

August 30, 1958

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 30 Week ending August 30, 1958

LITA ROZA

EVERY
6^D
THURSDAY

Spotlight
on
**EDDIE
CALVERT**



**1958
Radio
Show**



**LATEST
RECORD
RELEASES**



Lita's latest Hit!

LITA ROZA

nel Blu Dipinto Di Blu (Volare)

b/w "IT'S A BOY"

NI5155 (78 & 45)

nixa

DISTRIBUTED BY PYE GROUP RECORDS (SALES) LTD., 66 HAYMARKET, LONDON, S.W.1

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

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

These names make me smile

CALL me a "square" if you like, but current pop stars tickle me.

Take George Hamilton IV. What kind of name is that? He sings "I Know Where I'm Going" just according to your

disc chart, but his name makes him sound as if he has been and gone many moons ago.

What about Perez Prado? I don't even know how to pronounce that one. Sounds to me like some sort of Spanish exclamation.

Marty Wilde—Marty! Ever heard of a Cockney kid with a name like this? Endless sleep is just about what this guy gives me.

"Spish Splash," by Charlie Drake

—he must have been "ducked!" I've just had a look at the American chart. Oops! Here comes another—Domenico Modugno!

And last but not least, I just screamed when I saw "Somebody Touched Me," by Buddy Knox.

"Somebody" is perhaps a buddy who knocks!

One thing, you know, I may not enjoy many of the current pops to listen to, but reading the ever-changing disc charts is just a wow!

DIANA MURPHY, 24, Carshlton Road, Kingstanding, Birmingham, 22C.

(Give the girl an LP: you've given us a chuckle.)

PRIZE LETTER

Where there's hope

THE front cover picture of Gene Vincent (DISC 16-8-58) delighted me. I had almost given up hope of seeing a picture of my No. 1 singer in the honoured position.

Thanks, too, to Doug Geddes for giving Gene the boost he deserved.—I. LOCKHEAD, 6 Cadzow Street, Hamilton, Scotland.

(We had many letters of thanks for our Gene Vincent picture. In fact it gave us one of our biggest post bags.)

'Tom Hark' talk

I WRITE from South Africa to tell you that my weekly copy of DISC gives me much pleasure. The only complaint I have is that by the time the publication arrives it is three weeks old.

We in South Africa are not biased about our singers. I think, however, that Elvis Presley has the greatest following, but other artists who are tremendously popular include Tommy Steele, Pat Boone, Gene Vincent, Fats Domino, and groups like DISC.

Jack's the boy...

JACK GOOD may be critical but he hits the nail on the head every time. Who dares to argue with him?

His article (DISC 16-8-58) was nothing short of brilliant. Every sentence raises him higher in my esteem.

As long as he continues to supply such truly brilliant contributions, I shall never fail to secure my copy of DISC.

I am wondering whether he's one

YOUR VIEWS, YOUR PAGE
—and there's an LP awarded every week!



"Here's the hit tune. Whenever I put it on, Dad hits the roof!"

Demand is there

WAS the reply given to your reader, A. Cheetham (DISC 16-8-58) true when it stated that there is very little demand for classical records to be reviewed at greater length in the paper?

It is assumed that pop fans do not like classical music? My record cabinet contains both classics and pops and I would have thought that a paper called DISC would have reviewed all types of recorded work.—A. W. SUMMERS, Kynaston Road, Didcot, Berks.

(The percentage of classical lovers amongst the pop collectors is very small.)

Back this week

DISC has always struck me as being the only musical paper which gives good value for money. Recently, however, I have noticed that Don Nicholson's reviews have decreased in size.

Surely the summer cut in record production is not so drastic that there's nothing for Don to review? And next time the Big Beat page is missing from DISC please don't allow it to be filled with anything so worthless and idiotic as Jack Good's "Disc Dissected" feature.

When I read DISC I am not wading through 20 pages—I enjoy it tremendously.—STEPHEN CROWTHER, Highfield House, Hartshead, Yorks.

(There has been a shortage of Beat issues, but now turn to page 12.)

'Single' Elvis

CAN you tell me if "Young and Beautiful," sung by Elvis Presley, has been recorded on a single?

I have tried in quite a few record shops for it but have so far found it available only on LP or EP.

One other query. Your contribution (frequently mentioned "A. and R. managers") I haven't the slightest idea who or what they are. Tell me.—ANNE S. MASON, Kingshead Avenue, Bankhead, Lanarkshire.

(No. A. and R. stands for Artists and Repertoire.)

Not brothers

WHEN I had seen Perry Como and the Dean Martin together in the Perry Como Show, I mentioned to a friend that the two were very much alike.

To my surprise I was told that they are brothers. I hadn't read this before anywhere; is it true?—E. M. LEWIS, Manor Road, Birmingham, 33.

(Untrue.)

More of Ruby

I AGREE with Malcolm Macleod (DISC 16-8-58) about Ruby Murray. It's about time her records were played on the BBC and also on Luxembourg programmes.

As far as I'm concerned, you can keep your Fleming and Presleys.—(Miss) J. BAYLISS, Yoxall Road, Solihull, Warwick.

(A Ruby is more valuable than a rock.)

On its way
HOW delighted I was to read in DISC that I have fans in France. I am sending them the photo they asked for.
I am part Irish, part French and my friends at RADA nicknamed me "la petite Renoir" because I reminded them of some of the works of the French painter.
I hope one day to appear in "La belle France"; until then, my best wishes to my French friends.—KERRY MARTIN, Crouch End, London, N. 8.
(Kerry personally thanks our readers in France.)

man who is never wrong. I have taken his advice on several recordings and have yet to find fault with his judgment.

Keep up your high standards, Jack. Comprehensive criticism is slowly being replaced by trashy reviews and comments.—(Mrs) G. E. WRIGHT, Westwood Park, Forest Hill, London, S.E.23.

(High praise for Jack. We hope his selections NEVER let you down.)

...not for me!

ISN'T it about time Jack Good stopped writing his tripe—or better still, stopped writing! His humour is weak and poor, his satirical remarks unwanted and utterly ridiculous.

His attempt at a humorous page failed pitifully; it was the one page in DISC that was a bore to read.—P. R. WOOD, South Street, Lancing, Sussex.

(Our reader doesn't like a "good" joke!)

Chat on

I DO hope that Radio Luxembourg disc jockeys will not take any notice of your correspondent Miss C. Blair (DISC 16-8-58) who complained about their friendly chatter between discs.

I just couldn't imagine Keith Fordyce introducing to the recipient and a little background about the artist; nor would I be without the kisses that Allen Freeman throws about between sender and receiver.

And I don't want to miss Don Moss coming on the air with a friendly crack about Mr. Purple People Eater Aldis (Barry to us).

These broadcasters do a wonderful job on 208 meters and I wish WALTER, Hunters Square, Dagenham, Essex.

(In defence of 208 "words AND music".)

Ricky has the lot

WE were very pleased to read in DISC that Ricky Nelson is latest waxing. "Poor Little Fool," is climbing into the British best-selling charts. It is about time that someone took notice of this talented young man.

His discs never miss in America; they are as much super fire hits as Presley's.

He has all that is required for star material—youth, looks and a very likeable voice.

We have bought all his records to date and cannot understand why he is not more popular on this side of the Atlantic.—(Miss) J. & D. CHAPMAN, Tolson Crescent, Dalton, Yorks.

(We, too, are pleased to see that Ricky has made it. This is one Nelson who is not a Trafalgar Square!)

What a racket!

HOW much racketeering goes on in record shops, particularly those which are one man businesses? Recently, I took a dozen or so records to a shop which advertised "Second-hand records bought and sold."

At first I was offered 2s. 6d. a record which I politely declined, I later accepted, rather unwillingly, an offer of three shillings a record. The dealer told me, "I can't sell these for more than 3s. 6d. each, even the new 'uns."

Unknown to the dealer, I had marked each of my records with a small cross and when I went back to the shop several days later, I discovered no fewer than six of them in a pile marked "New and unplayed discs."

A further three were among those marked "Second-hand records, 4s. 6d. each!" And they were all in new covers.

How's that for a get-rich-quick idea?—P. S. KING, Valmont Road, Sherwood, Notts.

(Always go to a good, recognised record dealer. They are too intent on furthering their business to engage in "double dealing".)

Better value

PETE MURRAY (DISC 9-8-58) is certainly on the right lines when he suggests that the probable cause of the present slump in 45 and 78 r.p.m. discs was the result of increasing demand for LPs.

Of course LPs are far better value. On one 12-inch LP there is the equivalent of six 45s (or 78s). And, in addition, there is a transparent sleeve for the records and a good, colourful outer jacket.

Six ordinary discs will cost approximately 12s, whereas an average LP is only 11s.

Perhaps more attractive jackets for 45 and 78 r.p.m. discs might help to push their sales more.—ALAN R. PERKINS, Coronation Road, Clenchwanton, Norfolk.

(Singles' hardly need the expensive packaging that is necessary for LPs.)

He's the man

MAY I answer the letter from D. Fothergill (DISC 23-8-58) who asked for the name of the "mystery" sax player who is featured in Little Richard's records?

Mr. Mystery Man is Clifford Burks. It was he who challenged Little Richard about his religious beliefs, resulting in the latter losing four rings, valued at \$8,000 into Hunters River, Sydney.—ROLAND HULL, MERSTON, Arnos Grove, London, N.14.


(This is one of many readers who hastened to answer the query.)

FIRST TIME HERE !!
AMERICA'S GREATEST VOCAL GROUP
The HI-LO'S!
with
THE ROYAL COMMAND BAND—
BRITAIN'S AMBASSADOR OF MUSIC
VIC LEWIS AND HIS ORCHESTRA
plus ALL STAR SUPPORTING SHOW
ON THE STAGE OF THE FOLLOWING THEATRES

Sun., 14th	Sept.	Gaiety Theatre, Kilburn	Thurs., 27th	Sept.	Gaiety, Walthampt.
Mon., 15th	Sept.	Regal, Edmonton	Fri., 28th	Sept.	Gaiety, Walthampt.
Tue., 16th	Sept.	Odons, Romford	Sat., 29th	Sept.	Capitol, Cardiff
Wed., 17th	Sept.	Odons, Haintham	Sun., 30th	Sept.	Odons, Plymouth
Thu., 18th	Sept.	Odons, Haintham	Mon., 1st	Oct.	Gaiety, Tottenham
Fri., 19th	Sept.	New Vic, Epsom	Tues., 2nd	Sept.	Gaiety, Salisbury
Sat., 20th	Sept.	New Vic, Epsom	Wed., 3rd	Sept.	Gaiety, Southampton
Sun., 21st	Sept.	Odons, Lewes	Thurs., 4th	Sept.	Gaiety, Rochester
Mon., 22nd	Sept.	Odons, Lewes	Fri., 5th	Sept.	Odons, Southern
Tue., 23rd	Sept.	Gaiety, Bradford	Sat., 6th	Sept.	Gaiety, Hammersmith
Wed., 24th	Sept.	Odons, Nottingham	Sun., 7th	Sept.	Gaiety, Hammersmith

DISC PIC
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THE EVERLY BROTHERS
BIRD DOG



HLA 8685 CONCORD RECORDS 45/78



TOP TWENTY

WEEK ENDING AUGUST 23rd


Compiled from dealers' returns from all over Britain

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

ONES TO WATCH:

Early In The Morning	Buddy Holly
Volare	Dean Martin

MIKE PRESTON
MY LUCKY LOVE



F 11058 DECCA RECORDS 45/78



in the Juke-boxes GEOFF LOVE's version of "Patricia" is still fighting it out with that of Perez Prado, and the number itself is creeping up.

Probably stimulated by his recent visit, sales of "Little Bernadette" have lifted folk-singer HARRY BELAFONTE to sixteenth place in the charts.

American Top Ten

These were the ten numbers that topped the sales in America last week (week ending August 23rd)

Last Week	This Week	Title	Artist
—	1	LITTLE STAR	The Elegants
2	2	VOLARE	Domenico Modugno
—	3	BIRD DOG	Everly Brothers
9	4	JUST A DREAM	Jimmy Clanton
6	5	MY TRUE LOVE	Jack Scott
1	6	POOR LITTLE FOOL	Ricky Nelson
3	7	PATRICIA	Perez Prado
—	8	FEVER	Peggy Lee
—	8	BORN TOO LATE	The Poni-Tails
8	10	WHEN	Kalin Twins

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending August 23rd)

Last Week	This Week	Title	Artist
1	1	WHEN	Kalin Twins
2	2	YAKETY YAK	The Coasters
4	3	SPLISH SPLASH	Bobby Darin
5	4	PATRICIA	Perez Prado
—	4	PATRICIA	Geoff Love
3	5	HARD HEADED WOMAN / DONT ASK ME WHY	Elvis Presley
—	6	POOR LITTLE FOOL	Ricky Nelson
6	7	ENDLESS SLEEP	Marty Wilde
—	7	EARLY IN THE MORNING	Buddy Holly
8	9	GOTTA HAVE RAIN	Eydie Gormé
—	9	GOTTA HAVE RAIN	Max Bygraves
10	10	SUGAR MOON	Pat Boone

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

Records FROM America

ALAN DALE
Volaré
M.G.M. 986 (45 & 78)


FRANKIE AVALON
Ginger Bread
H.M.V. POP517 (45 & 78)

PONI-TAILS
Born too late
H.M.V. POP516 (45 & 78)

LISTEN TO 'RECORDS FROM AMERICA'

INTRODUCED BY GERRY WILMOT

RADIO LUZEMBOURG EVERY TUESDAY 9.45-10 p.m.



Engineered Trade Marks of The Gramophone Co. Ltd. & EMI's Ltd.

OVER THE POINTS

(for the last time)

with

PETE MURRAY



MALCOLM VAUGHAN and KENNETH EARLE really clicked in "Saturday Spectacular."

A PAT ON THE BACK ALL ROUND

IF I wore a hat I would raise it to all responsible for the recent "Saturday Spectacular" that starred Malcolm Vaughan, Kenneth Earle and Connie Francis. This was a show that compares most favourably with Perry Como at his best.

I've always thought how potentially funny both Earle and Vaughan were, and yet somehow, till this show, they had never really come off.

This time the production, the supporting cast and above all the script were all of the very highest class. And it was most refreshing to see Connie Francis do a production number that she has not previously recorded.

This young lady could teach our girls a thing or two when it comes to presenting a number visually. I'm just a little tired of this phoney homespun presentation that British artistes are so guilty of these days.

However, I started off by showering compliments on Messrs Vaughan and Earle. Let's try to keep the compliments flowing.

The script writer certainly should get a hefty pat on the back. Script writers are highly paid people, but

on the whole I think they are often over paid. When one considers that every night a funny man dies a death on TV, perhaps it would be a good idea if the writer had to pay the comic £5 for every gag that didn't come off!

Final choice

NOW that skiffle is finally dead and buried, and rock is fading fast, you would assume that all would be well in *The Pat Aley*. They've been bemoaning the existence of these two musical idioms for a long time and have been maintaining, hopefully, that the ballad is coming back.

Now they are really worried. The ballad hasn't come back as they had anticipated and nothing has taken the place of skiffle. The business is, they say, in a terrible plight.

Sorry I can't feel sorry for them. Business is always bad for them. They're rather like the farmers; there's either too much rain or too

much sun or not enough of either. But the crop usually comes up to expectations at the final reckoning. The present low state of the music industry, stems from the fact that the public have had enough for the moment.

It would also help if bandleaders and disc jockeys—we're all guilty—didn't keep playing the same tunes and records incessantly. It may look good to the song pluggers, but I believe it's killing the music business and, most important of all, I think it is not



"I've found a smashing new pitch, Mary!"

entertaining the public. Which, let's face it, is the primary concern of us all in show business.

A certainty

THE honour of having the Record of the Week this week goes to the centre-half of the Show Biz football team, probably better known to you as Bernard "Poppey" Poppelwell. It's a great coupling, "Mad Passionate Love" "You Need Feet" (HMV). I don't think that I need my crystal ball to tell you that this will be a Top Ten certainty.

WELL, folks, this is a sad moment for me. This is my last column, for the present anyway, within the covers of DISC.

I've thoroughly enjoyed writing these weekly notes, And I have had the pleasure of being in at the birth of a brand new paper and watching it go from strength to strength, to become one of the most powerful musical papers in the country. It's been great fun. I only hope you thought so, too.

COVER PERSONALITY

LITA ROZA

OUR front page guest this week is the attractive singing star Lita Roza, a star not only blessed with a great singing voice, but with an abundance of good looks that makes her one of our top TV screen personalities.

Like many highly experienced artistes, Lita's name is, alas, too frequently missing from the Top Twenty charts.

However, unlike her contemporaries, Lita does not have to depend on her placings in the charts for a guaranteed spot in show business.

Future assured

Whilst record "stars" come and go, Lita Roza knows that by virtue of her own professional artistry there is always a demand for her talents.

Of course, no artiste objects to seeing one of her singles riding high in the Hit Parade, but, where someone has talent and personality to project, as is the case with Lita, then that person's future is always assured.

It does seem unfortunate, though, that disc successes elude her, but I would rather see her maintain the high standard of singing with which I associate her, than to see her jump on to the band wagon to follow her own professional standards.

But it is not only in the field of singles that Lita Roza excels, for she has to her credit a host

ensuring prolonged success.

Miss Roza's experience began at the age of 12 as a dancer in the chorus of a pantomime. A not very glamorous start, but it gave her the grounding for the stage.

By the age of 14, she was touring in a successful show called "Black Velvet" starring comedian Ted Ray, another Liverpudlian.

An accident stopped her career as a dancer, but she was still determined to pursue her stage career. An advert in a local paper for a singer was enough to whet her appetite and she soon landed the job—in a Southport club.

Though she never had sung before, Lita made a sufficient impression to guarantee her a job there for some five months.

Disappointments

Saving hard, Lita had her eyes turned towards London and, on arrival in the big city, she faced a long disappointing round of theatrical agencies.

Eventually she landed a job with the band leader Harry Roy, to be followed by work with Edmundo Ros.

Then she went to the States for six years and returned to Britain in 1950 again in search of a job.

Fortunately Ted Heath was seeking a new vocalist and, after submitting photographs and a

LOOKS, TALENT, EXPERIENCE

What more could she want?

of wonderful LPs, always one of the best means of showcasing an artiste's real talents.

Additionally, of course, LP material has a longer term of effectiveness. Whereas a single is only as good as its current popularity, an LP will go on giving record enjoyment to its listeners for many a long month.

So it is with Lita Roza. Many LPs which she made a while back are still selling in useful quantities, not only bringing in a revenue to all concerned, but furthering the interest that people have in this talented singer star.

So far as singles are concerned, I'm hoping, as does Lita herself, that her latest Nixa release, "Nel Blu Dipinto Di Blu" ("Volare") may win her the honours which she so richly deserves.

The competition is going to be tremendous, for there are countless versions on issue, but Lita Roza has given this title that little extra something that may well do the trick.

A new LP

Not only does she sing it impeccably, but she has gone to great lengths to learn the Italian version of the lyric.

Additionally, the Nixa company are working right now on a new Lita Roza LP. To be called "Me On A Carousel," it will demonstrate the arts of Lita, and bring a collection of particularly attractive titles.

Lita has served her profession that hard way, by lots of working experience and, whilst this sort of approach might deter some of the "star hopefuls," it is still the only real way of

trial disc, Lita landed a "live" audition with the Ted Heath Band.

This clinched the situation, and Ted offered a residency with his band which she accepted. She stayed with him until April, 1952, becoming a featured singer star with the band, and building for herself a tremendous personal reputation and following.

It was during this time that Lita had some of the biggest record successes of her career. Titles like "Dozzle In The Windown," "High Noon," "Allentown Jail," "Half As Much" and "Ebb Tide" were soon to make her a recognised favourite.

Pantomime again

Since branching out on her own, Lita has tackled every medium of show business with equal success. Variety tours, radio and television, and adding her voice to movies are all on her list of achievements.

Last year she successfully embarked upon her first pantomime role, and will be seen in her home town of Liverpool this Christmas season as Robin Hood in "Robin Hood In The Wood." As last year, Lita will be playing opposite her sister, Alma Warren.

Meanwhile, Lita is constantly busy singing and recording the type of songs best associated with her and, I'm pleased to note, always keeping quality uppermost in her work.

That in itself must ensure her a long and successful future in an otherwise precarious business.

Doug Galdes



PROUDLY PRESENTS

The original No. 1 record in the American Hit Parade

"VOLARE"

NEL BLU DIPINTO DI BLU by

DOMENICO MODUGNO

Oriole International Series ICB.5000 45/78 r.p.m.

★ S ★ P ★ O ★ T ★ L ★ I ★ G ★ H ★ T ★

THE TRUMPETER WITH THE £25,000 BLOW

★ ★ EDDIE CALVERT ★ ★

"Mandy," "Little Serenade," and his own composition, "My Son, My Son."

Giggled Josie, who had just joined us: "That was long before he had one. It was just wishful thinking."

But Eddie's next disc, out on September 1, is written specially for

And no one can deny that Eddie is a real craftsman at his job. He learned his business thoroughly with the brass bands and firmly believes they are the best training ground in the world for any youngster who aspires to be a musician.

He's written a 20-page primary tutor for cornet and trumpet, specially designed for children. "But I can't stress enough," he says, "the importance of practising, long and hard."

Off duty Eddie likes to tinker about with his hands, doing what he calls "fixing things."

"You see, I was an apprentice electrician early on, and I like mending things like electric fires." It's this "common touch" that makes Eddie so popular as a variety artist.

His partner in the music publishing business recently had an old commando pal visit him from Cardiff.

The ex-commando couldn't believe his ears when Eddie suggested they go round the corner for a plate of fish and chips and a pint of beer.

His dad, of course, has long since forgiven Eddie for giving up the brass band and becoming a dance band musician.

After all, his son's golden lips are insured for £25,000.



'Sure I'm corny' AND THE PUBLIC LOVES IT

By
Joan Davis

thousand pounds on a slap-up party for 80 of his old friends who had had a hand in his career.

But to go back to Eddie's early days. . . . By the time he was nine years old, he was the youngest cornet player in the Preston Silver Band.

When he was 14, his father got special permission from the War Office for him to join the Territorial Army as a bandsman, and when the war broke out Eddie was one of the first to get called up.

He was in tanks, but in 1941 he was smashed up in an accident, and invalided out.

"Dad took a dim view of me when I said I didn't want to be a brass bandsman any more; he took an even dimmer view when I got a job in a Manchester dance band at £7 a week."

Eddie went from one band to another, finally landing up with Joe Loss at £15 a week. Then he came to the West End night clubs as a freelance and his weekly money jumped to about £70 a week.

Meanwhile, Eddie had been haunting the big recording companies trying to get a disc contract.

"They didn't want to know me. So I went to a small independent company and cut 'With A Song In My Heart'."

This disc was an overnight hit, but the stir it caused in *Tin Pan Alley* was nothing to the rocking the *Alley* was going to get in the following year—1952.

By then, Eddie had signed with Columbia and his records were selling very well.

Norrie Paramor and Eddie were looking for a backing, for a disc called "Mystery Street."

"I thought this disc was going to be a big hit," Eddie told me, "but I just couldn't find another number that satisfied me."

That's where his wife Josie stepped in. She told him about a German tune she had heard on Berlin radio. She hummed it, and Eddie picked up the melody.

When "Mystery Street," backed with "O Mein Papa," came on to the record counters, its sales were only fair.

Then Eddie heard that, in the States, all the disc jockeys were playing "Papa" on the radio programmes and listeners' requests

for it were growing all the time.

It crept up in the Hit Parade charts until it was top of the Parade, competing with 19 other versions.

The disc recrossed the Atlantic and sold in its hundreds of thousands here.

And soon Eddie was crossing to the States to pick up his Golden Disc.

Remember the other Calvert hits? "Cherry Pink Mambo," "Zambesi,"

his son. On one side is a number he picked up in Italy, "Americano."

But the one Eddie hopes will be the big side is "The Common Touch," and contains what he thinks is good advice to little Gilbert.

And there will be a very big surprise about this record, which I promised Eddie I wouldn't reveal until the record is released.

I asked Eddie what he had to say to the critics who dismiss his trumpet playing as corny.

"Sure I'm corny. I know it, but it's what the public wants to hear. As long as they want it I'll go on giving it to them."

MUSIC in the AIR

Radio Luxembourg

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

AUGUST 28

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

AUGUST 29

7.00—208 Music Shop.
7.45—The Song and the Star.
8.30—Friday's Requests.
9.15—The Dickie Valentine Show.

AUGUST 30

7.00—Saturday's Requests.
8.00—Jamboree, with Gus Carr.
8.45—Goodwin, your teenage disc jockey.

AUGUST 31

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

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

SEPTEMBER 1

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

SEPTEMBER 2

7.45—Ranch-house Serenade.
8.30—Tuesday Requests.
9.15—Dennis Day Show.
9.45—Records from America.

SEPTEMBER 3

7.15—Great Tunes from Great Shows.
7.45—Midweek Merry-Go-Round.

SEPTEMBER 4

9.15—Favourites Old and New.
9.45—Amateur Skiffle Club.
10.00—Pete Murray's Record Show.

AFN

AUGUST 28
7.00—Music In The Air.
10.00—Music from America.
11.00—Late Request Show.
AUGUST 29

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

AUGUST 30
7.00—Music In The Air.
8.00—Grand Ole Opry.
9.00—America's Popular Music.

10.00—Music Views From Hollywood.

AUGUST 31
4.00—Highway of Melody.
10.00—Mitch Miller.
11.00—Portraits In Music.

SEPTEMBER 1
7.00—Music In The Air.
10.00—Hollywood Music Hall.
11.00—Late Request Show.

SEPTEMBER 2
7.00—Music In The Air.
10.00—Modern Jazz 1958.
11.00—Late Request Show.

SEPTEMBER 3
7.00—Music In The Air.
11.00—Late Request Show.

THERE wasn't a prouder man in all Preston than Joe Calvert, shoe repairer and stalwart of Preston Silver Band, when his boy came home to a civic reception.

If ever a local boy made good, that boy was Eddie Calvert.

The Man With the Golden Trumpet was a household word in homes throughout Britain and the United States.

Wasn't everyone whistling the tune that he had made world famous? Didn't he have a Golden Disc tucked away in his suitcase? Hadn't he performed before the Royal Family at the Royal Variety Performance?

Yes, Eddie Calvert was a household word all right, but in his own home town he was a legend.

Last week I talked to Eddie in the office of his music publishing business on the fringe of the West End. . . . talked about the early days when a five-year-old boy used to practise the cornet at the back of the shop where his dad was mending shoes.

"In those days," said Eddie, "dad's ambition was to see me in the Preston Silver Band."

"He was in the band and wanted me to follow him. He used to make me practise after school, and I didn't get any tea until I had."

"That was in the hungry '30s, and I can tell you it meant quite a sacrifice on dad's part to buy me a cornet of my own for 50 bob."

Eddie showed me the gold-plated one, worth about £700, that he owns now.

But there is one thing Eddie has which is even more precious to him than all the golden trumpets and the golden discs in the world—his 18-month-old son, Gilbert.

In the big time

"My wife Josie and I waited more than 12 years for him," said Eddie. "He was all we wanted to make our life complete."

When he was born, Gilbert had a gold plated pram.

Eddie has known the hard times, now he's knowing the good, and makes no secret of the fact that he likes to live well, eat well, and buy all the things that he could not afford only six years ago.

But though he is in the big time, Eddie never forgets the people who helped to make him famous.

Three years ago he spent a



TONY HALL

Poll-winner Vic is off to the States

ANOTHER British band leaves London next Wednesday (September 3) for a Stateside tour. If any American jazz fans hear it (I'm told it has dates at Greenland and Newfoundland!), I think they'll like it. After working together nightly for a couple of weeks, it should be a fine band by the time it returns.

The leader is perennial poll-winner, London-born clarinetist, Vic Ash. With him are Bert Courtney (trumpet), Johnny Scott (alto, flute, piano), Alan Branscombe (piano, tenor), Spike Heathley (bass), Dave Pearson (drums) with Vic doubling on tenor.

I heard the band a couple of weeks ago. Courtney had had only an hour or so rehearsal. But though there were more than several ensemble gaffs (mostly in backings behind solos), it showed many healthy signs for the future.

The band's outstanding asset is its flexibility. With a front-line permutation of clarinet, flute, alto, two tenors and trumpet, the arrangers have plenty of scope. There are interesting scores by Scott, Branscombe, Stan Jones, Jimmy Deuchar and Lennie Breslow, amongst others. (Drummer Lennie's writing debut, *Blue-serenade* is a fascinating theme in the best Jazz Messengers' tradition).

Workmanlike

Scott has several very workmanlike jobs in the book, including *Fun For The Boys*, scored for flute, clarinet and muted trumpet. Branscombe (of whom, more below) shows tremendous potential in his writing. Dig *They Can't Take That Away From Me*, for example.

Vic has resurrected a couple of the Deuchar scores for the ill-fated Ronnie Scott Sextet, which toured America with a rock 'n' roll show. The best is *Pittsburg Opener* with its highly attractive, basically very simple, good-for-blowing-on, "Scottish"-sounding changes. Pianist Stan Jones has scored out his combo-boss. Allan Ganley's plaintively catchy, *The High Priest*.

Solo strength is comparatively strong. Vic himself is playing with much confidence, inventiveness and warmth every day. Courtney blows with strength, individuality and a good feeling for the blues. Scott is a most capable all-round musician. He is possibly more authoritative on flute than alto jazz just now. His sound and style are Bird-based, I'm

pleased to say. The more blowing experience he has on alto, the more drive and passion he should acquire. Alan Branscombe is (to coin a phrase) "something else!" I've heard much in recent years, from musicians whose views I value, about this 22-year-old from Liverpool. He plays piano, tenor and vibes and also arranges and com-

poses. I haven't heard his solo tenor and vibes work yet. But his piano-playing is already extremely exciting and impressive, both rhythmically and harmonically. Alan could easily be the best new British jazzman since the advent of Tubby Hayes and Ronnie Ross. Bassist Heathley gets a very big sound and also impressed when I



Bert Courtney, trumpet with the Vic Ash band, blows with strength and individuality.

heard the band. Drummer Pearson, who has only been playing professionally for two years, has the right idea and should improve with experience. Though he told me he gets worried if the soloists play a bit behind the beat.

The rhythm section's time was far from perfect when I heard them. Medium-down tempi especially seemed to drag. But maybe playing together more will rectify this fault.

Here, then, is a band which blends experience and youthful enthusiasm. A brave little band. A band which, as yet, is lacking a little in authority and which, at the moment, lacks the conviction of its courage!

But a band which, in time, should be a credit to itself, leader Vic and British jazz generally.

Bon voyage, boys. See you soon.

Jazz Idol Gossip

● Top U.S. modernists who are (or have been) working in Paris recently include tenorists Zoot Sims and Bobby Jaspar (though the latter, of course, hails originally from Belgium), trumpeter Donald Byrd, pianist Walter Davis, bassist Doug Watkins and drummer Art Taylor. There are now FOUR major modern clubs in the French capital.

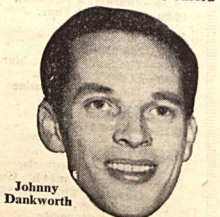
● Despite all the publicity ballyhoo—and the kind notices in American trade papers—reports reaching me from eye-witnesses state that the International Youth Band, comprising young European musicians, was certainly nothing to shout about. Though individual soloists (including Britain's Ronnie Ross) acquitted themselves well. Said one observer: "I've heard better bands led by Teddy Foster!"

● In London last week on business: American disc company boss, D.J., promoter and club-owner, Gene Norman. He was trying to fix new distribution deals for his "Gene Norman Presents..." label.

In the past, Gene's name has been associated with the "Just Jazz" concerts and LPs by Lionel Hampton, Wardell Gray and Dexter Gordon, Max Roach and Clifford Brown. Now he has only one jazzman under contract: West Coast trumpeter, Jack

Sheldon. I took Gene along to listen to Tony Kinsey, the Courtney-Stobart group and Dizzy Reece (just back here). But thinks he can make more money from mood music and cha-cha!

● In a sincere attempt to achieve "something different," Johnny Denworth has been putting on experimental shows at his Oxford



Street club on Sunday nights with most successful results. Recent sessions have featured Lindup, Denworth and Dave Woodwind, four trumpets and "odd men out." This included "off-beat" jazz instruments like piccolo, flute, bass-trumpet and glockenspiel!

THE BEST IN HALL MARKS BY TONY HALL

This Varsity town is really jumping

IT'S always good to hear that interest in modern jazz in Britain is on the increase. That's why I was particularly pleased to meet pianist Chris Parmenter of Cambridge.

The Varsity town, it seems, is really jumping. Chris runs the jazz department at the town's famous record centre, Miller's Music Club at the Sidney Street studios. And, after only a few weeks, *Business* is already booming.

Resident group is called *The Clubmen*. Chris, on piano, leads Peter Coe (tenor—any relation to Tony?), Mike Turner (bass) and Colin Edwards (drums). Guest stars from London appear once a month. So far featured: tenor-men Keith Bird and Duncan Lamont. With heritivist Ronnie Ross due there next

Wednesday (September 3). Said Lamont of his visit: "It's one of the best-run clubs I've been to and the rhythm section was excellent. It was a pleasure to work with."

But Chris isn't content with just a well-attended jazz club. He's organising record recitals by such authorities as Denis Preston and Alan Morgan. And later this year, hopes to promote concerts at the Cambridge Guild Hall. For the first of these, he's negotiating with Johnny Dankworth.

"Cambridge used to be a traditional jazz stronghold," says Parmenter. "But now there's a definite swing towards modern. I aim to give them the very best in British jazz."

Good for you, Chris. And Cambridge!

But I hope that Oxford won't take all this lying down. How about some competitive action?

Well-known sessioneer saxist Keith Bird (left) listens to Cambridge tenor-man Peter Coe at a recent Miller's Modern Music Club session.



reviews

DAKOTA STATON The Late, Late Show

Broadway; Trust In Me; Summertime; Misty; A Foggy Day; What Do You See In Her?; The Late, Late Show; My Fanny Valentine; Give Me The Simple Life; You Showed Me The Way; Moonray; Ain't No Use.
(12in. Capitol T876)

GOLLY, here's a weirdo singer! It's all very confusing. I've heard many reports from the States that, on "live" performances in clubs, coloured Dakota Staton is one of the most outstanding girl singers in jazz. Some people, whose views I respect, have even rated her "the greatest." Well, I don't get it. At least, not from listening to this album. Which, incidentally, is a big seller for Capitol in the States.

I hear Miss Staton is a gal who has learned a lot, stylistically, from Sarah Vaughan and, even more so, from Dinah Washington. You'll

also hear some Billie Holiday influences on a couple of tracks.

From these remarks, you'd imagine she has no originality at all. Well, that's not quite so. She has. But it's of a most odd kind. On *Summertime* and *Valentine*, for instance, Here, she's incredibly cheeky and very mannered. Almost as though she's at a wild party, where everyone's a little stoned and she's taking the mickey out of the song, her style and herself.

I really don't know who you'll react to this. I found it, in places, irreverent and insincere. But it has a certain appeal.

Two things definitely in her favour, though. The choice of material is first-class. And, most important, Miss Staton swings all the time. For this, I can forgive her. A related group supports her. In the band, the excellent Hank Jones (piano), Jonah Jones (trumpet).

(Continued on next page.)

'They gave him teeth and a trumpet and told him to play'

TRADITIONAL

By OWEN
BRYCE

THE
GREAT
REVIVAL

REVIEWS

MARCHING TO NEW ORLEANS

Ken Colyer's Omega Brass Band
*Over In Gloryland; Bugle Boy
March; Jambalaya; Just A
Closer Walk With Thee; Isle
of Capri; Panama Rag; Tiger
Rag; Gettysburg March.*
(Decca LFL301)

When I received this I made up my mind to pan it. As simple as that. "I'll tell 'em what I think of this back to the Delta stuff. I'll tear apart Colyer's ridiculous presumption to play anything

Crazy, you say. But there it was. Louis was modern; Noone was commercial; Dodds was dead. And so we were all persuaded to worship at the shrine of George Lewis.

There are many interesting things to be learned from the American Music recordings of the first Bunk Johnson and George Lewis records, but I think the George Lewis legend to be out of all proportion to his true worth.

One of the men responsible for this very narrow outlook on jazz was Rudi Blesh, a critic of some authority. Blesh gave demonstrations at his lectures and was able to use Kid Ory and his band on a number of occasions.

This was another band re-formed to aid the revival. Unlike the Bunk Johnson/George Lewis efforts, however, the Ory band was com-

Unfortunately, most of them were past their best. The pick of the bunch had left New Orleans years before to find fame and fortune in Chicago, New York and even in Europe.

Who can deny that most of those left behind in the early twenties had not been up to the standard of those who went north? And yet here we all were, digging them up once again, and pleading: "Play just like you played back in 1910."

Jackie McLean and Bill Hardman blow heatedly, soulfully and sincerely. But they've both been more imaginative and inspired on other occasions (the Phillips LP, for example).

Only Blakey himself, who seems to have discovered the secret of perpetually youthful enthusiasm, is really in top gear. He never lets up once throughout the album. (****).

GENE KRUPA QUARTET
The Jazz Rhythms of Gene Krupa
Tenderly; Tepee; 'S Wonderful; Hippiechick; Krupa's Walk; Strike Up The Band; Undecided; Gene's Bass Blues.
(12in. Columbia 33 CX10118)

HERE'S a foursome which always sounds a little strange to my ears—Gene Krupa (drums), Eddie Shu (tenor, alto, clarinet), Bobby Scott (piano) and John Drew (bass). Krupa, let's face it, is a great jazz drummer. By any standards, I suppose. But particularly by swing-style standards. But I honestly don't dig him in the company of modernists.

He plays with tremendous beat and drive. It's the dead-on-the-beat sort of beat. But his eyebal sound closing his hat. And so are his over-loud, echo-y rim solos. Nevertheless, Gene's long solo on *Wall* is a very stimulating experience.

Shu is mainly Lester Young-like, crossed with bits of Bird. He comes into that category of jazzmen who play with much more warmth and feeling than imagination or originality. His tone on both saxes is strangled and, on clarinet, shrill and coarse.

Bobby Scott is something else. Three years ago, I raved about him in print, hailing him as an outstandingly talented new jazz musician. Though he hasn't attained the heights I had hoped, his playing still knocks me out: I find it sometimes erotic and tense, but very exciting.

Yet, in contrast, listen to Scott on *Tenderly*. He may never become a jazz great; but he'll give me kicks for a long time to come. Drew is a British boy, who has also worked with Bud Powell. A strong, swinging player.

My comments on the individuals could also apply to the album. A strange assortment of moods and tunes and treatments. The standards at medium tempo come off best (****).

Back to 1910 was the cry, and the

Hunt for Bunk was on

To all this. The desire to dig up the original musicians themselves. The desire to get them to play exactly as they had played 40 years before.

The hunt for Bunk Johnson began. Misguided collectors found him, furnished him with teeth and a trumpet and scoured the New Orleans scene for musicians to back him up. They were found all right. For who wouldn't have wanted to be thrust right back into the limelight after so many years of obscurity?

TONY HALL'S REVIEWS

(Continued from previous page)

AT the start of the last war L. Watters had formed his band of record collectors to re-create the music of King Oliver, of the Louis Hot Fives. They obtained an engagement at the Dawn Club in San Francisco. Locals popped in to hear this amazing noise; they probably laughed it off. Nothing happened for some time.

Then the news got around. "Say, there's a batch of kids down there playing some old time jazz stuff." And the collectors poured in. At one time the management even complained that there were more listeners than drinkers. I believe Watters bought part of the club just to give his band some-where to play.

The revival had started. Other bands followed, bands composed of record collectors.

But there was one odd outcome

pet) and Jimmy Cleveland (trombone).

I'd like to hear more of Dakota. If only to find out whether she's serious on this record. My rating is for the fact that she swings and that the backing is good. (****-3).

STITT—POWELL—JOHNSON S.P.J. Jazz

All God's Chillum Got Rhythm; Sonny-side; Bud's Blues; Sunset; Strike Up The Band; Fine And Dandy (two takes); I Want To Be Happy; Taking A Chance On Love; Afternoon In Paris; Elora; Teapot; Blue Made (two takes) (12in. Esquire 32-049)

SOME stimulating re-issues of classic 1949-50 hop recordings. The whole of side one and the first couple of tracks on side two (down to *Love* inclusive) are by Sonny Stitt on tenor with Bud Powell (piano), Curly Russell (bass) and Max Roach (drums). Stitt had been off the scene for some years, but he returned here with tremendous strength and confidence and an original, individual, hard, searing sound on the tenor.

Bud is just great on these tracks.

thing"; *Sunset* is "These Foolish Things." Almost every track is a powerful emotional experience.

Paris (John Lewis' wonderful tune, which Allan Ganley's Quartet has recently revived via a Stan Jones arrangement), *Elora*, *Teapot* (a blow on "perpetually youthful changes) and the two takes of the slow blues, *Made*, are by Jay Johnson (trombone), Stitt (tenor), Lewis (piano), Roach (drums) and Nelson Boyd (bass).

Jay is fluent and soulful and the trombone-tenor work sounds out well. "Paris" is a wonderful theme.

Re-issues are always awkward to rate. But as almost all of these have stood the test of time so well, I feel they will reward anyone who buys the record. Good re-mastering by Rudy Van Gelder (of course!) (****).

THE JAZZ MESSENGERS

Ritual

Ritual; Touche; Wake Up; Sam; You Made Me Smile; Too Long; Scott's Blues; Once Upon A Groove. (12in. Vogue LAE12096)

THE redoubtable, power-driving Art Blakey and the same gang of Messengers heard on the Philips "Hard Bop" LP (BBL7220), which I reviewed several weeks ago. The comments I made then can be generally applied to the tracks on this album, recorded by George Avakian (then of Columbia) for Word Pacific.

The most interesting is the lengthy, rhythmic *Ritual*. A very natural-sounding Blakey describes what's happening before the track begins. The African rhythms heard are immensely exciting and Blakey is paced by the others, playing various Latin rhythm instruments.

Art's strong, incessant beat is fantastic and unique in jazz. Billie Holiday's pianist, Mal Waldron, composed the pleasantly melodic *Touche*, with a 3/4 bridge (first and last choruses only) and nice changes. *Wake* is a frantic roller by Blakey.

The minor *Bridge* is by pianist Sam Dockery. Another pianist, Duke Jordan, wrote the previously recorded, baggy *Scott*, which recorded, baggy of the album's better solos. A young Philadelphia, Owen Marshall (several of whose themes have been recorded by Lee Morgan for Blue Note) created the relaxed *Groove*. A good track.



"Our most sincere musician," that's KEN COLYER, and "Marching to New Orleans" is a record with a real "authentic" sound.

posed of the best of the New Orleans men. Most of these had left the south with the others to play in Chicago and elsewhere.

Ory himself must be considered the greatest exponent of "Tailgate" trombone and his use of men like Jimmy Noone and Omer Simeon on clarinets helped bring back the greatest days of New Orleans jazz.

If only because it brought Ory back, the jazz revival was worthwhile. But let us just forget all the excellent music of the Dixie-landers, the Chicagoans, Ellington, Basie, Waller, Bessie, Louis and Jelly Roll Morton.

Bunk Johnson died in July, 1949. None of the records he made in the last few years of his life shows him to be the great trumpet player he undoubtedly was. His best discs were the trumpet solos on American Music and "Panama." "Yes, Yes In Your Eyes" on the same label. He had a clear, pure tone with strong attack, but these later discs show little trace of that essential vocalisation of tone so necessary for good jazz.

With the death of Bunk, George Lewis assumed title of the leader of revivalism. He is still going strong. Last year saw him in England doing the rounds with Ken Colyer, the head of British purism. (Purism is the name now given to the New Orleans cult.)

like the old-timers of New Orleans."

Now I am playing the disc at every spare moment of the day. Here I go again, showing off the attractive melody of *Jambalaya*. Make no mistake. This is an attractive record, a jolly record, a "different" record. It's a record with an "authentic" sound, and the sound isn't only authentic because of the wrong harmonies which insist on creeping in.

This three trumpet, two trombone line-up produces a full-bodied, brassy sound.

It's my belief that marching bands were more important in the development of jazz than any other single form. Whether this is as it actually sounded at the time is another matter altogether. The tunes are interesting enough melodically and right enough harmonically to produce authentic jazz marching music. (With one exception—*Just A Closer Walk With Thee* I thought terrible.)

Ken Colyer is our most sincere musician. That his sincerity has been the means of providing him with a living for some years is neither here nor there. I firmly believe Ken would carry on his present line even if it didn't.

Isle of Capri is the commercial pop of the thirties that Colyer turned into a traditional jazz number. If the mainstreamers had dug this one up they would have been howled down.



Original, individual sound on tenor from SONNY STITT, back after some years.

He, too, blows with immense conviction and authority. Curly and Max are in equally wailing groove. For my money, these are some of the best Stitt and Powell sides period. *Sonny-side* is a "rhythm

*YOUR WEEKLY**

DISC DATE

with DON NICHOLL

HERE we go... back to something like normal strength again as the companies send out the first of their post-holiday releases.

A good bag this week although the first belongs to "Volare" that "Nel Blu Dipinto Di Blu" ballad which will be send-

ing us all round the Bay of Naples before many more days are out. Even the publisher is going on holiday to get away from it all!

Out of the versions I've spun for this session it seems like Dean Martin's the man to watch for the winner. But with so many cover

jobs, don't leap into buying before trying all you can hear. At least they're not all carbon copies of each other.

A Fitzgerald beauty and a likeable new one from Marion Ryan help to make it a good week. If things continue like this—there'll be no autumn complaints from my quarter.

MARION RYAN
The World Goes Around And Around: Please Don't Say Goodnight
(Nixa N15157)*****
(D.N.T.)

A NEW ballad by Tolchard Evans is always worth noting and he has produced a lush, slow waltzer in The World Goes Around And Around.

Marion packs the song with romantic tenderness while the Bill Shepherd Orchestra gives it a velvet size with banks of strings. Easy-to-remember melody ought to make this one a very high seller.

I expect to see Marion back in the Top Twenty with this one. **Please Don't Say Goodnight** switches the sound and the mood completely. A rinky-tinky bouncer taking its cue from a thumping piano, it allows Ryan to try her hand at the old-fashioned style that has crept back of late.

DEAN MARTIN
Volare: Outta My Mind
(Capitol CL14910)*****
(D.N.T.)

NEXT to the original Italian disc—which I gather is not being released here—I rate Martin's effortless cutting as the smartest of the crop.

Dean, naturally, is so at home with Italian material and it's delightful to listen to the descriptive ease of this performance. Mellow stuff that manages to lilt without any false sparkle. Brief snatch of Italian language at the half-way mark. For the rest the disc shines in English. Gus Levene uses rhythm group and an organ for the accompaniment.

Jumper for the flip while Martin drives through **Outta My Mind**. Rich, casual sound to the slice makes it a good companion to the hit upstairs.

THE MCGUIRE SISTERS
Volare: Do You Love Me Like You Kiss Me
(Coral Q72334)*****

THOSE McGuire girls are back again, this time with a rippling, hard-driving treatment of **Volare** that varies (thank goodness!) from rival versions in many ways. The Sisters produce their usual tramping noise and infuse some new colour into the number by breaking phrases up in clipped fashion.

It should be a big threat to Martin. With the same coupling as you'll find on the new Shelton disc, the McGuire Sisters employ whistlers to blow the melody into our ears before racing through the twisting lyrics of **Do You Love Me Like You Kiss Me**.

CYRIL STAPLETON
Volare: Which End Bits
(Decca F11040)*****

STAPLETON's idea of **Volare** fluctuates between retaining continental flavour with accordion and getting as much power as

possible from a male chorus and bank of strings.

Result is somewhat in the curate's egg category.

The intriguing title on the other half serves to introduce a piece of music that moves quickly but seems totally unsure of its direction. Opening with muted army trumpet, it then wanders into a Billy May parody before the brass catch up with the trumpet call theme again.

ANNE SHELTON
Volare: Do You Love Me Like You Kiss Me
(Philips PB852)*****

ANNE SHELTON joins the crowd on the big Italian song **Volare** and she's a fine choice by the label. Her warm, open voice fits this ballad perfectly. It may not be the biggest of the rival sides but it is certainly a good one to have around.

Male chorus help out in between times as Anne goes clearly through the romancer.

There is something of the gypsy in the opening atmosphere on the other deck. Then the song quickens up to become a cute, clever love ballad.

Anne retains something of the gypsy all the way, but it's a backing.

JIMMY YOUNG
Volare: Beats There A Heart So True
(Columbia DB4176)***

I LIKE the girl group who chime along with Jimmy in this neat arrangement of **Volare**. Overall in fact the sound of this side is delightful.

The Young voice carries the number gently and fairly effectively, but I wished that he could have appeared to be enjoying it more.

He seems to lilt with the tune all right but not with the meaning of the words.

He opposes Como with the slow ballad on the turnover and certainly makes sure that every word comes over clearly. I still find the song too slow and deliberate for my personal taste—and it could surely do with more variety.

LITA ROZA
Nel Blu Dipinto Di Blu: It's A Boy
(Nixa N15155)***

LITA ROZA's idea of the Italian **Di Blu** title more prominently than "Volare." Ann taking her cue from this, the vocalist takes most

Marion Ryan is great with old and new



of the ballad in its native language.

From the depths of the echo chamber she makes a more-than-competent shot at the lilter. Bill Shepherd's orchestra and the Beryl Stott chorus round off the big size.

For the flip, Lita goes bouncing merrily into the Paddy Roberts' **It's A Boy**. Not quite the verve you get from the Reading record, but a pleasant production for all that.

THE AIR'S HEAVY WITH SIX VERSIONS OF 'VOLARE'; HEAR THEM—THEN LISTEN TO A TOP TWENTY TIP

ELLA FITZGERALD
Travellin' Light; Your Red Wagon
(HMV POP518)*****

ALL praise to H.M.V. for continuing to slide out these little gems from Fitzgerald. Here we get a breath-taking performance of the classic, **Travellin' Light**.

To an organ and rhythm group backing, Ella sings the slow jazz weeper with a wealth of feeling and surety that must raise the frustration rate alarmingly among other singers!

Your Red Wagon changes gear into up-tempo as Ella pulls out plenty of stops in the phrasing department. One you'll keep till it's worn out—and that will probably be too soon.

SUNNY GALE
A Certain Smile; Just Friends
(Brunswick O5753)***

SUNNY Gale tries her hand at the ballad, **A Certain Smile**, taking it slowly and rather too carefully.

So precise is her pronunciation on this half that one is made too aware of her rather uncomfortable accent. Ralph Burns leads the accompaniment with strings.

Just Friends introduces a male group behind the girl while she stamps through a cling-clip item.

PAT BOONE
If Dreams Came True: That's How Much I Love You
(London HLD8675)***

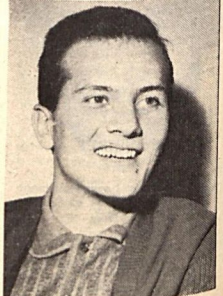
TO a gentle clip-clip rhythm from the Billy Vaughn orchestra, Pat sings a soft romantic ballad, **If Dreams Came True**.

Nothing spectacular about the lyric but it's a "nice" song "nicely" sung.

PAT BOONE has something of the rock beat in his "That's How Much I Love You."



ELLA FITZGERALD (DISC Pic.)



Unlucky Don may make it at last

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).

Better material for the flip which infuses something of the rock beat into Boone once more. Beating gaily all the way, this one has a slick set of words put to an easy tune that many will remember at first spin.

Not one of Pat's best couplings but better, still, than most of his rivals.

DON GIBSON

Blue Blue Day; Too Soon

(RCA 1073)*****

MR. GIBSON is one of the country merchants yet to meet the winnings he deserves so far as British custom is concerned. I hope he makes it this time out because Don's *Blue Blue Day* is a very pleasant, well-placed song that he sings easily.

Nice rhythm backing with some girls voices up above as the Gibson guy makes it one to buy.

High-flying femme voices open the flip—a slow, mournful romancer which owes birth to a classical piece of music unless I am mistaken. *Too Soon* is fine for being miserable to.

TED HEATH

The Army Game; Strolling With The Blues

(Decca F11048)****

REMINDFUL of the days when Glenn Miller was turning the martial world upside down is the Heath band version of *The Army Game*.

Smooth performance of the TV signature tune uses the brass section attractively in an arrangement which flows. Nothing awkward here—will please both those who like to recognise the tune and those who like to recognise their Heath.

Strolling With The Blues has a flatter noise and lives up to the title comfortably. An attractive coupling.

THE JONES BOYS

A Certain Smile; Kathy-O

(Columbia DB4170)***

A CASE of keeping up with the Joneses all right... not only do we get the vocal quartet but the orchestral accompaniment is directed by Ken Jones.

The singing boys stride cleanly through the film song, *A Certain Smile*, using better harmonies than

they've cared to demonstrate before. The ballad gains quite a lot of pace through this treatment and I think the Jones Boys will gain extra followers.

JEANNIE CARSON

Ask Me A Question; In The Gloaming

(HMV POP515)***

BASED on the Children's Song from the new film, "Rockets Galore," comes *Ask Me A Question* which Jeannie Carson sings in company with the Geoff Love orchestra and Rita Williams chorus.

Using a Scottish swirl and sound, Love gets the atmosphere right



A Scottish whirl and sound from JEANNIE CARSON.

while the star goes feather-lightly through the old rhymes. Will send you "reeling."

The evergreen on the flip sounds at the beginning as if the Kentucky Minstrels had come back to life. Serious treatment of the ballad that will appeal hugely to older customers.

LISA NOBLE

It's a Boy; The Saints

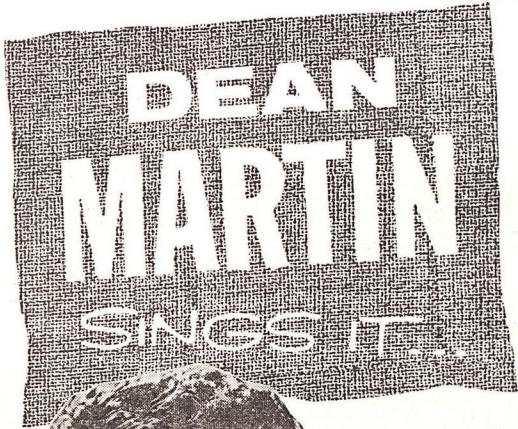
(Decca F11051)**

THERE'S a big difference in tempo between Miss Noble's version of *It's a Boy* and those from Reading and Roza.

Here we get a slow, almost dragging, performance that seems to go deliberately against the grain of the number. Peculiar—and, to me, boring.

Eric Rogers gives a drum and guitar lead to *The Saints* which Lisa sings with squeals and growls. There's plenty of life from the backing but the classic's been done much better on many, many occasions before. Maybe Lisa needs a live audience to score with this kind of performance. Loudness doesn't automatically beget excitement.

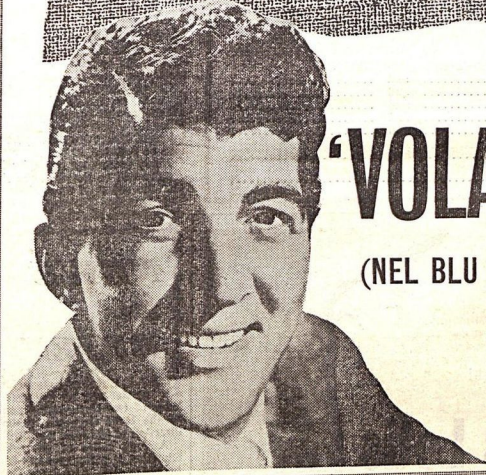
The Hit Version of the Hit Song!



'VOLARE'

(NEL BLU DIPINTO
DI BLU)

45-CL14910



NELSON
RIDDLE
SWINGS
IT...

'VOLARE'

b/w 'WALKIN'

45-CL14911



DISC

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GREAT NEW CONTEST Win a 3-D gram!

STEREO records are now upon us, the exciting new recorded sound that brings reality into your very home. DISC now offers you a chance to acquire a unique prize in this field. The winner will receive the latest "Dansette" stereophonic record player finished in two-tone colours. The machine has 4-speed record changer and takes all sizes of records. The unique twin speakers may be attached to the side of the luxury looking playing desk, making the whole unit portable and space saving. The stylus is a diamond one giving perfect reproduction AND, most important of all, the "Dansette" stereophonic player is capable of playing all your ordinary LPs and EPs. To make your prize complete, DISC will supply with the "Dansette" THREE STEREO records.

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

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

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

Choose your FIVE pairs of duettists from the list printed below, and enter them in the coupon in your order of preference. This contest is entirely FREE, but each entry must be made on the coupon printed below.

CUT HERE	
MALCOLM VAUGHAN	ELVIS PRESLEY.
BERNARD BRESLAW.	ALMA COGAN.
FRANKIE VAUGHAN.	DORIS DAY.
MAX BYGRAVES.	BUDDY HOLLY.
LONNIE DONEGAN.	DICKIE VALENTINE.
CONNIE FRANCIS.	TOMMY STEELE.
PERRY COMO.	RONNIE HILTON.
DICKIE VALENTINE.	

DISC PAIRS COMPETITION	
No. 1	and
No. 2	and
No. 3	and
No. 4	and
No. 5	and

Name: Address:

Gracie Fields stars in TV opening

THIS week's "Saturday Spectacular" (August 30) will be taken over by "Southern Rhapsody" to mark the opening of the new Southern Television network. The new station, situated in the Isle of Wight, will bring to another portion of Britain a commercial TV network for the first time.

Heading "Southern Rhapsody" will be international star Gracie Fields, with Line Renaud and Gary Miller as singing guests. Also in this first production from Southampton, will be concert pianist Clive Lythgoe.

There will, in addition, be extracts from summer shows, and viewers will see Frankie Vaughan from Brighton, Anne Shelton from Southsea, and Charlie Drake from Weymouth.

Charlie Drake will be featured on his own show on Sunday (August 31) from the Prince of Wales Theatre, with the King Brothers and Maxine Daniels.

Special tribute to Fred Astaire

A SPECIAL broadcast tribute to singing and dancing star Fred Astaire will be heard in the Home service on Tuesday, September 2.

Called The Fred Astaire Story, it will be narrated by Leslie Mitchell, with many old friends filling in. Apart from his theatrical interests, Fred's love of sport will also be featured.

Many recordings made by Fred Astaire will be heard in the show, plus the voices of musical comedy star Dorothy Dickson, and producer Robert Nesbitt.



Paris visit to bring Anka here again?

YOUNG singing star Paul Anka has now confirmed to DISC the date of his forthcoming season in Paris. He is booked for a four-week season at the Olympia Theatre and opens there on Wednesday, December 17. As yet there are no definite plans for Paul to return to Britain, but he is hoping that some arrangements can be concluded so that he might play here whilst on this side of the Atlantic.

Before this Paris date, Paul Anka has busy days ahead of him with tours and TV shows. Following his week's engagement with Bob Hope in Indiana, Anka is due to complete three weeks in Japan during September.

On his return, he plays a week in Manila, a further one in Hong Kong, plus three days in Honolulu.

Between the conclusion of these dates and his opening in Paris, Paul Anka is to report to Hollywood for his first big movie role.

Belafonte offer

BEFORE leaving London last week, singing star Harry Belafonte was invited to return to take part in a star spot at a gala performance of the Festival Ballet. The Festival Ballet is celebrating its ninth birthday on September 9 and it is hoped that Harry Belafonte will be able to accept a guest spot in the programme.

Pounced upon by star players Tony Trabert and Pancho Segura, who were both seeing the paper for the first time.

Trabert, who, in his globe-trotting, has watched the stars give performances in capitals all over the world, enthused over Erroll Gardner, while Segura was pleased to see Ricky Nelson mentioned among the best sellers. "That guy would be a class tennis player if he gave more time to practice," he said.

New act for Larry

RECENTLY married rock singer Larry Page is in intensive rehearsals for a new act which is to be known as Larry Page and the Front Page Men.

As yet no plans are announced for the new unit, but record and TV companies are showing an interest in the group.

Congratulations Jack

CONGRATULATION to our worthy columnist and TV producer Jack Good, and his wife Margit, on the arrival last Friday week of a daughter.

Margit accompanied Jack on his cruise down the Thames with singer Connie Francis and the following morning she presented Jack with a thriving daughter to be called Gabriella.

Jack Good is thrilled by the new arrival, even though it prevented him from gazing and plugging his new TV show by exclaiming "Oh Boy!"

NEWS in BRIEF

READERS enjoying classical music will be interested to learn of two forthcoming concerts by the Hallé Orchestra under the direction of Sir John Barbirolli.

A long series of concerts for television is being planned for the orchestra by Associated-Rediffusion, and the first two will be on September 1 and November 11.

The first, coming from the Free Trade Hall, Manchester, will show Sir John Barbirolli and the orchestra at a rehearsal of Rachmaninoff's Variations on a Theme of Paganini. Pianist Peter Katin will be the soloist.

On November 11, the production will be devoted to a personal tribute to Sir John.

Now he can listen SOMEONE who has handled almost every disc made, Arthur Hopkins, is to retire next month from his position as record buyer for the Keith Prowse organisation.

Every disc sold by the shops of his organisation are ordered through him, and he is a well-known figure with all the record companies.

He hopes to spend more time listening to records during his retirement.

Tennis stars and DISC

NOWHERE could a copy of DISC have been read more eagerly than in the refreshment room at the recent Slazenger Professional Lawn Tennis Tournament at Eastbourne. A copy was

Dennis at his greatest!

Dennis Lotis

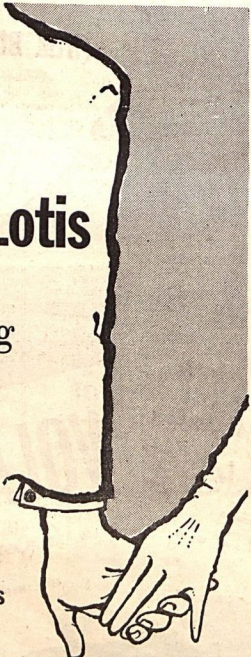
SINGS
Belonging to Someone

SAFE IN THE ARMS OF MY DARLING

DB4182 (45 and 78)

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TED HEATH

STROLLING WITH THE BLUES

F 11048 45/78

Connie's illness upsets filming

YOUNG American singing star Connie Francis had to forgo a TV film recording session on Monday of this week with Mantovani and his Orchestra. She had been feeling the effects of laryngitis for some days during her week at Glasgow Empire and, though she put in an appearance at Elstree studios, she was unable to undertake her vocal spot.

After rehearsal run-throughs her voice began to give way, and she had to cancel her date with Mantovani and return to bed in her London hotel.

At the time of going to press it was impossible to ascertain whether she would be fit enough to return to Elstree to continue filming. Another date, a tele-recording for a future Saturday Spectacular, was also affected.

Connie Francis was due to return home to the States yesterday (Wednesday) after a highly successful visit to Britain.

Vic Damone, the other popular American visitor in this country, was also at Elstree on Monday, and successfully completed his sessions with the Mantovani orchestra.

This Mantovani series, as mentioned in a previous issue of DISC, is being produced by Harry Alan Towers for world-wide distribution. It is being filmed in three languages, English, French and Spanish.

As yet no date has been set for its showing in this country, but the first of the series will be seen in Canada on September 7.

BAND GOES TO PRISON

THE 25 ladies of the popular Michael Freedman Orchestra played to an all male audience last Friday—in Wormwood Scrubs Prison.

A feature of the BBC-TV show "The Night and the Music," the orchestra were invited to give the concert by producer Richard Afton.

Alton, apart from his work for television has been supplying first class entertainment to four London prisons during the past two years, and he has discovered that good musical items are highly favoured. It was because of this that he decided to invite the Michael Freedman Orchestra to take part in one of his presentations.



It's early Sunday morning and the place is Coventry Street in London, and in case you're wondering what so many stars are doing together at that time and place, the secret is that they were preparing to rehearse for that night's "Prince of Wales" TV show. With Bernard Breslow (2nd from left) is James Kenney, Jimmy Lloyd, Pip Hinton and choreographer Lionel Blare. (DISC Pic).

Gary for TV

SINGING star Gary Miller has recently accepted several top TV dates.

He appears as compere and singer in the Shirley Bassey ABC-TV presentation on Sunday, September 7, and he has been signed for three Jewell and Warriss "Star-time" ATV presentations.

Lee Lewis, Jr.

JERRY LEE LEWIS's wife, Myra, is expecting her first baby in late December or early January. Married last December, Myra had her fourteenth birthday last month.

She is currently touring with her husband who has extensive engagements since his return from Britain where his tour was hurriedly cancelled after Press comment regarding his marriage.

It has been reported that Jerry Lee Lewis has been signed for a movie to go into production shortly in Hollywood, entitled "The Beat Generation."

Dean Martin in car crash

SINGING star Dean Martin, together with Tony Curtis and the latter's wife, Janet Leigh, were involved in a car accident last Sunday in Hollywood.

Their car was rammed by another driver who has since been charged with assault. Dean Martin and the others were returning from a party held by British-born actor Peter Lawford when the incident occurred. Frank Sinatra, returning from the same party, witnessed the incident and called up the Police on his own radio telephone.

All the stars were considerably shaken up but none suffered serious injury. Janet Leigh, who is expecting a baby shortly, was taken to hospital suffering from shock.



Singing stylist Maxine Daniels (above) is currently in rehearsal for her role in the forthcoming Sandy Wilson production "Valmouth," due to open in Liverpool at the Shakespeare Theatre on September 15. Later the show comes to London and will open at the Lyric Theatre, Hammersmith, on September 29. Meanwhile, Maxine's next big TV date is next Sunday (August 31) in the ATV presentation from the Prince of Wales Theatre. Another TV date for Maxine Daniels is in "Six-Five Special" on Saturday, September 6.

Johnny moves to 'San Fernando'

NEXT BBC-TV showing for Johnny Duncan and his Blue Grass Boys will be in "Six-Five Special" on Saturday, September 6. This will be part of another outside location presentation, this time coming from the Beach Pavilion in Prestatyn.

Incidentally, Johnny has just moved from his London flat to a new country home in Hammingdon-shire. The house sits in three and a half acres of grounds, by a river.

He plans to call the house "San Fernando" after his big disc success.

* BARRY BARNETT *

* WINS MORE HEARTS WITH *



'MY LUCKY LOVE' AND 'TOO YOUNG TO LOVE'

H.M.V. POP 521 (45 & 78)



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

VAUGHAN CANCELS EXHIBITION TRIP

MALCOLM VAUGHAN was confined to bed last week when he returned home with a very high temperature. The trouble cleared in a day or so, and no reason for its cause could be found, but he had to cancel a proposed visit to the Hulton Boys and Girls exhibition at Olympia last Thursday.

Though not feeling completely fit, he was able to travel to Norwich and Lowestoft last Saturday and put in two very successful appearances there.

This week he and Kenneth Earle are at Llandudno, with concert dates in Blackpool on Sunday. Next Monday (September 1) the partnership will be appearing for a week at Rhyl. During that time, he will be appearing in Six-Five Special on Saturday, September 6, when it plays from an outside location at nearby Prestatyn.

Tit for tat

AFTER appearing recently as the guest of Kenneth McKellar on his TV show, Max Jaffa is returning the compliment by inviting Kenneth on to his programme on August 31.

The Scottish singer will be with the Linden Singers and the other members of the Max Jaffa Trio, Reginald Kilbey and Jack Byfield.

Also on BBC-TV, and making one of his very rare appearances these days, will be George Formby, who heads his own show on Saturday, September 6.

After his serious illness in 1952, George Formby has been taking life quietly aboard his houseboat on the Norfolk Broads. He and his wife recently acquired a new luxury cruiser called "Lady Beryl II."

Lucky David

SINGER David Hughes and his accompanist, Ron Loughhead, narrowly escaped injury when their car was involved in a crash at Stamford, Lincs. last week.

David was driving from Blackpool, where he had been appearing in a Sunday concert at the Queen's Theatre, to Clacton-on-Sea for his week's variety at the Savoy Theatre, when his saloon was in an almost head-on collision with a small car.

"My pianist and I were hurled into a field," says David. "The car was completely wrecked."

They completed the journey by taxi and appeared at Monday's first house as planned.

DAUGHTER FOR LONNIE

CONGRATULATIONS to Skiffle King Lonnie Donegan and his wife Maureen on the birth of a daughter last Sunday morning.

Lonnie, who was hoping for a boy, had no name planned, and decided to call the new arrival Corrina, which is the name of a song in his current show.

The Donegans already have a charming 2½-year-old daughter called Fiona.

TOMMY STEELE

THE ONLY MAN ON THE ISLAND

45/78
45/78

F 11041

Back again as the records flow . . .

THE BIG BEAT



CONNIE FRANCIS

Stupid Cupid; Carolina Moon
(MGM 985)*****
(D.N.T.)

CONNIE FRANCIS lets her hair down for a rousing rock 'n' roller in *Stupid Cupid*—and it ought to see her climbing the Twenty again.

A happy little pouter which the star chants in her distinctive manner, it makes much use of a two-ang gimmick. Guitars, sax and drums supply the usual rock background together with hand-clapping. Easy tie car-catcher will help sales considerably.

Leroy Holmes batons for the top deck but it is Joe Lipman who takes control of *Carolina Moon*. Here Miss Francis again gets her teeth into an oldie. And she proves again how much at home she is with songs of this nature. An excellent revival with enough of a beat to please modern ears.

Fine, contrasting coupling.

BETTY JOHNSON

Dream; How Much
(London HLE8678)*****

DIVORCED now from her Little Blue Man, Betty Johnson takes up the present-day cult of revivals. Infusing the great standard *Dream* with a steady, attractive beat she keeps much of the charm of the song with a clear-cut performance.

Multi-voicing adds weight here and there while Charles Green supplies the thumping accompaniment. Should sell sweetly for Betty.

With a Calvert-like trumpet paving the way on the turnover, Betty swings into a waltz ballad of the type that went naturally to Vera Lynn once upon a time. Forceful, entertaining production.

LORRAE DESMOND

Soda Pop Hop; Blue Blue Day
(Parlophone R4463)*****

L with a beat novelty that is easy on the ear. Simple in design and treated simply by the girl, *Soda Pop Hop* will find plenty of customers. The Australian singer is backed by a Ken Jones rhythmic team and a vocal group.

For the flip, she takes the Don Gibson song, *Blue, Blue Day*, and handles it very easily. The quicker lilt to this item suits Lorrae and there's some good guitar work behind her.

I reckon that *Soda Pop Hop* will be the upper deck but *Blue Blue Day* serves to give the coupling strength.

THE ELEGANTS

Getting Dizzy; Little Star
(HMV POP520)***

MALE vocal team, The Elegants, get rocking quickly with *Getting Dizzy* which beats along in

★
Don't ignore the flip on the new CONNIE FRANCIS record, an attractive "oldie." (DISC Pic)

★

Connie's rousing rock

a fairly routine rut.

Hoarse lead voice carries nearly all the song with the other voices barely backgrounding. Some good stuff from the rhythm unit plus honking sax.

Rest of the singers get a large crack of the whip in *Little Star*, a steadier beat item based on the old rhyme *Twinkle Twinkle Little Star*. Something of The Diamonds' influence noticeable here.

TONY BRENT

Girl Of My Dreams; Don't Play That Melody

(Columbia DB4177)***

INTO a cling-clinger goes Tony Brent as he tells of the *Girl Of My Dreams*.

Varying between the intimate manner and the loud, warping chant, Tony is backed ably by Eric Jupp in true rock fashion with a doo-wah chorus.

After the pattern of "Music Maestro, Please" comes *Don't Play That Melody*. Tony takes off on a Latin tempo but I've a feeling that the actual melody of *Don't Play That Melody* isn't quite powerful enough to catch fancy quickly.

BILL HALEY'S back with a bid for favour but he may find it hard going with "Lean Jean" and "Don't Nobody Move."



YOU'VE probably heard Connie Francis performing her latest side, "Stupid Cupid," on television. MGM should have another success with this deck—but don't ignore the other side and don't ignore Betty Johnson's "Dream" if you enjoy revivals with a beat.

Lonnie Donegan, Bill Haley, Chuck Berry and Lorrae Desmond are among those in the Big Beat field for a selection that's a curious mixture of very good and very ordinary.

by DON NICHOLL



Whispers from LONNIE DONEGAN (DISC Pic)

LONNIE DONEGAN
Times Are Getting Hard Boys; Lonesome Traveller
(Nixa N15158)*****

LONNIE and his Skiffle Group have a sad bluesy item in *Times Are Getting Hard Boys*. A mournful whistler opens up in company with guitar, then the Donegan whispers his way into the hard-up lover's lyric.

Semi-narrative style suits the song and it should attract additional custom from those who would not normally go overboard for the Donegan side.

Lonesome Traveller on the flip seems to be enjoying quite a revival recently. Donegan now chants his version of the folk and may well succeed in planting it firmly in the Hit Parade after all this time.

BILL HALEY

Lean Jean; Don't Nobody Move
(Brunswick O5752)***

IN the Skinny Minnie Dizzy Lizzy cut comes *Lean Jean* with which Haley strikes out for a return to favour.

A beater that paddles along fairly monotonously, it lacks the frantic appeal of early Haley sides, but there's a certain amount of compulsion. Bill himself handles the lyric in which as you can get.

Don't Nobody Move is a quicker beat item with a hesitation gimmick. I get the impression that all this is so mechanical to Haley now.

CLIFF RICHARDS

Move It; Schoolboy Crush
(Columbia DB4178)***

LOTS of good words seem to be written about Mr. Richards, latest beat boy to be discovered by British studios. Much here that is like the others — is Presley inspired, but Cliff also has enough of his own to offer. Rocks well through *Move It* while the guitars supply a kind of jew's harp backing.

More of a stroller on the other side as Cliff sings *Schoolboy Crush*. Whistling and a girl group sur-

round him for this half which uses a familiar teenage lyric. Boy reveals personality and I'd like to see him tested with material that has more guts.

ROBIN LUKE

Susie Darlin'; Living's Loving You
(London HLD8676)***

SOMETHING like a Spanish to country and western effort is Robin Luke's *Susie Darlin'*. The boy has a light, not displeasing, voice. Nearly subdued by the instrumental accompaniment at times, he shows, nevertheless, plenty of promise.

Living's Loving You owes much to the blues in its conception; slowly, like a folk man, Luke drifts through this one as if it is a sad song. It isn't really.

THE RINKY-DINKS

Now We're One; Early In The Morning

(London HLE8679)***

THE Rinky-Dinks come across as a femme rock group with Bobby Darin starring as lead voice. Typical beat stuff for *Now We're One* with emphasised thump and hand-clapping. I thought this had gone for good some months ago. I was obviously wrong — yet it sounds strangely dated already.

Into competition with Buddy Holly for the flip song, *Early In The Morning*—and a good, brash performance here from Mr. Darin-Loud and salvationist in style and able to carry plenty of customers along with his enthusiasm.

CHUCK BERRY

Beautiful Delilah; Vacation Time
(London HLE8677)***

COWBOY beater Chuck Berry sounds as if he's chewing apple pie while he mumbles-sings his way through the quick little oddity, *Beautiful Delilah*.

Extolling the praises of yet another girl who has the mostest, it sounds too difficult to remember to be a quick seller.

Vacation Time is a slower glider with a better tune to it. Lyric follows the old out-of-school pattern, however, one which never seems to click in this country.

COOL FOR CATS

ISAT in on a really hot recording session last week. Going to town with two brand-new numbers around microphones recording for the standard "monaural" discs as well as new stereophonic with a chorus of eight voices and a few extra musicians added to his usual line-up.

It was Ray's first taping for the Pye-Nixa label and he was in wonderful form. The main song, "Sultan of Bezaar," was written by a great pal of mine who's making a big name for himself in the song-writing world these days, Joe "Mr. Piano" Henderson. It certainly looks like adding to Joe's long list of successes.

"I've known Joe a long time but I've never recorded one of his songs before," Ray told me. "He's having a lot of luck and I hope some of it is going to rub off on me."



Ray goes on stereo

Nixa's musical director, Bill Shepherd, arranged the number for the session, and the taping was supervised by artistes and recording manager, Alan Freeman.

It got pretty warm inside the studio so drinks were sent for to cool the singers' voices. Everybody settled for orange—except Ray, who prefers a lemon squash.

Ray is off to the island of Majorca for a three weeks' holiday after his busy summer season. "There'll be no going to casinos for any other night spots," he said. "I'm just going to lie in the sun and get some colour!"

But when he comes back it won't be long before he's in the recording studio again. An extended-play disc being planned for him is "Ray Ellington Plays Duke Ellington," to be released when his famous namesake from America makes a long-awaited tour of this country in the autumn.

In addition to radio and television broadcasts, Ray will be back

AND HE HOPES TO ATTRACT SOME OF 'MR. PIANO'S' LUCK

when the sound version of The Goon Show returns. In the seven years the Goons have been going, Ray has been away for only two sessions.

Incidentally, I hear that Ray's pianist, Dick Katz, who's just come out of hospital and rejoined the quartet, is likely to be invited to make some solo discs soon.

Top of the bill

A LETTER from Frank Short, leader of the Apex skiffle group, has pleased me. This was the

skiffle group that Joan Kemp-Welch, myself and three other judges chose as the best of many entries in the National Skiffle Contest last April.

Now the Apex boys have turned professional, and this month celebrated their first top-of-the-bill engagement at the New Theatre, Northampton.

"We are doing very well and playing to full houses," Frank writes. "Wish you could hear us now. We still include our winning number 'Dixie Darling' in our act, but I'm afraid that is really the only skiffle we do as the rest of our act is all rhythm and blues numbers."

One event Northampton is likely to remember the Apex group for is the "skiffle wedding" they took part in when the group's lead singer, Colin York, married Miss Jill Beesley.

The organist was there, but so were the guitars—though the boys left it to the organ to provide the music in church!

Frank was Colin's best man, and the rest of the group who were guests were guitar players Roy Horn, Ian Patterson, Colin Broome and Tom Dawkins.

I'm glad these boys have got away to such a fine start, and I hope we'll be hearing more of them soon.

With the RAF

"COOL'S" seventh remote broadcast this season again took me to a Services' camp, this time with the Royal Air Force at Odiham, Hampshire. Once more I had to ride a bicycle to get around from one spot to another,

THESE I ENJOYED

SO many singers have "covered" the Italian hit tune "Volare" that it's an obvious choice for this week's No. 1 spot. I hear that there will be about 17 versions around, but the McGuire Sisters on Coral will be hard to beat. Runner-up is likely to be Dean Martin, on Capitol, with his finely-sung Italian chorus. One record company with a well-known artiste singing this number has, I understand, decided to publicise the other side rather than enter into the competition. "Volare" has been very popular in

Italy this summer, but I don't see any Italian singers on the labels that are being issued in this country.

Pat Suzuki revives an oldie in "Daddy" for RCA this week and makes a very pleasing job of it.

Two London items that sound good are "Don't Look Now But" by The Honeytones, and "Guess Things Happen That Way" from Johnny Cash.

And in the British spot, I liked the Ken Mackintosh rendering of "Muchacha" (HMV).

The trick with this bicycle junketting is to get to a new camera position while one number is playing, and not appear on the screen too breathlessly to announce the next one. This sometimes means cutting it pretty fine, as on the occasion when I arrived in front of the camera with only three seconds to spare.

It was the first time I'd been back to an RAF camp since I was demobbed in 1945. And I hadn't been inside the gates two minutes when someone yelled at me from a window in the sergeants' mess.

Just like old times—except that it was a friendly face. It turned out to be a warrant officer I'd known since we met as sergeants in 1942: to this day I don't know his real name. Everyone always called him "Griff."

Odiham is the base for No. 46 Squadron, and the station commander, Wing Commander Bloxham, and his officers and men, gave us a wonderful turn-out, and with their co-operation we were able to have guest-star Al Saxton singing his Fontana release, "She Screamed" from the wing of a Javelin fighter.

After the show we had a spell of entertainment in the officers' and sergeants' messes. I remembered hearing that Al could play almost any instrument, and seeing a piano I thought I'd try him out.

He was dynamic and showed himself to be a true musician as well as a fine singer.

Exclusive

"FATHER Time," a fast-rising number in the American hit charts, has been obtained exclusively in this country for The King Brothers who will be singing it on their new Parlophone disc, out next month.

These boys are obviously following the lead of other singers in looking for unusual novelty titles, for the backing to this disc is "Sitting in a Tree House," also new to the UK. This type of song is meant the start of another craze if the song writers don't run out of ideas.

Giving support to the record are the Rita Williams Singers and Geoff Love and his orchestra.

THE Oriole long-player of Russ Hamilton, entitled "Rainbows," and issued in the United States just before last Christmas, is to be re-released in the UK between now and December.

My guess is that it will be issued during the next month, but one of the difficulties holding it up is whether the title chosen for the American market is suitable for this country.

Seems like the like kinds of music, but we don't speak the same language.

On LP and single

I HEAR that the new Dennis Lotis long-player, "Biding My Time," which has been in the air since last June, is now nearly ready and Columbia hope to release it next month.

Original title of this disc was "Sentimental Journey" but it had to be changed when Mike Holiday and Edna Savage put one out with the same name.

The LP features the successful South African star singing with backed by Tony Osborn group, and Columbia hope to release it with the same name.

Another new Lotis pressing soon to come on the market is a single, "Belonging To Someone and Safe With The Arms Of My Darling."

With a full programme of radio and television work ahead of him it doesn't seem likely that Dennis will be able to make that 1959 Australian tour that he was thinking about earlier this year.

Watch for Lita

A NOTHER popular star making an LP this month is Lita Roza, who has now chosen the songs for "Me On A Carousel," a forthcoming Nixa disc.

Lita will spend two days on the recording, and it should be out soon after.

AFTER a holiday in Spain, where he's been relaxing since the Dickie Valentine series ended, dancer Roy Allen has returned to "Cool." I've had scores of letters asking when he'd be back with us, and it looks like a lot of wishes have been granted.

SEE YOU THURSDAY.

EDMUNDO ROS

exclusively on DECCA RECORDS

- Perfect for Dancing LK 4236
- Calypso Man LK 4202
- Rhythms of the South LK 4175
- Standards à la Ros LK 4146
- Baiões and Boleros LK 4111



NEW AT THE RADIO SHOW — AND SOON IN YOUR SHOPS

★ See the 8" x 4" player A TV-radiogram ★ ★ 19gn. 4-speed player Stereo adaptor kit ★ ★ Transistor players

ALBA
THIS company are showing a wide range of their well-known products which include record players plus hi-fi equipment. They are also demonstrating the "Triumphonic" radiogram with two speakers for full-range reproduction.

AMBASSADOR
BIG feature here is their revolutionary miniature gramophone — the "Wondergram." This machine is of very small dimensions, being 8in. long, by 4in. wide and only 1in. deep. Records, both LP and EP, are played in this compact player under a completely new method and there is no orthodox turntable or speed switch. The "Wondergram" is completely portable and battery driven.

ARGOSY
AMONGST this concern's exhibits can be found three record players, and three radiograms. The SP.1 record player is a lightweight portable and sells for as little as 14 gns. The AP.6 is a 4-speed autochange with new technical and design presentations. Finally, the AP.7 at 25 gns. is a discriminating record enthusiast's "concert quality" player for the discriminating record enthusiast. The Argosy range of radiograms are of high quality and appearance and range in price from 58 to 69 gns.

BUSH
THE Bush stand will also be featuring several of their high quality record players and radiograms. They, too, will be participating in the stereo field, and those readers interested in this topic should see the new Bush exhibits.

CHAMPION
TWO record players, Models 888 and 879, are on show. The first is a single record player, whilst the latter is an automatic changer. Both are 4-speed.
Champion also feature a 4-speed auto-change portable machine. This is numbered 852B. A console model is also on show, 4-speed and auto-change (No. 846). This company is also featuring stereo equipment.

COSSOR
TWO record players are on show by this famous firm. Model 562 is a stylish, 4-speed console-ette at 35 gns., and a further item on show is Model 560 which is completely transportable. Various radiograms are on view ranging from 39 gns. to 74 gns.

DECCA
THIS company are concentrating on their new Stereograms and a visit here is well worth while.

DEFIANT
A VERY big range of record players and radiograms. Many are portable, whilst there are full scale radiograms and console models all within a moderate price range. Single players or auto-change.

FOLLOWING our extensive feature last week devoted to the new stereo equipment, we now turn to the standard type of record player and radiogram. Though stereo has attracted a lot of attention, equipment for playing "ordinary" discs has not been allowed to lag behind, and exhibits on display at this year's Radio

Show are multifarious. Should you be seeking a new player or radiogram, this guide to the models on show may help you in your final selection.

The Radio Show is at Earl's Court from now until Saturday, September 6. Models on show will soon be available in all parts of the country.

DYNATRON

THE "Cavalcade" is a hi-fi record reproducer with dual speakers. With auto-change it sells at 49 gns. and at 46 gns. as a single record player. A wide range of radiograms will be on show including the "Albany," "Windsor," "Berkeley" and "Edinburgh" models.

E.A.R.

THIS company have several record players, portables and record players on view. Portable and console model stereo machines are two of the special features. There are also battery portables for 45 r.p.m. records. Stereo amplifying equipment is receiving special attention.

E.M.I.

A PART from the stereo players, a various record reproducers will also be on display. Tape equipment is also a special feature.

ECKO

A PART from their selection of radiograms, ECKO are also displaying their "Tele-gram" — a 17in. screen TV with radiogram included.

EVER READY

A SPECIAL feature for the disc enthusiast is the "Sky Gram," a portable, battery-operated player. The whole item is extremely light and compact and is designed for playing 45 r.p.m. records.

PHILIPS

PHILIPS are showing two radiograms — Model G86A and G92A — both of walnut veneered finish and with 4-speed auto-changers. Three record players are featured — Model AG 1014 at 14 gns., NG 5050 at 22 gns. (right), and NG 5150 at 27 gns.

FERGUSON

THIS famous company is featuring two record players, the Ferguson "Fortune" and the "Fan." Both are moderate in price. A wide range of radiograms take up a big portion of their featured equipment.

FERRANTI

INTERESTING item on show by Ferranti is a VHF radiogram, suitable for conversion to stereo. This has many special features and is in the moderate price range. Another item is the ICG 1019 combining radio, gram and television.

FIDELITY

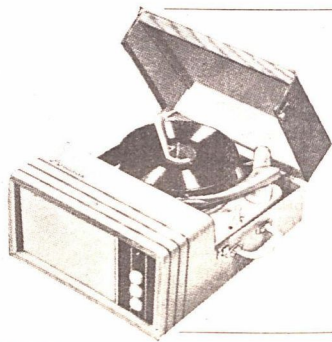
THIS company claims the lowest-priced amplified 4-speed record player in the country, retailing at only 10 gns. This is the HF 7. Other models of varying price are on display on the Fidelity stand, including their HF 10 stereo recorder.

G.E.C.

G.E.C. are demonstrating their exclusive stereo-sonic sound equipment, plus their recently introduced Periphonic loud-speaker system.

H.M.V.

SEVERAL new radiograms on show for the first time, including stereo reproducers and a stereophonic adaptor kit. Prices range from 27 gns. to 77 gns.



REGENTONE

A GAIN, a big display of Regentone radiograms from 58 gns. upwards, of high performance and appearance. There is also a "Harp Gram" in various external finishes and priced at 26 gns. Illustrated model is a 4-speed model with 3-stage push-pull amplifier, priced at 25 gns.

"Encore Universal" at 30 gns. All have special features and much to interest.

PORTOGRAM

THESE well-known players are always a special feature, and this year they have a very big range. Prices begin at 10 gns. for a 4-speed portable and upwards. PortoGRAM have also covered the stereo field.

PYE

PYE are particularly spotlighting the stereo field as detailed last week, and to connect with their stereo record releases.

R.G.D.

THIS company has always had a big reputation for record reproducing equipment, and this year is no exception. There are several 'grams on show, plus a moderate priced record player, Model 708, at 21 gns.

RUCO

A RANGE of players and radiograms, including transistor-operated models. Their cheapest record player is only 16 gns., whilst there is a transistor model for 45 r.p.m. at 19 gns. A 4-speed version is selling at 26 gns.

SOBELL

TWO radiograms on view here — the FMG 57 at 55 gns. and the FMG 708 at 63 gns. Both are in interesting and contrasting styles. A portable radiogram is shown, Model FP 404, at 32 gns. There is an excellent record player, the RPS 77, at 19 gns.

STELLA

STELLA are displaying a radiogram with 4-speed changer, finished in walnut veneer, ample record storage space, and selling at 62 gns.

T.D.R.

A WIDE range of equipment, both for the home and for the record dealer. Their "New World" machines are a special feature, plus the "Meritone" and "National" range. This company, apart from dealing with all the major record labels, also features equipment by other manufacturers.

INVICTA

AMONGST other exhibits, Invicta are showing their transportable, auto-changer record player, Model 61, priced at 22 gns.

K-B—Kolster-Brandes

A FEATURE by K-B is their "Tunetime" player, a 4-speed auto-changer selling at 22 gns. There is also a "Tunetime de luxe, plus a "Radio Tunetime" incorporating radio. In the stereo field, K-B are presenting "Interlude" and "Concerto."

MARCONIPHONE

SEVERAL radiograms, plus their record player R.70 which is completely portable, finished in various colour schemes and sells at £13 17s. 6d.

MASTERADIO

A TWO portable record players of moderate price.

MURPHY

THIS well-known firm are presenting a series of radiograms ranging both within the medium range and the upper price group, plus a record player of low price but high quality.

PAM

THE record player Model 620 is continued by public demand, plus a hi-fi reproducer, the "Celebrity," for the specialist.

PERTH

THE Perth "Supergram" is a special feature, with 4-speed auto-changer, built-in aerial for the radio, and ample record storage space. A lightweight portable record player will also be on show.

PETO SCOTT

A CONTEMPORARY designed, fully automatic radiogram is one of the big features on the Peto Scott Stand. There is also a 4-speed portable record player finished in two-tone rexine.

PILOT

VARIOUS record reproducers on show, "Music Master" (17 gns.), "Encore" (21 gns.), "Cavalier" (28 gns.) and the

THIS, then, is as comprehensive a list of exhibits as is possible to collate.

Space limits description of the record players and radiograms on display. Nothing can better seeing for one's self, and DISC readers considering new equipment in the very near future cannot do better than to visit this year's Radio Show at Earl's Court. It is open from now

until Saturday week, September 6. Prices have been quoted where known, but some were unavailable at the time of preparation of this feature.

To complete our series covering stereo equipment, radiograms and record players, next week's issue of DISC will be devoted to tape recorders on display at this year's Show.



SIDETRACKS

by JACK GOOD



Interested in rock 'n' roll after the Jerry Lee Lewis affair.

The most monstrous aspect of this kill-the-beat-mania has been the attitude of the majority of D.J.s. Because they are not employed on a basis of getting results (as the Americans are) they play just what they like—or what they think best for us to listen to.

Hundreds of records that have sold like mad in the States have died quietly over here because our D.J.s have refused to play them. They don't like "that sort of thing."

Who the hell cares what they like? But at last there is a ray of hope: Pete Murray's new programme, Pete, more than any D.J. in this fair isle, knows what his public would like to hear.

Moreover, he recognises his duty to give them what they want. The others will have to follow suit or be out in the cold.

No more. So it is that the nest of warbling chicks, led by the delectable Miss Francis, is in the business again.

It's the sound not the sex that matters.

Of course, when in time we come to buy tapes of the latest numbers and play them on our TV sets with sound and vision—then things will be very different.

Record contracts will go to the singers who look good as well as sing well. Not only that, the old problem of D.J. shows on telly will be solved.

As soon as the record is played you see the artiste perform. But

13 there will be a "New Six-Five Special"; even the signature tune will be new.

It is said that there will be two resident bands, one of which will be armed with four saxes and an accordion. It was whispered that the budget doesn't run to a Hammond organ). All this and much more add up to a formula that may be very "new" to "Six-

But this is not all. From another, but equally reliable, source comes the following answer to my question, "Why was the number, 'Jailhouse Rock,' thrown away in the film of the same name?"

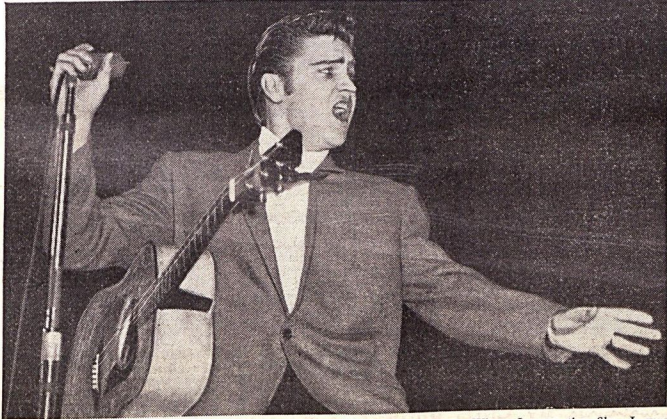
I was told that Elvis, Colonel Parker and the film company did not want "Jailhouse Rock" to be the hit number of the film. So the picture did not plug it.

For some time they had wanted—and still want—to establish Elvis as a ballad singer (the old story) and everything was thrown in to make "You're So Young and Beautiful" into the hit of the film.

All in vain. You know what happened.

What I was told proved the clue to the riddle of "Hard Headed Woman" which is used in the film "King Creole."

This is why YOU buy records by



For the boys Elvis is an expression of male superiority, for the girls he is an idol.

my word, won't there be a lot of arty crafty dancers out of work?

Banned

THE BBC has banned a first-rate example of pop music, "Baubles, Bangles and Bends," by the Kirby Stone Four, because the tune is borrowed from a second-rate "classical" composer, Borodin.

●If the BBC had existed in ancient Rome they would have banned Virgil's Aeneid for borrowing from the Greeks.

●In Elizabethan England they would have banned Chaucer for borrowing from Virgil.

●In Elizabethan England they would have banned Shakespeare for borrowing from Chaucer.

●Why they haven't banned Vaughan Williams for borrowing from Thomas Tallis is a complete mystery to me.

But, then of course, they move in a mysterious way, their wondrous to perform.

For instance, rumour has it—very strongly—that on September

Five" but is curiously reminiscent of another programme with which I have been associated and which by an odd coincidence begins its new series on September 13.

By September 13, however, the formula of this second show will itself have altered. It could be that even more changes in the old "Six Five"—sorry, "New Six-Five"—may be expected subsequently.

Insisted

BACK to rock and what you may have gathered is one of my favourite topics of debate—Elvis. Here is the final low-down on why they had that "noisy drag" backing on "Hard Headed Woman," as told me by the man who records Presley, when he paid a lightning visit here recently—"the film company insisted."

Now I can only assume that if Presley had welcomed this backing with open arms there would have been no question of the film company having to insist. Draw your own conclusions.

When I saw the film I was amazed that "Hard Headed Woman" was used only once.

Could it be that once again it was intended that "Don't Ask Me Why" should be the hit of the film?

The amazing thing is that with all this opposition the beat keeps rocking into the charts. Record companies deliberately plug the non-beat side of records and still the other side makes it.

There was even a strong move to make "Carolina Moon" the plug side of the new Connie Francis disc. "Stupid Cupid" would have been the flip! Some flip!

"Endless Sleep" was to be the flipside of Marty Wilde's record. "Rock Baby" is, we are told the flipside of Bertice Reading's latest.

Strong

A NEW American rocker has come over from California—he's currently appearing at the 2 P.s. Very strong meat. But at the addition he had with one of the most powerful concerns in British show business he is told; "We aren't

It seems to be generally assumed that the reason why the female recording artistes have, for the most part, been unable to sell is that the record-buying public consists mainly of teenage girls.

This theory doesn't seem to hold water, though. For instance, do you see more girls than boys gathered around juke-boxes? In my experience there are usually about equal numbers.

Why, then, should more girls actually buy discs? Again when the boys put their coins in the juke-box slots, do they mostly select a number by a girl vocalist? Not at all. They are far more likely to select the Crickets or Elvis Presley.

In fact, the tastes of the boys and the girls seem to be more or less identical.

When you talk to the boys about the sort of artistes they like, they tend to be pretty tight-lipped. They go on to ecstasies and very few would claim to be "fans" of any one artiste. Nevertheless they

This is why YOU buy records by

HiM

buy the same records as the girls—the Jerry Lee Lewis's and the Presleys, and this is what should have been expected. Teenage boys do not as a general rule go in for adulating the female stars—not until they get into the army, at any rate.

In general the big responses to Mansfield-type stars comes from the seven-year-itichers.

Contempt

THE big pose of the average teenage boy is contempt for the female, strong displays of male superiority. Therefore, the stars who seem to represent this superiority are supported by him. He buys Presley because subconsciously or even consciously he would like to be like Presley.

The teenage girl, on the other hand, expresses her feelings of female superiority in other ways.

The local boys are not good enough for her. Only Elvis or Tommy will do. For the boys these singers are in a way representatives, for the girls they are idols. But the result is the same.

All this comes to mind because just about now it seems that the girls are beginning to get a look in on the charts. Frances, for example, is in a big way. And Peggy Lee is slithering up the ladder with "Fever."

So what gives? Well, at a guess I would say that this is all part of the new trend I was talking about last week.

The record-sales-by-personality have reached saturation point. And now the sounds are selling records.

Thus, for instance, the Kalin Twins recently hit number one and for two weeks Pete Murray imagines they are girls. So, I suppose, did a lot of others. Makes not the slightest difference. They could be spotted blue budgerigars nowadays, and still hit the jackpot. In the early Haley days, of course, the public would want to know what brand of seed they ate, whether they fancied cuttlefish and their opinions on parrots.

STEREO

the electrifying new sound by

DECCA

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Name _____

Address _____

NOW ... THEN



Young Bobby had the gift—as a dress designer—but then he went in for a talent contest

From rags to riches

ROBERT EARL, at the ripe age of 13, left school to seek his fortune in the cruel, cold world and began working in his uncle's gown business, with an eye to a very secure and profitable future.

In no time at all it was reckoned that this lad would be able to take his place in years to come as a leading designer.

He received all the encouragement possible from the other members of the staff, not because he was the boss's nephew, but because even at that age, they could see young Bobby had "the gift."

At 15 Robert was still working at his uncle's and, like all boys, he used to have a regular night out on Fridays. This often took him to the local dance hall, as he was a very keen dancer.

One evening an amateur singing contest was held. Sitting in the buffet and drinking a couple of neat tarts, Bob was with some pals, Robert suddenly surprised them with the remark, "I've put my name down for singing tonight."

"Bob," said one of the lads, "it'll be a pleasure to listen. I've never heard you sing before, but if you are game, then we will give you all our support. O.K.?"

Nothing to lose

Robert took another swig at his drink and replied, "I am not so sure that I can sing myself, but I think I can do as well as anyone here tonight, so what have I got to lose?"

The lads all finished their drinks and trooped back to the floor. After half an hour or so, a rolling of drums announced that the M.C. was going to say something. It was the announcement of the contest, and with all due respects, those preceding him were very amateurish. This, in fact, gave Robert a great deal more confidence, and when his name was called he walked on to the stage with an "I can do it" assurance.

When Bob had finished, the hall rocked with the thunderous applause he received.

Bob went back to the boys and said, "Nothing to it. I said I could do it." He was not being cocky, but the reception he had got had left him a little embarrassed.

"Come on kids, let's have another ginger beer, and they are on me." While downing their drinks the M.C. came over to them and said to Bob, "This has nothing to do with the result tonight—you like to sing with the band on Friday nights?"

Bob thought for a moment and then said, "Do you mind if I think it over, I would like to have a chat with my mates about it."

Later he agreed to sing with the

as for taking it up as a living—no." "Very glad to hear that, Robert," uncle replied. "You know you have a great future here; this is one trade that will never go to the dogs."

After Bob had reassured his uncle that all was well between him and the rag biz, he left to go on one of his singing jobs at the Queen's Club.

Bob cut his engagement with the club, as he was getting married and was going on his honeymoon, but promised to carry on when he returned. When he did he found that the band had been given notice. "Oh, well," said Bob to his wife, "that's that."

ROBERT EARL

by Chris Barnett

band and was told that he would be paid 12s. 6d. for each performance. That was living. He felt like a millionaire. 12s. 6d. was good lolly.

When the war broke out Bob was passed as unfit for military service. This was a severe blow to him. He offered his services singing to the troops stationed nearby, and did a great deal of shows.

In addition to the gown business in which he was now becoming most proficient, he was doing many evening concerts, at the same time getting loads of praise and offers to appear elsewhere.

He appeared at such clubs as the "Slovins," "Murray's," the "Astor," and often with David Java at the Queen's Club.

Came the night his uncle called him into the office. "Sit down, my boy, I want to ask you a few things," he said. "Nothing to worry about lad. I just want to know if you are taking this singing racket seriously, or whether you are going to stay in the rag trade?"

Bob looked surprised and relieved at the same time. "Well, I'm not thinking of giving this up. I only do the singing for a hobby and for the extra money it brings in. But

For some time Bob did not do any singing, until he was asked by a friend if he would be able to sing at a private function. Bob accepted and during the evening the drummer, Johnny Wise, suggested to Bob that he should take it up as a career.

"I already have a career, I am in the rag trade," replied Bob. But Johnny kept on telling Bob to contact a recording company, as he was sure that he would be a hit on records.

"O.K., I'll try," said Bob, "and I'll let you know where to buy the record."

His first approach to a record company was not so hot. "Get lost," he was told. When he next met Johnny Wise, his drummer friend told him to see Philips' artist and recording manager, Norman Newell.

To Bob's surprise he was offered an audition and sang "Open Your Heart." The first few bars were enough for Norman to put him under contract. Also in Bob's audition material was a number called "If You Love Me."

Newell asked Bob to sing this number without rehearsal and was

La Rosa wants to come back soon

"I'll be back just as soon as I can get here."

So said Julius La Rosa last week-end after completing the second of his two British TV dates. "I love it here. The people, and all the historic buildings. Yet, even if I'm not offered any work, I'll be back soon just to have a holiday in Britain."

Obviously Julius has quickly acquired a liking for us and our part of the world, and he speaks with an open sincerity that gives me no reason to doubt his enthusiasm.

So I'm pretty sure that La Rosa will be back in our midst before too long, and I'm equally sure that he won't be allowed to make the trip without entertaining us at the same time.

His first British appearances have had tremendous impact and, even after his first showing on "Sunday Night at the Prince of Wales," business discussions were taking place for a return visit.

Careful planning

When that will be is not certain, for he is not exactly short of work in the States, and only careful planning and re-arrangement of his schedules can supply the answer.

In between rehearsals for his television dates, Julius has been the tourist supreme, dashing out of his suite at the Dorchester and enjoying every day to the maximum in sightseeing.

"You know, I've been standing in queues to see historic buildings like Windsor Castle, just one of the crowd as like to be, and no one has concerned himself about the American-looking visitor standing there with his camera slung over his shoulder.

"I've taken miles of movie pictures during my visit, plus well over a hundred single shots. They're going to be the pride of my collection when I return home."

Sucker for TV

Many stars find that their work leaves them little time to indulge in other interests, but not La Rosa. "I'm very keen on reading, and I'll tackle any book I can lay my hands on."

"But most of all," he continued, "I'm a sucker for watching television. At every opportunity, whether at home or between shows, you'll find me glued to the TV set. Don't ask me what I like in particular, I watch it all and enjoy everything."

Though life moves pretty fast for this busy young man, he seldom gets ruffled. Viewers will have admired his easy-going style on television and may have assumed that this was just part of the act.

Such a belief is far from correct. Off stage he still maintains that pleasant relaxed style.

In the midst of rehearsals for his "Saturday Spectacular," when life was as near chaos as could be, he never once lost his composure and accepted every alteration and change of routine as a matter of course.

Even during the most trying times, La Rosa has a smile and a gag for everyone in the studio. He ad-libbed like mad with the vocal group, and even put in a few near-ballet steps to the amusement of the dance team who were standing around awaiting their cue.

Camera gags

The many platings he had to adopt for the benefit of most cameras could have upset most people, yet he co-operated with the camera crews to the full. Some of you may have noticed him making gags to them about where he should stand during the actual transmission.

All this proved to be good fun and established him as a likeable personality who can be a welcome visitor to our TV screens any time.

But apart from his ease in front of an audience, he has a load of talent in that singing voice of his.

His voice has been somewhat underrated in this country on record, except for his recent success with "Torero." It can only hope that his visit will soon change that.

He has all the best qualities of a Como and a Sinatra and that can never do him harm.

Soon after the show on Saturday he was settling out with a look wife, Rosemary, at a hotel in Paris, then continuing on to Italy.

However, he must be back in the States by September 23 for another recording session and to have the pleasure of knowing that the result of that will be wending its way over here before too long.

I said my farewell to a likeable but gay man La Rosa, and that parting comment is still fresh in my mind—I'll be back, and real soon if I can arrange it."

Mervyn Douglas

so impressed with the result that he immediately selected it as one of the titles for Robert Earl's first recordings for the company.

They went so well that he was approached for other recordings—BBC and TV plus permanent engagements.

Then came a big moment in his life. How could he fit all this in with his normal work? He was still in the gown trade and he was torn between both careers, as by now he was rather fond of singing.

As can be expected—uncle sent for him. "What are you going to do now?" he asked.

"Not sure," replied Bob. "Look, if you pack up this singing lark completely I'll give you a very good position in the firm, and give you an increase in wages. But you must leave singing out and concentrate on the job."

They talked for hours without coming to any definite conclusion. Uncle told Bob he would give him

a week to think it all over.

Just before the end of the time limit set by his uncle, Robert was asked to appear at a charity concert. This he did. He had terrific Press notices and the telephone didn't stop ringing all day. Requests poured in for his services. Johnny poured in for a chat and an hearing of all that was so happening there and then told Bob he wished him "if he passed this opportunity up."

"Guess you are right," Bob agreed. Now it meant telling Uncle. Bob did just that, and although his uncle was just all happy, he wished him "if the very best in his new calling."

Now Bob left the rag trade and started on his new life as a singer.

Now he has a number in the Hit Parade, it's "May and a Kiss This Way Again." If he is thinking of the rag trade—that is a kind of wish singing—he will always be passing this way again.

LONG PLAYING
REVIEWS

by Jackie Moore

Hill-billy, organ, beat, banjos, and a choir
.... they're all here in this week's issues

BILL SHEPHERD
Swingin' Shepherd

Crazy Rhythm; I Begged Her; When Lights Are Low; Jingle Jangle Jingle; I'll Build A Stairway To Paradise; Penelope; You Were Meant For Me; When I Take My Sugar To Tea; That Old Feeling; Don't Fence Me In; The Glory Of Love; Strike Up The Band. (Nixa NPL 18018)

BILL has been responsible for so many fine backings for other Nixa artists that it was high time he had a whole disc to himself. Not entirely to himself, because along with him are his Orchestra and the Beryl Scott Chorus. Bill handles the Chorus almost as part of the orchestra.

No lyrics are used but there's nothing weird about the result. The sound is modern, the beat solid throughout and the choice of material has blended perfectly with Bill's intentions.

One of the best tracks is a rocking *When I Take My Sugar To Tea*, but all are good. Only grumble I have is that the cover picture, good as it is, gives a misleading impression. This isn't a kind of coffee bar jive.

Great advantage to this idea of

sody In Blue; 'Deed I Do; Lover Come Back To Me; Liebestraum (No. 3); Wabash Blues; Melody Of Love. (London HA-D2103)

EDDIE PEABODY started playing banjo during the first world war and made his first disc in 1924, so it seems reasonable to think this character must know all there is to know about twanging, banjo style.

He certainly gets more variety out of the instrument than I've heard before. On *Wonderful One* he gets a sound like a Hawaiian guitar, then on *Darktown* he goes

sense of humour is never very far away and she gets the most out of a song like *You Ought To Have A Wife*. As for *Slowly With Feeling*, I never thought we'd see the day when Sassy sang the same song as Ruby Murray.

Don't despair if you prefer your Vaughan with a swing beat. She goes back to her more normal material with *Exactly Like You*. In the main, though, this is an excursion into the more commercial field for Sarah Vaughan, and it is a trip you'll enjoy if you're prepared for some lush strings and multi-recording.

That 'Swingin' Shepherd' is out on his own and high time, too!

**PAUL ANKA**

The action may not be so good, but the punch is there.

PAUL ANKA
Down By The Riverside; You Belong To Me; Your Cheatin' Heart; Waiting For You; Walkin' My Baby Back Home; Sing, Sing, Sing; Diana; Red Sails In The Sun; Jambalaya; I've Heard That Song Before; Pity Pity; Side By Side. (Columbia 335X1092)

IF you're looking for wonderful diction, phrasing and control, then it's not a bit of use buying this disc, but on the other hand if you go for a driving beat and a confident personality, Paul Anka is for you.

He owes a lot to the arrangements Don Costa has provided for the orchestra—on *I've Heard That Song Before*, for example—but good orchestrations don't always add up to a good disc. It needs a little help from the featured artist! And on this long-player Paul Anka provides plenty of punch to carry everyone through a swinging half hour or so.

ALL-TIME COUNTRY AND WESTERN HITS

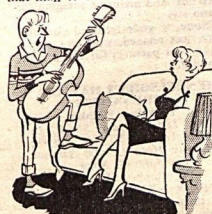
Cowboy Copas: *Kentucky Waltz; Signed Sealed and Delivered; Tennessee Waltz; Filipino Baby; Moon Mulligan; I'll Sail My Ship Alone; New Jole Blon.* York Brothers: *Tennessee Tango.* Bonnie Lou: *Tennessee Wig-Walk.* Delmore Brothers: *Blue Sky Away From Me; Don Reno Red Smiley; I'm The Talk Of The Town.* (Parlophone PMD1064)

BIGGEST portion of this country and western selection goes to Cowboy Copas, who has four tracks to himself. Regular listeners to *Grand Ole Opry* on AFN will know Copas and his two biggest hits, *Kentucky* and *Tennessee Waltz*. Probably best-known artist

to most record buyers is Bonnie Lou and her *Tennessee Wig-Walk* sets the atmosphere for the whole disc. Hill-billy music, in fact, with the fiddles and guitars keeping up the good old corny beat, though Bonnie is more on the commercial side than a Cowboy Copas.

OWEN BRADLEY
Organ-Red For Waltzing The Blue Danube Waltz; Wine, Women And Song; Beautiful Ohio; Missouri Waltz; Voices Of Spring; Vienna Life; Tales From The Vienna Woods; Artist's Life; Down The River Of Golden Dreams; Moonlight On The Colorado; You And You; Emperor Waltz. (Coral LV9079)

MAYBE you are one of the people who can't wait for that man to come out of the hole



"Now play that thing that makes Dad come down and throw you out!"

in the cinema floor and play Strauss waltzes as he slowly turns green, then red. If you are, you'll love this disc. You won't get the Technicolor effects but you will get the organ and the Strauss waltzes.

The entire disc is in 3/4 time, and

could come in handy if you want to practise your waltz steps.

NORMAN LUBOFF CHOIR
In The Gloaming; Drink To Me Only With Thine Eyes; When You Were Sweet Sixteen; Goodnight Ladies; The Whiffenpoof Song; Aura Lee; I'll Take You Home Again, Kathleen; And Long Syne. (Philips BBR8103)

THE titles read rather like a Top Eight of the 1880s. Definitely on the "square" side, the Mums and Dads will dig this one. The Luboff Choir put plenty of vocal colour into these ballads, but a variation in pace and tempo would have made this a better disc. Something else on the lines of *Goodnight Ladies*, for instance. Songs for the winter evenings round a fire sung with just the right amount of feeling, but not a disc for the cooler browns.

LES BROWN

Composers' Holiday Night Blooming Jazz; Man; Tropics At Five; Bone Voyage; Lament For A Key; Especially For Two; Apple Valley; Aurora; Brown In Fourth; Park Avenue; Escapade; How Now Brown Cow. (Capitol 1786)

THE idea behind this long-player came from Les Brown himself. He asked a group of composer friends to write a piece each for the *Band of Renewal* and some of the results make great listening.

Elmer Bernstein, "Kings Go Forth" man, has provided another of his haunting themes in *Tropics At Five* with some great scoring for trombones. In fact the trombones of the Les Brown band have things all their own way on several tracks, particularly Jay Hill's *Bone Voyage*. Most intriguing track comes on *Lament For A Key*, which springs from the brain of George "Picnic" Duning.

Yet another great disc from the fabulous Brown band.



BONNIE LOU'S "Tennessee Wig-Walk" sets the mood for the whole of the hill-billy LP.

back to the Minstrel-show banjo, and so on through the disc.

SARAH VAUGHAN
In A Romantic Mood

It Happened Again; You Ought To Have A Wife; Slowly With Feeling; Exactly Like You; How Important Can It Be; Fabulous Character; C'Est La Vie; Never; The Edge Of The Sea; Walking Down The Aisle; Don't Let Me Love You; The Second Time. (Mercury MPL6540)

SARAH with Strings is certainly in romantic mood but her

EDDIE PEABODY
Favourites By Mr. Banjo, Himself!
Whispering; Wonderful One; The Darktown Strutters' Ball; Yes Sir, That's My Baby; Goodnight, Sweetheart; Cuddle Up A Little Closer; I Cried For You; When Day Is Done; Five Foot Two, Eyes Of Blue; Sweet And Lovely; Shine On Harvest Moon; Margie; Rhapsody

The songs are tops, the arrangements great and

Doris Day is superb

EPs

Reviewed by JACKIE MOORE

DORIS DAY

The Song Is You; Autumn Leaves; The Gipsy In My Soul; But Not For Me. (Philips BBE1187)

A BEAUTIFUL disc and Doris Day at her best with four of the standards I, for one, can listen to any time.

All in slower, romantic mood except for *T*: up-tempo *Gipsy In My Soul* and all sung without any gimmicky arrangements.

I can't imagine anyone who wouldn't enjoy this. The songs are the tops, the arrangements in the best Paul Weston tradition and Doris Day superb.

JEROME HINES

The Holy City
Bless This House; The Palms; Show Me The Light; The Holy City. (RCA RSX15001)

JEROME HINES is a member of the New York Metropolitan Opera and he has a fine, rich bass voice. He sings these four sacred songs sincerely and beautifully, and with him are a full concert orchestra and choir helping to give the familiar melodies a powerful performance.

For some inexplicable reason I find the Bless This House type of religious song extremely depressing.

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JEANS

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Miss Day is at her best.

but on this disc Jerome Hines's strong voice does a lot to lessen this feeling.

As for those who do enjoy these songs normally, they will find this disc well nigh perfect.

STANLEY BLACK For Latin Lovers

Be Mine Tonight; Sweet And Gentle; Blue Star; Delicado. (Decca DF16479)

STANLEY BLACK's discs are best-sellers in the home of Latin-American music. It's easy to see why Stanley is so successful with the Cubans and Brazilians. On this disc he plays four Latin numbers with a smooth, easy beat and his usual imaginative piano style.

None of your frenzied ch-chas was, just relaxed, smoochy music. Take your partners for a late-night mambo!

MENDELSON'S HAWAIIAN SERENADERS

My Little Grass Shack In Keakakua; Tiger Shark; Lovely Hula Hands; Samoan Farewell Song. (Columbia SEG7803)

FELIX MENDELSON was enthusiastic about Hawaiian music from the first time he heard it while serving in the Navy, but it was 1938 before he formed his Hawaiian Serenaders.

This disc has collected together four of his most successful recordings, so if you go for the insinuating rhythms of the Hawaiian islands, just grab your grass skirt and listen to Mr. Mendelsohn.

Little Grass Shack and Samoan Farewell Song have vocals, full of those improbable Hawaiian words and twangy guitars.

WINGS OVER JORDAN CHOIR

Where Shall I Be When The Trumpet Sounds?; He's All And All To Me; Over My Head; I've Been 'Buked. (Parlophone GEP8686)

ONE of the best Negro choirs in America, the Wings Over Jordan Choir, has chosen four of its most popular hymns for this extended-play.

Whoever it is who sings the lead in *Where Shall I Be?* has the most glorious voice — and a feeling for blues singing which made me eager to hear her again. You can take away your amaeic vocal groups. There's more rhythm in this choir than in all the so-called "beat" groups put together.

And don't be put off by the fact that they are singing hymns. This isn't the dreary brand of religion, but the real thing — the happy, optimistic belief that everything's going to be all right. Listen to the choir singing *All And All* and even Monday seems like a good day.

ERROLL GARNER Concert by the Sea

Where Or When; I'll Remember April; Autumn Leaves. (Philips BBE12184)

THESE three tracks are taken from Garner's top-seller album, recorded at a concert in California, 1955.

This disc gives a pretty good idea of the versatile Mr. G., ranging to a concerto without orchestra on *Autumn Leaves*.

The presence of an audience has a fantastic effect on Garner. His playing comes to life in a way which never happens on a "cold" record. His fabulous *I'll Remember April* is an example of this,

JOHN GAYNE SPEAKS OUT

6/6 for an EP, 25/- for an LP—the cut price record war is about to start

EVERYONE is all agog and running hither and thither in the record business these sunny days, whispering words that are supposed to frighten me: "There's going to be a disc war . . . the knives are out . . . it's a fight to the death."

And then everyone scurries off in the direction of the nearest insurance man, arms reaching out in supplication for the protection they feel they will need in the impending weeks.

Of course, the "everyone" I've been mentioning, has been drawn from the ranks of the gentlemen who make their living and expense accounts manufacturing, selling and performing on records. Principally, I might make clear, the first two categories.

Now most of these ladies and gentlemen who have so assailed me with these last weeks, have been stricken to the soles of their Italian-styled shoes by my by now stock answer which goes: "So? For whom do you wish me to cry?"

Because, frankly readers, I'm absolutely delighted with the news.

There is a struggle about to be launched on your ears any minute now.

There will be labels with the names of new artists and new colours . . . and new labels altogether.

There will be even new places to buy records, like chemists' shops and supermarkets and bookstalls and stationers' shops.

But best of all, there'll be new prices . . . lower prices.

Which is why I'm crying for nobody.

For the first time in I don't-know-how-many years (for sure since the end of the war and the birth of EPs and LPs) something is going to happen to make it possible for people to embark on

buying something resembling a record collection without mortgaging themselves in the attempt.

Sure, the disc companies are going to get stuck-in to a cut-price, cut-throat battle with each other.

Let 'em. They are tough enough and they have the necessary means for a fight to the end. And because the fight is a good one it can end in one way only—cheaper records.

Oh, I know the creative-weary pessimists will poke a quivering finger at the list of artistes due out on the new Jupiter label, for instance, and say: "Anyone over here know any artiste in that lot?"

So what? Having bought and not liked, bet your life the public will buy no more.

I like the idea of new names and new voices and—within reason, of course—new styles.

And when you consider Jupiter are going to be able to use American-designed and built pressing machines which will enable the new label to sell at something around the 6s. 6d. mark for EPs that until now are sold, by agreement, at 11s.-odd, then the thought of trying out new names and new voices doesn't sound so unpalatable.

And then there is the Saga Film company coming into the battle on September 1st.

And they will be marketing EPs at 6s. 3d. and 12-inch LPs at 25 bob—the price you pay today for the cheaper kind of 10-inch LP!

And with Ken Sykora, Tommy Whittle and Allan Canley combinations and "stars like Benny Lee not only signed up but already on tape and pressed at this moment going into the new distribution centres, this label is offering a less experimental sort of deal to the public.

Then RCA, who only recently peeped into the British disc market with its own label, is poking a very tough little finger into the new cheap disc pie with one of its US domestic cheap labels, Camden.

You'll be seeing this label in Britain very soon with LPs under the 24s. to 28s. mark and carrying performers of the stamp of established stars like Como, Crosby, Eddie Fisher, Hoagy Carmichael. And from this side of the water the orchestras of Tony Osborne and Gerald to name but two.

Mind you, not all are coming into the price war.

Decca have recently introduced their cheaper "Ace of Clubs" series, but apart from this, they, like E.M.I. and Pye, refuse to be hastily drawn into the fray.

Instead they have put their resources into producing even better sounds. Stereo is the result and only time will tell how successful this new venture will be.

Meanwhile, they too, will be watching the growth of cheaper-priced records.

Whatever the outcome, it can spell nothing but good for the purchaser.

THE CHEAPER THE BETTER

NEWS
FROM
BEHIND
THE
LABEL

DISCLOSURES

BY JEAN CAROL

THE Semprini

ON the Domenico Modugno version of "Volare" the backing group is led by a gentleman by name of Alberto Semprini. THE Semprini in fact, who was over in Italy for the song festival and recorded this prize-winning song with Modugno for the Italian label, Fonit.

The best-selling Modugno disc was released in the States by Decca, but for some reason the British rights were secured by Oriole. Maybe because Decca already has one Italian Volare by the established Marino Marini. This should go down well with people back from a holiday in Italy because it has the other top hit, Coma Prima, on the second side.

● Watch out for a new Ray Ellington disc. This could prove a top seller for Ray.

Harry No. 2?

NEW discovery Noel Anthony is a folk singer who has the same quiet charm as Harry Belafonte. Greatest things are possible for the interest in unusual folk tunes and mounting. Noel is so retiring and diffident that he quite omitted to

mention to the recording manager that he was at school with the fabulous Mr. Belafonte and knows him very well. Unlike many budding disc artists, who know just everyone!

● Refreshing change in beat comes over in a new disc on the Vogue Coral label. Girl called Betty Madigan brings back the Hora under a new title Every-body Dance.

Nice gesture from Lisa Noble. Lisa is donating 25 per cent of her royalties from "It's A Boy" to the Sunshine Homes For Blind Babies. The Noble girl is broadcasting her version of the Paddy Roberts song from the Radio Show this week.

Discs, please

JUDGING by the "Summer-time" show there's a heck of a lot of talent stored up over in Canada. A personality like Jackie Rae can stand up to the very best any one can offer. It seems a pity we can't hear him on discs.

Jackie's golf partner these days is another Canadian, one we've known for quite a while, by name of Bill O'Connor. Bill is kept busy with the Melody Ranch series and



with providing television with that attractive voice of his. Here's another artist who isn't to be found on the record lists, unfortunately.

Winnie prepares

WINNIE ATWELL is all set to knock Australian audiences stone dead with her fabulous wardrobe. It should be good. She's spent

over £2,000 on a collection of superb gowns, one completely covered with jewels. If there should be any cat burglars reading this column, it's no use heading for the Atwell dressing-room. The dresses have left for Australia.

Never let it be said that the "Army Game" man—Bernard Bresslaw—does things by halves. At a recording session, he put all he's got into the song, as you can see!

would think about it. There is Tony, sitting in his own home, looking up at a girl who is perched invitingly on top of the piano disc playing a very nice pair of legs. Cosy, to say the least. But I might have known! Joan has no need to worry because the aforementioned legs happen to belong to her. As Tony said, when your wife has such gorgeous pins, why bring along a model?

Fast moving

I'VE never seen Cleo Laine move quite as fast as she did on Tuesday. Rehearsing most of the day for her new role in a play, Cleo then had to tear up to Manchester in a fast car to appear on "Who's Next." After the show it was back to London again for more rehearsals.

This new stage part for Cleo comes in a play called No Love Lost, written by South African Richard Whoolley. Opening date is set for September 8 in Cardiff.

Stuck with it!

I WONDER if Jean Carson will ever be able to escape from playing the wee Scots lass. Even her new disc appeared in her first Western on Wagon Train last Monday she was still stuck with the same tag, and her new disc combines an old Scottish melody with the song from her latest picture, set, of course, on an island off Scotland! Fortunately Jean's mother has a beautiful Scottish accent so she doesn't have to go far for expert tuition.

Give Jimmy a boost, Decca

IT'S always a joy to watch a master at work.

I had the pleasure of seeing Jimmy Logan, that supreme Scots entertainer, handle a "Teddy Party" at Aberdeen last week. It was artistry, natural charm, and great boyishness, all the qualities attractive to teenagers rolled into one, that made him quite a hit.

Jimmy Logan did not do a Tommy Steele—and hypnotise everyone in sight.

He didn't do a Frankie Vaughan and slay them all with that big breezy, happy-go-lucky character of his.

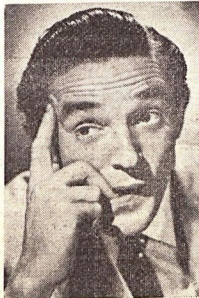
Jimmy, just as big an idol with the Aberdeen teenagers, some of whom had travelled 60 miles for the party—gagged with them, took tea with them . . . then gave them a big surprise.

He gave a public preview of his first LP for Decca, "Loganberry Pie." And the kids swarmed round him and they listened to his selections from the LP . . . his "Teddy Party" number that had been jive-conscious; "At Half Past Nine," a concert party number his mother and father had sung when they first met; "Kirk Soiree," which was once the song of that great Aberdonian comic, Harry Gordon; the commercial "Song of the Clyde"; and the inevitable "Loganberry Pie," and his best number, "Show Business."

I think that Decca should do something with Jimmy Logan.

Just as they've done with Max Bygraves.

Bygraves, too, as Doug Geddes pointed out last week, is an entertainer. Just like Logan.



JIMMY LOGAN—artist, charm.

Only Logan has the better voice. They're both, I think, better than Norman Wisdom. But remember Wisdom's sales?

Same could happen with this Great Scot.

But it's up to the record company. The artist himself can't force the hand there. The more people who see J.L. on television and hear him sing on radio . . . the more the demand for Logan recordings are going to be.

There's one snag: Logan is too good a stage performer. Right now he's the big attraction of a very attractive "Five Past Eight." It started with 11 weeks in Edinburgh, is doing four weeks out of the capital at the moment because of the Festival, but returns there for six weeks before rounding off a

OVER THE BORDER

by Murray Gauld

record round with a week at the large Gaiety Cinema, Dundee.

It's those heavy stage commitments, however, that keep Jimmy off the TV screen a lot more. And prevent him from doing the film he's set his heart on.

It's about eight years now since Jimmy did the film "Flood-tide." It was a tremendous success. He was a big hit. But he hasn't made another. The reason? Mainly the time factor. It certainly isn't for lack of offers.

But there is a film in the offing that Jimmy might just manage to fit in.

Still climbing

WHILE I was in Aberdeen it was nice to hear from the kids what they think of a wee laddie I drew your attention to a couple of months ago, Bobby Dean, the Aberdonian rock 'n' roll kid.

Bobby Dean—as Lex McLean calls him—or David Whyte—as he's better known to Aberdonians—is still climbing that ladder of show biz.

Still switching on that magnetic song personality in front of a mike. And still heading in very much the right direction. Bobby himself told me: "I'm enjoying being back home again." And the fact that he still does as well as ever—in fact, he's doing better—makes him wonder even more at the amazing world of show business.

Model legs

TAKING a quick glance at the cover for Tony Osborne's album Our Love Story I couldn't help wondering what his wife Joan

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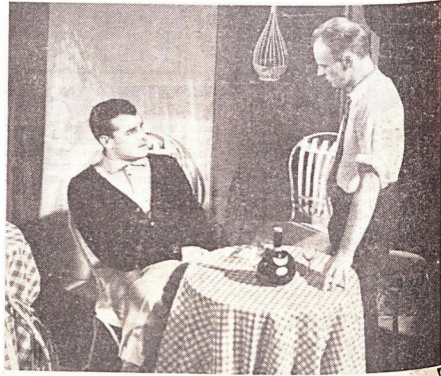
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ATV's "Saturday Spectacular" last week-end featured curvaceous American singer, **TONI CARROLL**.

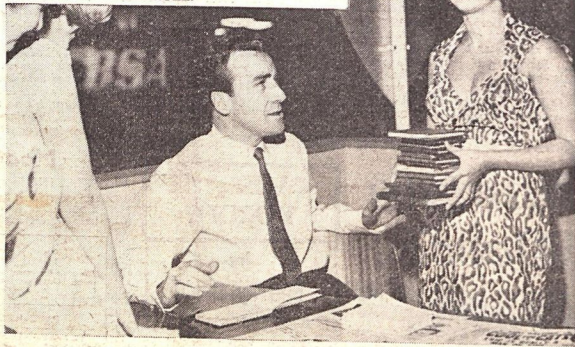
Round and About
with
RICHI HOWELL



JULIUS LA ROSA, who also appeared in "Saturday Spectacular," is pictured here chatting between rehearsals with producer **Peter Glover**.



Jazz drummer, **ALLAN GANLEY**, with his bride, model **June Bryant**, after their wedding recently.



RUSS CONWAY "warms up" for a few minutes before posing for a record sleeve colour photograph.

The autograph books piled up when **DISC** columnist and "Cool for Cats" compere, **KENT WALTON**, visited the **Hulton Boys and Girls** Exhibition. Helping him out was actress **JANET HASSALL**.

Teenage ballad singer, **BILLY RAYMOND**, greets a young admirer outside the **E.M.I.** studios after a recording session. With them is his manager, **Willi Steffani**.

Memories of "South Pacific" were revived in the **BBC** TV production, "Those Wonderful Shows" this week. **LIZ LARNER** was one of the stars.

