back from the temples. Moody (in fact, sad) in disposition."

Of Haig's playing, he adds: "His technique, while not pianistically great, is very adequate in the jazz sense. His chording isn't particularly adventurous or strong (à la Erroll Garner or Dave Brubeck). He has a good, quiet touch (à la Teddy Wilson and Bengt Hallberg) for a jazz pianist. He plays very exactly and cleanly with hardly any

'smudging.' His left hand is adequate. But not as strong as Duke Jordan.

"After listening to Terry Shannon, if it was Haig, it should have hit you that he plays almost on the beat, Shannon and most modern pianists play slightly behind the beat. They lean back and in doing so, try to or do sound relaxed and poised. Haig often gives the impression of a sense of urgency, almost pushing the beat in upish numbers."

Mr. Cook kindly enclosed a picture of Al, taken eight years ago. But this has only tended to further the confusion. None of us who saw him is able to make positive identification. Or otherwise!

Everything that Mr. Cook has written strengthens my belief that the mystery man was, in actual fact, Haig. Everything, that is, except his height and general build. Several of the London musicians, however, are convinced that the man was an imposter.

An interesting postscript comes from American trumpeter, Donald Byrd. Says Don, who

must be six feet two or three inches tall himself: "Sure, Al's about as tall as me. Or he was. But then, I keep on growing! From what you tell me, it could easily have been Al. He always turns up in the places where we'd least expect to find him. Then he disappears into the shadows as quickly as he appeared."

"I last saw him on a record date for Prestige with Phil Woods (The Young Bloods). Hadn't seen him for about two years before that. At the end of the date, he disappeared into the shadows and I haven't seen him since!"

So the reports continue to conflict with each other: Was it Haig? Or not? Looks like we'll never know for sure. But, as I said before, whoever it was played darned fine piano!

NO ACTOR

LEADING National Press gossip columns recently referred to sex-kitten Brigitte Bardot's "latest" as "actor Sacha Distel." In reality, Sacha (whose correct surname is Distel) is the outstanding French modern jazz guitarist, who has recorded with MJQ-man John Lewis and other American jazz stars.

DIZZY BACK

Jamaican trumpeter Dizzy Reece is back in town. He spent the summer in France with Jacques Hélin's touring big band. Former Stan Getz drummer Al Levitt was also on the band. Whilst in Paris, Dizzy blew with trumpeter Donald Byrd's group.

Don told me: "I'd heard about Dizzy in New York. Miles and Sonny Rollins played me some of his records. He blew with us two nights running. On the second night he changed him around a bit and he really started to play. He should go to New York. He'd change overnight. I think he could really make it there."

Miles? Your columnist pleads guilty.

'DISC' AGAIN

When Lenne Tristano declined to tour Britain with the Harold Davison "Carnegie Hall" package, tour manager Jack Higgins asked me to recommend a replacement. At once I suggested Miles Davis' pianist, Red Garland. Within a few hours, the contract was signed. Higgins then called Prestige Records for publicity material about Red. Guess what they sent him by return? A cutting of an article I wrote about Red in DISC a month or two ago!

BIG CHANGES

Pianist-composer Horace Silver has recently made sweeping personnel changes in his current Quartet. Out go Cliff Jordan (tenor) and Teddy Kotick (bassist). In come Junior Cook (yet another outstanding, hard-swinging tenor) and bassist Eugene Taylor. Permanent replacement for Art Farmer (now with Gerry Mulligan) is sensational new, 27-year-old trumpeter Louis Smith, now from Atlanta, Ga. Smith already has two LPs under his own name on the Blue Note label. He sounds a lot like the late Clifford Brown.

REVIEWS

KONITZ-DAVIS-GETZ-MULLIGAN Conception

Odejan; Hi, Beck; Yesterdays; Ezz-thetic; Indian Summer; Duet For Saxophone and Guitar; Conception, My Old Flame; Intro; Preservation; I May Be Wrong; So What? (12 in. Esquire 32-052)

SOME notable re-issues of 1949-'51 recordings from the Prestige catalogue. The first four tracks team Konitz and Miles with Max Roach and three Tristano-ites on some experimental George Russell material.

Five and six are aesthetically beautiful duets between Lee and guitarist Billy Bauer. Then, a contrasting couple by Miles with Rollins, Walter Bishop, Tommy Potter and Blakey.

The next two are comparatively sub-standard Getz Quartet takes with Al Haig, Gene Ramey, Stan Levey. Finally, two tracks (one hitherto unissued here) by the 1950 Chubby Jackson big band with Jay and Kai (though every even then), Charlie Kennard, Zoot, etc.

The Miles-Lee tracks are especially interesting in that they aren't entirely successful or comfortable. At that time, Miles had been working mostly with Bird. While Lee maybe wasn't really ready and hadn't the Parker influence that he can have today (to judge by recent recordings and reports of his club appearances, when, I'm told, he'll sometimes play Bird's actual solos before his own improvisations).

The fact that Miles always uses Lee on important orchestral dates (especially the Gil Evans "Miles Ahead" album) is evidence of his respect for and admiration of Lee's

talents and approach to jazz.

If an enterprising A and R man were to use Miles and Lee together again now on a blowing date, I think the results would be remarkably interesting. And much more successful than on this '51 date.

As with most re-issues, whether or not you buy this depends upon how many of the tracks you already have on 78, etc. For the newcomer to jazz, the LP gives an insight into "cool school" trends at the beginning of the decade.

FRIEDRICH GULDA

Friedrich Gulda At Birdland Vienna Discussion; Scruby; Dark Glow; Night in Tunisia; Don't Air; From Other Planets; New Shoes; Bernie's Tune. (12 in. Decca LK4188)

AUSTRIAN-BORN Gulda, 28, is one of the world's most successful concert pianists. And one of the very few with a sincere leaning towards, and understanding of, jazz.

During 1956, he got together, rehearsed and worked at Birdland with a mixed all-star group of New York musicians. Despite the impression given in Danny Halperin's notes that these are studio recordings, I'm pretty sure most (if not all) of these tracks were cut at Birdland.

The group comprises Phil Woods (alto), Colman Powell (tenor), Idrees Sulteman (trumpet), Jimmy Cleveland (trombone), Gulda (piano), Aaron Bell (bass) and Nick Stabulas (drums).

All the originals are by Gulda. And it's noticeable that the group comes to life most convincingly in the two jazz standards, Tunitas and Bernie's Tune. Gulda's writing is



FRIEDRICH GULDA—"West Coastish."

more of the life than vertical variety. It's all rather (for want of a better description) "West Coastish." Very busy.

Most effective is the charming ballad for Woods' alto, Glow. Less pretentious than the others and more down to the essentials (like his piano-playing is very slick, Gulda's writing is very slick, and listened to a lot of jazz and seemed to have learned the language quickly. He's got it all off pat. But, to my ears, he misses out. Some of how he lacks soul. His sense of swinging is just that bit too

(Continued on next page)



PROUDLY PRESENTS

The original No. 1 record in
the American Hit Parade

"VOLARE"

NEL BLU DIPINTO DI BLU

by

DOMENICO MODUGNO

Orloto International Series
ICB.5000

45/78 r.p.m.

TONY HALL'S REVIEWS

(Continued from previous page.)

BENNY GOODMAN — courage from EMI.



superficial. I've always been somewhat suspicious of concert pianists playing jazz (viz. Alec Templeton and, more recently, André Previn). His time just doesn't quite make it. Though he comes nearest to it on Tunisia.

There are solos by all concerned. For some of me the impression that, for another gig, somehow, it was "just another gig." The other's hearts don't seem to be in it. Sulteman is very restrained. As, indeed, are they all.

A bold experiment—or, let's be truthful, a good gimmick—which didn't quite come off. (***)

THE PLAYBOY JAZZ ALL-STARS

Do You Know What It Means To Miss New Orleans?; Rockin' Chair; When Buddha Smiles; Date With Oscar; Fine Theme; Oh! Look At Me Now; Theme And Harlem Folk Dance; Play, Boy!; The Sophisticated Rabbit; Blues For Mary Jane; Who, Me? (12 in. Columbia 33CX1529)

I Concentrate On You; Joogie Boogie; Tangerine; A Playboy In Love; Our Love Is Here To Stay; Pilgrim's Progress; Band Aid; Bass Ball; Bobbie's Tune; Uter Chaos.

(12 in. Columbia 33CX1530)

HATS off to EMI for marketing this magnificently-packaged, special two-album set. (You can't do the records singly). In case you don't know, **Playboy** is an "Esquire"-ish sort of glossy American magazine for men, which recently conducted a jazz poll. Many of the major jazz labels consented to the inclusion of their award-winning artists.

The first disc has tracks by Louis Armstrong ('56); Louis and Jack Teagarden ('47); Benny Goodman ('51); Lionel Hampton ('54); Charlie Ventura ('52); Frank Sinatra (in his Dorsey days in the '40s); Stan Kenton ('40); '57); Roger Stan ('57); Shelly Manne ('57); Stan Getz ('57); and Kai Winding ('56). By his own standards, Louis' vocal is dull. So are the next few tracks. And how better!

The Kenton side is the weakest of the whole set. Shorty's big band track has bite, verve and colourful warmth. "Park Adams" is really Art Pepper, who puts down an excellent solo. Getz's Quartet (Lou Levy, Leroy Vinnegar, Shelly Manne) swings lightly and with feeling on another blues. The Kai Winding brass-bum-bop, which I liked a lot, is an excellent solo. The second LP features '56 Ella Fitzgerald (not a particularly typical track, I felt); Dizzy Gillespie's '57 big band (an exciting, storm-

ing, traditional-type blues with good solo piano by Wynton Kelly); some slick, '56 Bud Shank alto; really excellent Barney Kessel guitar with Red Mitchell on bass, and others ('57); a very enjoyable, '57 Jay Jay Johnson Quartet side; typical Dave Brubeck-Paul Desmond excursion at the '56 Stratford (Canada) Festival; an over-slick, '53-period, Chet Baker Quartet track; some wonderful solo bassing by Ray Brown ('57); Bobby Brook-ingly, Gerry Mulligan and Brookmeyer in a club date version of their blues theme.

From my comments you may have gathered that this package is not for the more seasoned jazz collector. But I consider it well worth the price for the younger, or recently-converted, jazz fan.

I sincerely hope that sales will justify EMI's courage in marketing this set. (***)

BUD SHANK QUARTET

A Night In Tunisia; Teria; All Of You; Theme; Live At Five; Softly As In The Morning Sunrise; Polka Dots And Moonbeams; The Lamp Is Low.

(12 in. Vogue LAE12113)

L (ISTENING to this basically also-and-rhythm album makes me think of absent friend, Derek Humble, still in Germany, with Kurt Edelhagen.

I'd like to hear Humble and Shank in a "cutting" contest." I don't know for sure, but I think Derek might come off best.

Derek has, I feel, the greater depth and more intensity in his jazz-playing. More emotional.

But that's rather by the way. Bud blends very well with most of this cleverly programmed album. Definitely the Quartet's best LP to date. His flute (especially on Tunisia) is his plus, even more outspoken and outstanding. Claude Williamson, as usual, turns in a first-rate job. One of the swiftest of all white pianists in the Bud Powell idiom. The two originals are also his.

Teria has three moods and tempi. A pretty open ending, an easy-going blues movement and a teary-going Rhythm closing. Theme is a up, fast 12-bar. Bassist Don Prell and drummer Chuck Flores keep good time, lay down a good beat and, generally, work well with intelligence. Only real work let together.

The only real let-down track for me is **Lamp**. The frantic alto jazz after a tender theme statement on flute seemed out-of-character and somewhat unnecessary.

A thoroughly workmanlike record. No world-beater. But slick and pleasantly enjoyable. (***)

TRADITIONAL

It might be good,

by Owen Bryce

BUT IT'S NOT WHAT I CALL JAZZ

FOR some weeks now I have been writing about the different forms of jazz. All of them I find very enjoyable, although it's only natural that some appeal to me more than others.

With the music of the boppers however, we come to something very different. Of the early bop records there were very few that I could even tolerate. "Cool Blues," by Charlie Parker, I remember was one that I liked.

The reason derives from a study of the three essentials to good jazz. (1) A melodic line based on the negro scale. (2) A vocalisation of tone by the use of vibrato. (3) A strong, steady, four-in-a-bar rhythm.

The early modernists who gathered at Minton's Playhouse Club in New York around the beginning of 1940, deliberately chose to go against those basic rules of jazz.

They turned to Europe as the source of their musical appreciation. They used harmonic progres-

The music of the BOPPERS

certain amount of fire and virility.

Parker, mentioned above, always played with warmth and conviction, and jazz feeling. So did Coleman Hawkins and Lester Young, Tadd Dameron and Dizzy Gillespie. These men were brought up in the old school. They had their roots in New Orleans jazz.

Unfortunately, other young musicians, many of them white, followed the music of Parker and Gillespie, and having no roots in jazz produced a music which lacked all the swing, fire and emotional content of jazz.

It was dubbed "cool" music. The leaders of this style were Gerry Mulligan, John Lewis, Lee Konitz.

Other modern influences are the music of Stan Kenton, who developed along the lines of

unusual (unusual to jazz of course) harmonies and chord progressions. (I should add that the boppers carried on using the 12-bar blues sequence for some years as the foundation for their solos.)

And Woody Herman, whose first and second and third Herds used frenzied arrangements for big bands in the Bop style.

Norman Grantz is a man who has re-introduced into jazz the



COLEMAN HAWKINS'—warmth and conviction! Pic) exciting atmosphere of the jam sessions, combining this with modern-style playing and excellent showmanship. The "Jazz at the Philharmonic" shows, for which he is responsible, are rapidly moving away from modern and top towards the mainstream music I shall discuss next week.

REVIEWS

JAZZ AT THE SEAPORT

The Dutch Swing College Band
New Orleans Stamp; When It's Sleepy Time Down South; Where's My Heaven; Creole Belle; Three Little Words; The Last Time; Kansas City Stomps; Bob's Blues; Knee Drops; St. Louis Blues; I'm Coming Virginia; Come Back, Sweet Papa. (Philips BBL7228)

THE Dutch Swing College Band is at one and the same time one of the oldest, one of the best and one of the most versatile bands in Europe. Its history dates back by, let us admit, dubious channels, to 1935.

Although it plays music with a strong Dixie beat, its repertoire is drawn mainly from New Orleans itself. New Orleans Stamp, Kansas City Stomp, Knee Drops, Come Back, Sweet Papa, are Hot Five, King Oliver and Jelly Roll numbers.

The band is sensible enough to play the music which suits it best. Would that all the other revivalists did just that! As a result, the band always sounds convincing, sounds happy, and it always plays well. Off days are few and far between.

These were recorded at two concerts in Rotterdam last November and December. The band is one of the few that respond well to a happy audience with little of the gallery-fetching tactics of so many others.

SONNY MORRIS JAZZMEN

Little Brown Jug; Yellow Dog Blues (Seventy Seven 78/3)

THE clarinet player on these Sonny Morris sides is none other than "Elmer Smith." One would have thought that the dis-

guising of star musicians by the use of pseudonyms went out in the days of the Armstrong Hot Five. But no! It's still with us.

Listening to these it seems that "Elmer Smith" had more to do with the session than Sonny Morris. Sonny Morris, second trumpet for a long time with the band with Terry Lightfoot until fairly recently, was never a particularly good or inspired musician.

Moreover, his powers of arranging are limited. "Elmer" himself arranged **Little Brown Jug**. I don't know who did the honours for **Crane Dog Blues**, but he has not brought out the great beauty of this W. C. Handy composition.

Personally, I like to have at least one disc by every British band in my collection. As a musician, a writer, a teacher and a critic, I have to know something about the subject. To those similarly placed, or those having an affection for Sonny Morris, this disc will be welcome. For others, with little cash to spare and so much else to choose from, I have my doubts.



NORMAN GRANTZ—brought "jam" back to jazz. (DISC Pic.)

sions more in sympathy with European than with negro ideas; they introduced a broken-up rhythm based largely on Spanish influences in South America.

Lastly, and perhaps this is the most important difference between all that had gone before and the bop music of those days, they played with a classical tone using no vibrato at all.

Now I don't want to get into a trad. versus modern argument. But if you take the vibrato out of jazz instruments it ceases to be jazz as I know it.

That doesn't necessarily mean it isn't good to listen to, or that it shouldn't be played. But it just isn't jazz.

Today, there are distinct styles which all come into the category of modern music. The first of the modernists, the be-boppers as we called them then, played with a

SIDE TRACKS

by
**JACK
GOOD**

TIMES have changed at "The Eyes." You'd hardly recognize the place. A little more than a year ago there was not much to distinguish the "2 1/2's" from any other coffee bar in Soho. One or two newspaper clippings on the wall—that was about all. And yet about that time the place was the regular haunt of Tommy Steele, The Vipers, Terry Dene and so on. They would come



Those jiving CRICKETS—a sound like theirs is the youngsters' aim.

Coffee bar singers copy the Crickets

and go unheralded. No demonstrations, the regulars of "2 1/2's" were their friends, not their fans.

This "golden age" of "The Eyes" was drawing quietly to a close at about the time when we close at that well-remembered "Six-Five Special" from there. How we got those cameras and mikes into that tiny bar and the cellar beneath, I shall never know.

Round about that time the newspaper clippings were being replaced by glossy photos and posters for Wee Willie Harris concerts. The

were sometimes lively and talented, sometimes not. But they always seemed like amateurs. There was no question of presenting entertainment.

But such was the demand for new, teenage singers, that if a boy turned up with even the slightest qualifications—quite good looks and a fairish impersonation of Eddie Cochran—then he was all set for a big television career.

Not any more. Wave after wave of visiting recording artists from the U.S.A. have broken over London. Thousands of records have been absorbed. The kids who perform at the "2 1/2's" have learnt what it is all about.

Now there is a selection of Lon-

dun boys looking more or less like Buddy Holly who can get something like a Crickets' sound from their guitars. The drummers have also got the fashionable sounds lined up. And in the vocal line the "1's" can now boast a genuine American rock 'n' roller, Vincent Taylor, complete with the full Vincent-Presley repertoire.

If this group and this vocalist had appeared a year or so ago, there would have been a sensation. Now, well, this group is no better than the majority of the visitors expect. They are appreciative yes, but certainly not frantic.

As I say, times have changed at "The Eyes." And in the record industry, too.

One old + one new = success

THE new record releases are beginning to pour in and one big feature these days is the oldie. We're going to be smothered and suffocated by a terrifying glut of old numbers in the next few months. Why? Because the recording chiefs have gotten themselves a formula. Here it is:

A successful record consists of one bright new number (from the pages of the American charts, of course) and one oldie. These "formulas" keep cropping up from time to time in the record industry because they provide a useful substitute for that rare commodity—thought. **Who's Sorry Now?** made it. So did **Ma**. So why not **Moonlight Bay**; **Sail Along Silvery Moon**; **Oh, Johnny, Oh**; **Girl Of My Dreams**—even—wait for it—**When The Blue Of The Night?** This would be all very well if it could be sure that the public have been buying **Who's Sorry Now?** and the others simply because they were old numbers. But this is unlikely.

Again, to assume that oldies sell because they are oldies is to

assume that the bulk of the teenagers remember the pre-war pop songs. Which is again unlikely. Clearly, the oldies that have done so because they are good tunes, well sung and well arranged. This being so there can only be one logical excuse for this current glut of oldies—that there are no more good tunes left to write. But this is absurd.

There are, in fact, an increasing number of good original tunes being recorded.

The amazing thing is that these new and often beautiful tunes are not being performed by the old-style ballader.

The singers who are recording the new tunes are the despised beat-music merchants.

Who has recorded a more lovely melody in recent years than the Everly Brothers' **All I Have To Do Is Dream?** And now they have come up with yet another exquisite tune, **Devoted To You**. But my award for the most consistently good and original tunes would go to **Buddy Holly**. A gem of his was the number

CLASSICAL CORNER

TRIBUTE TO COATES

FOUR GREAT MARCHES
BY ERIC COATES

Michael Freedman and his
Symphony Orchestra
*Knightsbridge; Oxford
Street; Dam Busters March;
High Flight,
(Orlione EP7008)*

MICHAEL FREEDMAN and his Symphony Orchestra pay tribute to one of the best-known British composers by playing four of his most loved marches. The first two come from Coates's musical picture of London and the last two are more recent works specially written for films.

The recording quality is excellent and so is the performance by the Freedman Orchestra, as is pointed out on the sleeve notes by Mrs. Eric Coates herself. Any Coates admirer will want to add this extended-play disc to their collection.

DOHNANYI

Variations On A Nursery Theme
BENJAMIN BRITTEN
Young Person's Guide To The Orchestra

Victor Allen, piano, with the
Concert Art Orchestra, con-
ductor Felix Sladkin,
(Capitol P8373)

THE Variations start dramatically, almost heavily, with the orchestra; then, with impressive abruptness, the piano plays the simple nursery theme which Dohnanyi goes on to develop in every possible way. There is a beautiful romantic passage early in the work and a waltz theme which makes delightful listening.

apart from the more intense variations.

The Britten work is a perfect introduction to the various instruments which go to make up an orchestra and is one of the more readily understood works. An excellent performance of both pieces and an ideal disc for either a child, or someone who has just developed a taste for the so-called "more serious" music.

JOHN IRELAND

Concerto In E Flat
IGOR STRAVINSKY
Capriccio

Colin Horsley, piano, with the
Royal Philharmonic Orchestra,
conducted by Basil Cameron.
(HMV CLP1182)

BASIL CAMERON conducts the Royal Philharmonic Orchestra through these two pieces for piano and orchestra. The Ireland Concerto opens with a haunting theme for piano, later taken up by the orchestra, a theme which emphasises that John Ireland is essentially an easy-to-listen-to composer. His humour, too, is very apparent, especially later in this work.

I find the Stravinsky **Capriccio** in many ways reminiscent of his Scenes de Ballet and it is, in fact, a work eminently suitable for dancing. It has especially interesting scoring for the woodwind and horns, but it would emphasise that, like all Stravinsky compositions, it takes a good few playings before you can really tell whether you like it or not!

J. C. Douglas

Coincidence

A LOT of people seemed to think that last week I was knocking "Six-Five" by suggesting that it was copying "Oh Boy!" Nothing could be farther from the truth. I merely remarked on coincidences—and after all, coincidence isn't so very rare. Why, I heard of a couple only this week.

You know that one of the new features of "Oh Boy!" was that the musical director of the programme was a man who has made his name arranging—Harry Robinson—who writes, conducts, arranges for Decca. Now, "Six-Five" is to be congratulated for its choice of a new musical arrangement, Tony Osborne, who writes, conducts and arranges for E.M.I.

The other coincidence? Well, instead of selecting the winners of "Oh Boy!" from the ranks of two men who know the pop music and recording business backwards—Jimmy Henney, of Brunswick Music, and Tony Hall, of Parlophone and Coral (and, I think, now "Six-Five Special"), I rumoured is to be congratulated on selecting a very well known Artists and Repertoire man from a big recording company to under-take compare work.

Two in one

"SAM & PETE" is returning to the old **Grand Old Opry**. **Costa and George** will be having their joint night late every Saturday night from September 13th. Let's hope the **Great British Public** will be able to stand on one night, but first one is burnt-offerings at the altar of the disc biz.

It will, of course, be helluva scramble getting the second programme set up and rehearsed immediately after the first one is finished. The winners of the "Oh Boy!" set will have to come down and the "Sam & Pete" set will have to go up one hour dead-end, so that's considering the changes in timing and sound set-ups.

development from coffee-bar-with-a-difference to chromium-plated shrine of British Beat had set in. Now it has reached its ultimate condition, all cinemascope and glorious technicolor.

There are uniformed commissaires controlling the crowds of visitors. To the continental teenager, the "2 1/2's" has become a place to be visited, even before Buckingham Palace.

Down below in the cellar it is more packed than ever. When I last went down there it was so crowded that it made the rush-hour Underground seem like a desert.

In the old days the music in "The Eyes" was almost entirely skiffle, and when it was rock it was a very home-spun variety. The singers

IT'S ALL AT THE RADIO SHOW

BRENELL

TWO models are on show, the Brenell Mark 5 and the Brenell and the Three Star. Both are transportable model, whilst the other incorporates 4 speeds. The Mark 5 costs 64 gns., whilst the Three Star is only 38 gns. Both models are sold complete for immediate playing, plus a 1,200 ft. spool of tape.

A Brenell tape-deck is also available for the enthusiasts at 28 gns.

COLLARO

THIS well-known organisation has a very big spot devoted to the recording tape decks and their accessories. Spotlight is thrown on to their new improved Mark IV Collaro Tape Recorder. Speeds of 3 1/2, 7 and 15 inches per second are included. New modifications include new interconnected micro switch and fly

wheel brake for immediate stoppage of motors. New type rewind pulleys make a more active tape rewind.

ELIZABETHAN

THREE recorders are available: the Essex, Mayfair and Escort. Two of these are completely new since last year's show. The Essex is in the hi-fi class and has several distinctive features. Excluding microphone, the Essex costs 65 gns. The Cadenza ribbon mike is 10 gns., whilst the high quality crystal microphone costs 5 gns.

The Mayfair is a console version of the Essex and is priced at 72 gns.

LAST week we took readers through a further stage of the products on display at this year's Radio Show at Earl's Court, and DOUG GEDDES rounds off his series with a résumé of tape recording equipment now available.

Many readers are fortunate in possessing tape decks and for them, and for those contemplating a purchase in this direction, this page has been compiled.

Again, without having had an opportunity to test all machines, we can make no particular comment about any one recorder. Those listed below are but a few of the tape recorders on show, and we suggest that you hear for yourselves and discuss the models with the representatives, who will be pleased to enlighten you further on their particular products. But hurry up; time is running out on you, and the 1958 Radio Show closes next Saturday, September 6.

which will certainly be needed by the tape enthusiast.

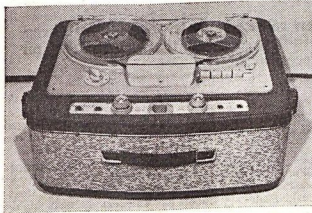
VERITONE

VERITONE are introducing a brand new tape recorder about which they have every reason to be excited. It is the Venus and has been specially produced for this year's show. In it Veritone have incorporated every refinement that it is possible to include, yet they have kept the price to 66 gns. There are optional extras for VFM radio and hi-fi amplification.

WALTER

LONG experience in the tape recorder industry has made this name a familiar one. On show

TAPE RECORDERS



The Magnafon "Courier" can be adapted to take stereotapes.

New advances can be noted on the Escort and it is produced at a popular price of 45 gns.

ticularly featuring their new high fidelity Truvox R.2. There is also a wide selection of tape decks, plus the many ancillary items

are some of their tip-top portable recorders which include the 505, with the Walter Mark 11 deck and "joystick" method of cuts and (5 gns.). There is, apart from the many other outstanding features, a safety button to prevent accidental erasure.

A series of talks and demonstrations take place daily regarding this instrument.

WINSTON

HIGH quality products on display and particularly noticeable is the Winston Thoroughbred. Excluding the microphone this machine sells at 69 gns., with other extras. It includes three loudspeakers, built-in mixing unit, public address system, and twin-track recording.

CLASSIFIED ADVERTISEMENTS

The rate for insertion in these columns is 6d. per word. Words in CAPITALS 1s. after initial word. Copy must arrive at DISC, Hulton House, Fleet Street, London, E.C.4, not later than first post Monday for inclusion in issue of the same week.

TAPE RECORDERS, Etc.
ALL MAKES. No interest charges! Biggest sales in England! Why? Guaranteed best unbeatable terms, both modern & old. £12 free tape offer, 25 p.a. choice—HOWARD PHOTO-BROMIDE (Dept. 190 High Street, Bromley, K.V. 4477.)

TAPES/DISC/TAPE transfer of your recordings, audio facilities, equipment agents—Sound News, 10 Clifford Street, W.1. REG. 745.

TAPESOUNDING. Exchange tape recorded messages for overseas.—Details Dept. 87 Terrace, Torquay.

MUSIC
 Can you WRITE A SONG? Your ideas may be worth thousands. We can grant you a stamp for details.—The Great Newport Bureau, 10-11 Newport Street, London, W.C.2.

MUSIC SET TO YOUR LYRICS. Wood & Co. Ltd.—36 Sudbury Avenue, Wembley. Phone WEMBLEY 3488.

MUSICAL COMPOSITION/LYRICS available for immediate publication.—Mehner, Cecil House, Whitcomb Street, W.C.2.

RECORDS
 MODERN Jazz EPs, LPs. As new. S.A.S. for list.—11 Abbott Street, Deptford, London, E.1.

RECORD BAZAAR. 50,000 from 1/-!—Hippodrome LPs. Write for lists.—114/116 Argyll Street, Glasgow.

RECORDS FOR EVERY TASTE.—Any quantity of Record, Tape, 5" and 10" records supplied. Overseas record service.—Mersey's, 60/62 Lupus Street, London, S.W.1.

DANCING
 MONDAY Night is Disc Night at the delicious spin which you live. 1/3.

LIVESTOCK
TALKING BUDGERIGARS for sale. Also Budgies being taught. Apply to—MRS. BOTTERILL, Avon Street, Tunbridge Wells.

FAN CLUBS
ELVIS PRESLEY FAN Club. Stamped addressed envelope to 14 Trampton Park Road, E.9.

MAGNAFON

THE range here takes on a "new look" and the three models on display are attractive in appearance as well as in performance. The Adadek simply plugs into the radio, radiogram, or hi-fi amplification equipment to give you all the advantages of a complete tape recorder. It can be mounted in various styles or supplied in a cabinet complete with legs.

The basic unit costs 39 gns. with corresponding additions for other refinements.

The Magnafon Courier is a smart, lightweight portable which, by the addition of a stereophonic head, can be used for the reproduction of stereo manufactured tapes. As supplied, the "Courier" costs 49 gns., whilst the stereophonic model sells at 59 gns.

Yet another in the "class" range is called the Diplomat and is priced at 57 gns.

RUCOGRAM

A RANGE of radiograms are on show on this stand, much of the cabinet work being in contemporary style. Rucogram are also featuring tape recorders on this stand, and a visit here is well worth while.

SONOMAG

MODELS on show here include the Magna, Continental, Adaptape, and the Galety. Mostly using Collaro decks, Sonomag players have several interesting features.

The "Adaptape" is intended to plug into an amplification system and sells at 40 gns. The "Galety" uses a completely new deck and is priced at 46 gns. The "Continental" is 56 gns., whilst the "Magna" is 65 gns.

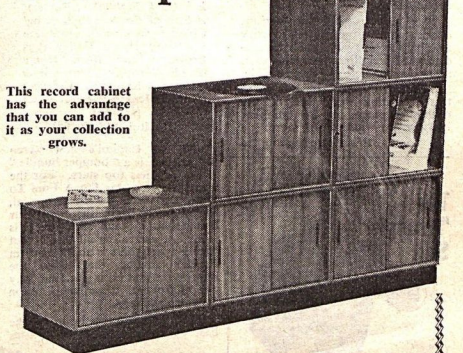
TAPE RECORDERS

THREE new recorders are on display and they have many features to arrest the eye and ear. The series ranges from the Sound 333 at the very low price of 26 gns., to the 444 at 45 gns., and the 555 at 65 gns. All accessories are on show and available at this display.

TRUVOX

A WELL-KNOWN name in tape recorders, Truvox are par-

Store those discs in a safe place



This record cabinet has the advantage that you can add to it as your collection grows.

THESE three articles in recent weeks have covered in the widest sense, the playing equipment on show at Earl's Court this year.

However, we are still somewhere to store our records and various units by Record Housing caught our eye. Their "Domino" units are very smart pieces of furniture, as well as being sensibly designed to store those valuable discs. The units are able to take 150 records each, and for the home, there is a continental bench fitting on which they can be mounted. Lengthwise these can accommodate three units or two units, but additional cabinets can be stacked even higher.

The sliding doors are in two-tone finishes, whilst the bench

and leg units are finished in ebony. Units cost £5 4s. 6d. each, whilst the two sizes of supporting continental benches cost £4 17s. 6d. for the three and £4 7s. 6d. for the two-cabinet one.

From the same organisation comes the "Nurdyk" cabinets, designed as stacking units. These can be used in any number, horizontally and vertically. Again the units take 150 records each. Each unit costs £4 17s. 6d. but can be added to as your collection grows. A plinth to raise them slightly from the floor sells at an additional 9s. 6d. each.

If required, each cabinet can be stood on legs, and these are available in various styles and finishes.

TUITION

BOYS between 15 and 17½: Do you play an instrument or are you keen to play an instrument or are you keen to become a Junior leader? If so, why not become a Junior Bandsman in one of these famous Regiments? The Royal Scots, The Royal Scots Fusiliers, The King's Own Scottish Borderers, The Cameronians (Scottish Rifles), The Highland Light Infantry, The Buffs, The Buffs (East Kent), The Buffs (West Kent), The Buffs (North Kent), The Buffs (South Kent), The Buffs (Middle Kent), The Buffs (East Kent), The Buffs (West Kent), The Buffs (North Kent), The Buffs (South Kent), The Buffs (Middle Kent).

CENTRAL SCHOOL OF DANCE MUSIC is proud to include Barry Barnett as a former pupil.—Send particulars of Britain's Best instrumental and vocal tuition to: C.S.D.N., 195 Wardour Street, W.1. Telephone REGENT 0665.

YOUR immediate attention please! **MUSIC TUITION** for guitars, drums, piano, trombone, singing, Youth teachers Apply. If you wish to learn folk music, jazz or modern pop music: 1174 High Street, Croydon. CRO. 5338.

PERSONAL

FRIENDS at home and abroad. Standard envelope for details.—European Friends Society, Olney, Bucks.

ELECTRIC SHAVERS

YOUR KITCHEN ATTENTION PLEASE. All makes of Electric Shavers. Full range of immediate repairs or 14-hour postal service.—1174 High Street, Croydon, Surrey. CRO. 5338.

VACANCIES

BAND OF THE GLOUCESTERSHIRE REGIMENT has vacancies for Cornets, Trumpeters, Clarinet, Flute and Bass Clarinet Players, of 14 or over. Applications to Bandmaster, Robinwood Barracks, Gloucester.

CHARITIES

CHARITY FOR THE BLIND requires Collectors for weekly football pool. Commission 4% in £.—Write: General Pool Promotions, Ltd., Coronation House, Rochester, Kent. (W.5.)

Richard Hart's STEREOPHONIC REVIEWS

A JOURNEY INTO STEREO SOUND

Train Sequence; Espana; Beginners Please; Under The Bridges Of Paris; Rehearsal Sequence; The Rite Of Spring; Die Walkure; Racing Cars At Goodwood; True Love; Ceremony Of The Keys; Capriccio Espagnol; O Divine Redeemer; There's Only One Of You; Another Time, Another Place; June Is Bustini' Out All Over; Piano Concerto In B Flat Major (Mozart); Portrait Painter Of Pares; Symphonie Fantastique (Berlioz).
(Decca SKL4001)

If you want really to test that new equipment of yours and hear the full effect of stereo recording, this is the disc for you.

Introduced by Geoffrey Sumner, there are 18 fascinating sequences which take you over the full range of stereo sound effects.

Commonplace noises, such as the

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Introduced by Geoffrey Sumner, there are 18 fascinating sequences which take you over the full range of stereo sound effects.

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THE initial releases of stereophonic records have now come our way and DISC, ever in the forefront with record developments, presents this week the first reviews of these exciting new recordings.

Among the first issues there is something for all tastes and, though some items may have previously been issued on normal LPs, the new sound which stereo offers opens up completely new listening pleasures.

As each new release is made, so DISC will keep its readers up-to-date with all that is available on stereophonic recordings.

stereo a fascinating experience, though the classical piano excerpt still doesn't convince me that the piano can be recorded effectively.

THE STARS IN STEREO

I'm A Fool To Want You (Frank Sinatra); *Ring For The Porter* (Harry James); *Bang-*

concerned. The biting section work of the Kenton ensemble makes a good illustration of the advantages of stereo, and the "King" Cole offering is particularly attractive.

For notting individual instruments, and sections in their right locations, the Gordon Jenkins treatment of *Valencia* is also highly

GET REAL CLOSE TO FRANKIE in sound, anyway

sounds within a railway station, or racing cars at Goodwood, have a unique realism. The famous ceremony of the Keys at the Tower is not only interesting as an historic feature, but gives you the perfect directional effect that only 3-D sound can supply.

The sections of the various orchestras featured on this journey also help to give you a fuller appreciation of breadth in recording such as has never before been possible.

So much has been packed on to this recording that most of the orchestral pieces are bit snippets, leaving you wanting for more.

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NEW SOUNDS GET A CRITICAL EAR

ing of the original Glenn Miller sound, with the up-to-date music which McKinley has so successfully added.

One of my favourite examples on this disc for recalling that famous sound is Canadian Sunset. It has all the ingredients that we know so well, but it has been given a completely new lease of life through the stereo recording.

I particularly enjoyed the arrangements of *Domino* and *I'm In Love Again*.

The selection of the McKinley unit for an initial issue in stereo had certainly been a wise and welcome one.

JULIE ANDREWS SINGS

It Might As Well Be Spring; Falling In Love With Love; We'll Gather Lilacs; He Loves And She Loves; I'm Old Fashioned; You're A Builder-Upper; Little Old Lady; My Ship; Cheek To Cheek; Come To Me; Bend To Me; So In Love; Matelot.
(RCA SF-5001)

THOUGH I find this disc, like all stereo discs, of high recording quality, I don't personally see the full advantages of stereo applied to solo voices.

This is in no way meant to be derogatory to Julie Andrews, who sings effectively on this recording.

Indeed, there is no doubt that our British-born Julie, who became the toast of Broadway, sparkles on this LP. Her choice of songs, drawn from the best written over the years, is varied and satisfying. It ranges from the attractive version of *It Might As Well Be Spring*, to *Cheek To Cheek* and *We'll Gather Lilacs*.

If you want to see why Julie Andrews has endeared herself to so many theatre-goers, this collection of songs by her is a perfect example.

The full scope of the stereo effect on this disc is, perhaps, most noticeable on the orchestral backing given by Irwin Kostal.

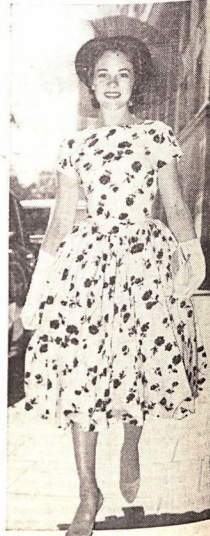
MELACHRINO MAGIC STRINGS

Troumeters; Dream; Take A Pair Of Sparkling Eyes; Lovely Lady; Poeme; Lull Spring; El Relicario; I Dream Too Much; Humoresque; Sand In My Shoes; Two Guitars.
(HMV DSD1751)

THE Melachrino Orchestra has a reputation for its high-quality musical sound. This new release, now presented in stereo, reveals a realism which was never quite noticeable before.

The masses of strings take their rightful place on this recording and the "concert hall" effect, which never quite gave that effect, but this new release certainly does.

As with much on stereo, this issue opens up new avenues of listening, and those who enjoy getting the best out of a recording will certainly find that in *The King And I*, including a tip-top score.



JULIE ANDREWS—sparkle!

realise that stereo does give "that extra something."

The material on this recording is varied and, though some classical titles are included, they are of the lighter type and, you'll find, are already well known to you.

All titles have their good points, but I particularly enjoyed the exciting music of *El Relicario* and *Two Guitars*, and the gentle feeling in *Humoresque*.

THE KING AND I

I Whistle A Happy Tune; My Lord And Master; Hello, Young Ladies; The March Of The Siamese Children; A Puzzlement; Getting To Know You; We Kiss In The Shadow; I Have Dreamed; Shall I Tell You What I Think Of You; Something Wonderful; Song Of The King; Shall We Dance; Something Wonderful (Finale).
(Capitol SLC76108)

VERY little need to expound on this release. It is one of the first film sound-tracks to come our way recorded in stereo.

The record has already become a best-seller for it has an abundance of charm and a wealth of great music. Whether there will be a big enough demand for this new release is the record company's worry, but if you are planning to purchase a copy of this classic LP it would be worth your while waiting until you can play it on your new stereo equipment.

Those of you who saw the film will remember that the music surrounded you. The LP that followed never quite gave that effect, but this new release certainly does.

As with much on stereo, this issue opens up new avenues of listening, and those who enjoy getting the best out of a recording will certainly find that in *The King And I*, including a tip-top score.

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kok Cock Fight (Les Baxter); *A Cottage For Sale* (Nat 'King' Cole); *September Song* (Jackie Gleason); *Apple Valley* (Les Brown); *Way Back Home* (Fred Warwig); *Time Was* (Nelson Riddle); *Valencia* (Gordon Jenkins); *Lover* (Stan Kenton).

(Capitol SLC7614)

ONE of Capitol's first stereo releases is a "bumper bundle" of ten of their top stars. For the Sinatra addicts, his *I'm A Fool To Want You* takes on a new appeal, he might be right there in your living room. Stand back you girls—it's not as real as all that! But joking apart, there is an intimacy in Frank's singing that gives the impression that he is standing way out in front of those lush Gordon Jenkins backings.

All the other tracks bring out the best characteristics of the artists

GEORGE MELACHRINO

Stereophonic sound gives his recording the "concert hall" effect.

(RCA SF-5002)

THIS stereo platter demonstrates the full impact of the big band. Soloists are thrown up in relief and, by closing your eyes, it's not too difficult to recall the exciting stage shows that the McKinley band gave in this country not so long ago.

Best of all, you have all the feel-

commendable.

SOMETHING OLD, NEW, BORROWED AND BLUE

The new Glenn Miller Orchestra in Hi-Fi conducted by Ray McKinley

Domino; I'm Glad There Is You; I'm In Love Again; Falling Leaves; I Never Entered My Heart; Movin' Along; Pancho Maximilian Hernandez; Canadian Sunset; Medley: Red Silk Stockings And Green Perfume; Starlit Hour; On The Street Where You Live.
(RCA SF-5002)

COOL FOR CATS

NEWS OF TV SERIES OF MUSICAL PLAYS

RECORD IN RECORD TIME

DISC DEBUT

SIX young people from Penge, London, S.E.10, have signed a letter to me that I think explains itself. Here's part of it:

When your programme first came out my friends and I used to rush home from work to see it, but now we don't bother to watch it. You always play records that you think will be in the Top Twenty and never the records that are in the Top Twenty. We are sure that quite a lot of other teenagers would like to hear some top tunes instead of records that most of us have never heard before, and even when we hear them, we don't think much of them.

Most of the letters in my mailbox tell me how much you like "Cool" the way it is, but there still seems to be a small number of viewers

appeared in the "Dickie Valentine Show."

All the plays are being written specially by Hazel Adair, who for many years wrote "Mrs. Dale's Diary" and has since been script-writer for a number of A-R programmes.

The first story is "Letter From a Soldier" in which Raymond Parks and Eira Heath enact a tale of a soldier from Cyprus and his pen-friend. Also in the cast is 14-year-old Sandra Alfred—who has been seen in "Cool"—singing "Anniversary Waltz."

And coming straight from the

The processing was supervised by Oriole executives Jacques Levy and Reg Warburton. The disc plays for just over three minutes and may be the longest-running record for some time.

PUNCHY!

COMING out this week is a first release from handsome, husky, former Army middleweight boxing champion, Mike Preston. This 24-year-old singer from East London, who weighs in at 168 pounds, has taped for Decca "My Lucky Love"



"Of course Tommy Steele goes to bed when he's told!" he hasn't time now to spend on sporting events.

Mike's favourite singer is Perry Como, and he's been a solid fan of this artiste for nine years. But wisely he doesn't try to model himself on Perry, and he's trying to develop his own style and personality.

MAKING IT EASY!

PROBABLY one of the most popular of all hobbies is autograph hunting. Every day I see kids around studio and stage doors, deying all waiters, just waiting to pounce.

But sometimes their vigil is made easier for them, and one such occasion recently was the Boys' and Girls' Exhibition at Olympia. I spent one afternoon down there at the DISC stand scratching my name into books as collectors filed past.

They were all "Cool" viewers, and most of them never missed a programme. By the end of the session about 300 had come up to me, carrying anything from one to four books each.

I almost had to wear my right arm in a sling next day.

"We don't bother to see 'Cool' now"

who don't quite understand the purpose of our show.

The fact is, that nearly all the time we play new releases before they reach the high ratings. And with the flood of discs that reach us every week, there isn't time to play many repeats on the programme.

In the normal course of events a record doesn't become a "top" until it's been played maybe a dozen or more times in its first week on television and radio, and then keeps on going in request programmes. Nearly always by the time a record is climbing in the charts it has already been played in "Cool," which has often given a disc its first European spin.

And it seems quite a lot of teenagers like us doing just that.

"Cool" dance team to play an acting role for the third in the series is Barbara Ferris.

Joan is having a short holiday in Brittany before her new show goes on the air. Before she went away she told me she still watches as many "Cool" programmes as she can.

"I miss the sound of the records," she said. "I've a nostalgic feeling for 'Cool' that will last a long time."

I'm sure Joan will be making another big hit with this series, and I know that everyone on "Cool" is wishing her every success.

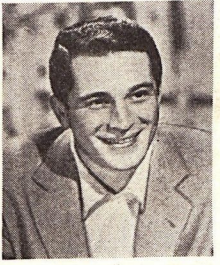
Kent replies to a criticism

(See first story)

fastest a commercial disc has been put out in this country.

"A House, A Car, and a Wedding" and "My Lucky Love" was the number he sang on "Cool," which, incidentally, was his first TV appearance. Mike gives it the sort of punch that could send it very high in the ratings.

Mike's practically an all-round sportsman, and represented his school in boxing, soccer, cricket, swimming and athletics.



PERRY COMO—fast and earthy



JOHNNY DUNCAN—more, please!

ORIOLE TEAM BREAK A RECORD

MAYBE you've heard by now of a little thing called "Volare." It's the number that most record companies are backing to be their No. 1 hit—their own versions, of course.

This number, which seems to have sprung from nowhere, originated in Italy, and it is an Italian rendering by Domenico Modugno and his outfit that has soared high in the American charts and caused the fuss over here.

Some very good versions of the song were already being landed or being made in this country when Oriole put in a bid by cable to the Italian recording company, Fonit, for this disc.

They reached agreement, and Oriole got down to some really fast moving. The Modugno tapes were flown to London and arrived in the evening of August 20.

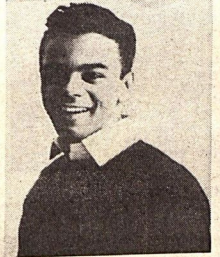
Usually record processing takes three or four days, but Oriole had their factory at Aston Clinton, Bucks., ready with blank discs and the presses were in action next day.

Over the week-end, disc jockey copies were being played on radio programmes, and by the beginning of last week stocks were arriving in the shops. The whole campaign had taken less than a week, and Oriole tell me they think it's the

He told me he once stepped in at the last moment in an Army long-jump contest when one of the team had dropped out.

Mike leaped 20 ft. 6 in.—a performance which he says was a fluke as he never made that distance again.

He still trains to keep fit, though



JOHNNY MATHIS—good form



TONY BRENT—tuneful

THESE I ENJOYED

"MOON Talk," the new Perry Como RCA release, has a fast, earthy sound that puts this one high in this week's listening. I pick it as having a good chance of keeping Perry right up in the best-selling lists.

I've a special liking for Johnny Duncan's RCA release, has a fast, earthy sound that puts this one high in this week's listening. I pick it as having a good chance of keeping Perry right up in the best-selling lists.

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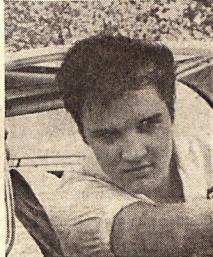
Johnny Mathis doesn't have to worry much about his reputation as a singer while he stays in such good form as "A Certain Smile," out from Fontana. Perhaps now he'll forget about having been an ex-Olympic high jumper; he's

certainly never been so high as he is now.

Of the recent vocal groups, the Poni-Tails' with "Born Too Late" (HMV) are ahead of the field. It's a catchy number with a bit of fine harmonising. The standards are with us as usual, and Tony Brent has recorded one of the most tuneful songs of past years in "Girl Of My Dreams" (Columbia).

Although LPs are generally outside my scope, I can't pass by the Elvis Presley disc of sound-track recordings from his new film, "King Creole." This long-player, issued over here by RCA, is actually outselling single discs in the U.S., and should do comparably well in this country.

SEE YOU THURSDAY.



ELVIS PRESLEY—excellent LP.

LATE HOURS AGAIN

IF you expect to see "Cool" on September 18, then you'll be disappointed. It won't be on.

For the next few weeks, "Cool" will be switching back to 11 o'clock on Friday nights—the same hours as last winter: starting late is September 19.

Sad news, of course, for our younger viewers who won't be allowed to sit up late, but maybe it will please those who've been beefing about "Cool" being on and over before you get home from work.

GOOD LUCK TO JOAN

UNDER the title "New View," ex-"Cool" director Joan Kenn-Welch is launching a series of musical plays for Associated-Rediffusion starting from September 15.

The show is scheduled for 6.10 p.m. on Mondays, and Joan will be featuring new pop numbers as well as standards.

This isn't another record show. The plays, with their actors and actresses singing and dancing, will be transmitted "live." Musicians will be under the baton of Steve Race, and the series will be linked by Johnny Hewer who recently

AT THE RADIO SHOW

with Richi Howell

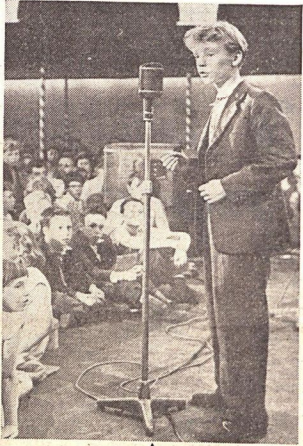


"Spotted" on the BBC stand being interviewed by Peter Noble—the BEVERLEY SISTERS.



This year's Radio Show was as big and as glittering as ever and provided a real feast for the fans. Stars were there in plenty, from old hands like the Beverley Sisters and Ronnie Ronalds, to complete unknowns like Douglas Downes, so our cameraman had plenty to keep him busy, as you can see.

Philips' star JIMMY LLOYD makes his mark, literally, on JO DOUGLAS by signing his autograph on her arm. Looking on is BBC hostess Jane Hardie.



Beat singer PHIL FERNANDO, complete with guitar, strums a number on the BBC Celebrity Disk. With him (right) is DON RENNIE.



Last year it was Laurie London who started his fabulous career at the Radio Show. Is this year the turn of DOUGLAS DOWNES, a 14-year-old from Guildford?



Up-and-coming beat singer VINCE EAGER gets into his stride during a closed circuit TV transmission.



Now he's got the whole world at his feet. LAURIE LONDON signs autographs by the hundred.



Chatting with a couple of friends in the BBC lounge is that whistling singer, RONNIE RONALDS.

