

August 22, 1959

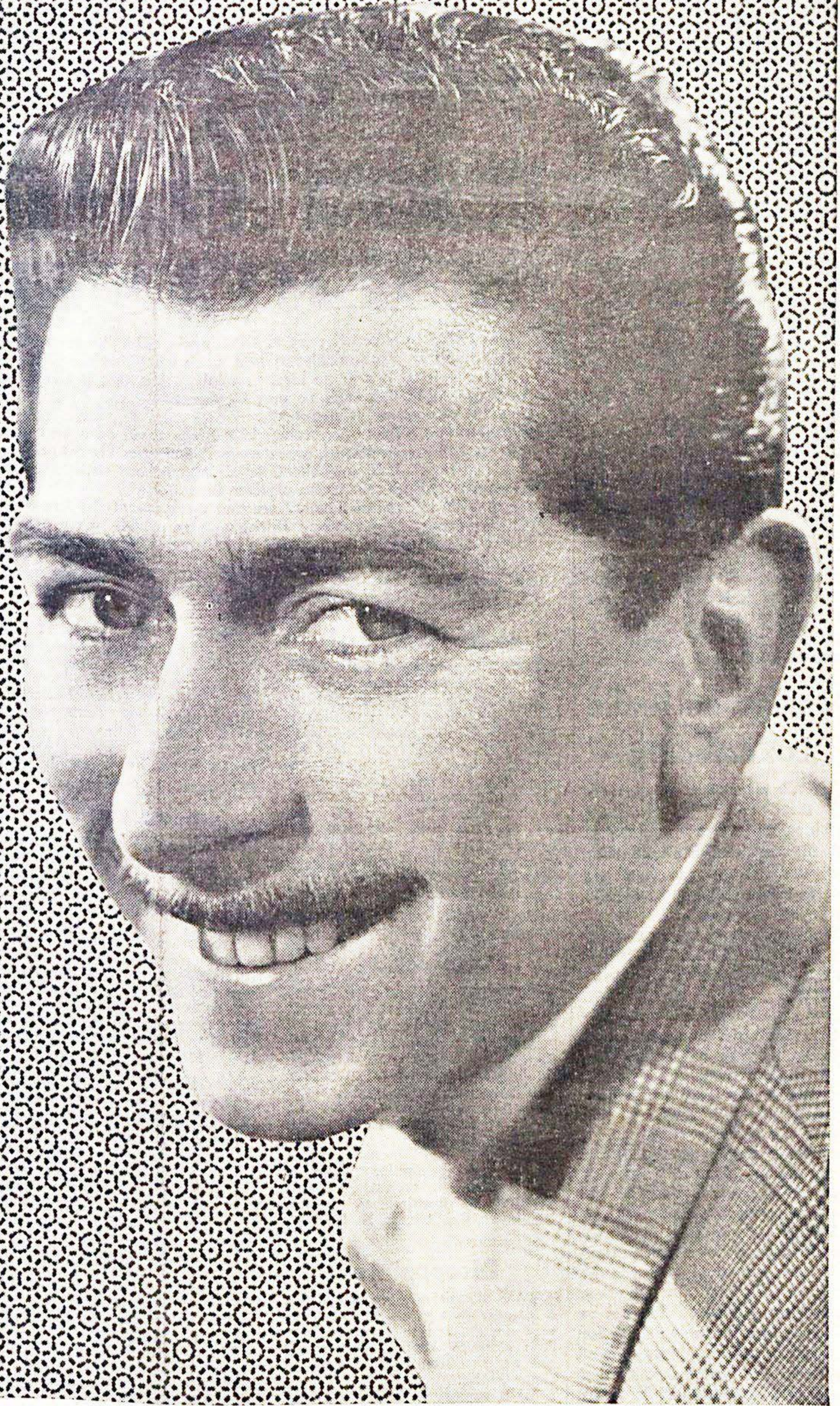
DISC

THE TOP RECORD & MUSICAL WEEKLY

TONY OSBORNE

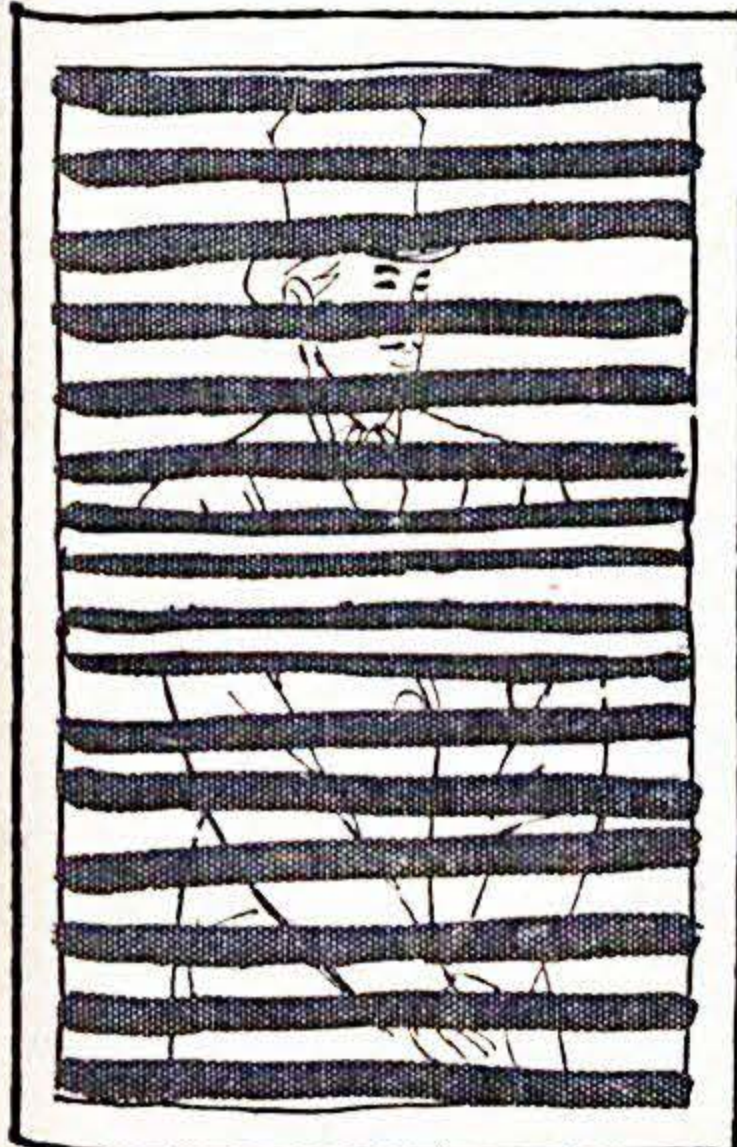
EVERY
6^D
THURSDAY

No. 74 Week ending August 22, 1959

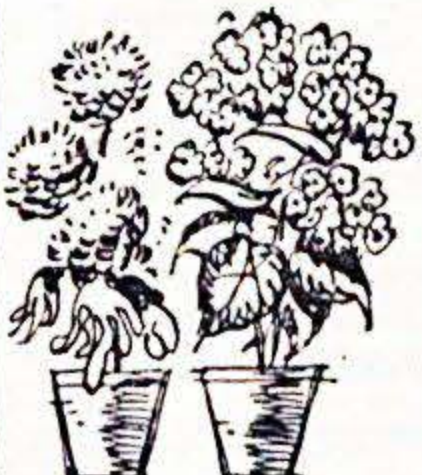


**ANOTHER
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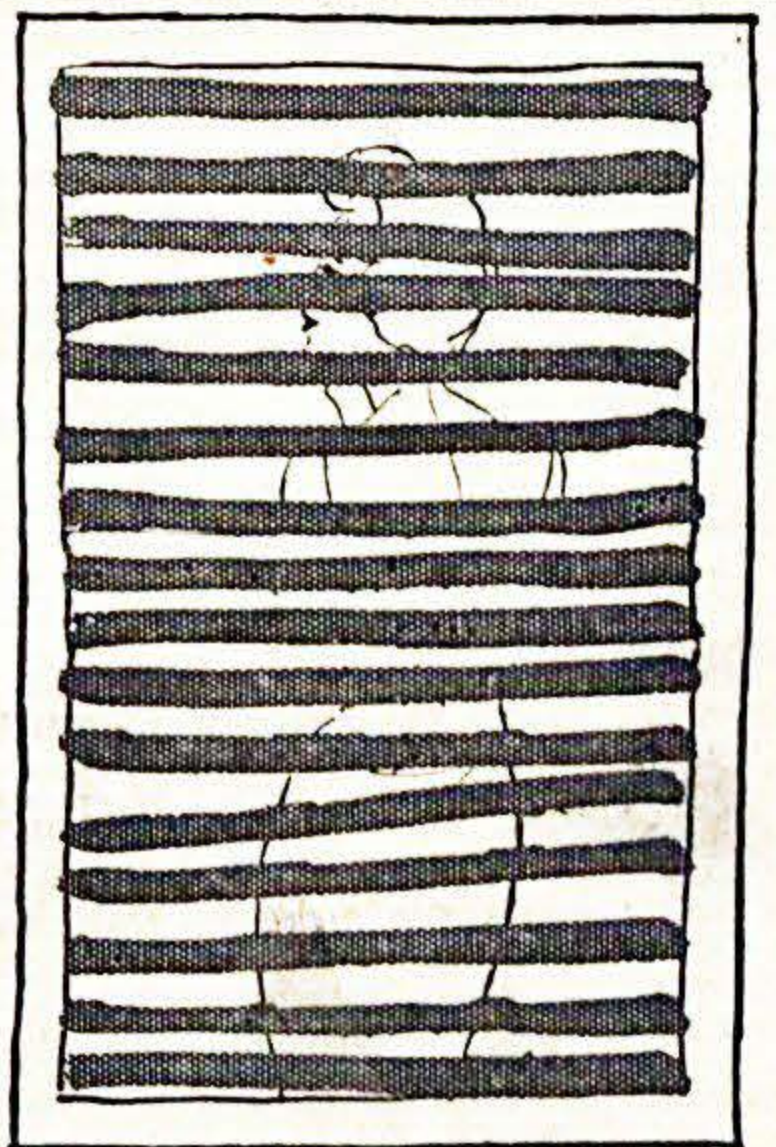
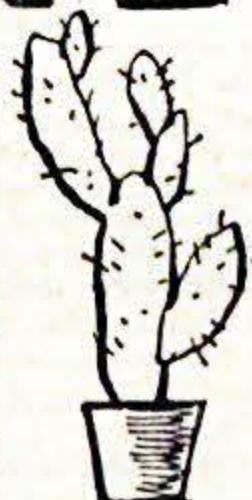
(see inside)



The **Windows of Paris**
TONY OSBORNE
AND HIS ORCHESTRA



H.M.V. 45-POP 633 (45 ONLY)



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DISC

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MORE TIME, B.B.C.

IT is a regular moan of readers, and of ourselves too, that we never get sufficient record programmes over the airwaves of the B.B.C.

However, though we might complain, and at times become a little frustrated with the B.B.C. for the sparseness of record programmes, we are apt to overlook the fact that they would LIKE to give us more record time.

The fact is, they cannot.

The actual time allowed for the playing of records is limited—25 hours a week in all for TV and radio, plus six hours for the regions (one hour for each region).

The ruling is laid down by an organisation called Phonographic Performance Ltd., and so tight are the rules that even a snatch of a record is set off against the permitted needle time.

Demand on Radio Luxembourg

NOW, in principle we might agree that there is common sense to this ruling—which is supposed to help the musicians—if one could be sure that airtime not used on records would certainly be used in employing musicians.

However, this is not necessarily the case, for the B.B.C. does not have to replace records with "live" musicians.

And don't forget, no one can stop the undernourished record-lovers listening to discs on stations like Radio Luxembourg. This station, knowing the demand for record programmes and realising that there are limitations at the B.B.C., commands a tremendous listening figure for records, and because of their position outside Great Britain they are exempt from the ruling.

The audience is there, as the 208 wavelength has more than proved.

We ask everyone involved in the question of B.B.C. needle time to have another think. There seem to be plenty of hours in the day for a generous ration of every type of entertainment, but we do think that the record listener could be better served. Somehow we don't think the "respectable old B.B.C." would abuse any extra privileges!

WRITE A LETTER—WIN AN LP

Every week an LP of his own choice is presented to the writer of the best letter, and once a month there is a bonus prize of a Ronson lighter and ashtray set.

PRIZE LETTER

CLIFF

DESERVES IT

I AM very glad to have my copy of DISC again, after the seven week gap, and let me say straightaway how much I applaud the giving of a Silver Disc. It is a grand idea. Certainly, I feel that it will be an incentive for British stars, so may I congratulate you on this long overdue recognition of record hits.

In last Saturday's ATV "Spectacular" Cliff Richard put on a very good display of his versatility as an entertainer, and after his rendition of "Living Doll" it is not difficult to see why he has chalked up the required figure of 250,000 for a Silver Disc.

At the time of writing this letter, I see that three out of the five Silver Discs awarded have gone to British artistes, which surely goes to prove that once again, we can hold ourselves equal with our American friends.

Thank you, DISC, for such an ingenious idea.—A. J. WESTON, 23 Cherry Tree Avenue, Staines, Middlesex.

Shame on you!

HOW I long to see a Tony Brent record in the hit parade again! I am so disgusted that we do not hear more of this artiste who puts so many of today's so-called singers to shame.

Every time Elvis Presley or Cliff Richard make a new disc it is thrown at us, I have nothing against them, but would be happier if Tony received more of the limelight. He has done a good job with "I Surrender Dear", yet this recording never got much of a look in.—LILIAN NELSON, Park End, Croughton, Northants.

(Tony is often mentioned in DISC—but not as much as Presley!)

WANTED!

I WONDER if any of your readers could you let me have some photographs and information on Carl Perkins, Ray Orbison and Johnny Burnette. I would particularly like details on the number of record releases by each artiste, as I know of only one EP by Ray Orbison and four singles by Carl Perkins, plus an LP by Johnny Burnette.

If anyone can help me, I could send photographs and information on other stars in exchange.—CECIL COARD, 39 Beattie Park Central, Dunmurry, Co. Antrim, N. Ireland.

(Any offers?)

Disappointed

HAVING been a regular DISC reader since your first issue, I am very disappointed to note that very little tribute, apart from record reviews, has been paid to the late Glenn Miller.

Miller was one of the first and finest pioneers of swing and dance music, and brought happiness and pleasure to millions of people all over the world, as many of our parents will

remember when he came to Britain as leader of the American band of the A.E.F. just before his untimely death in 1944.

The music of Glenn Miller will always continue to please its ever-growing band of followers, for many, many years.—L. STOCKDALE 26 Princess Royal Road, Ripon, Yorks.

(We have not forgotten him.)

Lean time?

WHY is it that two of the world's greatest female vocalists, Peggy Lee and Lena Horne, never get any of their discs in the top twenty? I feel it is due to the lack of "plugs" and articles in our record papers.

It seems hard to believe, but many people have never even heard the wonderful voice of Lena Horne, and I am sure that Peggy Lee's record of "Fever" was only a hit because it had a rock beat to it, whereas her better "swing" songs were hardly mentioned in record papers.

So please, can we have more about these fabulous entertainers?—RICHARD HARRIS, 18 Margaret Avenue, Wellingtonborough, Northants.

(Didn't last week's cover picture, and the article on the back page help?)

Not so bad

I DON'T agree with the people who say that Ruby Wright's recording of "Three Stars" is in bad taste. I think that this is an excellent tribute to three great artistes.

How can a record by Buddy Holly ("It Doesn't Matter Any More") be regarded as a tribute to either Ritchie Valens or Big Bopper, or for that matter, to Buddy Holly himself, since the record was issued before his death?

I would also like to know what examples of "phony sincerity" there are in the popular music world.—R. G. SHORT, Ashley Wood, Oatlands Chase, Weybridge, Surrey.

(Five stars for "Three Stars"?)

Hysterical fans

THE hysterical females screaming in the background of Cliff Richard's latest LP seem to me to be a conceited and cheap way of demonstrating how popular Mr. Richard is. When I first heard one of the songs on this LP, I was astonished that such trash was allowed to be sold to the general public, and that people should spend good money on such junk.

Without the hideous screaming, I feel that this disc could be worthy of its praise, but as it is, I'd rather listen to two cats scratching each other's eyes out.—CAROLINE HOLLAND, Charlton Court, East Sutton, Nr. Maidstone, Kent.

(No comment—we'll leave that to the Richard fans.)

DOWN . . .

I HAVE been a reader of DISC for some time now, but I have only just found the time to write and congratulate you on your wonderful paper. A number of my friends also read the paper and join with me in thanking you.

From time to time we get release sheets on new records, but we have no such paper as DISC in Australia and you have the support of the record-buying public "Down Under."

Thank you, DISC, and keep up the good work.—(Miss) PAULINE GRANT, 3 Queen Street, Maryborough, Queensland, Australia.

(Our thanks go "down" to you in return.)

. . . UNDER

RECENTLY I tried at practically every record bar in Melbourne to buy Lonnie Donegan's "Does Your Chewing Gum Lose Its Flavour," but I learnt that it was not going to be released.

I am sure that if it was it would sell well, because Lonnie is popular here, despite the fact that he gets hardly any publicity.

Cliff Richard's discs have been getting a few spins; he is good, but there are several artistes in Australia equal to him, especially Johnny O'Keefe, Col Joy and Johnny Reb.—JOHN LINARD, 17 Carew Street, Sandringham S.8, Victoria, Australia.

(Something to chew over at Pye.)

and from Kenya

THANK you, DISC, for your excellent information about present-day singers. Here in Kenya, we have to rely on the wireless for information, as we only receive our copy of DISC once in three weeks.

There is not much to do in Kenya, except to listen to records, so you can understand why DISC is so popular among the lads.—L.A.C. LOWTHER, c/o Sgts. Mess, R.A.F. Eastleigh, B.F.P.O.10.

(What, No jungle belles?)

Just a gimmick

AFTER hearing a demonstration of stereo, I have come to the conclusion that, for the most part, it is just a gimmick put out by the record companies in an attempt to make us part with more of our hard earned cash.

Already I can hear the howls of the technicians and the public who are the proud owners of this equipment, so perhaps I might explain.

The record I heard was a swing outfit with percussion to the fore—perfect for stereo, so I am told. Yet, whatever combination of speakers are used, the percussion, trombones, etc., all sounded exactly the same.

Could it be that we are getting just twin tracks exactly the same, or was it just the recording I heard, and will the equipment on the market now be utterly useless in a year or two?—P. E. CLATWORTHY, 5 Romany Rise, Orpington, Kent.

(Ear, Ear. What's all this?)

Fed up

I AM fed up with record enthusiasts who delight in spending as long as they possibly can in the playing booths of disc bars and record stores during busy periods.

Surely there could be a time limit imposed, at least on week-ends?—PAT THOMAS, 1 Pages Close, Stowmarket, Suffolk.

(A real booth up at week-ends! Hic!)

COVER PERSONALITY

Hard work put Tony on top

IT is only very occasionally that we have the chance to honour a brilliant musician on our front cover, but Tony Osborne certainly deserves this credit.

Many of you may recall Tony when he directed the "Brass Hats" in the final days of the "Six-Five Special," but he was well to the peak of his success some considerable time previously, for he is a renowned composer, arranger and musical director.

Every day sees Tony Osborne in the "den" of his home in Baker Street, working out new arrangements and compositions.

No help

"I start work about 10.30," says Tony, "and I continue solidly for about eight or nine hours a day. My orchestral arrangements take me about four or five hours, and if I am selecting titles for an LP, I take about twelve or fourteen. No one helps me. I prefer working on my own."

"Many of my recording sessions commence at midnight," said Tony, "and they continue to all hours of the morning. If this happens, I am working solidly round the clock, for I still work during the day. If I am not arranging pieces of music, I am usually composing something or other."

Currently appearing in the list of sheet music best sellers is Tony's latest offering, "Windows of Paris," and he has also composed and recorded "Juke Box Fury," the theme for "Juke Box Jury" on B.B.C. television. For this he used his pseudonym of Ozzie Warlock.

"I only did that because usually my name is connected with lush

arrangements," said Tony, "and I thought that Ozzie Warlock was a good 'nom de plume' for a rock record. This was something of a completely different experience for me and I enjoyed doing it. But then, I'll try my hand at anything musically." During his two years as a musical director and arranger for E.M.I., Tony Osborne has accompanied nearly one hundred artistes on record, including Max Bygraves, Connie Francis and Joni James.

Wide taste

"Personally," says Tony, "I have always preferred Latin American music, and I can sit and listen to anything from Villa Lobos to Edmundo Ros. That shows you the width of my taste."

Tony Osborne's latest LP is called "The Latin Touch," and needless to say, Tony spent much time working on the arrangements for this. I asked him the successful formula which has kept his arrangements in our esteem over the last few years.

Different

"Well," he said, "the music's got to be different, but mustn't be too different. The arrangements must sound fresh, and yet agree with the public's taste. They mustn't be corny, but in some cases they must be commercial."

"I'm against commercialism, but when I'm writing advertising jingles for television, I must forget my own personal bias and concentrate on the sales appeal." When Tony does find time to relax, which is far too infrequently, he can be found playing tennis, or just relaxing at home with his wife, Joan, his two children and his friends.

JUNE HARRIS.


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BUDDY HOLLY
MIDNIGHT SHIFT

 05800 45/78

AMERICAN		TOP TEN		JUKE BOX	
These were the ten numbers that topped the sales in America last week (week ending August 15)					
Last Week	This Week			Last Week	This Week
2	1	Big Hunk O' Love	Elvis Presley	1	1
1	2	Lonely Boy	Paul Anka	3	2
3	3	My Heart Is An Open Book	Carl Dobkins Jr.	2	3
6	4	There Goes My Baby	The Drifters	4	4
8	5	Lavender Blue	Sammy Turner	4	4
5	6	Tiger	Fabian	5	4
4	7	Battle Of New Orleans	Johnny Horton	8	6
—	8	What A Difference A Day Makes	Dinah Washington	7	7
—	9	What'd I Say	Ray Charles	—	8
7	10	Waterloo	Stonewall Jackson	6	9
ONES TO WATCH Three Bells . . . The Browns Ciao Ciao Bambina . . . Jacky Noguez					

BILL HALEY
SHAKY

 05805 45/78

HUMPH'S JAZZ CLUB IS CLOSING DOWN



AFTER eight years as London's predominant jazz club, the Humphrey Lyttelton Club in Oxford Street is to close. Originally formed in 1951, the Lyttelton Club met once a week in order to keep its followers up to date with Humph's activities.

In the ensuing years, it was increasingly difficult for Humphrey Lyttelton to make personal appearances, and so the policy of the club altered, until it was running several nights a week and catering for all forms of jazz.

It has now been decided to give up the club's premises, so that Humphrey Lyttelton may concentrate on his concerts and other commitments.

Humphrey Lyttelton's final appearance at the club will be on Saturday, September 19, immediately before his U.S. trip.

It is hoped that Humphrey Lyttelton and his Band will be able to make a weekly appearance at the "Marquee," which is run as a jazz club by the National Jazz Federation, to commence immediately after his return from the States.

Plandome sign Martin
 ORCHESTRAL conductor and A. and R. man, Ray Martin, has signed with Plandome Productions in America to compose and conduct music for them.

Secombe off to Cyprus

HARRY SECOMBE, currently appearing for the summer season with "Large As Life" at the Brighton Hippodrome, is to visit Cyprus and East Africa immediately after the show finishes in September.

Harry, together with some of the members of the cast, leaves Britain on September 27. He will be away until mid-October.

On his return to this country, he will commence rehearsals for his starring role in "Humpty Dumpty," which opens at the London Palladium in December.

Also starring in the Palladium pantomime will be singer Gary Miller, who is currently appearing at Weymouth for the summer season.

This will be Gary Miller's first west end pantomime.

Hughes picks his first guests

DICKIE VALENTINE and operatic singer Jacqueline Delmen are the guests on the first of David Hughes' new half-hour B.B.C. TV series on September 29.

On October 6, David will be assisted by Joan Regan and Jan and Kjeld, the Danish teenagers, who have recently been signed by Pye Records.

Israeli folk singer Carmella Corren guests on October 13, and for David Hughes' final programme, his visitors will be Scottish entertainer Rikki Fulton and Adele Leigh.

Guests have yet to be selected for the programmes which will be transmitted on October 20 and 27.

Jane's success in U.S.

JANE MORGAN, seen in this country earlier this year, is currently touring America with great success in "Bells Are Ringing." Soon she embarks upon a new cabaret season and a number of TV dates. The Andy Williams Show on September 22, the Ed Sullivan Show on October 11, and a further Spectacular on November 11.

A new London release has just been made of her recording of "With Open Arms."



JANE MORGAN

TOP TWENTY

Compiled from dealers' returns from all over Britain
 Week ending August 15

Last Week	This Week	Title	Artiste
1	1	Living Doll	Cliff Richard (Columbia)
3	2	Dream Lover	Bobby Darin (London)
4	3	Lipstick On Your Collar	Connie Francis (M.G.M.)
2	4	Battle Of New Orleans	Lonnie Donegan (Pye)
7	5	Lonely Boy	Paul Anka (Columbia)
—	6	Only Sixteen	Craig Douglas (Top Rank)
6	7	A Teenager In Love	Marty Wilde (Philips)
8	8	Roulette	Russ Conway (Columbia)
5	9	Big Hunk O' Love	Elvis Presley (R.C.A.)
10	10	Heart Of A Man	Frankie Vaughan (Philips)
9	11	Peter Gunn/Yep	Duane Eddy (London)
13	12	It's Late/Never Be Anyone Else But You	Ricky Nelson (London)
16	13	I Know	Perry Como (R.C.A.)
11	14	Personality	Anthony Newley (Decca)
12	15	Ragtime Cowboy Joe	David Seville and the Chipmunks (London)
15	16	Goodbye, Jimmy, Goodbye	Ruby Murray (Columbia)
17	17	Someone	Johnny Mathis (Fontana)
18	18	Twist Twelve And Twenty	Pat Boone (London)
14	19	Take A Message To Mary/Poor Jenny	Everly Brothers (London)
—	20	Tallahassie Lassie	Freddy Cannon (Top Rank)
ONE TO WATCH			
		Tallahassie Lassie/Give, Give, Give	Tommy Steele

RUSHING FOR N.J. FESTIVAL

WORLD-FAMOUS blues singer, Jimmy Rushing, is another exciting attraction to be added to the forthcoming Newport Jazz Festival.

This great star will be specially featured with the Buck Clayton All-Stars. There is a change in the line-up of the Clayton unit and Sir Charles Thompson will not now be coming.

His place will be taken by Al Williams.

As reported last week, the Newport Jazz Festival opens in Britain at the Royal Festival Hall on September 19. The full itinerary for their visit is still being planned.

The second half of the Newport visit is scheduled for October 17.

IT'S HERE TO STAY!
"GOLDEN GUINEA" SERIES
12" LP'S FOR ONLY 21/- EACH
 PYE GROUP RECORDS (SALES) LTD., 10A Chandos Street, W.1

You want to be a star—then read this!

There is more talent in Britain today than ever before. But what is it that makes the difference between success and failure for these would-be stars? BILL EVANS went to five top star-makers to find out what THEY are really looking for.

YOU'VE JUST GOTTA BE DIFFERENT!

EVERY week DISC receives many requests for help from groups of young hopefuls who see themselves as future Presleys, Jo Staffords or Sinatras. Their eyes are set on stardom—and the big money that they believe goes with it.

The most popular road that these ever-hopefuls tread is the talent contest. Whether in a church hall, local cinema or on television, the talent shows draw thousands of eager yet, generally, unpolished artistes.

Some make the grade, and they do so, as often as not, because their talent, and luck, bring them to the notice of the V.I.P.s of the disc business, the people who can turn an unknown into a star.

I went out to meet some of these V.I.P.s to ask what they think about the army of enthusiastic teenagers who daily seek stardom—and to ask what tips they can offer to those on the talent trail.

First I called on the "king" of discoverers—CARROLL LEVIS. Said Carroll, in the middle of a rehearsal: "When we look for talent we are forever watchful in the hope of finding people who are endeavouring to learn their job properly.

"There is no easy way to the top—everyone has to learn their trade. We audition 10,000 people a year, and in 52 weeks, in three weekly programmes we give a first broadcast to as many as 1,256 different acts.

"Eighty per cent of these performers have one good act which is more or less the party piece they have perfected.

Give them a second chance on the air and they fail—because they have not rehearsed and prepared sufficient material to keep going.

"That's why I say we are seeking people who are learning their job correctly, with the full knowledge that to succeed on TV and radio they've got to marry themselves to this job. Personality goes a long way and it is this sparkle that puts them across.

"Young entertainers would do well to remember the performer is unimportant—it is the audience that counts. Make your audience enjoy you and you will be a success. Love your audience, for they represent all you are after—success.

Decca's manager FRANK LEE—Tommy Steele is just one of his artistes—says his problem is very simple. "We are looking for people with something to say—or a new way of saying the old things.

"Such artistes are not too difficult to discover; but having been discovered and established, then comes their big problem—that of staying.

"This requires hard work, a realistic appreciation and approach to the situation—plus that much-abused word 'sincerity'.

CARROLL LEVIS

"Eighty per cent have one good act, but give them a second chance and they fail."



realise what has happened it's too late."

Columbia's A. and R. manager NORRIE PARAMOR—who numbers Cliff Richard, Michael Holliday and The Mudlarks among his discoveries—put it this way: "We want originality, appeal . . . and originality! I admit you can find the denial of these things making a success, but it's not good enough.

"I can listen to someone who has an average good voice, say, of the Sinatra-type. But people can buy Sinatra's records for the same price as anyone else's—so why should they buy those of Joe Binks?"

He went on: "You see, for records it's not only a matter of talent—it's what sort of talent will be likely to sell. Recently, on a TV programme, I was asked what proportion of artistes I hear were likely to make star material. I thought for a moment and said 'about one in 400'.

"Most of the hopefuls are singers. There's a great shortage of young people who want to do something different.

"My advice to the would-be professionals is 'Think what else you can do apart from singing.'"

Director of Associated-Rediffusion's TV shows "Camera Test" and "Find the Singer" BIMBI HARRIS told me that for a chance on TV an artiste must prove he or she can do something immediately.

"In this medium they have not got five minutes to warm-up," she stressed.

"But there is plenty of room for real talent.

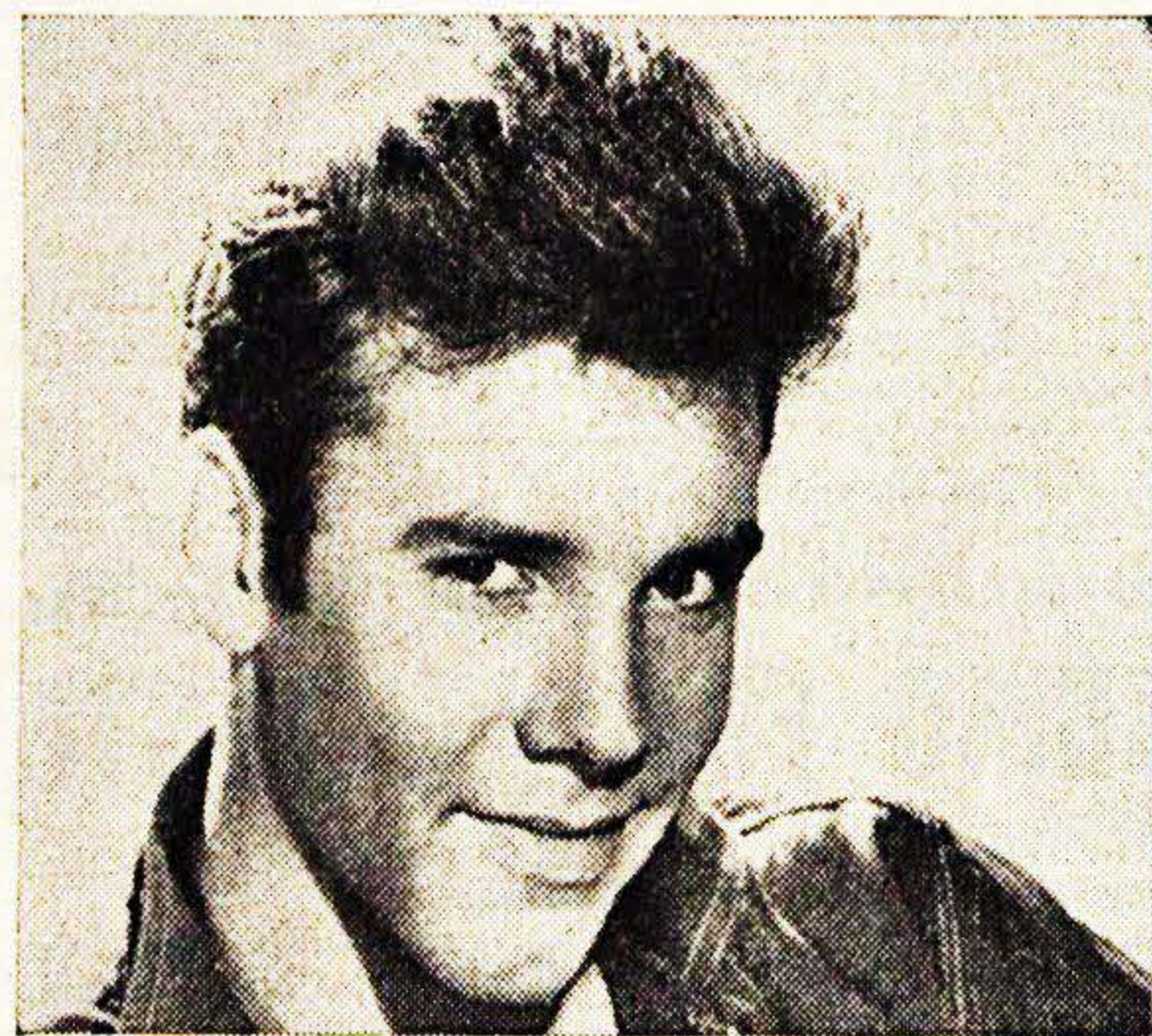
"For TV, personality is essential in addition to the ability to sing or play



NORRIE PARAMOR

"We want originality, appeal . . . and originality!"

"These additional qualities are harder to find than the actual talent, but I'm afraid they are indispensable. All too many would-be stars start out with the best of intentions, but public adulation can turn the heads of even the most talented—often without their knowledge. Usually by the time they



Heartiest Congratulations to

Marty Wilde

on being awarded a

"SILVER DISC"

for

"A TEENAGER IN LOVE"

PB 926 (45/78)



PHILIPS

Philips Records Limited, Stanhope House, Stanhope Place, London, W.2

'MR. NICE GUY' IS BACK AGAIN

THE record "Twixt Twelve And Twenty" brings the name of Pat Boone back into the Top Twenty, a territory to which he is hardly a stranger. In fact, since DISC began publication his name has seldom been missing.

Emphasis on the song ensures a wider and sometimes older public than some artistes command, yet there is always a gentle hint of a beat that pleases the younger generation.

Add to this the fact that Boone is universally liked as a person. He gets many complimentary tags, such as "Mr. Nice Guy," and hates them all, yet there is no doubt they are sincerely given to him. On television or merely from a photograph, the public are immediately attracted to this likeable young American.

Big following

When I first saw Boone in person, at Kilburn in 1956, I could not help thinking that he was the finest advertisement for rock and roll (and latterly beat songs) that adults could ever see. His first TV appearance here around the same time won him a big following.

Of course, first and foremost, Pat Boone is a family man. He is devoted to his wife Shirley and his family of four girls.

They married young, after a classic boy and girl romance,

and their devotion has only increased as the years have passed and the family has grown.

It is most important too that nothing about him is "phoney." I've yet to hear a derogatory word from anyone who has ever met him.

Good grooming is, undoubtedly, an important quality in the Boone make-up.

Meticulous

When writing in DISC last year, singing star Alma Cogan had this to say about him: "He is meticulous about his own appearance and also about his living quarters. You won't see shirts or sweaters flung over the back of his chair in his dressing room. His orderly mind demands an orderly room."

There is no doubt that Pat takes great care in his appearance and, in doing so demonstrates that one can give beat songs in the modern idiom without being slovenly. It is a lesson that many young would-be stars could well learn.

He never forgets that times were far from easy when he and Shirley married in their teens, and that in bringing up their young family Shirley never was able to wear the most fashionable clothes and enjoy life outside home.

Now Pat is happy to be able to say: "I am at last able to give

a musical instrument. A girl needn't worry if she's not pretty—as long as she's attractive.

"My tip to singers of both sexes: Show the audience you are thinking about what you are singing."

LOU PREAGER, whose £1,000 "Find the Singer" contest is such a hit all over the country, told me: "I am looking for unknown voices who might make a success in records. But a good 60 per cent who come to auditions are only able to learn a song by listening to someone else's record.

"They don't know they could sing it in another key. They can't read music. There was a time when youngsters had some rudimentary musical knowledge. But the great majority now have no idea there's anything different from the song copy. Many think there's only one key—C.

"Asked what key they wish to sing in, they answer 'The same as Nat King Cole—or Elvis Presley'. It applies to girls too!

"Too many who come for auditions sing either a passable or downright impossible imitation of their favourite star—and as many as 95 per cent fail because they are copies."

Smiling, Lou went on: "For 'Find the Singer' if we hear a voice that has an attractive tone and some original phrasing we give it a chance.

So there it is hopefuls. You've just gotta be different.



DISC Pic

her the smart clothes that she has long deserved."

Publicists often like to conceal the fact that the current favourite is married, let alone being a family man.

In Boone's case, however, he has insisted on these facts being known to all. He is proud of his home and family.

May Pat Boone continue to produce wonderful discs of the calibre of "Twixt Twelve And Twenty"—and, most important, remain "Mr. Nice Guy." D.G.

JACK GOOD

I sign up the Greatest rock star I have ever seen



Seen here with his brothers, LITTLE TONY (centre) will hit your TV screens in the first of Jack Good's new series on September 12. So watch out!

BEFORE every new series I bring exclusive to DISC readers the name of a newcomer who is going to reach the top with a bang. Last time it was Cliff himself. This time it's an Italian singer. This boy, 18 years old, is the greatest, wildest, swingiest rockster I have yet clapped eyes upon—and that is saying something.

Not only that, friends, but he is the best looking. Now I know that's hard to swallow, girls, but it is true, so help me. I know, too, that I've told you all this before—but was I wrong?

Now for the name. Little Tony. Repeat **LITTLE TONY**. That's a name you're going to hear so much about in the future that you're going to be sick to death of it.

Now let me tell you the story behind it all. It starts some months ago in the hustle and bustle of the Hackney Empire where "Oh Boy!" was being rehearsed.

I was talking to another Italian singer, the wonderful Marino Marini. A famous rock star had just finished a number.

"Although you don't go for this sort of music, Marino," I said "you can't help admitting that he's the best of his class."

He slayed them!

"He's very good, yes" came the reply. "but I've seen better. Boy named Little Tony. I'll fix you to see him if you like when you're in Italy."

"O.K." I said, and thought no more about it. Not until I got to Italy. Marino was showing me round Milan.

"What about seeing this boy Little Tony?" he said. "Of course, he won't be so good without an audience. Pity you couldn't have seen him in Rome at the theatre—he slayed them."

Oh yes, I thought, I've heard that one before.

But a date and place was fixed and I met the boy. Didn't say much to him, because I don't speak much Italian and the only English he knows is the words of "Tutti Frutti." Anyway, as soon as I saw him I knew it was a waste of time. Nobody could look as good as that and sing as well.

He'd brought his own backing with him—a guitarist, bass and drums—his brothers. The first inkling I got that there might be something in all this was when I noticed his guitarist wasn't

carrying the usual Italian type guitar. It was a very good American rock guitar.

THEN THEY STARTED. FRIENDS, IT WAS THE MOMENT OF TRUTH. THIS BOY LITTLE TONY WHIPPED UP A TROPICAL STORM IN LESS TIME THAN IT TAKES YOU TO SAY ARRIVEDERCI ROMA. I'M TELLING YOU—THINGS GET BAD WHEN I HAVE TO HOLD MY MISSUS BACK.

I fixed the contract before the

second chorus of "Lucille," and was already worrying about police protection. Because, believe me, from the moment this lad sets foot in Britain his life will be in danger.

Do I really have to tell you he's on the first show of the new series, Sept. 12, at 6.30!

★ ★ ★

IT was boiling hot at the DISC stand at the Hulton Boys and Girls Exhibition at Olympia. And what a crush. But terrific fun. I was lucky enough to be there with my mate, and fellow DISC contributor, Tony Hall. We had a whale of a time.

It was great to meet so many of the people for whom we write and appear on TV, in the flesh. Thank you, DISC, for the party.

★ ★ ★

FUNNY thing happened when I was walking through a tiny village in South Italy. Unless my ears deceived me, I thought I heard an old black-clad Italian woman bawl out,

"Ada! The kettle's boiling!"

Then she caught sight of me and shouted "Ere! you're English aincher?" I told her I was, and she told me she had come from Bermondsey, with her daughter more than 20 years ago.

"Oh, Bermondsey?" I said, "Where Tommy Steele comes from?" "Tommy Steele?" she said, "Ooo's 'ee?"

Paul is tops

THE Top Twenty in Italy couldn't be more different from the one here. Do you know that, when I was over there, five of the Top Twenty were Paul Anka records! And three of them were in the Top Ten! Anka is the biggest over there. But coming up fast is—Neil Sedaka, you know, "I Go Ape" and "The Diary."

Colin Hicks is well known in Italy. Tommy Steele is "the brother of Colin Hicks." Terry Dene they know, too. Marty Wilde, Cliff Richard? Never heard of them. Little Richard—yes, very much so.

Teddy Johnson's Music Shop

BIRTHDAY

WHILE the journalistic silence was upon us, an uproarious birthday celebration was given for a young lady named Trudie. She was one year old—and I toasted her first celebration with proud parent, Joe "Mr. Piano" Henderson.

For "Trudie" had been in the sheet music hit parade for one year... a unique situation in these days of bad music sales. It is still No. 10.

I asked Joe about his song (he composed, recorded and published it). How come the title? I asked.

"She was a Danish girl," said Joe. "I met her in Paris some years ago. One of those holiday meetings—staggeringly beautiful I

recall... or perhaps with the years, nostalgia has been adding a glow to my memory."

Joe doesn't even recall her surname and hasn't heard from her since.

Incidentally, he told me that he has been so busy that he had to refuse a chance to appear in "Jazzboat," the new Anthony Newley film.

Joe wrote the music for the film which spotlights the Ted Heath Band too.

MUM and Dad used to sway to a delightful piece of idiocy called "Mairzy Doats"... now the Mark IV vocal group on Mercury have given it a new coat of paint. It may well be a "revival" hit.

OVER in the Isle of Man at the moment is a woman. An attractive, curvaceous teenager of nineteen, by name—Deirdre O'Callaghan. She has spent most of her life, until just over a year ago, in a convent.

Now she has a disc on the market. The song? "The Bridal Path" from the film of the same name.

So, eyeing this attractive young woman last week, a chum—recalling that vital statistics have achieved an import kindred to a three power statement—asked her for her measurements.

Deirdre raised her eyebrows, and her soft Dublin brogue stated, "Sure, I couldn't tell you... I have never put a tape measure

The TV studios are becoming the second home of **THE RAIN-DROPS.**

about myself. Why should I care what I measure?"

But Deirdre is hopping mad—in fact, if you'll pardon the pun, her Irish paddy is up. This week, as stated, she made her debut on disc... and Top Rank have spelt her name wrong on the label. They left an "r" out of "Deirdre." She is most upset. She is, however, very pleased with the disc. Her singing is backed by an orchestra and her own harp playing.

HOT RAIN

THE hottest vocal group in the country at the moment are The Raindrops. This likeable foursome are making the television studios their home.

Disc lovers can hear their Parlophone recording of "Italian Style." It's a Do-It-Yourself potential hit. Two of the boys in the group wrote it.

MUSICAL

MY disc of the week is "Lock Up Your Daughters." This is the LP of the music from the musical currently being presented at the Mermaid Theatre in the City of London.

And the man who wrote the lyrics was Lionel Bart, who penned such Tommy Steele hits as "Rockin' With The Cavemen," "Handful Of Songs" and the numbers for his current film "Tommy The Toreador."

He also hit the jackpot last week again when his number "Living Doll" shot into the number one best selling spot with the Cliff Richard version. Now this very sophisticated musical is scheduled to go to Broadway.



TOP RANK RECORDS

Dig this new big band sound (from Walt Disney's U.S. label)

TUTTI'S TRUMPETS On The Trail

coupled with **Trumpeter's Prayer** JAR. 162 (45 & 78)

The ripples from this one are spreading through the U.S. Charts. Take a listen, it's great!

PETER VARDAS He Threw a Stone

coupled with **Checkerboard Love** JAR. 173 (45 & 78)

Introducing another American original—this boy's voice is fresh, melodic and loaded with teenage appeal!

JOHN GARY Let Them Talk

coupled with **Tell My Love** JAR. 177 (45 & 78)

It's that BONGO ROCK guy again with a new coupling.

PRESTON EPPS Bongo in Pastel

coupled with **Doin' the Cha Cha Cha** JAR. 180 (45 & 78)

The American Original Hit Recording.

MEL ALBERT Sugar Plum

coupled with **Never Let Me Go** JAR. 178 (45 & 78)

... But don't take our word for it... Hear them yourself on Radio Luxembourg!

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WELCOME

to DISC'S Record Theatre

Easily one of the most popular stands at this year's Hulton's Boys and Girls Exhibition at Olympia was DISC'S Record Theatre.

Man on the spot, Canadian D.J. and DISC writer, Gerry Myers, had his hands full playing discs for the audience and introducing the many celebrities of the record world who turned up to make this a first-rate show.

Among those photographer Richi Howell managed to catch were Frances Day, Russ Hamilton and Jack Good.

If you have not yet visited the Exhibition, you still have a chance. Last day is Saturday, August 22.



RUSS SINGS...

... to Yvonne Barker (6) and Christine Starr (9) at the Disc Theatre.

"Let's have a real 'Oh Boy!' sound." Jack Good warms up our audience.



Marty

Disc n

six

'A TE
ROCKE
M

YET another Silver Disc has been for his Philips' recording of the fourth to a British artiste out sales in Britain of more than 250,000.

This is ample proof that our artists are going alongside and, in this case, away. The first five winners, which were Elvis Presley, Bobby Darin, Lonnie Donegan, and the Beatles, were announced, we had the following in spite of the fact that he has 14 G



FRANKIE SIGNS...

... autographs for a group of young admirers.



GERRY SITS...

... to play discs for the exhibition audience.

TONY HALL ON MODERN JAZZ

'Unknown' Frances has a great future

THIS week, I want to write about some of the people I've met, some of the things that have happened to me and some of the music that I've heard over the past few weeks. Let us go back a month or so. London was packed with jazz personalities that I wanted to write about. There were girl singers galore. Amongst them: "madame" Dinah Washington, who wailed the blues with anything but weariness and husky Helen Merrill, who impressed most of the people who met her and many of the musicians who worked with her.

Then there were two jazz-fringe stylists: Abbey Lincoln, and an "unknown," Frances Burnett (whose extended season at Churchill's Club gave evidence of a potential performer in the Lena Horne class).

Around town, too, to be found mostly at The Downbeat in Old Compton Street were two well-known musicians from America: Dave Pell and Peter Ind.

Well-known west coast musician Pell, a very proficient tenorist was here in his capacity as A. and R. manager for several west coast labels.

British-born, now bearded, bassist par excellence Ind, looking like a refugee from an Admiralty Arctic expedition, is, of course, a most important personage in the Lee Konitz-Lennie Tristano "school." Downbeaters told me his current form is formidable.

On the club scene the week-end of July 10 was of especial interest. Two new "composite" groups made their debut with considerable success. First: The London Jazz Quartet, a brain-child of Tony Crombie's which has much commercial potential.

Simplicity

Crombie's tunes have the virtue of hummable simplicity and his scoring gave invaluable practice to and evidence of the versatility of reedmen Tubby Hayes and Alan Branscombe. Both performed on tenor, vibes, flute, alto and piano.

Two nights later came "The British Jazz Giants," with a flexible, but exclusive, personnel. On this occasion for various reasons, it boiled down to Dizzy Reece and a rhythm section.

But what a section! Terry Shannon, Tony Crombie and the incredible Lennie Bush, making his first club "blowing" date in ages and playing it with incredible accuracy, drive and fury.

And how The Big Three made Dizzy blow! He played with passion and fire and inspired, insistent consistency. A most exciting session all-round.

Opposite the "B.J.G.s," incidentally, and starting to settle down most encouragingly, was the new Tony Kinsey Quartet. Kathie Stobart, for years one of my favourite local jazz musicians, has replaced Stuart Hamer, who is now trumpeting with the German All-Stars in Sweden.

Kate's sound is even bigger and better than of yore; her inventiveness more acute and her sense of swing and "soul" is now obvious even to the more cloth-eared club clientele.

That week-end was also memorable because of domestic crises in the lives of two of our top modernists (with resultant loss of work and, in one case, the "loot" was sorely needed) and the fact that The Jazz Couriers officially went on holiday after three weeks of virtual unemployment, a period when most of the jazz groups felt the pinch.

Of the Couriers, only Ronnie Scott went away. He and Benny Green flew to Majorca with their respective girl friends. Bill Eyden, incidentally, was unable to do the Couriers' Iron Curtain countries tour because of impending fatherhood and Phil Seaman quit "The West Side Story" show to make the trip. Tubby fixed Spike Heatley on bass.

THE SCENE IN FRANCE

IN the South of France, where I spent a wonderful holiday, "Venus" is a much bigger hit in the juke boxes than it was in Britain. I was intrigued to find a Frankie Vaughan version on a couple of boxes. Dickie Valentine's disc was also to be heard.

France is very Charleston-conscious just now and a double-sided Johnston Brothers medley disc is on many of the boxes.

Paul Anka's discs are immensely

popular and you'll still hear "Diana" a dozen times per day. Also his "You Are My Destiny," "When" and "Come Softly To Me" are other current favourites and I warned them to watch out for "Dream Lover" and "Living Doll."

Incidentally, I was intrigued to find that Cliff Richard and Marty Wilde are quite well-known to French rock fans. I also saw a large spread on Tommy Steele in one of the biggest movie magazines.

DAVE KING

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"NIGHT and DAY"

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JACKY NOGUEZ

"CIAO CIAO BAMBINA"

"ZON, ZON, ZON"

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KATHY LINDEN

YOU DON'T KNOW GIRLS

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LOUIS PRIMA & KEELY SMITH

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HLD 8923 London

Wilde wins Silver Disc

umber

NAGER IN LOVE' TS TO QUARTER LLION SALES

claimed, this time by Marty Wilde "A Teenager In Love." This makes the first six Silver Disc awards for 100 copies of one record.

Listeners only needed the incentive to put ahead of their American counterparts. Announced last week, were Russ Conway, Donagan and Cliff Richard. Soon after a message from Elvis Presley who, when he won his Silver Disc, still treated it as a great honour:—

My sincere thanks to DISC and its readers, for the "Silver Disc" award for my recording of "I Need Your Love Tonight." I am deeply grateful to the fans in Great Britain, not only for making this award possible, but for your many activities on my behalf.

I always try to do the things that I think will give you enjoyment, whether it is recording a song or making a motion picture. I sincerely hope that I can continue to do this in the future.

My best wishes to you all.

Marty, who finished a four-week season at Blackpool's Palace Theatre last Saturday, will be setting out on a tour of one-night stands, commencing on September 13 at the Gaumont, Wolverhampton.

Other dates at present available are Mansfield (24), Doncaster (27), Granada, Harrow, on October 30 and the Odeon, Cheltenham, on October 4.

Southendbeat

BILLY FURY and the Big Beat Show, which includes Terry Dene, Dickie Pride, Johnny Gentle and Duffy Power, have a date this Sunday (23), at the Odeon, Southend. Other dates in their itinerary include the Gaumont, Cardiff (28), Odeon, Barking (September 6), Palace, Reading (13), Gaumont, Wolverhampton (27), and the Odeon, Trowbridge on October 4.

Marty Wilde and Billy Fury will be joining forces on Sunday, August 30, for a presentation at the Wellington Pier, Gt. Yarmouth, which will feature all members of the Big Beat Show, except Terry Dene.

ANNE SHELTON will be one of the featured stars in Tommy Trinder's "Trinder Box" show on B.B.C. TV on Saturday, August 29.



Belafonte next month?

THERE is a very strong possibility that Harry Belafonte will be returning to Britain in September. Failing this, he will certainly be returning to these shores by the end of the year.

Belafonte has yet to complete several more programmes in the B.B.C. series, for which he signed a three-year contract earlier this year.

...and Borge this

DANISH comedy pianist Victor Borge will be returning to Britain at the end of the month. He is contracted to the B.B.C. for television appearances, and will be appearing on Sunday, August 30, in what he calls "The Third Half Of Comedy In Music."

This is to be the first programme in a new B.B.C. series of "spectaculars," which will run every Sunday night until the end of September.

The second programme is to star American singer Eddie Fisher in a 45-minute spot, but at the time of going to press, no guests had been named.

Fisher has already pre-recorded another programme, which will be shown later on in September, his guests being Yana, and comedian Bob Monkhouse.

Artists who are in line for the completion of the spectacular series are German actress Hildegard Neff, and American comic Alan King.

Singer turns actress

PAULINE SHEPHERD, the singer who was unable to break into records, has turned actress. She has just completed a leading role in a new British movie, "Operation Cupid," and plans are afoot for further film parts.

But singing has not gone by the board completely, for in the film Pauline sings a composition of her own, "Take Your Time," a cha-cha scored by Stanley Black.

Shortly Pauline Shepherd begins work on a filmed TV series based on the Third Man character, and there is the probability of a TV play in early September.

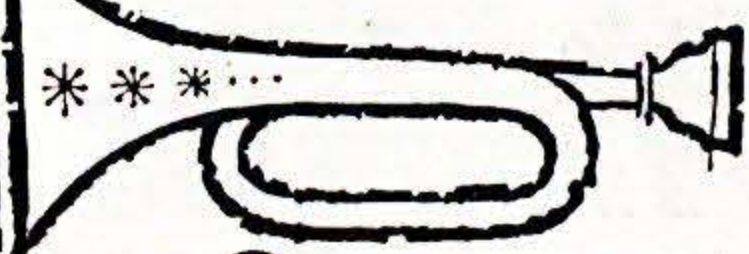
E.M.I. men off to States

TWO leading E.M.I. executives left London Airport on Sunday bound for the States.

They are L. G. Wood, Managing Director of E.M.I. Records, and C. H. Thomas, a Divisional Director of the E.M.I. organisation. They plan to contact the many associate companies in America whose records are released in Britain under various E.M.I. labels.

'RECORDS MAGAZINE'
—There's a full colour portrait of Duane Eddie on the front cover of the September issue.

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TOP HITS

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Brook Benton
THANK YOU PRETTY BABY
Mercury 45-AMT1061 (45 only)

TONY BRENT
Why should I be lonely?
Columbia 45-DB4304 (45 & 78)

TIGER FABIAN
H.M.V. 45-POP643 (45 only)

Ronnie Hilton
The Wonder of You
H.M.V. 45-POP638 (45 & 78)

RUBY MURRAY
Goodbye Jimmy, Goodbye
Columbia 45-DB4305 (45 & 78)

JIMMIE RODGERS
Ring-a-ling-a-lario
Columbia 45-DB4327 (45 & 78)

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'POP' FANS! get the disc news of the month in 'RECORD MAIL'— a 16-page paper, price only 1d., obtainable from your record dealer

Make way for those girls— especially Miss Hightower!

4
pages of
**POP, JAZZ,
LP and EP
REVIEWS**

RATINGS

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

GREATEST enjoyment this month—apart from getting back to the typewriter—has been the release of not ONE but TWO Donna Hightower discs.

The second from this highly talented girl comes out of the bag this week with terrific contrast to the coupling I praised in the last edition.

Your weekly
DISC DATE
with Don Nicholl

TWO IN TWO WEEKS PUT DONNA IN THE TOP FLIGHT

DONNA HIGHTOWER
Forgive Them; Ain't That Love
(Capitol CL15049)****

A SLOW, thoughtful ballad with a lyric which reaches out beyond the range of most pop songs, such is *Forgive Them* which Donna Hightower sings sincerely here. A remarkable contrast to her track on "Lover Come Back To Me," this half demonstrates that Donna has what it takes to score in a very, very, wide field.

Very unusual for a girl singer to have two single releases at almost the same time, but then Donna's quite an unusual proposition.

As on her other coupling which Capitol has released she is backed by the Sid Feller orchestra and Sid switches effortlessly from the sober style of *Forgive Them* into a chirpy, hand-clapping background as Donna swings into *Ain't That Love*. This is one of Ray Charles' songs and has the Southern mixture of blues and spiritual.

Good contrast, and this is the side which will probably make the disc sell.

CARL SMITH
Ten Thousand Drums; The Tall, Tall Gentleman
(Philips PB943)****

THOSE who liked "The Battle of New Orleans" should go for Carl Smith's *Ten Thousand Drums*, which tells of another battle against the Redcoats. All the American fighters can hear as they wait for the attack is the ten thousand drums.

Carl chants the number cleanly with some chorus help. Background to this Yankee epic uses banjo, of course, and plenty of drums. But I do think they could have given the skin beaters more time to themselves to plant the title gimmick firmly and with greater effect.

The Tall, Tall Gentleman is another folksy song about a feller 'bout six foot ten. Carl puts his ballad over affably with chorus humming and banjo plunking. Catchy melody.

CLAIRE HOGAN
I Wonder; Sing A Smiling Song
(Top Rank JAR161)****

IF you feel like an interesting five minutes, play the Norrie Paramor version of *I Wonder*, then spin this treatment by Claire Hogan! Claire takes the Tchaikovsky adaptation for the film "Sleeping Beauty" and jazzes it around smartly.

It will either repel you or fascinate you—mostly depending on how much respect you have for the old masters.

This rhythmic little slice can take its place in the jukes right away. Many customers will love it, I know.

You may not even recognise Tchaikovsky on the turnover—but he's there, believe me! *Sing A Smiling Song* is a fast mover, mixing Latin with the jazz noise. Claire whips through it without any inhibitions whatsoever.

IVOR RAYMONDE
Mylene
MICHAEL SAMMES SINGERS
Upstairs And Downstairs
(Top Rank JAR166)****

IVOR RAYMONDE turns up in the strangest places and guises, sometimes as a plugger in music publishing offices, sometimes in comedy rôles for TV series and most often

Talent to score in a very wide field, that's the claim Don Nicholl makes for DONNA HIGHTOWER.

as a pianist. Here he is none of these things... but a singer instead!

And, as a singer, I think he's a good pianist. Top Rank obviously don't agree with me because they've given him their film ballad "Mylene" (pronounce it Mee-lane) to sing against a lush string background. Ivor takes it slowly and deliberately.

A very ordinary ballad which I'm afraid requires something special in the way of vocal treatment to lift it.

Another Rank film song for the other side—*Upstairs And Downstairs*

The girls, in fact, have it this week with Frances Burnett and Claire Hogan also worthy of ear time in vastly different fashions.

Carl Smith tries out another redcoat battle song on us which is good enough to please but which doesn't seem quite good enough to repeat the success of the New Orleans struggle.



tuneful and emphasises again that Mara could be a very big vocal bet on this side of the water, too... despite his strong similarity to Sinatra.

Revival of *Now Is The Hour* seems an odd choice for a pop coupling at the moment, but Tommy handles it in flowing fashion with some feminine assistance.

Another attractive half this, but lacking the necessary gimmick to bring it back in a really big way.

FARON YOUNG
I Hear You Talkin'; Country Girl
(Capitol CL15050)****

ONE of his own songs for Faron to sing on the top deck of this country coupling, *I Hear You Talkin'* is a Western rocker which Faron handles ably. Quick tempo offering which should stand up to plenty of juke box playing.

Country Girl is strictly for the C. & W. fans, however, with its middle-of-the-trail tempo and its lyrics about the girl he taught to love. Soon as he'd done that—she up and left him to love another!

MARVIN RAINWATER
Half-Breed; A Song Of New Love
(M.G.M. 1030)****

LACKING the impact which swept him into the Top Twenty not so very long ago is this new coupling from Marvin Rainwater.

Half-Breed tells the story of a boy who is always in trouble simply because his dad was a white trader and his mother was an Indian maid. A steady Western item with a kind of "High Noon" atmosphere drumming up behind the star. Not without drama, but, as I say, lacking punch.

A Song Of New Love opens with some whistling by Marvin then drifts into a slow, sentimental Western love song of the kind Gene Autry used to offer. Flows smoothly and Marvin's in pleasing voice and whistle.

THE INADEQUATES
Audie; Pretty Face
(Capitol CL15047)****

WHAT a stupid name for a vocal group! Wouldn't be such a shame if the team didn't sound so good. But it IS a good group, more than adequate.

For *Audie* they produce a fine tight sound and sing neatly and attractively for one of the most compact productions of the month. The boys seem to get strength by deliberately subduing their voices. On this medium beater I think they'll have your feet and your fingers moving from the start.

And there's more quiet and effective group work on the turnover as they sing a slick little beat ballad. Melody is reminiscent of some of those dark jazz movie backgrounds. Don't be put off by the name of the group—give them a spin.

The BIG BEAT

THE BELL NOTES
She Went That-A-Way; Old Spanish Town
(Top Rank JAR147)****

THE male group The Bell Notes have a sturdy, growling rocker to offer in *She Went That-A-Way*. NOT a western item but a slick use of the familiar phrase.

Boys handle it more than competently to a rumbling instrumental accompaniment which makes big use of guitar. Should wear itself out in the juke boxes.

Old Spanish Town is a slow Latin beat number with a very familiar melody. The Bell Notes chant it soulfully with guitars and piano backing up.

Seems to drag a bit more than it should.

FRANCES BURNETT
Please Remember Me; How I Miss You So
(Coral Q72374)****

MISS BURNETT has been doing cabaret here, now we get a powerful coupling from the singer.

Please Remember Me is given a strong, throbbing treatment by the girl who is not afraid to hit out at a note.

Steady beat is underlined by the chorus behind her and achieves something of a spiritual emphasis.

How I Miss You So goes running away on a weird jungly noise which sounds as if someone was taking a

humorous swipe at Yma Sumac. Frances sings *How I Miss You So* with chorus and percussion whipping along behind her.

ANNETTE
Wild Willie; Lonely Guitar
(Top Rank JAR137)****

THE Disney discovery Annette gets herself another release—this time with plenty of musical gimmicks behind her in the Camarata-directed accompaniments.

Wild Willie is a raucy rocker with a rather routine lyric, but the girl takes it along smartly. Plenty of echo on her voice and a honking sax standing out from the background.

The gimmicks really come into their own on the *Lonely Guitar* production. Here we have several Annettes—double-tracked in the echo chamber. Pretty dramatic stuff with guitar, trombones and male chorus adding up to make you take notice. Personally I think it is over-dressed—but it could be commercial.

RALPH MARGERIE
Wampum; Cleopatra's Dream
(Mercury AMT 1056)****

RALPH MARGERIE and his orchestra go wild on an Indian-cry instrumental for *Wampum*. A strong, swinging rocker with plenty of sax honking and brass blowing on the strings-and-rhythm raft. This is the sort of orchestral material ideal

—sung with a breezy Latin rhythm by the Michael Sammes Singers. Much more cheerful and with some polish. Raises the star rating.

TOMMY MARA
Until I Hear From You; Now Is The Hour
(Felsted AF123)****

TOMMY MARA double tracks his way smoothly through *Until I Hear From You* to a neat skippy accompaniment from the Joe Leahy orchestra.

General effect is very pleasant and

for "Oh Boy!" and the musicians here play it with clean precision. Tune doesn't quite live up to the high standard of its presentation.

Cleopatra's Dream moves the musicians towards the Middle East for a not-unexciting offering with plenty of atmosphere. Main commercial point lies in the well-drilled percussion spots that highlight the half. D.N.

YOUR DISCS OF THE WEEK

from PLANETARY-KAHL (London) LTD.

Windows of Paris

Tony Osborne

(H.M.V.)

The Knightsbridge Strings

(Top Rank)

142 CHARING CROSS ROAD, W.C.2. — COV. 1651

MODERN JAZZ

By Tony Hall

Slick, professional —but cold

JIMMY RANEY In Three Attitudes

So In Love; Indian Summer; Fanfare; Last Night When We Were Young; On The Rocks; Passport To Pimlico; Strike Up The Band; Up In Quincy's Room.

(12in. H.M.V. CLP 1264)****

PERSONNEL: Jimmy Raney (guitar); Johnny Williams or Hall Overton (piano); Red Mitchell or Whitey Mitchell (bass); Osie Johnson (drums); plus (tracks 3, 6) Al Cohn (tenor); (1, 4, 8) Bob Brookmeyer (valve-trombone).

THIS is one of those probably unintentionally slick, professional jazz dates. The tunes are good, the musicianship generally impeccable. On the surface, everyone plays with warmth.

Yet the overall impression after a few hearings is one of depression and coldness.

Raney is an excellent guitarist, but lacks the emotionalism of, say, a Kenny Burrell or a Barney Kessel. The rhythm sections swing, with Red Mitchell a big asset.

But without a doubt my most pleasureable moments came from Johnny William's somewhat Al Haig-like piano-playing. Johnny has been off the scene too much recently. Brookmeyer has had many more un-inspired dates, but Cohn can be so much better than here.

The best of the originals is Gigi Gryce's *Quincy's Room*, originally done for Art Farmer's first Prestige date as a leader. The rating is for the musicianship involved.

COLEMAN HAWKINS - BEN WEBSTER

Blue Saxophones

Tangerine; La Rosita; Cocktails For Two; Shine On Harvest Moon; You'd

Be So Nice To Come Home To; Blues For Yolande; Maria; It Never Entered My Mind; Prisoner Of Love.
(12in. Columbia 33CX10143)

PERSONNEL: Coleman Hawkins, Ben Webster (tenors); Oscar Peterson (piano); Herb Ellis (guitar); Ray Brown (bass); probably Alvin Stoller (drums).

YOU could call these two "the timeless tenors." Like good wine, they become even more agreeable through the years.

Each is a passionate player. And though each emotes forcefully there is an air of restraint throughout much of this LP. This observation could well be tied in with the choice of tunes, most of which are slow or medium-slow in tempo and not, in every case, ideal for improvisation.

The exceptions are *Yolande* and *Maria*. The former is a really gutty, gospel-tinged 12-bar, which produces some extrovert blowing from both tenors.

But I'm carping too much, I think. This is a darned good, periodless jazz record. Ben and Hawk are both very sympathetic and there's no real "cutting" going on for its own sake. But I cannot throw off the feeling that this meeting might have been more momentous.

The rhythm section is fine. Again, there's strong evidence of the excellence of Peterson as an accompanist. He plays with a simplicity and understanding that completely contrasts with the exhausting fervour of this technically brilliant solo work with his own Trio.

by Owen Bryce

because of endless repetition of phrases. But the rhythmic content is most interesting.

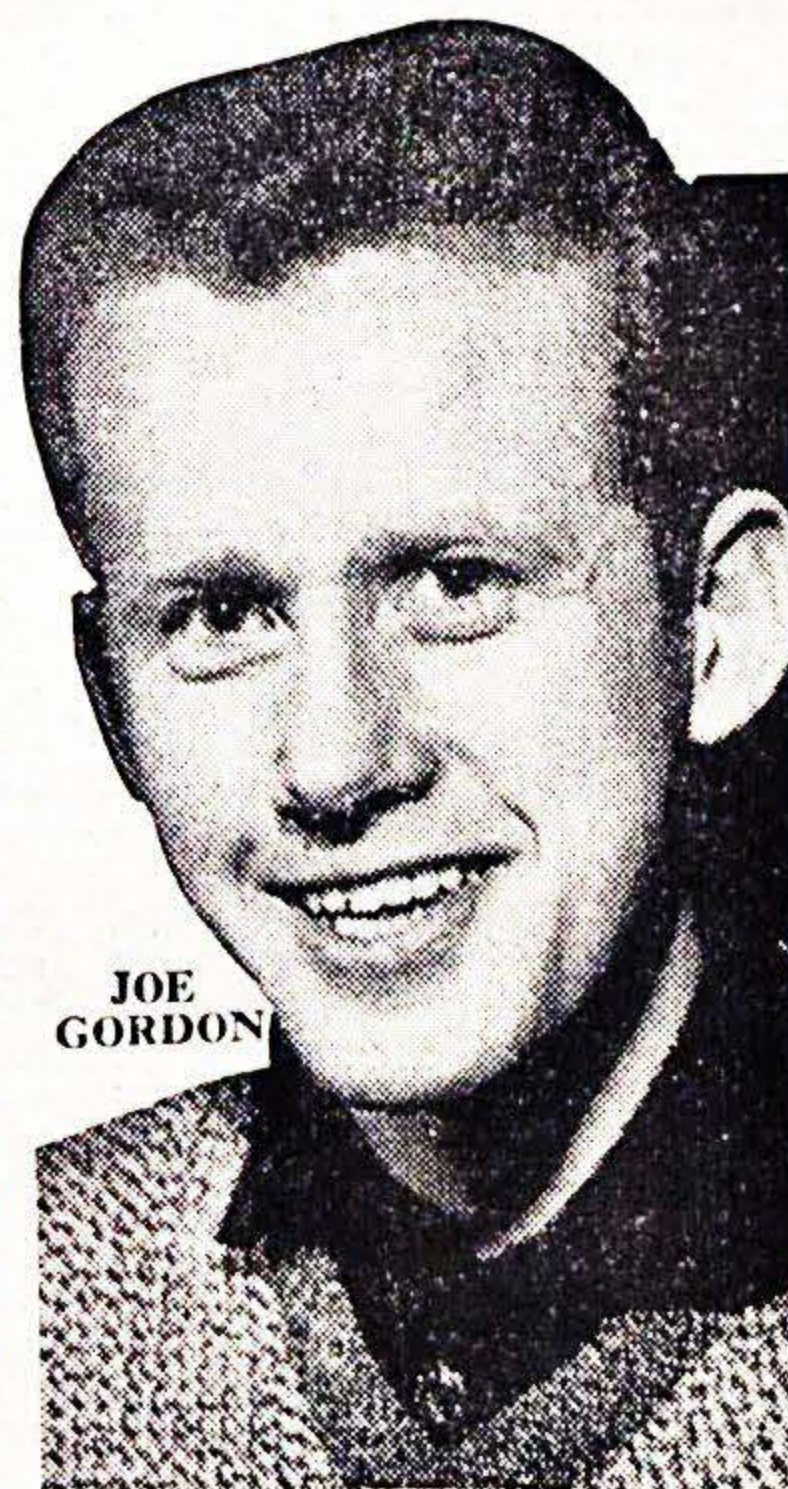
MAHALIA JACKSON VOL. I.

Consider Me; I'm Gonna Wait Until My Change Comes; Get Away Jordan; I Have A Friend.

(Top Rank JKR8006)*****

AS good a Mahalia Jackson as I have heard. She is, undoubtedly, the finest gospel singer there is. Are these old masters though? The quality is not all that hot.

On *Consider Me* a male choir has been added, rather unnecessarily one feels. With her powerful voice Mahalia makes the best of what would otherwise have been only mediocre. There are faults on these tracks. But Mahalia's wide-open singing (or should it be shouting!) make them easily forgotten and still leave the disc with top rating.



JOE GORDON

JOE GORDON FOLK FOUR

Johnnie Lad; Lassie W/ The Yellow Coatie; Coulter's Candy; Ridin' Doon Tae Glesca W/ Ma Soor Milk Cairt.
(H.M.V. 7 EG8454)**

JOE GORDON achieved popularity through the B.B.C.'s "Saturday Club." So you know what to expect —good songs competently played and sung but with little attempt at authenticity. The inclusion of electric guitar hardly adds appeal to the folk-lorist.

MOUANGUE AND HIS DRUMMERS

Songé Di Bwea; Bele Mama; Congo; Tondo ba, Mba, A Ndolo.
(Topic Top 45)***

THIS bears a great similarity to Latin American music. Probably an influence has been brought to bear on African music by European and American forms. The general approach tends to be more melodic than rhythmic, and it is interesting to note the use of guitar.

Viewed from Western standards the sounds tend to become monotonous

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(Fontana TFL5052)*****

CALLING all debs and their delights—this is the album for you! Your favourite West End dance band is on hand with some very danceable medleys to set your parties alight. Quicksteps, cha-cha-chas, foxtrots or jive; take your pick and roll up the ancestral carpet.

This disc is not limited in its appeal to those of the "smart set." Local palais dancers will get every bit as much enjoyment out of this as the gay young things of the West End night club scene.

To add atmosphere to the disc, there is a background hum of humans enjoying a night out.

KEN GRAHAM'S LP LINE-UP



Julie London's "intimate style" does not come up to the standard of her first LP offering.

... AND BRIGHT OLD 'UNS

ELLA LOGAN

Excerpts From "Finian's Rainbow"

How Are Things In Glocca Morra? (Ella Logan); *If This Isn't Love* (Ella Logan, Donald Richards and the Lyn Murray Singers); *Old Devil Moon* (Ella Logan, Ronald Richards); *When I'm Not Near The Girl I Love* (David Wayne).

(Philips BBE12255)*****

IT is more than 12 years since "Finian's Rainbow" exploded on a delighted Broadway audience, yet the songs are still being regularly performed. Ella Logan, one of the famous Show Biz family and aunt of Annie Ross, stars in this pocket edition of the score. Her elfin voice is a delight to the ear and she has wonderful material to work with.

A beautiful story, beautiful songs, wonderful artistes, these all add up to entertainment at its best.



Lonnie's LP is full of success.

Sylvie; *Cumberland Gap*; *Grand Coulee Dam*; *Sally Don't You Grieve*; *Nobody Loves Like An Irishman*; *Lost John*; *Does Your Chewing Gum Lose Its Flavour*; *Tom Dooley*.

THE first thing that strikes you about this album is the zany sleeve with Lonnie seated on the floor frantically spinning tops. The

contents are all big successes by this talented artiste and are a must for all the fans.

DICK STABLE At The Statter

I'll See You In My Dreams; *Sorrento*; *Tenderly*; *Gypsy In My Soul*; *Dream*; *Hong Kong Cha Cha*; *Cloud Burst*; *Pavanne*; *Many Faces*; *Just You, Just Me*; *Who's Sorry Now*; *Don't Blame Me*.

(Gala GLP318)***

THE big band style of Dick Stable makes for a very pleasing album from Gala. The music is easy to dance to and if your feet are tired, then put them up somewhere and relax while you listen.

I think this could be another big success for Gala's new LP outlet.

ROBERT WILSON And The White Heather Group

Marching Through The Heather; *The Hiking Song*; *The Thistle Of Scotland*; *Green Glens Of Antrim*; *The Ceilidh Song*; *The Royal Scots Polka*; *Highland Chorus*; *Jailhouse Rock*; *When The Saints Go Marching In*; *Two Highland Lads*; *The Dashing White Sergeant*; *Bonnie Mary Of Argyll*; *Phil The*

Fluter's Ball; *Barnyards O' Delgaty*; *Betty Fitchett's Wedding*; *The Road To Dundee*; *Scotland The Brave*.

(H.M.V. DLP 1201)***

THIS happy bunch of entertainers led by Robert Wilson make for a pleasing spell of listening for folk of all ages. There is an easy contrast of style all the way through which guarantees something for everybody.

An album which should have quite a big sale.

PHIL TATE

Perfect For Dancing

Somebody Loves Me (QS); *Wonderful One* (W); *This Is My Lovely Day* (F1); *I've Got My Eyes On You* (QS); *Rippling Tango* (T); *That Certain Party* (QS); *You Forgot To Remember* (W); *Once In A While* (FT); *How About You* (QS); *Julian* (T).

(Oriole MG 10024)***

A VERY pleasant mixture of strict tempo melodies played by maestro Phil Tate and his Orchestra. Phil has been a popular favourite with the dancing population for several years and should continue to draw in the crowds with albums of this nature. Recommended for dancing and listening.

VICTOR SILVESTER
Dancing to Victor Silvester No. 13. *How About You* (QS); *It Can't Be Wrong* (SFT); *The Golden Cha-Cha*; *I've Had My Moments* (QS); *While We're Young* (W); *I Wish I Were In Love Again* (QS); *The Kiss In Your Eyes* (W); *A Media Luz* (T); *Our Love Affair* (QS); *The Touch Of Your Lips* (SFT).

(Columbia 33S 1139)*****

THE king of ballroom dancing is once again on wax pleasing listeners and dancers alike with his smooth style. A good selection for the fans here, with nice variations in tempo.

As this is No. 13 of a series there's no need to say that it will sell well.

JULIE LONDON

London By Night

Well Sir; *That's For Me*; *Mad About The Boy*; *In The Middle Of A Kiss*; *Just The Way I Am*; *My Man's Gone Now*; *Something I Dreamed Last Night*; *Pousse Cafe*; *Nobody's Heart*; *The Exciting Life*; *That Old Feeling*; *Cloudy Morning*.

(London HA-U 2171)***

HOW intimate can you get? Well Miss Julie London just about takes the cake when it comes to putting over songs in what is called an "intimate style." She breathes her way through this twelve-tracker, curling up most males in the vicinity I should imagine.

Cosy as the album is, Miss London has yet to come up to the standard she set herself with her first offering, "Julie Is Her Name."

THE CLARK SISTERS
The Clark Sisters Swing Again
St. Louis Blues March; *Hot Toddy*; *Song Of India*; *I've Got My Love To Keep Me Warm*; *I Can't Get Started*; *Trumpet Blues*; *In The Mood*; *When Day Is Done*; *The Mole*; *Take The "A" Train*; *Sugar Blues*; *One O'Clock Jump*. (London HA-D2177)*****

THE Clark Sisters come swinging back with another collection of big band numbers. Their wonderful formula of vocalising these big swing favourites is winning them applause all round the record buying public, and I know they will win many more followers with this set.

CANDIDE

Overture; *The Best Of All Possible Worlds*; *Oh Happy We*; *It Must Be So*; *Mazurka*; *Glitter And Be Gay*; *You Are Dead, You Know*; *My Love*; *I Am Easily Assimilated*; *Quartet Finale*; *Quiet*; *Eldorado*; *Bon Voyage*; *What's The Use*; *Gavotte*; *Make Our Garden Grow*.

(Philips BBL7305)***

TO judge from the music as laid down on this album, the show is definitely worth seeing. And this album is certainly entertaining.

PARIS MUSIC HALL

Ca C'est Paris; *La Seine*; *C'est Magnifique*; *Cerisiers Roses Et Pommeles Blancs*; *Etoile Des Neiges*; *Sous Les Ponts De Paris*; *Valentine*; *Le Gamin De Paris*; *Embrasse-moi*; *Pigalle*; *J'attendrai*; *Mon Paris*.

(Top Rank RX3003)***

NOT an outstanding album. I found it rather lifeless.

The orchestra is only at its best when it features the accordion.

JOE BUSHKIN

Blue Angels

Blue Turning Grey Over You; *Serenade In Blue*; *Blue Moon*; *Under A Blanket Of Blue*; *I Gotta Right To Sing The Blues*; *Beyond The Blue Horizon*; *Where The Blue Of The Night*; *The Blue Room*; *Blue Prelude*; *My Blue Heaven*; *Blue And Sentimental*; *Blue Angel Blues*.

(Capitol T1094)***

A GAY collection of piano favourites played in the entertaining Joe Bushkin manner. Blue is the theme of the album but you will feel anything but that when you spin it.

DOLF VAN DER LINDEN

Starlight Reverie

Blue Star; *I've Told Every Little Star*; *A Star Fell From Heaven*; *I Saw Stars*; *Starlit Hour*; *Starlight Reverie*; *When You Wish Upon A Star*; *By Starlight*; *The Stars Will Remember*; *Stairway To The Stars*; *I Can Give You The Starlight*; *Stars Shine In Your Eyes*.

(Columbia 33SX1156)***

A FINE example of a tasteful and entertaining light orchestra which sets a romantic mood with this late listening album.

LONNIE DONEGAN

Tops With Lonnie

Don't You Rock Me Daddy-O; *Putting On The Style*; *Gambler's Man*; *My Dixie Darling*; *Bring A Little Water*

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The piano lets down the pianist

CLASSICS reviewed by Alan Elliott

LISZT
Sonata in B Minor
SCHUBERT
Fantasia in C Major ("Wanderer")
Piano: Valentin Gheorghiu
(H.M.V. ALP1708)***

IT is nearly nine months since I reviewed a Gheorghiu recording, on which he played pieces by de Falla and Mendelssohn. Now the dazzling Rumanian provides a meatier dish with a controversial sonata by Liszt. I like this work; even those who do not, will surely agree that, technically, it is most difficult to play. Mr. Gheorghiu surmounts this obstacle with such ease and finesse that I am left wondering whether it is as difficult as I believed. Because of an impurity of tone in the piano, the climatic chords, which play such prominence in Liszt's works, sound tinny. The "Wanderer Fantasia" is not so good by comparison. The orchestral version, devised by Liszt, makes better listening than the piano solo to my mind, and

I had the impression that Gheorghiu was struggling, not because he lacked ability, but because he was endeavouring to infuse some life into the duller parts of the work.

HANDEL
Concerto No. 2 for two Wind Bands and Strings: Music for the Royal Fireworks
Pro Arte Orchestra
(Pye CML33005)***

THE music for the Royal Fireworks consists of the Overture, Bourée, Siciliana, Allegro and Minuets one and two. The wind ensemble is, presumably, taken from the Pro Arte Orchestra. The novelty of this record is the repeat of the final movement with the full sound effects.

In an endeavour to recapture the atmosphere of the original performance, the sound of fireworks has been used as a background. The musical performance throughout is adequate and Charles Mackerras, the conductor, is to be congratulated for his efforts in editing the score.

The Concerto is rather a long drawn out affair, but is a good example of 18th century music.

SCHUBERT
Symphony No. 8 in B Minor ("The Unfinished")
Royal Philharmonic Orchestra
conducted by Sir Thomas Beecham
(Fontana ERF2002)***

ALTHOUGH this is a fairly old recording, it cannot help but think that it is one of the most satisfying performances available on wax.

It has a lot of character and Sir Thomas gives the hackneyed themes a pleasant freshness and new life.

Throughout the two movements the orchestra play with much care and affection and I am pleased to note that there is a decided difference in the tempo of the two movements.

Many conductors take the movements at the same pace, which I think is a mistake. I enjoyed this disc and regard it as an excellent buy.

It's a straight copy of Django and Grappelly...

GEORGE LEWIS' NEW ORLEANS RAGTIME BAND
Red Wing; Swanee River; Down By The Riverside.
(Esquire EP211)**

MISTER ACKER BILK'S PARAMOUNT JAZZ BAND
Gettysburg Stomp; Over In Gloryland; Gravier Street Blues; My Old Kentucky Home.
(Esquire EP213)**

THINGS happen to me that I just can't believe. I know *Red Wing* as well as the next man and yet can't recognise it at all as played by Lewis. It's been done before—Murgsy recorded the wrong tune for "Shimmy Like My Sister Kate" and we've all blindly followed him ever since.

The group under consideration featured Kid Howard on trumpet, Alton Purnell on piano and the mainstays of the band, Robinson, Marrero, Pavageau, and on drums Joe Watkins. I like this guy Watkins very much. Apart from his tendency on occasion to play to the public, he drives like a good modern Dixieland drummer.

THE fact that these are not, repeat not, the present Acker Bilk band worries no one. Glossed over when first issued these should now find a ready-made market.

Yet they are incredibly crude. The banjo plods through regardless. The trombone plays even more stilted than Jim Robinson. Only Acker shows the faintest glimpse of jazz ability.

SID ROBINS and the POST PARADERS
The Cheerleaders Sing Dixieland Jazz King Porter Stomp; My Monday Date; Undecided; Savoy Blues; Copenhagen Yancey Special; New Orleans Post Parade; Nocturne For The Blues; Sweet Lips; Woodchoppers Ball; Cornet Chop Suey; Wrapping It Up.
(London HA-L2166)*

THIS is atrocious. It has nothing to do with jazz. Not after The Cheerleaders have murdered the fine compositions of Kid Ory, Jelly Roll Morton, Armstrong, Henderson and Shavers. Those heavenly choirs turn up to prove that *King Porter* can be played without one single atom of jazz feeling.

They sing in tune and you can hear all the words. *There is nothing else to recommend the group.* They don't swing. They don't phrase right. They have no feeling.

BOBBY HACKETT AT THE EMBERS
Paradise; Spring Beautiful Spring; C'est Magnifique; I'll See You In My Dreams; It's Been So Long; That Naughty Waltz; Cheek To Cheek; If I Had My Way; My Monday Date; If You Were There; All Of You; Rosalie.
(Capitol T1077)**

THIS music is what they call intimate. It never makes me feel that way, but no matter. The sophisticates love the stuff. They call it jazz, and while it must be admitted that it's based on the hard-kicking Chicago jazz that surrounds the Condon clique, the material falls far short of the genuine in excitement value.

The Bobby Hackett Four plays a dozen pop classics. Great tunes from the days when most melodies used something more than the three basic chords of the rockers and the skiffers and the "back to the Delta" boys.

TRADITIONAL JAZZ

by Owen Bryce

DIZ DISLEY QUINTET

Soho String Quintet
Sweet Georgia Brown; Minor Swing; Viper's Dream; Oui.
(Pye NJE1069)***

I SHOULD like to downgrade this, give it a couple of stars and write learnedly on the folly of copying Django and Grappelly and the Hot Club Quintet of France. But damn it, the thing is good! Damned good!

It would be foolish to say that it's not a deliberate copy of the famous French Quintet. Diz has always

... but Diz gets away with it!

been a fervent admirer of Reinhardt's guitar playing. Since forming this group he has done well for himself, thank you.

It takes guts to do anything that does not include banjo, wailing clarinet and blasting trumpet. This bearded ex-student from Leeds plays programmes that do not include a single spiritual and has the nerve to use four or five different chords to each number. Really, how far can you get away from jazz?

JONAH JONES QUARTET

Jonah Jumps Again
Jalousie; I'll Always Be In Love With You; From The Inside; No Fool Like An Old Fool.
(Capitol EAPI-1115)***

RECORDS like this fill me with despair. Just how long can this guy Jonah continue to turn out the same vulgar phrases? Just how long will Capitol continue to flood the scene with pops given a semi-jazz, semi-rock and semi-boogie treatment?

My appreciation of the ebullient negro trumpeter goes down rapidly with each new issue. I have heard it all before.

BILL COLEMAN; AMBERT NICHOLAS; BERYL BRYDEN; ERIC KRANS DIXIELANDERS
Dixieland Concert
(Columbia SEG7900)***

A MIXED batch, this gets its rating mainly because of Bill Coleman's delightfully easy trumpet playing and also to a certain extent for Albert Nicholas' true New Orleans clarinet. And just a little for the singing of Beryl Bryden. Mind you, she has changed a lot since the days she jumped on the George Webb band wagon. Improved, I should add.

Both Bill Coleman and Nicholas belong virtually to the same school. The driving jazz of the Creole school of New Orleans and Luis Russell's band. The finest big band ever.

THE DUTCH SWING COLLEGE

featuring **NEVA RAPHAELLO**
Jazz At The Concertgebouw Amsterdam
Way Down Yonder In New Orleans; South Rampart St. Parade; Lonesome Road; Sixty-Nine Blues; Creole Love Call; Deed I Do; African Queen; When You're Smiling; Squeeze Me; It's All Right With Me; Old Fashioned Love; Jubileum Blues; Buddy's Habits; Way Down Yonder In New Orleans.
(Philips BBL7293)***

I DON'T go for this concert performance on LP of Holland's best jazz band and England's best jazz singer, for that is what I consider Neva Raphaello to be. In the parlance of the jazz musician, Neva always "has a ball" and so does the band whenever she appears with us. Neva enjoys singing with the Dutch boys. They are, however, getting more and more "corny" every year.

True they put over a polished performance, with variety thrown in for good measure, but their phrasing is becoming so stilted. And so's that pseudo boogie piano of Joop Schrier.



Lewis' band is its usual, exuberant self, but poor recording makes it sound tired.

EPs

reviewed by
Ken Graham

THE KING BROTHERS

Civilisation; The Coffee Song; Amapola; The Umbrella Man.
(Parlophone GEP8760)****

MUCH as I like the way the boys sing these old songs, I should still like to hear them get their tonsils into something a little more up to date. It is about time we saw their name back in the hit parade, but I don't think they will achieve this while they continue with songs such as these.

RUTH OLAY

I Wanna Be A Friend Of Yours; Lover Man; Never Do; You Make Me Feel So Young.
(Mercury YEP9505)****

MISS OLAY is again in fine form. She uses a lot of dramatic effect in her stylings of these excellent songs, but it is not an irritating habit in this case.

PEREZ PRADO

Miami Beach Mambo; Sugar And Milk; Caribbean Mambo; La Clave.
(Gala 45XP 1036)**

A SOMEWHAT dated bunch of recordings by Perez Prado. You'll find precious little cha-cha about it, but you will find good mambo music, though it won't make the hit parade.

BROOK BENTON

So Close; Endlessly; Hurtin' Inside; It's Just A Matter Of Time.
(Mercury ZEP10023)****

BENTON'S soothing tones glide their way through this collection, a couple of which have received strong acclaim from the record-buying public. Great stuff.

COOL FOR CATS—No. 2

Lovin' Up A Storm; Tragedy; Turvy; For A Penny; Charlie Is Their Darling; That's Why.
(Parlophone GEP8752)***

I STILL prefer the original versions of the hit numbers. Still, as a fan

of the TV show I am pleased to find it getting deserved recognition.

PATTI PAGE

South Of The Border; Under Paris Skies; The Walls Have Ears; My Promise.
(Mercury ZEP10017)****

ALL the approving remarks I have made in previous reviews still hold good for Miss Patti Page. Her easy voice is more and more welcome on my turntable. An excellent EP, this, making part two of a series.

JOE LOSS

Dance The Quickstep
Last Night On The Back Porch; Chez Moi; Bye Bye Blues; Who's Sorry Now?
(H.M.V. 7EG 8452)****

FOUR rousing quicksteps from the Joe Loss Orchestra. The tunes are all favourites, too. Recommended for both listening and dancing, but mainly for the latter.

AL READ

Such Is Life.
That's Life; Our Joe Won't Be With Us Much Longer; What Is A Home? You're Seeing Too Much Of The Telly.
(H.M.V. 7EG 8440)***

WITH a pleasant voice and droll monologue Al Read strolls his way through this album in the way to which we have all become accustomed.



RUTH OLAY

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THE THREE LOVES OF ELVIS PRESLEY

B.B.C. sign up Ken Mackintosh

BANDLEADER Ken Mackintosh has been signed by the B.B.C. for a new weekly musical programme on TV to be called "Flying Standards." The programme is due to start on October 9, and the Mackintosh orchestra will be featured every week until December. There are options on his services beyond that date, depending on the popularity of the new series.

The programme, probably to be produced by Stewart Morris, will feature a number of guest artistes, but the format is yet to be finalised, and the B.B.C. will not commit themselves in any way and even refuse to confirm that the show will actually take place, though it is as near certain as can be.

"Drumbeat" is to get its final airing on Saturday, August 29, and this will be replaced on consecutive weeks by a reshuffle of existing programmes. From September 5, the "Drumbeat" slot will be filled by "Bronco," and immediately following this will be "Juke Box Jury."

Guests in this Saturday's "Drumbeat" are to be The Poni-Tails, in a pre-recorded spot.

E.M.I. man moves

JOHAN PHILLIPS, who recently resigned his position as Sales Promotion Manager at E.M.I. Records, is joining Allied Records Ltd. as Commercial Manager next Monday.

The company handle Classic Records, Top Pop Club and The Opera Society.



Bandleader Mackintosh is given a "flying" start.

NOW DECCA CUT LP PRICES

THE Decca group have now joined in the price reduction campaign for LPs and this week they announce a further slight drop in the selling price of their "Ace of Clubs" series. They will now cost 21/-.

This new price will apply to all their previous issues on that label, and will take effect from August 17. More than 50 LPs are now affected by this reduction.

In addition to reducing costs, the "Ace of Clubs" series, mainly devoted to classical material in the past, is now entering the pop field.

The first three issues in this range are out this week. The first is a selection by Cyril Stapleton and his Orchestra of "My Fair Lady" and "The King And I." Singers include Janet Waters, Andy Cole, Mike Shaun, Dave Carey, June Marlow and the Cliff Adams Chorus.

A further musical show selection of "Oklahoma" and "Carousel," presented by Eric Rogers and his Orchestra with Rosalind Page, Eula Parker, Bryan Johnson and The Michael Sammes Singers, is number two.

Finally there is "Black And White Magic," featuring Winifred Atwell. More such "popular" LPs are promised for future months.

News of Decca's venture follows closely on the Pye organisation's decision last week to release their "Golden Guinea" series.

At press time there was no information available that the E.M.I. group might be competing in this sphere.

Six films for Darin

BOBBY DARIN has signed a big new six-year contract with Paramount Pictures. The contract guarantees Darin at least one movie per year for the next six years and it is expected that his first film under this new deal will be started next spring.

The contract, which is non-exclusive, allowing him to make films for other studios during that period, is reported as being worth over a million dollars.

Robeson gets radio series

LAST week Paul Robeson was signed for an ATV series. This week he has signed for a series of radio programmes, the first of which is to be broadcast on Sunday, September 6.

The series will consist of ten weekly half hour programmes and is his first series for the B.B.C. for nearly 20 years.

PARLOPHONE recording singer, Ian Wallace can be seen on B.B.C. TV tonight (Thursday) in the Glyndebourne Opera presentation of "La Cenerentola," on Jack Payne's "Words and Music" programme (August 27), and in a special programme of his own, on Monday, August 31.

ETHEL ENNIS, one time singer with Benny Goodman, and Capitol recording artiste, opened on Monday at London's Astor Club. She records for Capitol in the States. Ex-Glenn Miller songstress, Marilyn Mitchell follows her at the club.

LORNE LESLEY left London Airport for a TV show from Berlin this week-end.

ALAN MELVILLE'S "A to Z" makes its final appearance—covering the letters X, Y and Z—on September 2. Swedish singing star Monica Zetterlund, last in Britain for the Bath Festival of Jazz, will appear.

ROSE BRENNAN, who for the past eight years has been resident with the Joe Loss Orchestra, has now signed a recording contract with Top Rank.

DISC columnist and trad band leader Owen Bryce has been booked to play for the annual Riverboat Shuffle, which is held by the Gravesend Jazz Club, on August 29.

THE recent re-issue of the Charles Chaplin film "Modern Times" has set off a new interest in his music and United Artists Records are rushing out an LP of the sound-track.

RONNIE CARROLL has been signed for the new series of "Song Parade," the Granada TV show, commencing October 13. Ronnie will act as the compere as well as sing.

'Funniest woman' for Festival

LABELLED "the funniest woman in the world," Anna Russell returns to this country to make several appearances at the Edinburgh Festival. She will give six late-night shows at the Lyceum Theatre on September 1, 3, 5, 7, 9 and 11.

Anna Russell will also present her one-woman show in London at the Royal Festival Hall on September 14 and November 5.

Between these two engagements, she will complete a rush trip to South Africa.

'DISC' PACKS 'EM IN

DISC'S Record Theatre at Hulton's Boys and Girls Exhibition in London, has continued to attract many thousands of young (and the not so young) record enthusiasts during the past week.

Among the many stars who have appeared are Frances Day, Duffy Power, Jack Good, Tony Osborne, Tony Hall, Russ Hamilton, Roy Young, Jimmy Lloyd, Jo Ann Scoon, and Capitol disc jockey, Ray Orchard. Expected during the current week are Cliff Richard and, possibly, Connie Francis.

Stars a-plenty

DISC fans are promised stars in plenty at this year's Radio and TV Show, which opens at Earls Court on August 26.

E.M.I. say that almost all their British stars hope to put in an appearance there during the course of the exhibition. Among those who have so far promised to attend, are Cliff Richard, Eddie Calvert, Russ Conway, Don Lang, Tony Brent, Max Geldray, Max Jaffa, Shirley Bassey, Dennis Lotis, Tony Osborne and Mike and Bernie Winters.

It is also hoped that Connie Francis will find time to make an appearance, though she has a very heavy recording session planned at E.M.I.'s Abbey Road Studios.

Decca's artistes will appear on the B.B.C. "Gramstand" and ITV dais, and among those who will be there are Anthony Newley, Ted Heath, Edmundo Ros, Frank Chacksfield, Billy Fury and Terry Dene. Tommy Steele, Mantovani and Max Bygraves are further possibilities.

Pye and Philips are also exhibiting and Philips have Anne Shelton, Ronnie Carroll, Joyce Shock, Bill McGuffie, Joanne Scoon, Jimmy Lloyd and Johnny Gentle among their visitors.

WATCHING AND LISTENING

MANY star names are being lined up by the B.B.C., both for radio and television programmes.

On Friday of next week, August 28, TV cameras will pay a further visit to Great Yarmouth. In this transmission will be seen Malcolm Vaughan and Kenneth Earle, The Three Barry Sisters and the Iris Long Trio.

In the next Lorraine Desmond Show on August 26, her special featured guest will be Craig Douglas.

Popular American vocal trio, The Poni-Tails, make yet another appearance in Drumbeat on Saturday, August 29.

Guests selected for the Jack Payne Words and Music show on August 27 include Semprini and Ian Wallace.

The famous songwriter, Irving Berlin, is to be the subject of a radio programme "The Man And His Music." This will be broadcast on August 29. Among those paying tribute will be Fred Astaire, Eddie Cantor, Bing Crosby, Rudy Vallee, Rosemary Clooney, Ella Fitzgerald, Ethel Merman and Donald O'Connor.

... commercial

COMMERCIAL TV has the popular Marino Marini Quartet lined up for Monday Serenade on August 24.

The programme the following week will feature American singer Mauri Leighton, Jimmy Lloyd, the Confrey Phillips Trio and The Southlanders.

The Saturday Spectacular on August 29 will be again headed by Sally Ann Howes, and one of her guest stars will be Ronnie Carroll. The following day, Billy Eckstine heads the "Prince of Wales" TV show. Names are still not available for the first of the new Sunday night programmes from the London Palladium, which begin on September 13, but Bruce Forsyth has once again been signed as compere.

Bigger series for Joan

SO impressed were the B.B.C. recently with one of Joan Regan's TV appearances, they have decided to scrap a series originally planned for her, in favour of a much more ambitious series of programmes when her summer season at Great Yarmouth ends at the end of September. The first of the new Joan Regan series is planned for October 1, and will then continue fortnightly.

Joan is also a guest star in the David Hughes show on October 6.

American TV D.J. Dick Clark is helping to produce a new package show starring Paul Anka, Duane Eddy, The Drifters, Lloyd Price, La Vern Baker, The Skyliners, Annette, The Coasters, and Bobby Rydell.

Peak TV spot for Disc winner

WINNER of our first Silver Disc, Russ Conway, will be one of the stars of ATV's "Sunday Show" next week-end. Russ will be featuring his newest record, "China Tea," which, incidentally, is another of his own compositions.

Russ finishes his season at the Grand Theatre, Llandudno, on Saturday, August 29, and on September 4, he returns to his birthplace, Bristol, to undertake a special charity concert for the Winsley Chest Hospital.

Subsequent dates include a Billy Cotton B.B.C. television show on September 5, B.B.C. Children's TV September 7, "Disc Break" on September 9, a further Billy Cotton show on October 3, and another Children's B.B.C. TV on October 5.

On September 14, Russ begins a week's variety at the Globe Theatre, Stockton-on-Tees; and he has a further week at the Alhambra Theatre, Bradford, on October 12.

Mark Murphy visit set

AFTER many false starts, American singer Mark Murphy is at last to visit Britain. Plans so far include a two-week stay at the Astor Club in London, starting on November 16.

CALLBOARD

Week commencing August 24.

- BARRY SISTERS—Britannia Pier, Great Yarmouth (season).
- SHIRLEY BASSEY—Prince of Wales Theatre, London (season).
- BEVERLEY SISTERS—Pier Pavilion, Llandudno.
- EVE BOSWELL—Alhambra Theatre, Glasgow (season).
- MAX BYGRAVES—London Palladium (season).
- ROY CASTLE—Palace, Blackpool (season).
- RUSS CONWAY—Grand Theatre, Llandudno (season).
- BILLY COTTON & HIS BAND—Winter Gardens, Bournemouth.
- DALLAS BOYS—Palace, Blackpool (season).
- LONNIE DONEGAN—Aquarium, Gt. Yarmouth.

- (season).
- CHARLIE DRAKE—North Pier, Blackpool (season).
- BILLY ECKSTINE—Empire Birmingham.
- BRUCE FORSYTH—Alexandra, Weymouth (season).
- RONNIE HILTON—Queens Theatre, Blackpool (season).
- EDMUND HOCKERIDGE—North Pier, Blackpool (season).
- MICHAEL HOLLIDAY—Floral Hall, Scarborough (season).
- TEDDY JOHNSON & PEARL CARR—Pavilion, Torquay (season).
- KAYE SISTERS—Hippodrome, Brighton (season).
- KING BROTHERS—Wellington Pier, Gt. Yarmouth (season).

- GARY MILLER—Alexandria, Weymouth (season).
- THE MUDLARKS—North Pier, Blackpool (season).
- JOAN REGAN—Wellington Pier, Gt. Yarmouth (season).
- LITA ROZA—King's Theatre, Southsea (season).
- MARION RYAN—Palace, Blackpool (season).
- SHIRLEY SANDS—Futurist Theatre, Scarborough (season).
- ROSEMARY SQUIRES—Hippodrome, Blackpool (season).
- CYRIL STAPLETON—Futurist Theatre, Scarborough (season).
- MALCOLM VAUGHAN—Britannia Pier, Gt. Yarmouth (season).
- DAVID WHITFIELD—Pavilion, Bournemouth (season).
- YANA—South Parade Pier, Southsea.