

October 11, 1958

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 36 Week ending October 11, 1958

TED HEATH

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THURSDAY



TED HEATH

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(45/78)

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POST BAG

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Write a letter, win an LP. It could be as simple as that if your effort is good enough. The address is: 'Post Bag', DISC, Hulton House, Fleet Street, London, E.C.4.

Quality? They are not interested

A big name is all the fans want

PRIZE LETTER

I AM an ordinary pop music lover and not a fanatic, so I feel competent to give an unbiased opinion on the fans of today. No doubt many readers will agree with me when I say that 90 per cent of today's pop buyers, both here and in the States, choose their records by the name of the artiste rather than by the quality of the recording. I am convinced that if there were not so many sexy, hip-swinging "sensations," then the Top Twenty charts would show that the public taste was much wider than it seems. But unfortunately the pop record-buyer of today has the emotional maturity of a ten-year-old. Consider the thousands of young women in Tommy Steele's fan

club, all imagining themselves married to their idol. This must be so, for immediately a pop singer marries, the membership of his club drops by half. This is not the case with "decent" singers like Bing Crosby, Frankie

Vaughan and Dickie Valentine; they are all married but are as popular as ever, while stars like Terry Dene and Jerry Lee Lewis sink into oblivion. — 4160046 S.A.C. GOODLAD, J. M., Accounts Section, S.H.Q., R.A.F., Honiton, Bury St. Edmunds.

(Fighting words from the R.A.F. and they win the prize LP. Now let's hear from you fans.)

together and yet we only read adverse reports about him. In Gloucester, for instance, I believe Terry was really ill, having worked so hard to please his fans. It is terrible to sit back and have our idol pulled to pieces unnecessarily.—TERRY DENE FAN, Larkfield Road, Farnham, Surrey. (We'll be doing something at a future date.)

A rock dare

THE great majority of classical compositions are pleasing to the ear, inasmuch as they conjure up some form of beauty. I dare you to say that you find anything beautiful in rock 'n' roll!—A. JOHN, Wiltshire Close, Draycott Avenue, Chelsea, S.W.3. (One could use similar arguments for paintings. People know what they like, but seldom why.)

Disc bug

ONCE the disc bug gets you, it's hard to give up collecting those records that provide whatever entertainment you want at a moment's notice. As today's pop fans grow up, so will their tastes mature and sales of more "musical" records are bound to increase.—DAVID ADES, Grand Drive, Leigh-on-Sea, Essex. (Records have always helped people decide their ultimate musical taste.)

Trad. traitors

THROUGH DISC I'd like to protest against artistes using a country's traditional songs to bring them fame. I have in mind the "Oh Boy!" show which appeared on September 27 when Lord Rockingham's XI played their supposedly new song called "Hoots Mon."

I would like to say that I am no square, having many R 'n' R records. I daresay you would feel the same if an American group gave "Land of Hope and Glory" a big beat.

Although I am an enthusiastic Bill Haley fan, I strongly disagreed with his version of "Rockin' Through The Rye." So please stop stealing a country's personal song of songs and get something original.—IAIN LIVINGSTONE, 95 Campsie Street, Springburn, Glasgow, N.1.

(Many so-called Scottish folk songs have their real origin in other countries.)

Where's David?

I AM a great David Whitfield fan and I'd like to know if he is appearing in pantomime this Christmas and where.—J. D. WILDE, Bury and Bolton Road, Radcliffe, Nr. Manchester.

(He will be in "Robinson Crusoe" at Birmingham.)

Hi-Lo's shock

LAST week I saw the Hi-Lo's. I think they are the greatest, but I was shocked by the reception they received. There was laughing and whistling while they were singing. I am no square but I do enjoy good music. More of this sort of thing from the public and stars will soon refuse to come to Britain.—E. COWEN, Kirkcaldy Road, Glasgow, S.1. (Everyone is at a loss for words regarding the response to the Hi-Lo's, and other star acts of late.)

Dalli fan

COULD you please inform me if Toni Dalli has a fan club and if so, the address to which I should write?—P. L. BLURDEN, Shobnall Street, Burton-on-Trent, Staffs. (Yes—Patricia Fee, 68 Windsor Rd., London, N.7.)

Not so new

I HAVE just bought what appeared to be a fine LP in good condition. But when I played it on high fidelity equipment, several flaws were noticeable. I learn that this was probably due to my record having been played over and over again by folk with no intention of purchasing. Surely record companies could distribute their discs

COVER PERSONALITY

'Mr. MUSIC'

IT is fitting that the first band-spot should be "Mr. Music" himself, the man whose slick band recordings often displace the pop singer in the Top Twenty charts.

Indeed, it is not so long ago that Ted had a very big success with his infectious recording of "Swingin' Shepherd Blues," but his popularity is such that all his recordings sell in very satisfying numbers, not only in this country but also abroad. In the United States particularly Ted Heath and his Music are held in high esteem.

Right now, this famous unit is enjoying yet another successful trip to the U.S.A.—they opened at New York's Carnegie Hall last Friday.

In that country his LP issues are many, and over here it is not surprising that the Decca organisation should have chosen him for one of their first stereophonic issues.

The Ted Heath recordings have always been exciting, but this new stereophonic release is even better.

But, of course, it is not only on record that Ted Heath and his Music excel. He is still one of the greatest band attractions in the ballroom, and on the radio and TV as well.

Impresario

It is sometimes hard to believe that the leader of a band which produces music which is so contemporary is now in his 56th year. And in addition to the demands made upon him, as the leader of a very busy outfit, he can also be found as a business executive behind the desk of his London office, working as an impresario.

This fabulous British music personality has been playing, believe it or not, for almost 50 years. He developed an interest for the trombone at the age of six and his early playing was usually within the confines of a military band. This was to give him some of the finest musical training that he ever received.

Despite his love of music, Ted didn't immediately embark on a full-time musical career, but started his working life as

an apprentice in a coach building firm.

However, nothing could keep him from playing his beloved trombone and in the evenings one could find the young Heath obtaining experience and earning the much needed extra cash.

Strongly believing that music could add to his resources, the young 17-year-old decided to form a band of street buskers and Ted Heath and his companions were soon a familiar sight in London thoroughfares.

It was away back in 1921 when Ted Heath was approached in London's Coventry Street with a suggestion that he might undertake a recording session.

From busking, Ted Heath gradually moved into the circle of big band life and one of his earliest jobs was as relief trombonist in a band which had Jack Hylton as the relief pianist.

In the big bands

When Jack Hylton formed his own band, Ted Heath joined him and stayed with him for many years.

From then on, he was to be found in the ranks of most of the important bands. Ambrose, Sidney Lipton, Maurice Winnick and Geraldo all had a high regard and a job for trombonist Ted Heath.

It was during his days with Geraldo that Ted and his wife wrote "That Lovely Weekend" which was to become a very big song hit during the early war years.

It was from the money which that song brought him that he was able to launch his own band in 1942. Among its players were Stanley Black, Woolf Phillips, Frank Weir, Nat Temple and Paul Fenhoulet. From the start they found success and many famous names have been associated with them: Paul Carpenter, Jack Parnell, Lita Roza, Dickie Valentine and Dennis Lotis among them.

Since those days the band has gone from strength to strength and . . . but his recordings say much more for his work than I could ever put into words. Just listen to him.

Doug Geddes

in sealed covers and supply samples for request playing. It would certainly prevent the kind of ridiculous argument I went through when I tried to exchange the record.—PAUL GILLAM, Block 5, Middle East, R.A.F., Kharmaksar, B.F.P.O. 69, Aden. (This has always been a sore point, but your suggestion is not an easy one to operate. If every dealer had a free sample it would amount to thousands and, in any case, someone would need to pay the purchase tax on them.)

Harry on Jerry

HAS Harry Belafonte ever recorded the folk song Have You Heard About Jerry? And if any DISC readers have pictures of Harry, I'd be glad to hear from them. I'd also like some of Charles Laughton as Quasimodo in "The Hunchback of Notre Dame."—ARTHUR WAE, Ravensworth Villas, Wreckenton, Gateshead 10, Durham. (Recorded in the States—but not issued here.)

HEY! have you bought eddie calvert's disc of *americano* and eddie singing the common touch on columbia db 4187

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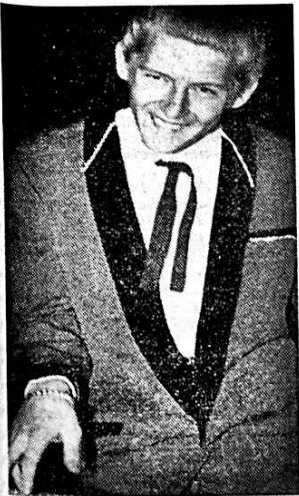
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JERRY LEE LEWIS—watch his version of "Break Up."

TOP TWENTY

FOR WEEK ENDING OCTOBER 4th

Last Week	This Week	Title	Artist	Label
1	1	Stupid Cupid / Carolina Moon	Connie Francis	M.G.M.
2	2	When	Kalin Twins	Brunswick
3	3	Volare	Dean Martin	Capitol
14	4	King Creole	Elvis Presley	R.C.A.
12	5	Move It	Cliff Richard	Columbia
10	6	Born Too Late	Poni-Tails	H.M.V.
4	7	Bird Dog	Everly Brothers	London
5	8	Poor Little Fool	Ricky Nelson	London
6	9	Mad Passionate Love	Bernard Bresslaw	H.M.V.
7	10	Return To Me	Dean Martin	Capitol
16	11	A Certain Smile	Johnny Mathis	Fontana
8	12	Splish Splash	Charlie Drake	Parlophone
15	13	Rebel-Rouser	Duane Eddy	London
—	14	Western Movies	The Olympics	H.M.V.
13	15	If Dreams Came True	Pat Boone	London
9	16	Fever	Peggy Lee	Capitol
11	17	Endless Sleep	Marty Wilde	Philips
—	18	Come Prima	Marino Marini	Durium
—	19	It's All In The Game	Tommy Edwards	M.G.M.
—	20	Little Star	The Elegants	H.M.V.

ONES TO WATCH:

My True Love Break Up Jack Scott
 Jerry Lee Lewis

Compiled from dealers' returns from all over Britain.

EDDIE FONTAINE
NOTHIN' SHAKIN'

HLM 8711  45/78



TOMMY EDWARDS—tops in America, creeping up over here.

American Top Ten

These were the ten numbers that topped the sales in America last week (week ending October 4th)

Last Week	This Week	Title	Artist
3	1	IT'S ALL IN THE GAME	Tommy Edwards
1	2	VOLARE	Domenico Modugno
2	3	BIRD DOG	Everly Brothers
5	4	ROCKIN' ROBIN	Bobby Day
4	5	LITTLE STAR	The Elegants
7	6	TEARS ON MY PILLOW	Little Anthony and the Imperials
8	7	SUSIE DARLIN'	Robin Luke
8	8	SUMMERTIME BLUES	Eddie Cochran
6	9	JUST A DREAM	Jimmy Clanton
1	10	NEAR YOU	Roger Williams

ONES TO WATCH:

The End Gee, But It's Lonely Earl Grant
 Pat Boone

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending October 4th)

Last Week	This Week	Title	Artist
1	1	VOLARE	Dean Martin
2	2	BIRD DOG	McGuire Sisters
3	3	STUPID CUPID	Domenico Modugno
—	4	KING CREOLE / DIXIELAND ROCK	Everly Brothers
5	5	A CERTAIN SMILE	Connie Francis
6	5	BORN TOO LATE	Elvis Presley
7	7	MOVE IT	Johnny Mathis
4	8	FEVER	Poni-Tails
8	9	EARLY IN THE MORNING	Cliff Richard
9	10	SPLISH SPLASH	Peggy Lee
			Buddy Holly
			Bobby Darin

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COOL FOR CATS

Get ready, the hoop craze is coming!

I HAD a shock the other day when I was asked if I would like a couple of dozen hoops. At first I thought the fellow who was offering them to me was crazy.

Then this guy showed me photographs from top American magazines picturing lots of people dancing with hoops round them, and diving into them at swimming pools.

And they weren't just kids. There were plenty of grown-ups among them.

After that I got the low-down. It seems that there has been a sudden craze in the U.S. for plastic, gaily-coloured hoops. Toy makers have sold more than two million in recent weeks and are having difficulty in keeping up with the demand.

"O.K.," I asked, "but what's that got to do with discs? I'm in the record business, not the toy industry."

I might have guessed that there was a disc in it somewhere. Sure enough, out came a copy of Teresa Brewer singing on her latest American Coral pressing, "The Hula Hoop Song."

It's a catchy, beat number which might launch the sales of a million hoops over here.

Teresa's record is one of four big-selling hoop titles in the States at the moment. Others have been

recorded by Steve Allen, Georgia Gibbs and Betty Johnson. And I hear that there has been some frantic competition to release these discs to catch the hoop craze at its height.

We think we're fast if we can release a disc within four days of the recording session, but how's this for speed: One Friday morning recently, Teresa taped the hoop song. That same afternoon D.J.s were spinning it on radio and TV.

I hope we'll be playing this number to you on "Cool" very soon—with hoops.

This hoop craze didn't start in the U.S. It really began early this year in Australia. But there the kids were playing with wooden hoops.

A few months ago a couple of Californian toymakers visited a New York toy fair and heard about the Aussie hoop fad. They decided to go into the hoop business, but instead of wood they chose polyethylene, which can be coloured in a wide range of bright hues.

Mass production of a three-foot hoop started, and the idea went across with a bang. Now there are about 40 companies making hoops of all sizes, the largest being a giant six-footer.



Cherry watches her shoes

Rock 'n' roll organist CHERRY WAINER has a special TV problem.

TWENTY-SIX-YEAR-OLD South African, Cherry Wainer, is the first—and only—rock 'n' roll organist I've met. And I was pleased to hear that she's just made her first solo disc, which will shortly be released by Nixa. Titles are "Cerveza" and "Itchy Twitchy Feeling," in which she also sings.

Cherry has broadcast several times on radio and television, and her playing is featured in the Lord Rockingham XI discs, now receiving rave notices in the States. This solo record should establish her as a star.

Television has posed a special problem for Cherry. Singers have to put up with the cameras being focused on their faces, but with an organist there's a lot of shots of feet movements. And kicking the

organ pedals can be very harsh on the toughest shoes.

So Cherry has to have her shoes specially made. They have to look good on the screen, and stand up to plenty of hard work. Where other girls go in for dresses, she goes in for shoes—and she's now collected 120 pairs.

Cherry maintains two organs, each insured for £1,000. She also has two cars, one a sleek sports model and the other a station wagon big enough to carry an organ.

As well as being a fine musician, she's also a very good dancer. She hopes that when she tops the bill, which I think will be very soon, she'll have an act that will include her dancing and singing in addition to her organ playing.

No chances

BELIEVING that "rock" can't last for ever, 17-year-old Terry Wayne is taking dancing and dramatic lessons, and has started a modelling career. He's taking no chances of fading out if the rock boom doesn't last, but meanwhile he will keep on making new discs.

Terry comes from a theatrical family, and his father is now his manager. His best disc was "Matchbox," though he also did well with "Forgive Me," both Columbia releases.

What is it?

HOW daffy can song titles get? Ever since "The Purple People Eater" songwriters have been plucking their heads bald trying to think up eye-catching labels.

TIME OFF FOR DOUG

AFTER 18 months with "Cool," our choreographer and principal dancer Douglas Squires is having a few weeks' break from the show. But he's asked me to let all of you who write to him know that he'll be back during December.

It's been solid work for Douglas, who has arranged the dance routines and taken part in most of them since the early days. In a half hour programme, he has to arrange about 10 numbers, and not only remember his own parts but also those of the other dancers.

Although he'll be away from "Cool" he won't be entirely off the air. He'll be making a few appearances in other programmes.

"I'd like to do some children's television, and combine singing with dancing," he told me.

While Douglas is away, our new choreographer is Malcolm Goddard. Malcolm was choreographer for the "Jubilee Show," in which he worked with Peter Croft, who is directing "Cool" for the next couple of weeks.

At the "Cool" studio recently, Eddie told me that he had kept his promise. He took his entire outfit to the camp and gave a two and a half hour performance. Which I think is a wonderful act, and so typical of Eddie's sincerity. And he couldn't have expressed it better than in his latest recording when he lays down his golden trumpet and sings The Common Touch.

It's certainly a touch that Eddie hasn't lost since he sprang to fame. This is the first time he has sung on disc and I hope he has every success with it.

Disc choice

ONE disc that should certainly go a long way is "The Freeze" by Tony and Joe (LONDON). Hear it and you'll see what I mean. If it doesn't make the charts I'll be surprised.

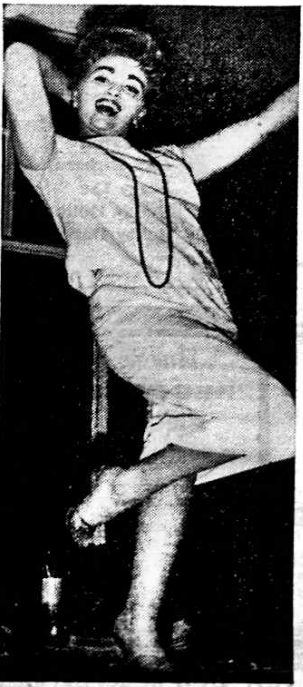
An original lyric gives "I Don't Want To Set The World On Fire" by Somethin' Smith and The Redheads (Fontana) a fine chance for high placings. Excellent treatment all round on this one.

I liked Jackie Rae's recording debut "More Than Ever" ("Come Prima") which he taped recently in the Fontana studios. We should be hearing more from him soon.

A couple of Capitol offerings completed a week's good listening. Smooth alto sax by Cliffie Stone, and a strong choir handling the lyric, should make "Near You" a big seller. And Ray Anthony notches up the week's novelty honours with "Tango For Two," a Latin rhythm number featuring a velvet-toned, three-word lyric, "Shall we dance?" Irresistible.

SEE YOU FRIDAY.

Marion puts love on an LP



WORKING out plans for a new long playing record is blonde singer Marion Ryan, who told me her hopes when she appeared on "Cool" recently.

"This will be my first LP and I hope it will be out for Christmas," she said.

"But I don't want to do an LP of just song after song. I want to do a love story, so that this will be a record that will be different from the usual run.

"I've been thinking of so many ideas that at the moment I'm getting mixed up. Jackie Rae is trying to help me with it. Every week when I see him on 'Spot The Tune' he hands me an envelope, and says, 'More ideas!'"

On "Cool," Marion sang her delightful new Nixa release, The World Goes Round. This is a friendly-sounding ballad, written specially for her by British songwriter, Tolchard Evans.

Among her numerous fans, Marion has many women admirers. But it was a pleasant and unexpected surprise when she received an invitation to sing at a Nottingham factory concert. More than 800 girls had asked for her.

Her series, "Spot The Tune" will be going on well into next year. But she has ambitions to become a comedienne and dancer, and she's looking for good scripts round which she can build her own television show.

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TWILIGHT TIME—Sung by The Promineers with Orchestra
Side 2. BIRD DOG—Sung by The Wright Bros. with Orchestra
PATRICIA—Played by Jose Gonzales and his Orchestra
- 45XP1021 Side 1. STUPID CUPID—Sung by Jeannie Carson with Orchestra
WHO'S SORRY NOW—Sung by Terry Frank with Orchestra
Side 2. EVERYBODY LOVES A LOVER—Sung by Dottie Grey with Orchestra
RETURN TO ME—Sung by Richard Deane with Orchestra
- 45XP1022 Side 1. ARE YOU REALLY MINE—Sung by Jimmy Grant with Orchestra
ONE SUMMER NIGHT—Sung by The Promineers with Orchestra
Side 2. MOONTALK—Sung by Johnny Kay with Orchestra
POOR LITTLE FOOL—Sung by Marty Kasen with Orchestra
- 45XP1023 Side 1. (VOLARE) NEL BLU DIPINTO DI BLU—Sung by Rick Corio with Ed Cee and Orchestra
REBEL ROUSER—Played by Sam Horn with Orchestra
Side 2. YAKETY YAK—By The Poor Crews with Ed Cee and his Orchestra
LA PALOMA—Played by Ed Cee and his Orchestra
- 45XP1024 Side 1. JUST A DREAM—Sung by The Four Dreams with Ed Cee and his Orchestra
LITTLE STAR—Sung by The Terrifics with Ed Cee and his Orchestra
Side 2. SPLISH SPLASH—Sung by John Drew with Ed Cee and his Orchestra
I'M SORRY I MADE YOU CRY—Sung by Dottie Evans with Jimmy Carroll and his Orchestra and Chorus

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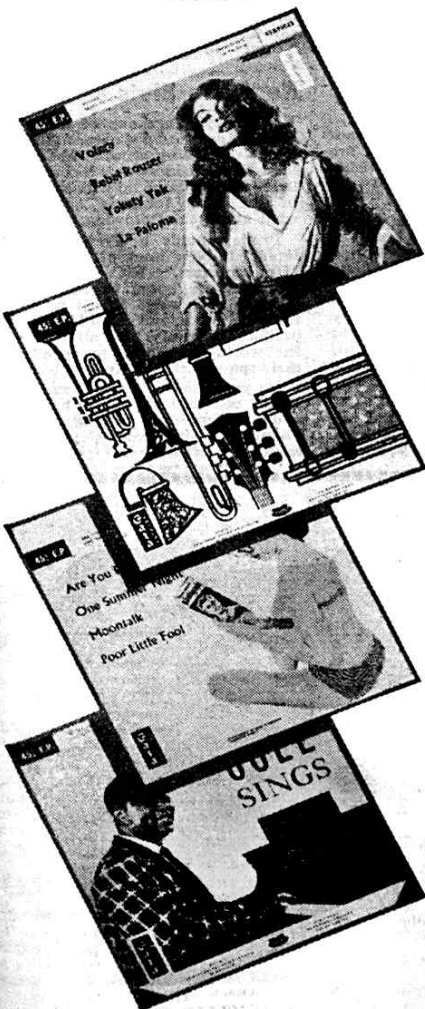
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It's ridiculous, idiotic, childish, but it has swept America and may do the same here

BECAUSE I wanted to know I sent a cable to my tame, out-of-work newshound in New York to ask him how the newest of zany gimmicks, the hula-hoop, got started.

The document I received in return is certainly worth preserving.

I know that Kent Walton (on page four) has other ideas but this, so my man replies, is the origin of the hoop craze:

"Everyone was whooping it up at a party around Greenwich Village some time back and when it was well into the next day's territory and everyone was having one super-duper high as high old time, someone put his foot through the bass drum of the three-piece outfit that had been shambling through the night.

Hula hula chick

"And some joker started wearing the rim of the thing round his shoulders like those corny strands of flowers the Hawaiians put round the necks of tourists.

"Hey, looka me ev'rybody," yelled joker. "I'm making like a hula hula chick!"

"And with this he starts in to shimmy much unlike his sister Kate on account of she's got better statistics, and the hoop starts to whistle round his neck knocking assorted guests all ways.

"And everybody does look and everybody whoops with joy. It is while all this hoop-de-hoo is carousing along in the

middle of the apartment that comes to all those who push themselves along the road to an alcoholics' or mental establishment in their quest for the elusive commodity called money, the Squatting Observer from the underside of the bar lifts a knowing finger to his nose, taps it and nods his head to himself.

"With the native sixth sense that comes to all those who push themselves along the road to an alcoholics' or mental establishment in their quest for the elusive commodity called money, the Squatting Observer from the underside of the bar lifts a knowing finger to his nose, taps it and nods his head to himself.

Ev'ryone shaking

"Then he hiccoughs. And he says to himself, he says, quietly so nobody can overhear, he says:

"Pal-e-oh," he says, "you're goin' a-be rich, ol' pal. Rich, tha's what you're goin' a-be.

"Ev'rybody . . . hoops . . . swingin' all over the place . . . hips . . . an' hoops . . . an' hula-whatsisname . . . an' noo songs . . . an' ev'ryone shaking an' swingin' all over the place . . . someone's gotta make the hoops . . . and there'll be millions and millions and millions . . . all

JOHN GAYNE SPEAKS OUT

The hula-hoop craze

over the world. . . .

"With which he creeps to the door and staggers out into the eye-screwing light of day.

"And three months later we heard around the Village that one of the boys had given up the chase for money on account of he had seemed to have found it, seeing as he had been noticed by someone's Uncle Charlie in the cosy climate of Las Vegas.

"It seems that our squatting observer hadn't been so hiccoughy as he seemed and he had actually remembered the busted drum and the shimmy and the hula and he knew someone with a plastics workshop.

"This I assure you is the start of hula-hoop. Call me again sometime and perhaps I can explain how it's going to finish and where. Greetings, and as they say here now: 'May your hoop never stop spinning unless you can help it!'

Well, as I said, a document worth preserving don't you think?

Usually my man is reliable. He has his ear to the ground and is amazingly accurate with his information on the rise and fall of just about every kind of new fad and fancy.

One thing I do know for black and white fact, on this

side of the Atlantic—Denmark Street, that jangling jungle of melody, is doing its best to thump you, the British public, over the head with the first gimmick in ages that everyone is really keen about.

The most fantastically well-organised campaign to make this ridiculous, baby-faced stunt swamp this country as it has done among the more infantile of the millions of the American public, is being launched.

Heaps of hoops

Millions of these 2½ foot diameter plastic hoops are being manufactured feverishly by about half a dozen British plastic firms.

New songs have been written . . . new records have been cut in the states, notably by Georgia Gibbs, Teresa Brewer and Betty Johnson . . . even a shimmy-like dance routine has been worked out to go with every hoop sold at around eight shillings in every store that can be persuaded to cash in on this mass assault on the minds of the British public.

Every kind of medium of dissemination of ideas has been harnessed . . . radio, TV, maga-

zines and newspapers apart from display posters in shops and on hoardings.

There'll be plugs for the songs on B.B.C. and Luxemburg disc shows . . . plugs for songs and hula-hoop wiggle on both B.B.C. and I.T.V. Producer Russell Turner has already fixed a special hula-hoop spot in his "Six-Five" show for October 25 and other producers are still being worked on by the music and record pluggers. Even Fleet Street has been roped in.

I think of this campaign to bludgeon the public's mind into accepting and wanting something they normally would reject as childish, and I think of the drunk under the bar at the zany party in New York . . . and I shudder.

I wonder if, on this occasion, my tame, out-of-work newshound really "did" have his ear to the ground. I don't "want" to believe it, but . . .

Real life Elvis

IN case you are one of those who just does not accept that there is anything unusual about the record business, that it sometimes doesn't come up with some of the most fantastic quirks, what about the following item:

Presley holds a Press conference in New York with about 150 reporters. R.C.A. have taped it, are going to edit it, tack on a message to his fans from Le Pelvis, and sell it! And millions of goofy kids all over the world are going to spend their spare cash buying it!

If you had attended such Press conferences as I have and experienced the unmitigated shambles which results, you'd save your money.

EXTENDED PLAY

by JACKIE MOORE

GENE VINCENT

Hot Rod Gang
Dance In The Street; Baby Blue; Lovely Loretta; Dance To The Bop.
(Capitol EAP1-985)

MR. VINCENT with his Blue Caps and four numbers from the film *Hot Rod Gang*. Judging by the music, the film must be about juvenile delinquents, but it could just be that I don't like Gene Vincent. He sounds to me like a feeble carbon copy of Elvis, and if I want to listen to Presley, I'll buy Presley discs. Sorry Vincent fans, but Elvis is the man for me and Gene Vincent hasn't even half the personality.

JERRY ALLEN

Tele-Tunes
The Hedgehopper; The Lonely Road; Birthday Time; Happy Anniversary; A New World.
(Parlophone GEP8692)

A DISC to celebrate Jerry's long association with "Lunch Box" not uncharacteristically features the show's signature tune, *The Hedgehopper*, which we've heard on disc before (from Bula Parker). All of the tunes, in fact, were written for the

show, and all are Jerry Allen compositions, which means a good beat and plenty of melody.

Regular listeners to the "Lunch Box" show will already know these five numbers very well, but if you haven't a TV set, you'll still enjoy the foot-tapping music from the Jerry Allen Trio.

MARY O'HARA

Love Songs Of Ireland—Part One
My Brown-Haired Boy; Paddy's Wife; Anonn's Anall; There Will Be A Fair Tomorrow
(Beltona IEP63)

Part Two
Ballinderry; I Will Walk With My Love; Were You At The Rock; Deolindi; The Stuttering Lovers.
(Beltona IEP64)

Part Three
I Know Where I'm Going; Believe Me If All Those Endearing Young Charms; Gaelic Hymn In Praise Of The Mother Of God; I Know My Love; The Minstrel Boy; Love's Young Dream.
(Beltona IEP65)

MARY O'HARA'S appealing Irish voice won her many friends when she appeared on B.B.C. TV and unlike many television personalities, Mary loses no charm when she transfers her talents to making records.

For these three extended plays

she has chosen some of the many beautiful Irish folk songs, all so good that those who like folk tunes will find it difficult to decide which disc to select. Most of the established favourites are on 65, but my preference would be 64, if only because *I Will Walk With My Love*, a sad, gentle song and *The Stuttering Lovers*, crisp and amusing, illustrate so well the contrasts in Irish folk melodies.

BILL DOGGETT and JOHNNY PATE

Flute Cocktail
Blues For Handy; Swingin' Shepherd Blues; Pretty One; How Could You Do A Thing Like That To Me?
(Parlophone GEP8694)

I'VE been feeling pretty smug about flutes ever since I won quite a sum on whether or not *Swingin' Shepherd* would reach the Hit Parade, so a "flute cocktail" was just my cup of tea, if you'll excuse the turn of phrase.

Ex-Ink Spots pianist Bill Doggett is one of the few who really play jazz on a Hammond organ, and on his two tracks, *Blues For Handy* and *How Could You*, he teams with Clifford Scott on flute to provide some unusual, swinging sounds.

Johnny Pate leads his group from the bass and features Lenny Druss on flute and Wilbur Wynne on guitar. As with Doggett the result is more than satisfying.



GALA DEBUT

Jeannie Carson: *Stupid Cupid*; Terry Frank: *Who's Sorry Now?*; Dottie Gray: *Everybody Loves A Lover*; Richard Deane: *Return To Me.*
(Gala 45XP1021)

SEVERAL of the Gala debut discs have this mixed-bag collection of current hits, which should make followers of top ten trends very happy. The price may be low, but the standards of production and performance are well up to many higher-priced EPs.

The only complaint I have is that there is a certain similarity between the arrangements, and sometimes voices, on these tracks and the big sellers on other labels.

THE KALIN TWINS

When; Three O'Clock Thrill; Jumpin' Jack; Walkin' To School.

(Brunswick OE9383)

THE Kalin Twins not only look alike, they have practically identical voices, too, which is useful when it comes to providing harmonies on these rock numbers. Best tracks are their best-seller *When*, and *Walkin' To School*.

Herbie and Harold Kalin wrote this latter number, a slow rock with the usual teenage love lyrics, which features the Twins mostly with a piano backing.

A good beat, but material sometimes on the monotonous side make this a mixed disc.

in my view

by
**RUSSELL
TURNER**

PRODUCER OF BBC-TV'S '6-5 SPECIAL'

This is the new 'Six-Five,' and you're going to be there!

"SIX-FIVE" has travelled a long way since Jo Douglas took us over the points for the first time way back in February, 1957.

The closest possible ties now exist between the recording business and television's biggest teenage show, and without the feeding process of artistes, songs, musical numbers and ideas which the disc world constantly puts out, "Six-Five" might never have had the fantastic success which it has enjoyed for the past twenty months.

To some extent they need us, and to some extent we also need

rightly we now have a place within its pages.

So during the next few weeks I'll take you behind the scenes and tell you what goes into the making of the pictures you see on your screens, and the sounds you hear from your loudspeakers every Saturday at five-past six. I'll tell you about things which happen that you don't see—little moments of comedy or drama going on just beyond the camera's range.

You can sit in on the production conferences amidst the ordered chaos of the "Six-Five Special" office and be by my side in the control gallery during rehearsals and the actual transmission of every show. In fact, to quote another TV show "You Are There."

Once again DISC has scooped the pool by signing Russell Turner,

the brilliant young producer of B.B.C.-TV's 'Six-Five Special,' to write for you every week



IN FOCUS



(DISC Pic.)

Tony Osborne

LEADER and arranger of our specially formed "Brasshats" (4 trumpets and tuba, 4 trombones and percussion) Tony, who is in his early 30s, is well-known for his LP work with strings and on piano but he used to play trumpet with Ambrose, Carroll Gibbons and Cyril Stapleton. Finds it nice to get back to brass and the excitement which comes with brass.

them. We are both branches of the vast entertainment business. "Six-Five," of course, specialises solely in pop music and we are able to present visually and audibly the idols of the day singing the numbers you can buy on record and play to your hearts content.

The more cynical disc man might look upon us just as a means of getting his record into millions of homes, with the largest slice of the record-buying public looking in. The majority regard our co-operation as mutually beneficial.

We have been the first to play over the air almost fifty discs which have ended up in the Top Ten Charts, and now we are going to make an LP in stereo-phonous sound of the fabulous big beat our three bands are creating. DISC lives up to its name and

Nothing is impossible

LET me begin by giving you some idea of the vast complexity of television. It is not just a question of getting together a few musicians, a handful of singers and a camera. Highly detailed and precise planning and a nine-hour day six days a week go into every "Six-Five" you watch.

On Monday mornings the following Saturday's show really gets under way. Colin Farnell, my production assistant, and Jeremy Lloyd, our writer, discuss with me the final running order, the continuity, the presentation style of each item. We toss ideas around, sometimes for hours, because almost nothing is impossible within the format of "Six-Five."

Deliberately we have avoided creating a rigid formula. It is your show and we try to give you what you want! At the same time we must constantly present new ideas and gimmicks—yes, even gimmicks—to keep your interest alive, and the show your number one favourite!

After the conference my secretary and I get down to the mail. We get over a thousand letters a week from agents, artistes, and from you, our fans, and everyone has to be answered. This, as you can imagine, is no mean task. Our three 'phones ring an average of four hundred times a day, and Valerie Simons—a gem of a secretary—does the greatest juggling act when they all go at once.

Tuesdays we have a design conference when any new scenery required or repairs to the vast new cycloramic set are organised. In the afternoon we hold a technical meeting with the senior engineers. With a large plan of the studio spread out before us we discuss every camera move, lighting effect, microphone position and just how the whole show will blend together.

There are many technical problems to iron out, and the "New Look Six-Five," which exploded on your screens for the first time



VINCE EAGER, "Six-Five's" latest find (DISC Pic.)

last month, is such a big show that even Riverside One, the biggest and best equipped TV studio in Europe, has to be specially fitted out to handle this show each week, particularly in the sound field, to enable you to get the full effect of the three big bands.

The rest of the week is taken up with writing the camera scripts. We use four cameras, each with four different lenses, on

I HAVE just listened to four Capitol LPs recently released, titled "The Kenton Era," tracing the history of the most progressive influence on jazz in the last 20 years. Expensive, but well worth saving up for!

the show and the shots that each will take are worked out in advance in the script and then copied out on to cards—one for each camera—which list and number the shots that every camera is expected to supply. Great care has to be taken at this stage to avoid getting things into the picture which we don't want you to see, other cameras, stage hands, and so on.

We discover new talent

AUDITIONS have to be held for new or up and coming talent, for "Six-Five" has always been a discoverer of new faces. Tommy Steele, Don Lang, Terry Dene, Laurie London, Marty Wilde, The Dallas Boys, and more recently Jim Dale, The Mudlarks, Jackie Dennis, Don Rennie, and the newest of them all Vince Eager, have all received a helping hand on this show.

Advance bookings of the stars have to be made sometimes months ahead, because of their other commitments. Music has to be arranged and scored, there are new records to hear from which to choose the juke box spot.

And so we come to Saturday. As a result of all the advance planning it is possible—just possible—to put the show on in a single day. In fact, this is the only way we can do it. The Brasshats, The Six-Fivers, and the guest band number some forty-four musicians—all at the top of their profession and consequently highly in demand for recording sessions, sound radio and television work, and it would be quite impossible to gather them all together at any other time except the day of the show. Many of our stars are also similarly committed.

At ten in the morning everybody gets together and the highly organised schedule makes it possible for camera rehearsals to go on in the studio while band calls are taking place at the same time in other rooms in the building.

By lunch time all the numbers are rehearsed. At two o'clock the lights go up and we run through the show in sequence. Then at four our audience of two hundred jivers come in to rehearse with us and things really begin to swing!

A quick talk with the artistes—a cheerful bit of encouragement—a nervous singer probably doing his first TV, a few words to the audience—the "Sound On" "Vision On" lights flash and become steady—" Cue the bands, fade up telecine,

superimpose roller caption," and "Six-Five" is on the air!

For the next sixty minutes everything happens at a tremendous pace. In the control gallery all eyes are glued to the monitor screens. I talk my cameras into position, Valerie calls the shot numbers, and above it all the bands keep pounding out the beat. Before we realise it, time is running out, the last artiste takes his applause, Jim Dale announces next week's stars, the lights go down, brass men nurse their sore lips, the dancers go home, it's all over for another week!

This, then, is my life, week by week. Searching constantly for new ideas, new artistes, trying to give you what you want, and all the time putting out the biggest, noisiest, brassiest show on television. If half the excitement gets into your homes, then it is all worthwhile.

NEXT week on "Six-Five" we have The Kalin Twins, Don Rennie, Laurie London, Vince Eager and newcomer Craig Douglas,



CRAIG DOUGLAS

a youngster destined for a big future, joining the show as a regular. Also Jimmy Lloyd, The Lana Sisters, Joan Small, and representatives from the musical papers including the Managing Editor of DISC. Fifty-four musicians and the "6-5 Dates" round off the great bill—so don't forget to join us!

* YOUR WEEKLY **

DISC

DATE

** with DON NICHOLL *

"MORE Than Ever"—or "Come Prima" if you prefer—looms even larger this week with several more versions on show. Toni Dalli, Malcolm Vaughan and Eve Boswell all turn up with very good sides on this song. The competition looks like being very fierce.

Frankie Vaughan, however, is out on his own with his newest sides. And I think he'll be on top, too. Some departure from his recent cuttings on a praiseworthy pairing.

Dakota Staton's spinning on a single taken out of her LP . . . and the Kirby Stone Four make with "that noise" again on a bright, new twosome.

FRANKIE VAUGHAN
So Happy In Love; Am I Wasting My Time On You (Philips PB865) (D.N.T.)

ANOTHER Anglo-American coupling from Frankie Vaughan . . . and another smash if I'm not mistaken.

So Happy In Love is the British half, made here with the Wally Stott orchestra, and it really is a happy romancer. Frankie lilt it along merrily.

A delightful, relaxed performance which matches the mood of the ballad perfectly.

Turn over and you find a number Frankie cut in the States with the Ray Ellis chorus and orchestra. A drifting, romantic ballad that carries enough of the modern beat to satisfy customers who cannot do without it. Frankie sings this one with warmth and sincerity. You'll be singing it too . . . long before the side closes.

Another fine performance which builds well.

A disc that shoots off from the line Vaughan's been following lately—and one which ought to shoot right into the big money.

TONI DALLI
More Than Ever; Santa Lucia (Columbia DB4195)****

TONI DALLI was one of those who came back from a visit to Italy raving about the possibilities



Toni raved about the new Italian number.

of "Come Prima," so it's only natural that he should have a version ready for the turntables now.

Toni's singing is as rich and sentimental as you could wish for on this side. Fine, straight treatment—and therein lies my only complaint. A little of the beat would have enhanced the sales chances—and would not have hurt the Dalli reputation as a ballad man.

The old favourite, Santa Lucia, has been recorded over and over

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).

FRANKIE VAUGHAN



Frankie Vaughan's out on his own

with an Anglo-American disc that's going to be a smash

again, but Toni manages to keep it sounding as fresh as ever.

Geoff Love batons for More Than Ever and Tony Osborne takes over the musical direction for Santa Lucia.

EDMUND HOCKRIDGE
More Than Ever; Some Enchanted Evening (Nixa N15160)****

NIXA went North to capture Ted Hockridge's version of the Italian ballad More Than Ever ("Come Prima"). The Canadian singer was appearing in Blackpool when he recorded this with an orchestra directed by Bill Shepherd.

Sound is average, but I felt that the side could do with more excitement. The singing is good, but rather dull.

Some Enchanted Evening is taken from Hockridge's long player "A Canadian In London" and proves again that he is completely at home with show material.

EVE BOSWELL
More Than Ever; I Know Why (Parlophone R4479)****

RON GOODWIN mixes his Italian mandolins with a sturdy, rocking beat for the backing to Eve Boswell's version of More Than Ever. The recipe works, too.

Eve herself is in good, clear voice for the disc and tackles part of it in the original Italian. It'll stand up to the male sides on this ballad—and deserves to outsell most of them.

For I Know Why, Eve is accom-

panied by the Reg Owen Orchestra. An oldie here which she handles simply and softly in whispering contrast to the upper deck.

A gentle coupling—overshadowed, but nice to turn to occasionally.

THE FOUR VOICES
Tight Spot; Tell Me Your Mine (Philips PB864)****

THE FOUR VOICES go on an easy stroll with Tight Spot, rocking gently as they sing this novelty. Comedy girl voice is used for some interjections here and there while the men produce a clear, but rather uninteresting, noise.

Jimmy Carroll is musical director for that slice but Ray Conniff takes over to back Tell Me Your Mine—a slow, thoughtful ballad.

The Voices handle this one sympathetically with a good, firm lead voice.

TEX RITTER
The History Song; I Look For A Love (Capitol CL14933)****

YOU never know with Tex Ritter. Every so often he comes up with a slice that stands a chance of making the Hit

Parade—and every so often he gets inside the golden doors.

This could well be one of those discs. I Look For A Love, with its shuffling beat, will find plenty of teenage custom. Ritter's voice is firmer than it has been in recent releases. Billy May's orchestra and chorus support the cowboy.

The History Song is a ludicrous flute-and-stomper. A potted history of America since Columbus landed, it'll have you rolling on the floor. I don't think it's supposed to!

DAKOTA STATON
My Funny Valentine; A Foggy Day (Capitol CL14931)*****

IF you haven't bought the Dakota Staton long player "The Late Late Show" yet, then this is the disc to persuade you to go out and grab a copy.

The coloured stylist is featured on this single with two tracks taken from the LP. Both standards are given a brand new reading, with Van Alexander's orchestra giving excellent support. A Foggy Day opens at a quick clip with Staton going off on some high excursions into scat.

I've already done some Disc Date raving about Dakota. She's worth

knowing—and the contrasting coupling here proves it.

My Funny Valentine has a rare, blue quality and some very personal phrasing.

MAXINE DANIELS
Lola's Heart; Passionate Summer (Oriole CB1462)***

BOTH songs here come from the new Rank Organisation film, "Passionate Summer." Lola's Heart reflects the West Indian setting of the film.

Like a calypso in rhythm, this cute ballad is sung smartly by Miss Daniels. Amusing lyric tells of a girl who gave her heart to any boy in sight. Ken Jones keeps the backing in character.

The title song, Passionate Summer, is a very slow love story. Very much a film theme, it will be difficult to sell, the melody playing second fiddle to the lyric all the way.

Maxine copes as well as anyone could with this number.

ANDY WILLIAMS
Promise Me Love; Your Love, Your Heart, Your Love (London HLA8710)****

ANDY WILLIAMS goes a-singing with himself for the entertaining Promise Me Love. His almost casual manner scores a hit on this half.

Simple backing with slight use of chorus shows that musical director Archie Bleyer hasn't lost the commercial touch. With any luck Mr. Williams will be up there with the big ones once more as a result of this performance.



Andy sings with himself.

Contrast on the turnover when Andy produces something very much in folk song vein—Your Hand, Your Heart, Your Love.

Some girl voices and a clipp-clopping accompaniment help to make this another very promising seller.

JOHNNY CASH
The Ways Of A Woman In Love; You're The Nearest Thing To Heaven (London HL8709)****

COUNTRY and western star Johnny Cash has turned out another potent coupling with this release.

His dark, rusty voice wraps itself round the lyric of The Ways Of A Woman In Love in a fashion that ought to start some squealing in the neighbourhood of the juke boxes. Tune moves at a good lick and there's some useful chorus work behind Johnny. He should be a big seller this time out.

For the next deck, You're The Nearest Thing To Heaven, he again

THE KIRBY STONE FOUR FOLLOW UP THEIR 'BAUBLES' SUCCESS

makes the most of a romantic lyric. To a similar backing he takes another claim to being in the upper brackets of the country performers. In fact there are very few southern voices I'd rather spin than Mr. Cash's; the accent's warm and never grates, he tells his stories well, and you always leave him humming the melody.

KIRBY STONE FOUR

Let's Do It; Zing! Went The Strings Of My Heart (Philips PB861)*****

THE Kirby Stone Four bring out a smooth follow-up to their "Baubles Bangles and Beads" beauty.

The male vocal team again have a girl chorus beside them and Jimmy Carroll's orchestra provides the same sort of accompanying

seems to make Malcolm uncomfortable. He's straining after it here and the whole lacks the tunefulness of the hit upstairs. Four—not five—stars because of this disappointing drop.

SLIM WHITMAN

At The End Of Nowhere; Wherever You Are (London HLP8708)***

COWBOY Whitman gets a slow clip-clopping opening for At The End Of Nowhere and he maintains this heavy, deliberate tempo from start to finish.

The song is a real weeper. Mournful even for Slim, but with "Endless Sleep" and similar titles doing well right now, it could bring him back into prominence. Western fiddles help him sigh this one out of his system.

His concert orchestra really goes to town on this western tune, making more of it than the one ear-catching phrase we hear from the small screen. A colourful production with plenty of atmosphere and size.

Josita on the other side is a British composition written by Philip Green for the film "Sea Fury." Solo guitar is contrasted effectively with a sweeping bank of strings for this continental sound picture. It won't be one for the Hit Parade, but it's different enough from the rest of current releases to make it worth keeping.

PAUL ANKA

Just Young; So It's Goodbye (Columbia DB4199)***

CANADIAN youngster Paul Anka joins those who like some Latin in their beat when he sings Just Young.

I'm afraid I'm getting somewhat tired of these protesting ballads about people telling couples they're too young to be in love, but apart from this same old lyric message, this isn't a bad number at all. Moves steadily, and Don Costa puts a good chorus behind the boy star.

One of Paul's own compositions turns up for the flip and the rock beat is more pronounced this time with piano cling-clinging away as Anka sighs his goodbyes.

The disc stands a good chance of reaching the heights like most of Anka's efforts, but it's not as good as some he's sent us before.

NORRIE PARAMOR

Come Prima; My Heart In Portugal (Columbia DB4196)****

NORRIE PARAMOR keeps the original Italian title for his presentation of Come Prima. No vocal in this version. Just orchestra

PAUL ANKA

Like most of his efforts, Paul's latest stands a good chance of reaching the heights, but it's not as good as some he's given us.



—and a smart orchestra at that. Norrie mixes his strings and drums adroitly while keeping piano going strongly down the middle. A picturesque side which makes the most of the melody—as you'd expect from Norrie.

From Italy to Portugal on the turnover, and here, too, Norrie shows that he can switch moods and atmospheres easily and competently. Another colourful, tuneful half which is sure to please your ears.

It moves at swifter tempo than the topside and Paramor weaves his strings in and out with beautiful precision.

GEORGE HAMILTON IV
When Will I Know; Your Cheatin' Heart (H.M.V. POP534)***

HAVING done very nicely thank you with his recording of "I Know Where I'm Going," George Hamilton now seems to be in some doubt.

He sings When Will I Know for his new release, but there's little doubt that he'll have another handsome seller with this disc.

The soft-voiced country balladeer lilt this one gently with a chorus and orchestra batonned by

Don Costa. Melody's a first-timer and the words match.

Your Cheatin' Heart is based on a stronger rhythm and Hamilton manages to draw on some hidden reserve of power to sing above a whizzer.

Makes a potent coupling with a western flavour.

THE KNOTT SISTERS

Undivided Attention; Sun Glasses (London HL8713)**

THE KNOTT SISTERS roll out a very weird vocal noise indeed while they chant the steady beater Undivided Attention.

They have deliberately cheap accents as they warp through the song. Frankly, on this one the Knotts are not for me. A distorted male voice chips in to repeat some phrases, but the gimmick's not anywhere strong enough to make the side.

For the flip, main credit goes to The Shades, although The Knott Sisters are "featured." A torpid beat item chanted by the male team as if they're about to fall fast asleep in the sun. The Sisters are used mainly to make sure that the title phrase gets over.

This half could stand a chance in the market.



A bright stab at a novelty number from THE FOUR LADS

noise as before. Which is a good noise.

The polished, modern treatment of the Cole Porter classic Let's Do It will have you playing the side over and over again. The Kirby Stone men deserve to climb high here... and may well have been at the top already except for the ridiculous radio ban on their "Baubles" disc.

Another oldie with a fresh new appeal is Zing! Went The Strings Of My Heart. The singers whip this one along at a spanking pace and never put a note wrong all the way.

MALCOLM VAUGHAN

More Than Ever; A Night To Remember (H.M.V. POP538)****

ABOUT time Malcolm Vaughan had a new release—I'm weary of watching him plug "Miss You"—and he's got a natural in More Than Ever. Malcolm's singing of the "Come Prima" ballad has the liquid clarity he secures on all his better sides.

Frank Cordell's orchestra and the Michael Sammes Singers work well behind Vaughan for an extremely fluent accompaniment. A large, good-sounding production which should see Malcolm riding high again.

Night To Remember doesn't live up to the same standards. A straight love ballad that aspires to a size it doesn't really have, and the song

Wherever You Are has a more lively step to it, and on this side Whitman returns to the kind of noise he got for "Rose Marie." One that will delight his fans, and one which may bring him new custom also. One of the better halves he has produced.

THE FOUR LADS

The Loudenboomer Bird; Won' Cha (Philips PB868)***

THE FOUR LADS—one of the finest vocal teams recording nowadays—take a bright stab at the Hoffman-Manning novelty number The Loudenboomer Bird.

Unnamed girl voices are used to answer them here, and for a brief, gimmicky voice after the Witch Doctor fashion. Ray Ellis and his Orchestra march The Lads along for a good effort. But I still prefer the Rosemary Clooney treatment which makes more of the humour than The Four Lads do.

Won' Cha is a striding romancer that hovers on the verge of rock all the way. The Lads sing it boldly to a warm, thumping background by Ellis.

RON GOODWIN

Wagon Train; Josita (Parlophone R4480)****

THEME melody from the television series starring Ward Bond, Wagon Train is given a wide-open spaces arrangement by Ron Goodwin.

BRYAN JOHNSON
sings 'Jeannie'.

MARIE BENSON
sings 'Beautiful Dreamer'.

LYNN BARRIE
'No need to say Goodbye'

GERRY GRANT
'Baby Don't Say'.



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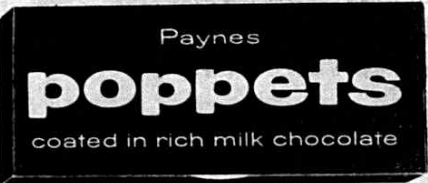
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THEY LEAVE THE BEST ALONE

WE have long been aware that a disc jockey, to maintain the highest popularity, must aim at the largest number of people in his selection of records.

It is natural, therefore, that he should base the bulk of his programme on those records which continually monopolise the Top Twenty charts. And he also sticks closely to any new records coming along which seem, by their musical content, to be destined for the Hit Parade anyway.

Nevertheless we cannot help but feel that a wealth of first-class recorded music disappears into library archives without having the chance of at least one hearing.

This applies just as much to the volume of material issued every month on LPs and EPs.

Because of their lasting nature most of the music contained in them is of a better quality than "the here today and gone tomorrow" conveyor belt type. And the artists that perform them are also of the finest calibre.

Hardly get a hearing

Yet artists like Mel Torme, Johnny Mathis, Matt Dennis, Pearl Bailey and, frequently, Ella Fitzgerald, have recorded dozens of songs on LPs which hardly ever seem to get a hearing.

And because these names seldom appear in the Top Twenty charts, disc jockeys play safe and assume that their listeners would throw them overboard for playing this type of record.

Yet how else can the record-buying public get to know these great stars unless our leading disc jockeys take it upon themselves to spread the good word and take a chance on the stability of their personal popularity?

It is a fact that LPs and EPs are issued each month by the dozen and most of them must repose upon dealers' shelves.

It is not a simple matter to play tracks from LPs in dealers' stores; in fact such a practice would be detrimental to the quality of the record, so how can people know what is on new LPs and what an artist may have to offer unless more air space is devoted to some of this wonderful, but hidden, LP material?



Private Elvis Presley waves from the coach just after he disembarked in Germany last week. His job, when he gets to his unit, will be truck driving.

VAUGHAN FLIES TO U.S.

Will appear on TV in New York

SINGING star Frankie Vaughan, currently on holiday in the South of France, is to make a hasty trip to New York at the end of next week. Frankie returns from holiday next Wednesday and embarks the following day by air for America to meet the winner of the Frankie Vaughan award, a prize made to the successful competitor in a talent contest organised through 500 boys clubs in the U.S.A.

The successful boy is 16-year-old Joseph McGrath, a tenor from Kips' Bay Boys' Club, New York.

Shortly after meeting each other both Frankie and Joseph will appear on television programmes in New York on Friday, October 17, and Saturday, October 18.

To coincide with Vaughan's visit, his newest disc release, *So Happy In Love*, will be issued by Columbia.

As soon as the television commitments are completed, Frankie Vaughan and Joseph McGrath fly out for England on October 19 in readiness for their appearance the following day at the Royal Festival Hall.

As previously reported, Frankie Vaughan is organising a mammoth concert at this venue in aid of the National Association of Boys' Clubs. Part of it is to be televised by ATV.

E.M.I. offer holiday prize

A WEEK-END in Luxembourg with air passage, hotel accommodation and all expenses paid, is the prize offered by E.M.I. Records for the winner of a competition in the company's monthly magazine.

The winner will visit the Radio Luxembourg studios and will be interviewed over the air.

The competition is in connection with the Big Ben Banjo Band recording of the "Luxembourg Waltz," and the entries will be judged by Geoffrey Everitt, joint general manager of Radio Luxembourg, famous conductor Norrie Paramor and popular disc jockey Gerry Wilmot.

'Oh Boy!' music man to marry

HARRY ROBINSON, musical director for A.B.C.'s "Oh Boy!" show, is to marry wealthy heiress Myrtle Olive Arbuthnot. She is the niece of Lord Wharton and works in show business under the name of Ziki Arnot.

The wedding has been planned for November 17 and it is expected that most of the "Oh Boy!" cast will be in attendance, with Jack Good as the best man.

Harry Robinson's composition "Hoots Mon," recorded by Lord Rockingham's XI, has made a big impact in this country and is already showing in the charts in America.

NITWITS FOR PANTO

THE "Sleeping Beauty" pantomime which opens at the London Palladium on December 23 is now to have further star acts added to its line-up—Bruce Forsythe and Sid Millward and his Nitwits.

'Disc' compe

CONGRATULATIONS, Miss Pamela Walkden, of 35 Ash Street, Southport, Lancashire! You have won DISC'S "Pairs" competition—and the Dansette Stereophonic record player and records which we offered as a prize for the best entry is yours.

The panel of judges awarded Miss Walkden the record player for her entry, which was:

1. Dickie Valentine and Doris Day.
2. Frankie Vaughan and Alma Cogan.

Gala label launched

LAST week at London's Savoy Hotel saw the introduction of the new disc company, Gala Records, a subsidiary of Selcol Products, Ltd. Their range of recordings will be within the lower price bracket.

Initially the company are devoting their output to extended play records.

All the EP discs contain four titles, are packed in multi-coloured sleeves and, in addition, have an inner protective envelope. The records sell at 6s. 6d. each.

The new label will be sold through chain stores, supermarkets, bookshops and from cinema foyers, in addition to record retailers.

The first extensive issue, made last Friday, included a host of up-to-date pops and selections from popular music shows. Future issues will be made at fortnightly intervals.

For the present, most of the recordings are to be made in the U.S.A. by associated companies and include such names as Helen Forrest, Cab Calloway, Dick Powell and Bob Crosby.

Plans are in hand, however, for Gala to record British artists and tunes which appear in the British Top Twenty.

Gala records launched the first of their Radio Luxembourg weekly series last Tuesday evening; it was presented by DISC columnist Jack Good.

Hula song rushed out

AS the hula-hoop craze grows in this country, the Decca group are rushing out tomorrow (Friday) the Teresa Brewer recording of this song, coupled with *So Shy*.

This record has jumped in two weeks in the States from nowhere to number 46 and is increasing in popularity each day.

And now... presents his own 'special' version of

Charlie DRAKE VOLARE

with **ITCHY TWITCHY FEELING** R4478 (45 & 78)

PARLOPHONE RECORDS
E.M.I. Records Ltd., 21 Great Castle Street, London W.1

'Parlophone' is the Trade Mark of The Parlophone Co. Ltd.

THE WAYS OF A WOMAN IN LOVE
Johnny Cash
HLS 8709 45/78

Marina Marina
COME PRI
DC 16632

'RECORDS' your monthly guide to good

THE DECCA RECORD COMPANY LTD. DECCA

Contest winner

3. Max Bygraves and Connie Francis.
4. Elvis Presley and Buddy Holly.
5. Bernard Bresslaw and Perry Como.

Many readers, like Miss Walkden, favoured artists who are on rival labels and it is a pity that such suggestions cannot become a reality.

Several competitors did the obvious and linked Frankie Vaughan with Alma Cogan, remembering that the couple have already recorded together in the past.

Ruby out of action for two weeks

RUBY MURRAY, operated on at the week-end for appendicitis, has had to call off her personal appearance in tomorrow's (Friday) "Cool for Cats" TV show.

Also off is Ruby's return to variety, scheduled for next Monday at the Opera House, Belfast.

It is hoped, however, that the popular singing star will be sufficiently recovered to appear in the "Jack Jackson Show" (October 22) and "Six-Five Special" (November 8).

It is not known yet whether she will be well enough to undertake her visit to Germany later this month with the Four Jones Boys.

Ruby Murray collapsed during rehearsals for "Saturday Spectacular" last week and underwent an operation within a few hours.

Last medical report on her condition from St. Mary's Hospital, Paddington, was "quite comfortable."

Petula Clark took over Ruby's spot in "Saturday Spectacular."

Modugno may appear on TV

ITALIAN composer of "Volare," Domenico Modugno, may appear on British TV later this month.

Because of other engagements, Domenico Modugno could only appear in Britain on October 23 or 24 and negotiations are being made to secure him for one of those two dates.

Another visitor to Britain may be the vivacious American, Joni James. The girl with a string of golden discs to her credit may be here within a few weeks.

Dates pour in for Mudlarks

Booked up till next summer

FOLLOWING their big success at London's Prince of Wales Theatre, The Mudlarks have now set off on a series of variety dates and television shows with a schedule which, with few exceptions, will keep them busy until the end of 1959 summer season.

They are currently at the Empire Theatre, Sheffield, and they follow this date with visits to Newcastle, Finsbury Park and Leeds.

Their TV dates include ATV's "Music Shop" on October 26 and November 16, the "Jack Jackson Show" on November 19, "Cool for Cats" on November 21 and an appearance the following day in "Six-Five Special."

They have concert dates most Sundays and after their two "Music Shop" appearances, they are at St. Albans (October 26) and at Ipswich (November 16).

Further variety dates are being fixed before they begin rehearsals for "Aladdin" at Hulme Hippodrome.

No dates have been revealed for the spring, but they have already signed contracts for yet another summer show next year, probably at Blackpool.

Currently The Mudlarks are doing well with their new waxing **There's Never Been A Night**, and there is also demand for an EP by them in the near future.

David Hughes prepares for pantomime

SINGING star David Hughes appears in the second programme of his new B.B.C.-TV series "Make Mine Music" tonight (Thursday).

David has two immediate variety engagements, firstly the Empire, Leeds (October 13) and then the Hippodrome, Birmingham (November 3).

This Birmingham date will be David's last variety one for some months. At the close of that week he starts rehearsals for the name role in "Sinbad the Sailor" at the Alhambra Theatre, Glasgow.

This Saturday is David's 30th birthday, and it will see the christening of his two children, Shaun and Katie, at Elstree Old Church.

Lucky escape for Barber

CHRIS BARBER, in company with his vocal personality, Otilie Patterson, escaped serious injury when the car in which he was travelling somersaulted off the road last week.

They were en route for Holland via Harwich when the accident occurred, but the car was so badly damaged that the couple had to complete the journey by air.

The Chris Barber Band is currently in Holland on a concert tour.

The unit is due back at the beginning of next week and teams up with blues star Muddy Waters at Newcastle on Saturday, October 18. They have a number of engagements with Muddy Waters, details of which have been previously published in DISC.

CAPITOL CALL SALES MEETING

The Capitol organisation is holding its annual international merchandising forum in Paris this week. Executives are attending from all parts of Europe in addition to principals from Hollywood.

Representing the British side at these conferences are C. H. Thomas, managing director of E.M.I. records, L. G. Wood, general manager and Arthur Muxlow, sales manager for Capitol records in this country.

All star line-up

THERE is an all star line-up for various ATV productions scheduled for the next few days.

Next Saturday (October 11) Edmund Hockridge acts as compere for the "Spectacular" programme, which also includes Joan Regan and the Marino Marini Quartet.

In "Music Shop" on October 12 Teddy Johnson will be introducing Julie Dawn, Don Fox and Anne Shelton.

For the "Jack Jackson Show" on October 15, the guests will include The King Brothers, Petula Clark, Marty Wilde, Laurie London and Tony Crombie.

Welcome visitors in next Sunday's "Palladium Show" will be The Deep River Boys.

Thief steals music

A VAN belonging to Ray Ellington and his Quartet was stolen in London last week. It contained musical arrangements for the quartet, most of which were irreplaceable, and suits and amplification equipment.

The vehicle was found a few streets away, cleared of its contents. Ray Ellington put out an immediate plea to the thief to return at least the music which was stolen, so far without success.

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MALCOLM VAUGHAN

sings you **THE** version of

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with "A Night to Remember" ON **H.M.V. POP 538**
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E.M.I. RECORDS LTD., 9-11 GREAT CASTLE STREET, LONDON, W.1.

News in Brief

THE Harold Fielding organisation, who are presenting the current concert tour by Tommy Steele in conjunction with Larry Parnes and John Kennedy, announce further dates: Tommy will appear at two concerts each evening at the Theatre Royal, Plymouth (October 12); Gaumont, Worcester (October 14); Granada, Rugby (October 15); Adelphi, Slough, on Saturday, October 18.

INVOLVED in a car accident last week-end were the Frazer Hayes Quartet, who escaped with minor injuries. But despite their cuts and bruises, the quartet appeared on ATV's "Music Shop" last Sunday as planned.

DUKE ELLINGTON, who opened last Sunday at the Royal Festival Hall, is to be seen in a B.B.C. tele-recording next Sunday (October 12).

Ellington gives his views on jazz in "Monitor" and Johnny Dankworth and his Orchestra will provide the musical illustration for the Duke's contribution.

A concert engagement at the Gaumont State, Kilburn, prevents "Mr. Jazz" from making a "live" appearance.

SUCH was the success of Jimmy Rushing's concert at London's Conway Hall last Friday, that hurried arrangements have been made for him to make a further London appearance.

Last Friday's concert proved to be a sell out.
The next date for Rushing, also

at the Conway Hall, will be on October 30, and with him will be the Humphrey Lyttelton big band.

BILLY COTTON'S new B.B.C.-TV series "Wakey, Wakey Tavern," which began its run last Saturday, is to have a number of famous stars for future editions.

On October 18 Vanessa Lee and comedian Charlie Drake appear and a fortnight later the guests will be Max Bygraves and Alma Cogan.

TOP American vocal team, the Everly Brothers, will be featured on B.B.C.-TV in next week's Perry Como Show (October 17). Also starring in the particular show will be Ann Sheridan and Ray Walston.

Teenage singing idol, Tommy Sands, is one of the stars of this week's Perry Como Show, tomorrow (Friday).

SUCH has been the initial success by young recording vocalist Mal Perry, that Fontana have renewed their contract with him. The new contract calls for a minimum of eight recordings in the next 12 months with an indefinite option on his services.

THERE have been two personnel changes in the Ken Mackintosh orchestra. Johnny Hughes, the band's lead sax for the past five years, leaves to freelance, and 18-years-old Dougie Drake steps in.

Eddie Clayton takes over from Kenny Hollick on drums, who goes over to the Joe Loss Orchestra.

PHILIPS records announce the appointment of a Marketing Manager, Mr. K. Higenbottam, for their record division.

Mr. Higenbottam was previously a representative for Decca for several years in North West England, and more recently he has been general manager of the gramophone records division for New Day Furnishing Stores, Ltd., London.

SUMMERTIME BLUES

Eddie Cochran

HLU 8702 45/78

Record buying. From your record dealer price 6d

THE BIG BEAT

CHARLIE DRAKE
Volare; Itchy Twitchy Feeling
 (Parlophone R4478)
 (D.N.T.)

COMEDIAN Charlie Drake's second disc for Parlophone ought to be every whit as big as his first. In fact, I reckon that this coupling will be in the Twenty before "Splish Splash" is out of it! Charlie works some expected humour into the Italian success song *Volare*. Starting off with his own brand of Italian, and calling for "the mandolins," Drake swings into a heavy rock reading and supplies more spoken comments as the side continues. Plenty of chuckles here.

On the turnover Charlie tries his hand at *Itchy Twitchy Feeling*, a fast, exciting rocker and he proves that "Splish Splash" was no splash in the pan. He will stand up to comparison with any of the established beat vocalists with this effort.

CLYDE McPHATTER
Come What May; Let Me Know
 (London HLE8707)***

COUNTRY and western man. Clyde McPhatter switches his style slightly for the top deck here. There's a rather attractive touch of the Latin in the quick beat of

to the back of the studio to screech as if the pain of it all was just too much. It is, too.

DEEP RIVER BOYS
Itchy Twitchy Feeling; I Shall Not Be Moved
 (H.M.V. POP537)***

GEOFF LOVE puts a good, driving, rock beat behind the famous vocal team as they move into *Itchy Twitchy Feeling*.

The "Deeps" handle this half professionally as you might expect, and they make good use of interjections by the deep baritone member of the team.

Harry Douglas and the "Deeps"

strengthen the grip they've got on the Hit Parade.

Personally, I'd say they sound better when you cannot see them. Which is why I think they ought to repeat Top Twenty success with the new release.

Forget Me Not is a middle-beater which the two boys chant while the saxes go honking behind them. Easy tune and a rapped-out rhythm.

Dream Of Me is a slower, sway-to-it song and there's a girl group to echo the sentiments. Like the other slice—the tune is simple to catch at first hearing.

Watch for The Kalins to go climbing again.

Charlie puts a chuckle into 'Volare'

Clever arrangement of a spiritual from the "Deeps."

CHERRY WAINER
Itchy Twitchy Feeling; Cerveza
 (Nixa N15161)***

ORGANIST Cherry Wainer, who has built up quite a following with her "Oh Boy!" television appearances, sings, as well as plays, on the rock item *Itchy Twitchy Feeling*.

Lively side which gets much of the TV noise except that it seems rather muffled and tight in places. Miss Wainer should be a likely commercial bet, however. Bill Shepherd places some odd saxes and the Beryl Stott chorus behind Nixa's new star.

For the reverse, Cherry tackles



(DISC Pic)

causing quite a lot of juke box shaking on this side of the water, but it hasn't taken off in high style as yet.

Fontaine's performance is no better—no worse—than others which have gone before on this number.

Eddie tries some squawking on this side, and an odd, heavy-breathing gimmick which doesn't come off.

THE SHIELDS
You Cheated; That's The Way It's Gonna Be

(London HLT8706)***
 QUITE a handful of sad, very slow beat items on view this week. *You Cheated* is another of them.

The Shields group plod through in a way which may attract juke attention, though I got increasingly irritated with the high-flying member in the background.

Quicker for the flip—*That's The Way It's Gonna Be*—and I liked the team better here. There's plenty of snap and some polish to their movement. A hand-clapper.

JOE VALINO
God's Little Acre; I'm Happy With What I've Got

(London HLT8705)***
 JOE Valino's got a firm voice and a good spiritual in *God's Little Acre*. Chorus calling themselves The Gospelsaires chant with him on this one and help to keep the beat moving at a lively clip.

You'll be toe-tapping and finger-snapping to this half. It could sell sweetly.

I'm Happy With What I've Got is an easy-going offering that lopes along pleasantly. Valino scores again, and I'd like to hear more from him.

Chorus, guitars and finger-clicking for the raft for him here. Altogether an attractive coupling.



Come What May. The Mexican trumpets bring more size than usual to a McPhatter half, and I think there should be pretty useful sales for this one.

Clyde has knocked once or twice on the door of our Top Twenty. He might have the right password this time.

For the flip the tempo reverts to the slow, sad drag of some previous McPhatter efforts but Clyde's not content with singing the sad country ballad straight. He warps it up too much amid the tears.

LITTLE ANTHONY
Tears On My Pillow; Two People In The World

(London HLH8704)***
 ANOTHER of the "little" men. Here comes Little Anthony in the footsteps of Little Richard, Little Willie John and the rest.

The young rock singer has a high, typical voice for this kind of material. And in *Tears On My Pillow* he's got a slow, mournful beater about a broken romance. Vocal group and rhythm section go weeping in company with the boy, and the side ends on a chorus of wails.

Two People In The World is another heavy beater which drags its feet. Abyssmal lyric which the group chants while Anthony retires

manager, Ed Kirkeby, are responsible for the clever arrangement of the familiar spiritual *I Shall Not Be Moved*. Harry takes lead voice almost all the way in this excellent treatment.

Given sufficient airings I could see this one assuming a lot of juke box importance.

THE REBS
Bunky; Renegade
 (Capitol CL14932)***

IN the long line of descent which is already stretching down from the Champs and "Tequila," comes *Bunky*, a squawking, beating instrumental presented by The Rebs.

Sax leads the way on this steady clopper. Could catch on, with its repetitive theme. Studio sound is good.

Renegade pitches the noise higher and the beat quicker. The Rebs break out from a jog-trot into a run on this side. Sound is good again with the Al Allen orchestra widening it out.

KALIN TWINS
Forget Me Not; Dream Of Me
 (Brunswick O5759)
 (D.N.T.)

OVER in this country for television appearances as well as a stage stint, The Kalin Twins are making the most of their chance to

MUSIC in the AIR

Radio Luxembourg

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

OCTOBER 9

- 6.30—Thursday's Requests.
- 8.30—Lucky Number.
- 9.00—Anne Shelton Song Parade.
- 9.45—Jeremy Lubbock
- 10.00—It's Record Time.

OCTOBER 10

- 6.30—Friday's Requests
- 8.15—Perry Como.
- 9.00—Saga Records.
- 9.15—The Dickie Valentine Show.
- 9.45—Scottish Requests.
- 10.15—Record Hop.

OCTOBER 11

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

OCTOBER 12

- 7.00—Time for Song.
- 7.30—Magic of Sinatra.
- 7.45—Winifred Atwell.
- 10.00—Record Rendezvous.
- 10.30—Humphrey Lyttelton
- 11.00—Top Twenty.

OCTOBER 13

- 6.30—Monday's Requests.
- 8.30—Smash Hits.
- 9.00—Deep River Boys.
- 9.45—Michael Holliday.
- 10.00—Jack Jackson's Hit Parade.
- 10.30—Pete Murray.

OCTOBER 14

- 6.30—Tuesday's Requests.
- 7.45—The Gala Show.
- 8.00—Dennis Day.
- 8.30—Godfrey Winn.
- 9.15—Band Parade.
- 9.45—Records from America.
- 10.00—The Capitol Show.
- 10.30—Fontana Fanfare.

OCTOBER 15

- 6.30—Wednesday's Requests.
- 8.00—Liberace.
- 8.30—First Time Round.
- 9.00—Double Top.
- 10.00—Pete Murray's Record Show.

AFN

OCTOBER 9

- 6.00—Music In The Air.
- 9.30—Music from America.
- 10.00—Late Request Show.

OCTOBER 10

- 6.00—Music In The Air.
- 9.30—Stars Of Jazz.
- 10.00—Late Request Show.

OCTOBER 11

- 4.30—A.F.N. Record Hop.
- 6.00—Music In The Air.
- 7.00—Grand Ole Opry.
- 8.00—America's Popular Music.
- 9.00—Dixie Beat.

OCTOBER 12

- 9.15—Mitch Miller.
- 10.30—Serenade in Blue.

OCTOBER 13

- 6.00—Music in the Air.
- 9.30—Big Band Sound.
- 10.00—Late Request Show.

OCTOBER 14

- 6.00—Music In The Air.
- 9.30—Modern Jazz 1958.
- 10.00—Late Request Show.

OCTOBER 15

- 6.00—Music In The Air.
- 10.00—Late Request Show.

by JACK GOOD
producer of TV's 'Oh Boy!' show

SIDE TRACKS

In a tiny corner of Islington the world has gone crazy, man, crazy. The first thing you notice, of course, is the noise. Like a thousand juke boxes lined up side by side, all playing at once—not necessarily the same record.

The noise booms forth from a social club hall, just off the High Road. Around the front door a ceaseless vigil is kept by small groups of teenage girls armed to the teeth with autograph books and pens. Inside, as if by spontaneous com-

Climbing onions
UNRESERVEDLY I withdraw the suggestion that my sources of information regarding the progress of "Fried Onions" in the States were unreliable. It has just appeared in the American charts. So three cheers for Rockingham, and for my sources of information.

fusion, Oh Boy! is exploding. And the neighbouring foundations quake.

A few yards away the local coffee bar sports a large, shiny juke box, which seems at full volume to be as loud as a sewing-machine by comparison with the eruptions from next door. But the coffee bar owner is a wise man. "If you can't fight 'em—join 'em" is his motto. He has just bought the Hall.

In any case—business hasn't suffered. At all times of the day some part of the "Oh Boy!" team is taking a coffee break, and gluttons for punishment that they are, they keep the juke box going flat-out. As one of the Rockingham XI remarked, if you walked into this coffee bar when the sixteen Vernons girls were enjoying 10 minutes off from rehearsals you would think you'd somehow strayed on to

the set of a Hollywood musical by mistake.

You know those scenes where everyone is sitting quietly minding their own business when suddenly the music strikes up and the whole place bursts into song? Well, here it actually happens. Harmony and all. Play any number on the juke box and the girls will join in.

Things have changed at the pub over the way, too. For one thing the consumption of sizzling bangers has increased five hundred per cent, owing to the terrible craving that Harry Robinson, conductor of the Rockingham band, has for fried pork sausages, (not to mention Fried Onions).

Outside the pub and outside the hall have developed two of the severest parking problems in London. Much of the space is occupied by a large green van that transports Don Storer's drum kit and Cherry Wainer's electric organ. I always used to think that it must be very



JOHN BARRY (left) checks on the next number while The Vernons Girls let rip during a rehearsal of "Oh Boy!" (DISC Pic)

Oh Boy! They've all gone crazy!

rough to play the double bass because of having to carry the thing around with you. But that is as easy as travelling with a harmonica compared with the problems of lugging about an electric organ and the huge amplifier that goes with it. It takes four men to lift the thing.

One of the four inevitably is Cherry's cousin Don Storer, who by now must be the most muscular drummer in the business. The other gents who are regularly lumbered are the Dallas Boys.

Whilst heaving the plush, white electric organ into the hall the Dallas Boys will inevitably be grunting complaints about the num-

ber they have been allocated in the next show. The Dallas Boys very rarely like the songs they are asked to sing—so rarely that if they show the least signs of enthusiasm when I turn up with a new number I begin to think I must have made a mistake.

Having complained bitterly the boys will rehearse for hours on end, produce a great performance, then

be surprised that the song goes down well.

Rehearsal by the band is indeed a most impressive thing. Harry Robinson will be scanning a score which is, to my eyes, as complex as any that confronts Sir Malcolm. Suddenly his face will light up with a flash of inspiration. He strides over to the first baritone sax, Benny Green, and without a word takes out a pencil and makes an insertion on the mass of lines and spaces covered with black dots that lies on a Benny's music stand. It is a crossword puzzle, Ten Down—"cacophony" triumphantly mutters Harry, and returns to the comparative simplicity of "Hoots Mon."

Meanwhile the Vernons girls are encouraging Marty to confess his problems to them, Dudley Heslop is trying vainly to get some shut-eye, having worked at the nightclub till three and the Minstrel Ronnie Carroll hangs around amiably waiting his turn, Cliff Richard, a very quiet, modest boy sits in a corner so that you'd hardly miss him—until his number is rehearsed. Then you could hardly miss him.

Work on arrangements for "Oh Boy!" goes on at top pressure with Harry Robinson and his assistant, Cyril Payne, having to turn out at least twelve spanning new arrangements per week. And although we work four weeks ahead, it is always touch and go whether an arrangement will be copied out into band and vocal parts in time.

In fact, while we are rehearsing one number Cy Payne is very often sitting in a small room adjoining the hall frantically copying out the parts for the next item. How Harry Robinson is going to find time to get married next month, nobody really knows.

3-D juke boxes
IFANCY that one thing that will help to increase the importance of stereophonic sound in the

realm of pop music will be the introduction of stereophonic juke boxes. For one thing a stereo-juke box will pull in many more customers than its ordinary rivals. And again, it will be the records that are stereo that will get the plays. So the new boxes will be a double plug for 3D sound.

J. Good—D. J.

LAST Tuesday, at 7.45, I did the first of my Luxembourg programmes for Gala records. And in case you heard it and are wondering, the answer is "Yes, we really were having as much fun in the studio as it sounded. There was quite a party going on with balloons bursting in all directions. And the boys and girls who were having the ball were just ordinary kids."

I say all this because, listening to the recording of the show, it all sounded so gay and high-spirited that perhaps some of our more cynical listeners might have thought it to be phony.

Get an ear to this new record by the Jamies—"Summertime, Summertime." Here's some original thinking—a pop version of the madrigal with four-part harmony and the old harpsichord rocking away in the backing. Here is a disc I really go for. Really good, quality stuff.

This partnership could go places

I DOUBT if any musical comedy can ever have received such a mixed reception as "Mister Venus," the new British product about the man from outer space which was premiered at the Opera House, Manchester, last Wednesday.

But, then, I doubt if any musical—with the exception of the ill-fated Gladys Cooper piece, "The Crystal Heart"—has ever had such an opening.

For "Mister Venus" was without doubt under-rehearsed, too diffuse and as a whole badly produced—or not properly produced at all. Yet I'll stake my life on it that by the time this show is licked into shape, it will be a sure-fire winner for the Prince of Wales Theatre, London.

To accomplish this, nothing more than a lot of pruning and a maximum of rehearsal is necessary. And I'm sure that by the time you read this a 100 per cent effort will already have been made in that direction.

Already quite a few laurels have been won, notably by

E.M.I.'s A. and R. man, Norman Newell, and his associate, Trevor H. Stanford—better known as Russ Conway.

Norman wrote the lyrics; and the music, a lively, tuneful, score, was their joint work. It's a marvellous beginning for what could be a most profitable partnership.

"Mister Venus" highlights the comedy talents of Frankie Howard. At the moment Frankie Howard has little to do with the world of discs. But in the not too distant future I can forecast a record for him from the show that may not put him in the "Spish Splash"/"Mad Passionate Love" sales figures... but should at least sell readily. It's called "Song and Dance Man."

In top hat and tails he borrows nothing from Frankie Vaughan—but by the time he has polished it up, he could stop the show nightly at the Prince of Wales.

Looking for a commercial hit number of the straight variety you can plump for "Love, Love, Love."—I predict a race to get

OVER THE BORDER

by Murray Gauld

this on record. And a couple of pleasant numbers to balance up are "In The Spring" and "It's Been Fun."

Both of them feature the girl who has been "discovered" in this show... Judy Bruce, a 21-year-old, dark and pretty singer who up till now has been just another understudy.

In three Anglo-American musicals she has waited for her big break... "The Pajama Game," "Damn Yankees" and "Wonderful Town" in "Wonderful Town" she understudied and took over from Pat Kirkwood—and did very well.

She had a small part in "Damn Yankees." Now this is her real chance.

Disappointment in London last week-end for the Scottish Trad. Jazz Champions of this year. The Musicians Union objected to their making the proposed Decca LP... and it had to be called off.

* ARTHUR HOWES *
FABULOUS TEENAGE
★ S-H-O-W ★
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DONEGAN
and his SKIFFLE GROUP
CHERRY WAINER
LARRY PAGE
and the PAGEBOYS
LANA SISTERS
JIMMY CURRIE TRIO
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PUTTING ON THE STYLUS



Long Playing
Reviews
by
JACKIE MOORE

GORDON MACRAE In Concert

Begin The Beguine; So In Love; Lost In The Stars; Of Man River; Summertime; I Believe; Water Boy; I Love Thee; Stranger In Paradise; Danny Boy; Where Or When; Without A Song.
(Capitol T980)

Simple, sincere —that's Gordon

TONY OSBORNE Our Love Story

Our Love Story; Laura; Bill; Two Dreams Met; Let's Fall In Love; Love Letters; It Could Happen To You; Marrying For Love; The Folks Who Live On The Hill; As Time Goes By; Stay As Sweet As You Are; Two Sleepy People; Let's Put Out The Lights And Go To Sleep; Goodnight.
(H.M.V. CLP1199)

A GAME of consequences in the best tradition, the kind which ends happily. This is a quiet romance, but a very pleasant one. It's nice to hear more of Tony Osborne's piano work than usual—in fact I should be happy to come

across an album of nothing but piano work from Tony.

On this disc the black and white keys blend easily and tastefully with the lush strings and lead us through this story of a love affair with "an air of relaxed elegance," as the cover notes so aptly put it.

JIMMY YOUNG You

You'd Be So Nice To Come Home To; Do I Love You?; Moonlight Becomes You; No One But You; The Nearness Of You; I'll String Along With You; I Get Along Without You Very Well; It's Always You; All I Do Is Dream Of You; It Could Happen To You; I Hadn't Anyone Till You; How Sweet You Are.

(Columbia 33SX1102)

JIMMY is so busy with variety tours that it's amazing that he ever managed to finish these tracks at all. As it was, we had to wait some months while Jimmy fitted in a session every few weeks, rushing back from tour to record a couple of tracks at a time. It is a tribute to the professional, polished performer he is that this disc has a relaxed, smooth atmosphere.

As always, phrasing, diction, choice of material, all are perfect, yet with a warmth that doesn't always go with perfection of technique. Norrie Paramor has surpassed himself with the scores, and the sound balance does ample justice to the orchestra. In fact, this is a fine disc from all angles.

THE JOHNSTON BROTHERS Easy

It Had To Be You; The Touch Of Your Lips; Moonlight Becomes You; My Melancholy Baby; By The Fireside; September In The Rain; The One I Love; The Very Thought Of You; Once In A While; As Time Goes By; I'll Be Seeing You; The Nearness Of You.
(Decca LK4266)

THE Johnston Brothers with the Roland Shaw Orchestra and a selection of oldies which come under the heading of "easy" melodies—easy to enjoy, and easy to sing if you feel like joining in, though you probably won't sound as professional as the Johnston boys.

Everything on the quiet side but beautifully arranged so that relaxed listening doesn't necessarily mean dreary listening. One of the most enjoyable tracks is a scoring of *As Time Goes By*, simplicity itself but so smooth.

JOHNNY DUNCAN Salutes Hank Williams

Hey Good Lookin'; Wedding Bells; Moanin' The Blues; Cold Cold Heart; Jambalaya; Your Cheatin' Heart; Long Gone Lonesome Blues; Half As Much; May You Never Be Alone; Salute To Hank Williams.
(Columbia 33S1129)

THE late Hank Williams had a great influence on almost all American country and western



No type of song is too hard for GORDON MACRAE

artistes, and, therefore, on the home-grown British brand. Incidentally, for anyone who has long wondered what country and western music is, Johnny Duncan describes it as "something like rock and roll, with words and a tune."

If sometimes it seems as though that tune is always the same one, then that isn't the fault of such artistes as Hank Williams, who had much more humour and music in his soul than most of today's C. and W. boys. Johnny Duncan captures that spirit and makes this salute a successful one.

There's quite a bit of echo noise on a couple of tracks, but it isn't unattractive. Most of the songs are sad, but the arrangements are full of beat.

WINIFRED ATWELL Around The World In Eighty Tunes

(Decca LK4285)

THIS recording was covered pretty extensively by colleague Richard Hart in his stereo reviews last week, but I would like to endorse his remarks on Winnie's versatile piano work and on the good selection of material.

I would point out that, as is usually the case with stereo discs, the number is quite different, so do make sure you have the right one when you order either your stereo or monaural discs.

LYDIA MACDONALD with TED HEATH

Will Ye No Come Back Again; The Keel Row; The Skye Boat Song; Loch Lomond; My Ain Folk; We're No Awa To Bide Awa; The Bluebells Of Scotland; Roamin' In The Gloamin'; Auld Lang Syne; Comin' Thru' The Rye; Will Ye No Come Back Again; Kelvin Grove; Ye Banks And Braes.
(Decca LK4272)

AT first glance I couldn't quite believe this disc. Ted Heath, arrangements by Messrs. Keating and Horrox! With a bonny Scots lassie clad in shawl and singing *Comin' Thru' The Rye!* But this isn't such a square peg in a round hole as you would expect.

Lydia MacDonald was Ted

Heath's first vocalist back in 1946, but for some years now she hasn't sung professionally. This seems a pity, because she has a lovely voice, and a neat touch with phrasing. Most successful tracks are those with more modern arrangements, surprisingly enough. *Roamin' In The Gloamin'*, for example, or *Comin' Thru' The Rye*.

I hope we'll hear more from the MacDonald lass.

GUY LOMBARDO

Decade On Broadway (1935-1945)

Where Or When; Begin The Beguine; I Got Plenty Of Nothing; Bewitched; Just One Of Those Things; I'll Be Seeing You; Taking A Chance On Love; All The Things You Are; People Will Say We're In Love; September Song; The Surrey With A Fringe On Top; I Could Write A Book.
(Capitol T916)

A FOLLOW-UP to the first Decade disc of the Lombardo band released earlier this year. Much of Lombardo's success must be due to the fact that nothing changes. Crisis may follow crisis in the outside world, but the Lombardo band has the same muted trumpet sound, and the same fruity sax section. Gives a girl the feeling of security.

GUY MITCHELL Showcase Of Hits

There's Always Room At Our House; We Won't Live In A Castle; Belle, Belle, My Liberty Belle; Look At That Girl; Pittsburgh Pennsylvania; My Truly, Truly Fair; She Wears Red Feathers; The Roving Kind; Rock-A-Billy; My Heart Cries For You; Pretty Little Black-Eyed Susie; Cloud Lucky Seven; Sparrow In The Tree-top; Singing The Blues.
(Philips BBL7265)

ANOTHER in the Philips Showcase series, this time with the spotlight focused on bouncy Guy Mitchell, plus, inevitably, the Mitch Miller brand of French-horned orchestrations. Whatever criticism one may level on the Miller-Mitchell partnership, no one can deny that it always resulted in happy music and this collection of hits makes very cheerful listening.



The lovely mouth of

Carole Lesley

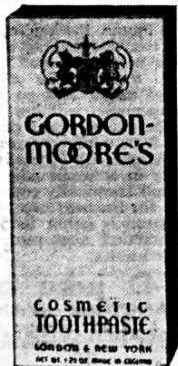
tells you it's Cosmetic toothpaste that adds the final touch of glamour

PRESENTING Miss Carole Lesley, whose nimble-footed sprinting up the ladder of success gives authority to her views on the vital subject of Glamour—and Gordon-Moore's. Says Carole: "Too many girls think make-up ends with lipstick and powder. But it simply isn't complete without Cosmetic. This ruby-red toothpaste by Gordon-Moore is the only toothpaste with *rouge*! It polishes the teeth dazzling white in the same way that jeweller's rouge polishes gold, and tints the gums to match the lipstick for a vivid contrast effect. Cosmetic completes the picture!"

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SPOTLIGHT

ON

JACK PARNELL

Jack's stopped making discs for a while—he's too busy accompanying record stars on TV, and he's too busy . . .

JACK PARNELL views with dismay the habit of miming to gramophone records that is increasingly being adopted by disc stars who appear on the television screen.

He has good reason to. The one and only time he tried it, it turned out to be his most embarrassing moment—and in front of several million viewers, too!

"We were aiming to present on a 'Saturday Spectacular' programme our own interpretation of *When The Saints Go Marching In*," Jack told me. "We had planned to march the orchestra military-band style round the stage.

Dead silence, red faces

"Because we couldn't carry the microphones around the stage too, we recorded the number on tape before the programme began.

"When the time came for the number the boys and I started marching round the stage bold as brass, pretending to play our instruments.

"But the studio audience and several million mystified viewers heard . . . dead silence! Were our faces red!

"We discovered later that someone had turned the wrong switch and the tape had broken down. Can you wonder that ever after that I've always put a firm foot down against miming?"

Jack is a relaxed, easy-going man-about-television who has temporarily given up waxing because he is too busy . . . too busy accompanying the cream of the world's disc stars when they appear before the television cameras.

Guiding hand for the stars

The list of pop record stars Jack has guided through eighteen months of Uncle Val Parnell's "Saturday Spectaculars" reads like a Who's Who in Disland . . . names like Sarah Vaughan, Bob Crosby, Vic Damone, Mindy Carson, June Christy, Charlie Gracie, Johnnie Ray, Alma Cogan, etc., etc., in fact, I could fill up the rest of this page with their names.

"Another reason I've not made a record for a year or two is because I've gone back to studying music. I've still got so much to learn. In fact, a musician worthy of the name goes on learning for the rest of his life."

Coming from a man who has been a professional musician for eighteen years—since he was seventeen years old—that's a pretty modest outlook.

But that's typical of Jack, a man who is modest about his achievements and says "The more I learn, the more I realise I didn't know."

Jack's ultimate ambition is composition, and to lead a full orchestra in conducting his creations. So far he admits to composing "bits and pieces, but I don't think they are very good."

His present teacher is George Malcolm, his bandmaster when Jack served in Bomber Command during the war; George is now organist at Westminster Cathedral, and a prominent pianist and harpsichordist.

Though Jack is immersed in Bach at the moment, he still has a soft spot for jazz, and he is planning to do some all-jazz concerts soon.

Whatever Jack does will be done properly—whether it turns out to be a return to jazz concerts, or a classical recital on the piano.

working hours are not so long as the one-night stands and jazz club tours that I used to do in my early days."

We went back to Jack's beginning as a musician, just before the outbreak of war.

"My first job wasn't exactly musical. It was sticking stamps on letters in an agent's office. I stuck—pardon the pun—that for six months. Meanwhile, I'd been learning the piano for ten years, and then taken up the drums under Max Abrams.

"He got me my first job in a concert party at Scarborough.

"By then the war had started and I was getting the princely sum of £4 a week. This was later cut down to £3 10s. because of the invasion scare.

"When they started erecting barbed wire barriers and planting mines on the beach, the proprietor of the show decided it was time to pack up.

STUDYING TO BE A COMPOSER

by
JOAN DAVIS

Because Jack has no time for amateurs. There are no sour grapes involved when he admits—after much prompting—that he is sometimes irritated by the lads who vamp on guitars and think they are musicians.

"The guitar is the hardest instrument in the world to play," says Jack, "and that explains why there is so little music composed for the guitar, or real exponents of the instrument. Mention Segovia and Julian Bream, and who else can you think of who can really perform on the guitar?"

Jack is one of those people who share the view that television has revolutionised entertainment.

"Certainly the record companies have much to thank television for. The medium has, in my opinion, boosted record buying more than anything else.

TV sends up the sales

The disc programmes and the live shows with famous American recording stars have sent people who hardly ever bought a disc in pre-TV days scurrying to buy them.

Since he has devoted so much of the past year and a half to television—sometimes doing three shows a week—Jack has become even more of a perfectionist.

"You've just got to be on television. Because every single appearance is like a first night. You only get the one performance of each programme so there is no room to correct mistakes. You just don't make any.

"Another thing, with television there is almost no time to rehearse. If we get six hours rehearsal all told for each transmission we're lucky.

"But there's this to it. Even though TV is more difficult, the

"Then I found myself drumming at the Rex Ballroom, in Cambridge. That lasted two years . . . until I joined the R.A.F.

That's when things really began to look up. I played jazz with Buddy Featherstonehaugh's Sextet. Then I was with the Skyrockets.

"I met Sergeant Vic Lewis, and just after the war Vic and I formed the Lewis-Parnell Jazzmen.

"Then I joined . . . guess who? That's right, Ted Heath. I stayed with Ted for seven years and during that time played with every musician of note."

It was while he was with Ted that Jack built up a reputation as Britain's most popular and talented drummer that culminated in his big chance—to conduct the Prince of Wales orchestra for Tommy Trinder's show "Fancy Free."

From the pit orchestra Jack formed the nucleus of his own



outfit, and then started a long, gruelling round of touring up and down the country, and hectic recording sessions.

"It was terrific fun," recalls Jack, "but I must admit that I prefer the stay-put job of conducting the orchestra for television now that I'm a family man."

At the moment Jack is up to his ears in work, work, work for the small screen. There are the weekly "Spectaculars," the once-a-forenight "Startime," and the Sunday "Music Box" with Teddy Johnson.

The programmes give Jack an opportunity of exercising his sense of humour. He just doesn't mind

how much the other artistes take the mickey out of him. He's game for any clowning.

"Eric Sykes is the boy," says Jack. "He loves to get me dressed up in a fancy get-up—as a French Revolutionary, for instance, in wig and white stockings—for some sketch, and so arrange the timing that I don't get the chance to change before I have to hop back and conduct the orchestra."

"One day Eric arranged a finale when Rawicz and Landauer and myself finished up having fifteen pounds of self-raising flour poured on to our heads."

"My eyes were so full of the stuff I could scarcely see to conduct the final fade-out music!"

But practical jokes like that are all in the day's work to a top flight musician, good showman and really good sport like Jack Parnell. And could anyone ask for a happier combination?

IT'S HERE!

The latest American craze—
"HOOPA HOOLA"

recorded by

**Betty Johnson on London
Joyce Shock on Philips**

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NEWS FROM BEHIND THE LABEL

DISCLOSURES

BY JEAN CAROL

Mona gets out those hula pants



MONA BAPTISTE — wanted to see The Hi-Los.

DAVID HUGHES tells me that he hopes Mona Baptiste will be wearing some of her spectacular evening gowns on his show this evening. Mona is over from Hamburg for a week, and this television show with David Hughes is one of the highlights of her visit.

The luscious Indian Mona told me that she timed her trip well, as the Hi-Lo's are also in town this week. She appeared with the boys in Denmark and has been looking forward to getting together with them once more.

While she's here, Mona is recording an album for Denis Preston, which will be released by a major label here and in America. (By the way, on the David Hughes show Mona will be wearing—wait for it—silver lamé hula-hoop pants.)

★ ★ ★

● Connie Francis has another disc out next week. This should keep her in the Hit Parade for some weeks to come, either on the Fever-like "Fallin'" or the oldie, "I'll Get By."

Roulette's No. 1

THIS month sees the release of the first Esquire disc from Roulette. At The Embers with Tyree Glenn is the title of the twelve-incher, and it comes from the same recording stable as the Atomic Mr. Basie long player. Tyree, ex-Ellington trombone and vibes player, is joined on some

tracks by Harold Baker, who is boosting the trumpet section in the Ellington band over here.

Accordion discs

Following the success of their Russ Conway Top Pops piano selections, E.M.I. are starting a new series called "Adriano And His Accordion." Regular listeners to B.B.C. early morning music may recognise the touch of the man

behind the accordion, though they won't know him as Adriano.

Hooping it up

LATEST to join the hula-hoop enthusiasts is Joyce Shock, who is recording for Philips in opposition to the original Betty Johnson disc on London.

This hula craze looks like developing into quite a fight between the girls, with Betty and Joyce on Hoop-A-Hula and Teresa Brewer and Georgia Gibbs on Hula-Hoop. I trust they will all be wearing their hula-hoop pants, which, in case you have been out of the country for a week or so, are elasticised jeans specially designed for hula-ing.

I may add that they even caused Donald Peers to revise his opinion that "girls who wear slacks shouldn't turn their backs!"

★ ★ ★

● Things to watch on the home screen . . . Antonio and his company on Sunday . . . Duke Ellington with Humphrey Lyttelton also on Sunday . . . Vivian Blaine and Tommy Sands on the Perry Como Show, Friday.

Tonia flies off

I JOINED a small but select party of hand-wavers at London Airport to say "Goodbye for the present" to Tonia Bern, who was over for a couple of days. Though Tonia is appearing at "La Nouvelle Eve" in Paris, she flies over here to buy her evening dresses. Quite a compliment to British designer Donald Dunton.

Tonia will be back for a fleeting visit soon when she spends a week on "Tonight," then she has a wonderful series of dates, including a trip to America. Lorræ Desmond, another hand-waver, has booked the spare divan in Tonia's New York apartment, so there should be a rise in temperature in New York when these two hit the town.

Hat trick?

Phil Green is keeping his fingers crossed over his new film theme music. Specially written for the Associated British Comedy "Alive And Kicking," the music is under the Irish influence again. And after his success with "The March Hare" and "Rooney" Phil is hoping for the hat trick.

Really?

NO MORE is an unfortunate title for the first record by Vince Eager, made by the John Kennedy outfit and released by EMI. Seems to prove that Kennedy isn't superstitious, though it is asking for trouble with some of our record reviewers who can't resist the opportunity to display their wit.

Partners

NOT only is Frank Sinatra starring with Dean Martin in a film, but he is also collaborating

with Dean on a long player. To add to his already incredible list of engagements, Sinatra is now lined up to conduct an album for Dean Martin.

Ruby's home

AFTER many months of searching, Ruby Murray has found her dream home—a country cottage in the very U district of Oxshott.

Ruby is now the girl-next-door to near millionaires. A very orderly girl is Ruby. Having made her name, she proceeded to install her parents in a lovely home, then she married.

Now she has found her permanent home, there is only one thing left on the Murray schedule. And that will be to add to the Jones!

TONIA BERN flies back to Paris, but she'll be over here again soon.



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CLASSICAL CORNER

DER ROSENKAVALIER

Richard Strauss
Die Feldmarschallin: Maria Reining. Sophie Von Faninal: Hilde Gueden. Octavian: Sena Jurinac. Annina: Hilde Rössl-Majdan. Baron Ochs: Ludwig Weber. Italian Tenor: Anton Dermota.

ANOTHER in the "Highlights From Opera" series, this time a ten-inch long player taken from the Strauss comedy. It takes a little longer to appreciate this composer but it is well worth trying, because, in this opera particularly, there are some beautiful arias and much quiet humour.

One of the most wonderful scenes in opera comes in Act 2 of Der Rosenkavalier when Octavian and Sophie first realise their love.

The Vienna Philharmonic is again the orchestra, this time conducted by Erich Kleiber, and once more the soloists are

Not easy, but it's worth it

excellent. I would say this disc was an ideal introduction to the work of Richard Strauss.

FREDERICK HARVEY

The Floral Dance; Song Of The Flea; So We'll Go No More A-Roving; Sea Fever. (H.M.V. 7EG8370)

A VERY popular baritone with four equally popular songs. These are ballads, in the old, original sense of the word, the kind of song which is featured in every ballad concert, and which turns up fairly regularly in programmes like "Grand Hotel."

Unfortunately they are also often sung badly by amateur would-be baritones and sound downright dreary, which is inclined to make the listener wary when The Floral Dance sets off yet again.

On this disc, however, Frederick Harvey sings these ballads as they were meant to be sung,

with a strong, vigorous approach and rich tone, making this a disc to be treasured.

THE BROKEN DATE

Introduction — Danse des Flamme; Danse du Desire; Danse de l'Impatience; Berceuse; Recherche dans Paris; Chez le Bijoutier; Chambre d'Hotel.

(Oriole EP7010)

DESPITE the publicity received by this ballet, I think it highly unlikely that it will remain in the permanent repertoire of any company.

Other, far better ballets have come and gone and, frankly, I feel it was only by virtue of its association with Francoise Sagan that this one received so much attention.

The score, by Michel Magne, was, to me, more interesting than the choreography, and this EP has most of the highlights of the score. It is one of the few compositions which combines successfully jazz ideas with classical orchestrations and you will find this an interesting disc quite apart from its connection with the ballet.

J. C. Douglas

THE BEST IN

JAZZ



DUKE ELLINGTON: "A strikingly personal stylist—and a swinger all the way."

"YOU'll hear the world's greatest band," announced Edward Kennedy "Duke" Ellington two weeks ago. Quite some statement. But after hearing the band in action, I think it was an UNDERstatement!

The Ellington band returned to London last Sunday after an absence of 25 years. They took the Royal Festival Hall by storm. Seldom can I recall such ovations at a jazz concert.

It is a wonderful, wonderful band. A band that is alternately savagely exciting and serenely soothing. An individual band with an individual leader, comprising outstanding individualists. But the overall sound and style and personality belongs to only one man—the Duke.

● **ELLINGTON** the composer and arranger: A creator of colour. A musician who knows the capabilities and conceptions of his sidemen and who writes accordingly.

● **ELLINGTON** the pianist: A strikingly personal stylist. A strong, assertive soloist, in his own special way. A sympathetic, ever-present accompanist: And a swinger all the way.

● **ELLINGTON** the personality. A magnificent, immaculate man. Elegant, eloquent, ebullient. Authoritative, confident, suave, mature. With enormous showmanship, charm and wonderful wit.

I went to the opening concert. The audience was packed with musicians. Items on my round-by-round points card included these observations:

● THAT Jimmy Hamilton must be the most underrated clarinetist in jazz history;

● THAT Clark Terry must be one of the most personal trumpet stylists in jazz;

● THAT Harry Carney, after 32 years with the band, is still so very young-in-heart;

● THAT, in drummer Sam Woodyard and bassist Jimmy Woode, Duke has his swiftest rhythm team ever;

● THAT Paul Gonsalves is a most exciting soloist.

In case you're unable to see the show—and for your own sakes,

THE SCENE:
London's Festival Hall
THE OCCASION:
Duke Ellington's return
THE VERDICT:

BY **TONY HALL**

what Gonsalves played was lost to my ears because the mike was too high and he played too much into the ground.

More individual features followed. Jimmy Hamilton's "Tenderly" was just beautiful. His control and command of his instrument, and his sound was particularly effective on the out-of-tempo opening chorus. Later the band crept in behind him, playing staccato phrases in unison.

Clark Terry's second feature was on fluegelhorn in Juan Tizol's "Perdido." His spurring solo was thoughtful, tasteful, long-lined and immensely rhythmic. His swinging sound was even warmer than on trumpet.

Then came Harry Carney ("the

great altoist Johnny Hodges, who has recently rejoined the Ellington band after another of his own bandleading stunts. Squat, hatchet-faced Hodges played a typical deep-digging funky blues solo (also leading the saxes on several bridge choruses). Duke's chording behind Hodges was particularly praiseworthy here. His second number was "All Of Me" in which he was backed by the biting trombone section.

Hodges was all we had expected from records. But I couldn't help feeling that we shall hear more inspired playing by him on later concerts.

The first half of the concert closed with high-note specialist Cat Anderson and the other three trumpets down front for an exciting minor, Spanish-tinged original of his called "El Gato." Anderson's playing was quite incredible! I've never heard such a fantastic range or effortless blowing. The solos on this were mostly split between

familiar compositions, with Duke featured on piano throughout—"Don't Get Around Much Any More," "Do Nothing Till You Hear From Me," "In a Sentimental Mood," "I'm Beginning To See The Light," "Sophisticated Lady," "Caravan" (with John Sanders on valve-trombone), "I Got It Bad And That Ain't Good," "Squeeze Me," "It Don't Mean A Thing If It Ain't Got That Swing," "Solitude" (beautifully sung by Ozzie Bailey), "Satin Doll" (some wonderful Jimmy Woode bassing) and, finally, "I Let A Song Go Out Of My Heart" superimposed on "Don't Get Around Much," so we were back where we started.

Ray Nance sang "Squeeze" and "Thing," employing the most blatant brand of showmanship imaginable. Very extrovert, but a lot of fun if not taken too seriously.

Finally, "Diminuendo and Crescendo in Blue," featuring Paul Gonsalves and one of the most exciting tenor solos you've ever heard. If you have the "Ellington at Newport" album, you'll know what to expect.

Maybe Gonsalves (who suddenly came to life after looking somewhat sleepy through much of the concert) didn't quite equal the exceptional excitement of Newport. But it was still a most electrifying performance. It wasn't so much what he played as the way he played. It was almost Rhythm and Blues-type tenor. The beef was all important. Driven on by Ellington, Wood and Woodyard, and further encouraged by Harry Carney's exuberant hand-clapping (which was taken up by almost all

It's a privilege to pay to hear Duke

senior senator," cracked Ellington) with "Sophisticated Lady." After all these years, Carney must still be the greatest baritone-saxist in jazz. His huge sound is as broad as a battleship, his playing has dignity, depth, splendour and subtlety.

Humour was the highspot of Britt Woodman's forceful, rugged trombone-playing in the short "Hank Cinq" (from "Such Sweet Thunder"). Then Ellington brought on singer Ozzie Bailey. In complete contrast to his flamboyant leader, Ozzie is quietly and conservatively dressed. He stands almost motionless as he sings. And he sings splendidly with seemingly perfect pitch and very wide range. He sang "Madame Zaji" (from "A Drum is a Woman") and (in French and English), the lovely "Autumn Leaves." On the latter, Ray Nance came out front for a most moving and excellent violin solo.

Next came two numbers from

Clark Terry and Harold Baker, who struck me as having been influenced by Clark's highly original style.

Ellington appeared after the interval attired in the sharpest white suit you've ever seen, and posed rakishly for pictures!

Meanwhile, Sam Woodyard was taking a marathon drum solo called "Hi-Fi-Fo-Fum." He, too, is a superb technician and his solo built excitingly. He used his two bass-drums to great effect. I saw several well-known British drummers in the audience watching this performance pop-eyed!

Then came a long, twelve-tune medley of Ellington's own most

the guys, except for Hodges), Gonsalves took off on a solo some 40 choruses in length. To put it mildly, it swung like MAD!

Reading through this review, it seems that I've used every superlative in the book. Yet I feel that none does adequate justice to this great, great, exciting band and its outstanding sidemen. All I can say is this. Go and see the show as soon as you possibly can. Duke is pushing 60 now. And it's pretty certain that after this tour, he'll never pass this way again.

He is the most important musician in the history of jazz. Look upon it as a privilege to pay to hear him. I promise you, it will also be a pleasure!



Surprise presentation to Duke Ellington was made by Johnny Dankworth at the end of Sunday's second concert. The plaque, specially flown from America, was a critics' award to the "Best Big Band in the World." Left: Sam Woodyard made British drummers sit up, amazed at his technique.

TRADITIONAL

jazz

OWEN BRYCE talks about

Not with these four sides however. There is here that deliberate attempt to re-create the old time jazz of the Johnny Dodds middle twenties period. And Cy himself naturally plays ALL the Dodds phrases, over and again. He is, in fact, still playing those same phrases.

The other men on this disc have, however, moved on to new pastures. Al Fairweather is hardly recognisable as the same man on those Sandy Brown discs. Johnny

I do. I also like the piano playing of Stan Wrightsman, a fine pianist somewhat similar to Jess Stacy, and one whom we hear all too seldom.

THE SAGA OF LEADBELLY

Grey Goose; Red Cross Store Blues; Ham And Eggs; Red River In The Fines; You Don't Miss Your Water; Blind Lemon; Leadbelly's Dance In The Evening; Diggin' My Potatoes; Alberta Melodies.
(Melodisc MLP12-107)

THIS record plays exactly 22½ minutes. That's both sides and includes the time taken to turn the disc over! I took a dozen 12in. LPs from my shelves at random and the shortest one played 23 minutes one side only. There is no reason why this should not have been a 10in. disc; it might almost have been squeezed on to a seven inch.

To add insult to injury, there's a track described on the sleeve notes which doesn't appear on the disc.

The shame of this is that the music is great. At the price of a 10in. it would have been a most worthwhile addition to anyone's library. As it is, it can only possibly appeal to the most ardent Leadbelly and folk music collector.

HARMONICA BLUES

Sonny Terry

Alcoholic Blues; Women's Blues; Locomotive Blues; Bad Luck Blues; Lost John; Short-nin' Bread; Fine And False Blues; Harmonica Stomp; Beautiful City.
(Topic 10730)

I HAVE some very good friends at Topic, and I'm always disappointed when I can't give them good reviews. Every Topic record has been a first-class buy so far.

But although I believe Sonny Terry to be the very best harmonica player in the world, this doesn't quite come off. Sonny misses his guitar-playing partner. For it is McGhee who keeps the rhythm going when the two stomp it out together. On this disc there are odd moments when the rhythm stops.

Mind you, Sonny does marvels. His dexterity on the instrument of his choice is fantastic. There are moments when you're convinced he's singing and playing AT THE SAME TIME. So quickly does the harmonica take up where the voice leaves off. And the power of his wah-wah effects is amazing.

I don't think I'd be without this disc. And yet I must put it on record that there's something not quite right with it.

To understand jazz, to know its history, how and why it came about, it is necessary to go back right to the middle period of slavery, long before the actual musical beginnings of jazz. This is simply what is referred to as background.

To know something about British jazz—the traditional variety—one needs, in a similar way, to go back to late 1939 and early 1940.

What was the background of British jazz? To be blunt, it was a very odd one. Very odd indeed. For our knowledge of jazz in those days was derived solely from the gramophone record. What publications there were often mixed jazz, dance music and the rest together.

Moreover the major influences today, the New Orleans bands,

The very odd story of British jazz

were hardly represented in the catalogues at all. Interest centred on the Chicagoans, Muggsy, The Armstrong Hot Fives, Luis Russell and Duke Ellington. And there was, of course, quite a Red Nichols cult.

The jazz club had not yet been born, neither had the trad. band. Jazz dancing was unknown and the B.B.C. limited itself to a half hour programme every week, with what you and I would call the real stuff making an odd appearance about every third week.

And just one more thing. Jazz was universally disliked by all except a minority of cranky collectors like myself. And those collectors were avid for news of their favourites, for news of the latest American records, for news of personnel.

And so, in the early forties, there sprang into being a large number of jazz magazines, many of them merely duplicated sheets listing personnel, recording dates, collectors' swap items.

The only other form of jazz expression was the rhythm clubs, and it is hard to imagine them in these days of live bands and crazy, mixed-up kids, drinking Coca-Cola till six in the morning.

It consisted of serious students of jazz gathered in a small circle, drinking strong beer and listening intently to records played by an expert, nearly always one of the club's own members and more than likely its founder.

Such a club existed in Barnehurst, Kent, in 1943. Its chairman was a small, aggressive engineer named George Webb. Its secretary was an enthusiastic, shy, record collector, Bill Jenner.

Bill did most of the record recitals. One day I was approached by Webb, whom I didn't know at all. Would I very kindly condescend to give a talk on jazz at the next meeting of the Bexleyheath and District Rhythm Club held at the Red Barn every Monday night? I would and I did.

Next week I shall discuss the jam session that followed my talk, the subsequent meeting with George Webb and his committee, and the birth of an idea which eventually killed the rhythm clubs. For on that night the whole course of British jazz changed.

CY LAURIE BAND

You're Next

Big Fat Mam And Skinny Pa; Blues Mess Around; You're Next; The Pearls.
(Esquire EP200)

THESE were recorded over four years ago. Things have changed so much they might as well have been made 40 years back. Even Cy Laurie, that arch-deacon of traditionalism, has changed his rhythm section. Today it almost sounds modern at times. Especially when Ernie O'Mally gets swinging on those cymbals.



Even CY LAURIE has changed.

Pickard, now with Humph, is playing anything but traditional jazz.

In spite of this I find the disc readily acceptable. And if it's that to me it must be more than a treat for the many Cy Laurie fans. The tracks I like least—they'll probably enjoy most—while the one I like the most, *The Pearls*, they'll probably fail to understand. Such is the way of the British jazz fan.

JACK TEAGARDEN

Swing Low Sweet Spiritual Sometimes I Feel Like A Motherless Child; This Train; Shadrack Sing And Shout.
(Capitol EAP 3-820)

THIS is part three of a three-part, seven inch album. It knocks spots off the first two parts. For one thing there's much less band than on the previous two—and I can't stand those lush Van Alexander band accompaniments. And what band there is, swings better than it's done before.

Tea's vocal chords and trombone are right on form, in spite of the clichés repeated right, left and centre. There's a nice trumpet player, too.

Shadrack almost stands up to the glorious Louis version, made some 20 years ago.

MARIE KNIGHT

Songs Of The Gospel

The Storm Is Passing Over; Put My Trust In Thee; I Love Jesus; Can't Feel At Home; I Can't Keep From Crying; Prayer Changes Things; Jesus Walk With Me; Step By Step;

I Lord Remember Me; Keep Working For The Master; My Home Over There; You Better Run.

(Mercury MPL6546)

THERE appears to be something wrong with this recording. It's not my player, I've tried three different types, but it's still only possible to play the record loudly if you want any sort of tone.

As it's a loud record to start with the beat is so intense, with Marie Knight shouting her head off, it's out of the question to listen to the disc indoors and enjoy it.

And believe me all that amounts to a great shame, because there are plenty of great musical moments on this.

With Sister Rosetta Tharp, Marie Knight formed a driving, two-woman team presenting their gospel songs at festivals, congregations, theatres and even night clubs. A year ago they separated in order to bring the gospel to an even wider audience. I would add that audiences of 27,000 are not unusual at the open air stadiums in which they have appeared.

A word about the music. If you want to hear swinging, rock 'n' roll beat music. This is it!

ART MOONEY AND HIS DIXIELAND ALL STARS

Sweet Georgia Brown; Just A Closer Walk With Thee; Beale St. Blues; South Rampart St. Parade.
(MGM EP664)

WHENEVER I read the words "All Stars" I begin to have serious misgivings about the music. There is only one group of All Stars—and that belongs to Louis. The others consist either of star musicians playing a hybrid jazz with little style, or people who I have not even heard of.

This group includes John Best on trumpet and Moe Schneider on trombone while Ray Leatherwood plays bass. Whether you consider these stars or not depends on how loosely you interpret normal English words. Good as they might be, as far as I'm concerned they're not even starlets. The rest of the group consist of old Bob Crosby sidemen, Nappy Lamare, Eddie Miller, Matty Matlock and Ray Bauduc.

Knowing all that, you hardly need my recommendation to listen to the record if you like bright, bouncy, crisp, white Dixieland. Or to buy it if you like the Crosby brand of Dixie music. Personally



AL FAIRWEATHER is hardly recognisable.

WOODY GUTHRIE

Hard Ain't It Hard; The Buffalo Skinners; The Ranger's Command; I Ain't Gonna Be Treated This A-way.
(Melodisc EPM7-84)

I CAN'T quite make Woody Guthrie out. Considered by many to be America's greatest contribution to contemporary folk music, I often find him unsatisfying.

Although one can hardly read a sleeve note today on any folk or blues record without coming across the name of Guthrie, it's strange that Panassié doesn't mention him in his "Dictionary of Jazz." And I am forced to agree with the highly-prejudiced Frenchman. For I find very little of jazz interest in Woody Guthrie's singing.

Once again I have to complain about the sleeve-note writer. It is not clear whether these are Woody's own songs or not. Yet they all bear the name Stinson under the titles on the label. I could have sworn, however, that *Buffalo Skinners* was a Guthrie item (or even a Jack Elliott). Furthermore, one track, *I Ain't Gonna Be Treated This A-way*, is a DUET—but there's no mention on the cover or the label of the identity of the second voice, except a casual reference to "Cisco" tucked away in the notes. Who is Stinson? Who is Cisco? Who wrote *Buffalo Skinners*? You see what I mean?

JOSH WHITE

Blues And . . . (Part 2) Careless Love; Dink's Blues.
(Nixa NJF1058)

DINK'S BLUES is a lovely thing. I can only recall one previous recording of this delightful traditional blues theme.

Josh makes the most of it, singing in his own very personal style. He does the same on *Careless Love*. I know there's been a lot said and written against Josh White these last few years. It doesn't alter the fact that he's still a darned fine singer, an even better guitarist, and that he stamps his personality on every record he makes.

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TEDDY JOHNSON'S

MUSIC SHOP



There's a move to turn Presley, seen here in a scene from his latest film, into a second Valentino.

Elvis may give up singing!

and turn to straight acting

ELVIS may THROW AWAY HIS GUITAR . . . that is the latest news from America. And the man, they say, who is responsible for fostering this idea in the minds of his friends is Colonel Tom Parker, his shrewd-minded manager. So what is the plan for Elvis?

Seems, according to a call I had last week, that the discarding of the instrument could be high on the list of demob plans for the boy. And a major project may well be launching him as a straight, dramatic actor after his excellent critiques for his latest film "King Creole."

The powers-that-be are already talking in terms of his being the next Great Lover, in the mould of Rudolph Valentino, John Gilbert, Ramon Navarro and John Barrymore.

But with Presley in the army, seems that nothing can be definitely counted upon. Will he record in Britain for R.C.A.? Could be.

But a far more certain move seems to be the rumour that the TV networks are keen to get his autograph on an agreement to star over here. Remember, Gary Crosby starred on "Sunday Night at the London Palladium" during his service in Germany.

Will they use Elvis as a disc jockey? Many fancy that A.F.N. will not be slow to realise the tremendous pull Presley would

have with teenagers of all nationalities—thus making the selling of "the American way of life" a far easier task.

However, one thing is certain—we are not going to be allowed to forget that Elvis exists.

More oldies

AND still they come. The Revivalists of the Alley are pursuing the evergreens with determination. Already we have had "Who's Sorry Now?" "Carolina Moon," "Girl of My Dreams," and "Fever."

Now Capitol have out Les Baxter giving a new coat of paint to "Lily Of Laguna" and Ed Townsend has dusted off "When I Grow Too Old To Dream."

And scheduled for entry I hear is the Roger Williams hit disc from the States of "Near You."

Why wasn't I a song writer 25 years ago?

Vipers' guest

THIS summer has been one of experiment for the leader of The Vipers, Wally Whyton. No, not a means to find sunshine—but rather a quest for a new sound.

As those rain-soaked days have progressed I have watched Wally alternate between gaiety and despondency. Sometimes he felt the boys were near their goal . . . on others the North Pole away.

But now he has found it. This week he came by to play me an advance pressing of his October 16 release. The sound? Different. He has blended the normal skiffle group with a cha-cha rhythm section. I found it most interesting.

The title? Recalling Wally's sense of despondency these past wet months perhaps it is most fitting—"Summertime Blues."

Joe's No. 2

PEARL was watching Joe Henderson on TV the other evening. She noticed his new hair style and said "Ask Joe where he gets his hair cut—it looks wonderful."

I asked. The reply wasn't that bad. It only cost thirty shillings—and the fare to the barber was a mere thirty pounds. Joe had it cut on the French Riviera!

However, I did hear from him that he is opening next week at the Empire, Sheffield. And for the first time Mr. Piano is sharing top billing. He has that royalty conscious young lady, Trudie, to thank for it. This Hit Parade number—occupying spot number 2 in the country's best selling sheet music—is turning out as another Harry Lime Theme in the film "The Man Inside."

D-Day for the Dankworths

THAT Dankworth family is not only extremely talented—but is a very busy twosome. Take this coming Sunday. On ITV's "Sunday Break" Johnny will be talking with the Queen's cousins, Lord Harewood and the Hon. Gerald Lascelles, about jazz.

A serious young man is Johnny. I recall that he led a debate recently at Cambridge University. And on another occasion at the London School of Economics. That time the students obviously felt that this modern jazzman was easy meat—until J.D. started talking. I recall that they were completely floored by his knowledge, not only of personalities, but more important, of the music of the trad. school.

On Sunday, too, Johnny will



Pearl Carr's Corner

MARION RYAN was 100 last night. No, this is not a crystal gazing act. Fact is that Marion celebrated the hundredth performance on "Spot The Tune" yesterday (Wednesday).

This must surely set a record for a TV singer. So I went along to Marion's flat this week to check on a few points.

She told me that she is now nearing her 150th different gown used in the show. That keeping her wardrobe well stocked has meant dipping into her bank account to the tune of

£3,000 a year . . . but that the greatest success was a £7 10s. frock she bought in a multiple store in Manchester.

She says that she received 300 letters by the first post after the programme and ever since has had heaps of mail all asking the same question, "Where can I get the pattern?"

I asked what was the most frequent question newspapermen fired at her. She laughed. "They all ask me what my statistics are. Now I tell them, one yard, one foot eleven inches, one yard."

Has she got mink from her fabulous success?

"Yes," she told me, "and I got it the hard way—saving up for it."

So here's a toast to Marion on her not-out century. May she have a long innings.



Johnny Dankworth and his wife, Cleo Laine, have busy days ahead.

be seen on the rival B.B.C.-TV channel interviewing Duke Ellington.

And what will Cleo Laine, Johnny's wife, be doing? "Watching the TV with John," she told me. I looked mystified. She explained, "Both programmes have been tele-recorded."

Cleo had just arrived home from taking part in a modern poetry reading recital when we

met. I asked about the work Johnny has been commissioned to write for the London Philharmonic Orchestra for performance next June at the Royal Festival Hall.

Cleo smiled. "Thursday week is D-Day . . . debate day," she said. That's the day John starts on the work that marks the recognition by the longhairs of music of the jazzmen—and of Dankworth in particular.

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ROUND and ABOUT

with DISC photographer
RICH HOWELL



ESTABLISHED AND SUCCESSFUL: The Platters—one of the top American groups—during the "Sunday Night at the London Palladium" show.
NEWCOMER AND SENSIBLE: Fifteen-year-old DANNY BLOND (below) has turned down the offer for a recording contract because he feels that he is not yet ready for wax. He is pictured here in the "Six-Five Special" studio.



"Glad to be here," smiles **DONN REYNOLDS**, M.G.M.'s country and western artiste, as he arrives in London for radio and TV programmes. Don may also make some recordings during his visit to Britain.



LISA NOBLE rehearses with songwriter **MICHAEL JULIEN** and **IDO MARTIN**, "Britain's King of Cha-Cha." Lisa and Ido both record for Decca.



RAY ELLINGTON relaxes—in the charming company of **LITA ROZA**—during rehearsals for "Six-Five Special."



Jazz fans have had to wait 25 years for a return visit from the incomparable **DUKE ELLINGTON**. Here, Duke is greeted on his arrival in London by an old friend, Sid Green, of Chappels Music. (See also page 17). Right: **MARION KEENE** with Italian recording artiste, **AURELLO FIERRO**. Both were in the recent Stanley Black TV show.



Helping to give a hearty send-off to the new label, Gala, are Pete Murray, Miss Anna Instone (head of the B.B.C. record library) and Jack Good.



Arms spread wide as he hits a top note, Italian tenor, **LUIGI INFANTINO**, rehearses for his appearance in "Sunday Night at the London Palladium" show.