

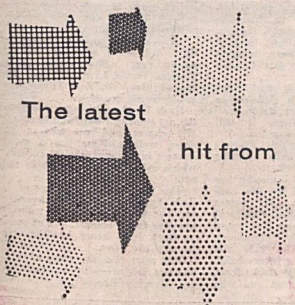
DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 84 Week ending October 31, 1959

THE PLATTERS

EVERY
6^D
THURSDAY



The latest

hit from

THE FABULOUS PLATTERS

My blue heaven
and
Wish it were me

45-AMT1066



E.M.I. RECORDS LTD., 8-11 Great Castle Street, London W.1

V4353

ARE THE BOONES AND COMOS OUT OF THE CHARTS FOR GOOD?

PRIZE LETTER

DOUG GEDDES hit the nail on the head (DISC 10-10-59) when he said that pop music seemed to have gone respectable, for the Top Twenty charts show that the ballad with the beat, while not actually dominating the hit parade, has a strong influence in it.

Yet, while the beat ballad is remaining popular, what has happened to all those singers who began it a couple of years ago?

Until the start of this year, the name of Pat Boone was scarcely missing from the charts; Pat's reputation grew from this sort of music. Now, however, it is some-

thing of a rarity to see his name in the hit parade.

The same applies to Perry Como and even Sammy Davis, Jr.

Readers may well argue that the names of Frankie Vaughan, Ricky Nelson and Anthony Newley are still there, but surely the material recorded by Boone and Como is just as good?

And Nat "King" Cole has made several beasty discs recently, yet the occasions are all too rare when we see his name in the charts.

So, just what is happening to the music scene today? Variety is the spice of life, but in spite of new names we must not forget the founders of the beat ballads—**BRIAN HARRIS**, 4, St. Andrew's Road, London, N.W.11.

BREAKTHROUGH

WHY is it that so many people think that our stars are not up to the American standard? After all, Frankie Vaughan, who is at present in Las Vegas, has had his booking extended until November, and then goes there again in '60, probably with The King Brothers.

Russ Conway is making himself known in the States and his recording of "China Tea" has been released there. Jazzmen Humphrey Lyttelton and Chris Barber are also popular out there—not forgetting Ted Heath, too.

I suggest that our own record buyers should ask for British discs and tone down the voice of America.—**THOMAS H. BRIDGER**, 41, Bissworth Street, Liverpool, 21.

(Cliff Richard is the latest British entry in the American charts)

BEST BUY

CONGRATULATIONS, Bill Haley, on your latest disc, "Joey's Song." In my opinion, this is one of the best buys now on the record market, and given enough plugging by disc jockeys, it should certainly sell Bill back once again in the charts.—**ANN TIBBROOK**, 110, Creccian Crescent, London, S.E.19.

(You may be right.)

HEAR PHIL

HAVING read Jack Good's item on "Deck Of Cards" I get the impression that he cannot have heard of the original version by Phil Harris, issued some years ago.

I am not a religious fanatic, nor do I like the pseudo-religious songs which occasionally come along. "Deck Of Cards" can hardly come into this category, for it is not a song. Monologue would be a more apt title.

Now that "Deck Of Cards" has been revived again after so many years, it might be a good idea for H.M.V. to re-issue their version again.—**A. HELLER**, 42, Clevedon Road, Norbiton, Surrey.

(Who's shuffling?)

Big Stateside Hit

PRIMROSE LANE

Jerry Wallace on London

Dickie Pride **Wince Eager**

on Columbia on Top Rank

Arndmore & Beechwood Ltd., 30 Old Compton St., W.1 Reg 2891

BEVERLEY'S 'REFRESHING'

HOW refreshing to hear, on a recent edition of "Children's Favourites," a new record singer, with a difference. She is only seven years old, and her name is Miss Beverley Bunt.

She sang "Me and My Teddy Bear" which your Ken Graham reviewed (DISC 3-10-59). How about a picture of this child, welcoming her into the record business? Surely she is a great find and will have a big future.—**Mrs. F. BLYTHE**, 187, White Hart Lane, London, N.11.

(We've tried, but Little Miss Bunt's picture does not appear to be available.)

BACKINGS

I COULD not agree more with Jack Good (DISC 17-10-59) when he writes about British vocal backings. Too many of our potentially good discs are ruined by the wrong backing.

One only has to look at the Top Twenty charts and see what an important part the backing of the record plays—as far as making a disc a hit is concerned.

I am sure that if our vocal backings were more youthful and original, we would see many more British artists

GOOD FLIPS

SINCE DISC readers complained about the poor flip sides of records many fingers seem to have taken this to heart, and have been waging records with presentable second sides. I should like to congratulate and thank Cliff Richard and Ricky Nelson for this, as they have both recently brought out records with good "flips"—Cliff's "Travelling Light" / "Dynamic" and Ricky's "It's Late" / "Never Be Anyone Else But You"—**ANTHONY HARRIS**, Johnsons, Oak Lane, Sevenoaks, Kent.

(Both are in demand.)

WAX IT

HERE'S a tip for removing the wax from your records. Apply muslin lavender—there are several brands on the market—to the surface of the record.

The application should be made evenly and thinly and then left to harden. Then play the disc with a steel needle on a light pick-up, and as the dust and grime will come up with the surplus wax.—**JAMES JACK**, Drumaire, High Street, West Anstruther, Fife.

(If you would give this a try—if our pick-up would only take a steel needle!)

BETTER THEN

THE record world has been swamped with suggestions that rock is dead or, at best, has only a few months to live. These statements have been prompted, perhaps, by the



★ LONNIE DONEGAN
—the Scot in Ireland

DISC #1

Since then, it has been requested many times on the radio. It is a pity that this recording has not been released as a single.

It is an entirely new style from Lonnie—**JOHN STEPHENS**, Seapoint House, Irishtown, Dublin, Eire.

(Be sure the number will be reviewed if it is released.)

UNIQUE

PEOPLE may not like Elvis Presley but they have to admit that there is not another quite like him.

When Tommy Steele was discovered, he was proclaimed "a second Elvis." So, too, were Marty Wilde, Neil Sedaka, Cliff Richard, Ricky Nelson and many more. But they have yet to reach the international status of Elvis.

His latest rivals are Johnny Resitvo and Fabian, and it will be very interesting to see how they match up to him.—**FLORENCE KERR**, Barrington, Pastlewellan, Co. Down, N. Ireland.

(There'll always be an Elvis!)

GESTURE

I WAS struck by the tribute which Tommy Steele paid to Buddy Holly on his "Saturday Spectacular," and I felt that the only way to thank him was to make a gesture.

As an ardent fan of Buddy, I appreciated seeing slides of him in the programme. It was a grand gesture by common consent.—**VALERIE ARGENT**, 35, Cornwall Road, Rutland, Middx.

(Glad to oblige.)

PAUL'S DOUBLE?

I AM glad that Paul Anka has been awarded a Silver Disc for his superb recording of "Lonely Boy." He really deserves it, for he is such a wonderful personality and one of the most talented young singers today.

He has new releases, "Put Your Head On My Shoulder," and No. 2 in the U.S. hit parade, and that seems to be for the number one position, too. I am waiting to see "Put Your Head On My Shoulder" reach the top spot by common consent.—**VALERIE HESKETH**, 25 Stanley Street, Oswaldtwistle, Lancs.

(Now look at The Top Twenty list on the opposite page.)

BACK HIM UP

WHAT is the matter with Russ Conway's fans lately? If they really like him as much as they say they should have put his recording of "China Tea" at the top of the charts.

Russ is a wonderful entertainer. So come on, all you fans, pull up your socks and let's see Russ as number one again.—**JOHN HARRIS**, 20, Titmore Road, Petersfield, Hants.

(Russ may hit the top with his new seasonal disc, "Snow Coach.")

POST-BAG

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

The special award for the best letter of the month goes to: **J. ROUND**, 31 Bridge Road, Cookley, Kidderminster

appearing in the Top Twenty here, as well as in the States.—**CAROL EVANS**, 2, Rumballs Road, Hemel Hempstead, Herts.

(More criticism like this might do the trick.)

SPEECH!

I find it idea to have, at the start of records, the speaking voice of the artist. He or she could say a few words of thanks to the person buying the record.

We do not normally hear the speaking voices of the disc stars—especially Americans—unless they are featured on a radio or TV show, or possibly in a film.—**PAULINE STONES**, 344 Bolton Road, Kearsley, Leeds, W.5.

(Any record company thinking of Christmas greetings from their artists this year?)

decline in sales of rock records. But the drop in sales is not because teenagers are becoming softer minded.

It is that the quality of the records is bad. I recently bought a rock record issued two years ago, and the quality of the singers, arrangement, backing and the whole presentation was better than anything I have heard since.—**RICHARD GREEN**, 59, Therapia Road, London, S.E.22.

(Better backing two years ago—or different?)

IN DEMAND

WHILE Lonnie Donegan was in Ireland, to play in a football match, he was interviewed on the radio. During the interview, "Kevin Barry," a track from one of Lonnie's LPs was played, and everybody who heard it was enraptured.

COVER PERSONALITIES ● THE PLATTERS ●

PERSONAL appearances by The Platters—forecast in DISC last week—have been confirmed. The group will be over here in time to start a nine-day tour on January 16.

It should be quite a tour. The Platters, after all, rank as one of the leading vocal groups in America and they have also established a wonderful name for themselves in Britain.

They are among the biggest disc sellers in the group field, their combined British and U.S. sales run to several million and now they look set to increase their total with their latest release, "My Blue Heaven" and "Wish It Were Me." For the last few years practically every disc they have made has been a winner. On the face of it, The Platters appeared to come in with a bang on the rock wagon. Their first record, "Only You,"

reached the top of the charts but it took a long time to enter the lists. Once it had done this, it shot up quickly. And there it stayed for many weeks, winning for the group their first Golden Disc.

And long after it had been replaced by their follow-up number, "The Great Pretender" (another million-seller), it still hovered around the top ten.

Ever since then The Platters have been consistently putting their discs into the charts. Their first record, Tony Williams, has spent practically all his life connected with music. He comes from a talented musical family in New Jersey and has had vocal training since his childhood. During his spell in U.S. Air Force he sang with a forces band, and was spotted by Buck Ram, who formed the group and who

writes many of their numbers. Buck invited Tony to join his newly-formed band, The Platters.

Tony collects most of the spotlight, but he is also the first to admit that without the other Platters—Dorothy, Paul Robb, Herbert Reed and Zola Taylor, the group would crumble.

Herb Reed contributes more to the act than just bass and backing. His charm and wit always go down well, and he has a great interest in writing musical comedy which often comes through in the act.

The only girl in the group is Zola Taylor. She started heading for The Platters when she won an amateur talent contest, and as a Buck Ram heard her she was in with the boys.

Just after that the story of The Platters began—and an audition for Mercury Records.

LITTLE CUTIE SALLY KELLY



AMERICAN TOP TENS JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending October 24)

Last Week	This Week	Title	Artist
1	1	Mack The Knife	Bobby Darin
2	2	Put Your Head On My Shoulder	Paul Anka
3	3	Mr. Blue	The Fleetwoods
4	4	Teen Beat	Sandy Nelson
5	5	'Til I Kissed You	Everly Brothers
6	6	Sleep Walk	Santo and Johnny
10	7	Lonely Street	Andy Williams
7	8	Poison Ivy	The Coasters
9	9	Just Ask Your Heart	Frankie Avalon
8	10	Three Bells	The Browns

ONES TO WATCH

Don't You Know?	Della Reese
Danny Boy	Conway Twitty
Heartaches By The Number	Guy Mitchell

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending October 24)

Last Week	This Week	Title	Artist
2	1	Travellin' Light/Dynamite	Cliff Richard
1	2	Mack The Knife	Bobby Darin
4	3	Sea Of Love	Marty Wilde
3	4	Here Comes Summer	Jerry Keller
7	5	'Til I Kissed You	Everly Brothers
3	6	Sleep Walk	Santo and Johnny
6	7	Red River Rock	Johnny and The Hurricanes

5	7	Three Bells	The Browns
6	8	'Til I Kissed You	Everly Brothers
1	9	Makin' Love	Floyd Robinson
10	10	Broken Hearted Melody	Sarah Vaughan

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

WINIFRED ATWELL Candlewick



TONY HALL reports on two new jazz bands, and finds one of them the

Tubby Hayes (standing) seen with the Downbeat Big Band at the Marquee Jazz Club in London where it had its debut last week. (DISC Pic)

Best big band in Britain

GIVE it time. Give it a broadcast or two. Give it the chance to work before a capacity crowd of listeners and dancers... and the new all-star "Downbeat Big Band" will be the best in Britain. In fact for my money, it already is.

So it should be, too. The line-up contains the cream of the crop of London's young hard-swingers... With some experienced sessioners on hand to keep things under control. And the book has scores by Victor Feldman, Jimmy Deuchar, Tubby Hayes.

In a remarkably short time, Tubby Hayes has welded together a "kicks" band that has a more exciting ensemble sound and better integrated section feeling than most other bands would have after being together for years.

Their Marquee Club opening last Thursday was an ear-opener for those present. I caught the tail-end of the first set and heard the three-movement Tony Crombie "Beautieu Suite," which featured a fantastic Phil Seaman drum solo.

The second set was even better and much more relaxed. It included three Feldman scores from his last Tempo LP "One Momentum," (featuring Hayes and Hank Shaw), "Jennie" (with Johnny Scott playing Derek Humphreys' role) and the minor-major "Blues In Two Modes" (with

Tubby's vices interpreting Vic's theme in a completely different and original way).

Bobby Pratt, Eddie Blair, Hank Shaw and Pete Winslow (who doubled on French horn) were an excellent trumpet section. Hank Stamps "deppe'd" for Ken Wray on trombone. Johnny Scott led the saxes (Hayes, Alan Branscombe, Jackie Sharpe) with warmth. Terry Shannon came through most tellingly and the rhythm section was fine.

The giants? Tubby himself and the phenomenal Phil.

I think you owe it to yourselves to hear this band if you can. It's very good already. It's going to be great.

Confidence
THE Crombie band has settled down nicely at the Flamingo. The men are much more familiar with the scores. And, in this case, familiarity breeds relaxation and confidence.

If you've not yet heard the band, I can't say it sounds like so-and-so. Because it doesn't. There are some

simple and some complex things in the book. Some, too, in the middle of the road.

The Crombie originals so far are in his "Atmosphere" LP. Riffy, unpretentious, thematically slight, Stan Tracey's tunes are as "far out" as you'll hear in Britain. "Boo Bah" is my personal preference. It has a tremendously wide range and the band obviously enjoys blowing it.

There are plenty of standards around, too. All three arrangers (Crombie, Tracey and Kenny Napper) appear to have a preference for Ellington tunes. The band gets a beautifully mellow blend on them.

Then there's a peach of a score by Newman's classic clarinet-playing. Al and Leon Calvert are excellent "lead" players with Leon coping almost effortlessly with some of the "highs." Solowise, Stan Tracey "knocks me out on every outing. Leon and Les Condon both blow fine soulful solos. Harry Klein displays more enthusiasm and a bigger sound than he has in ages. Tenorman Bobby Wellins is quietly developing a style and a sound that has much originality and the rhythm section certainly makes him blow. Above all, the Crombie band swings. It often roars. But with Tony on drums, what else could it possibly do?

TOP TWENTY

Hurricanes jump to tenth spot... Richard, Darin still on top

Compiled from dealers' returns from all over Britain

Week ending October 24

Last Week	This Week	Title	Artist	Label
1	1	Travellin' Light/Dynamite	Cliff Richard	(Columbia)
2	2	Mack The Knife	Bobby Darin	(London)
5	3	Sea Of Love	Marty Wilde	(Philips)
4	4	Three Bells	The Browns	(R.C.A.)
6	5	'Til I Kissed You	Everly Brothers	(London)
7	6	Only Sixteen	Craig Douglas	(Top Rank)
3	7	Here Comes Summer	Jerry Keller	(London)
8	8	Living Doll	Cliff Richard	(Columbia)
12	9	High Hopes	Frank Sinatra	(Capitol)
19	10	Red River Rock	Johnny and The Hurricanes	(London)
9	11	Mona Lisa	Conway Twitty	(M.G.M.)
10	12	Someone	Johnny Mathis	(Fontana)
16	13	Makin' Love	Floyd Robinson	(R.C.A.)
11	14	Put Your Head On My Shoulder	Paul Anka	(Columbia)
18	15	Broken Hearted Melody	Sarah Vaughan	(Mercury)
17	16	Lonely Boy	Paul Anka	(Columbia)
11	17	Just A Little Too Much	Ricky Nelson	(London)
13	18	Forty Miles Of Bad Road	Duane Eddy	(London)
14	19	China Tea	Russ Conway	(Columbia)
15	20	Peggy Sue Got Married	Buddy Holly	(Coral)

ONES TO WATCH

What Do You Want To Make Those Eyes At Me For?	Emile Ford and The Checkmates
Morgen	Dickie Valentine

TWO GREAT TRANSATLANTIC HITS!

DICKIE VALENTINE "ONE MORE SUNRISE" (MORGEN) SANTO and JOHNNY "SLEEP WALK"

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JACK GOOD

BACK IN THE 'CITY OF DREAMING SPIRES' DISCOVERS THAT—

EL PRES IS O.K. TO THE CAP AND GOWN CATS

IT is a sign of the times that so many actors are entering the pop field. Popular music is becoming intellectually O.K. I'm writing this week's column from Oxford University where you might imagine that the earnest egg-head would scarcely have heard of rock 'n' roll.

Certainly, when I was last here my gowned friends were perfect blanks of ignorance when they asked me about my job. "Six-Five Special," "Oh Boy!" and Cliff Richard were quite unknown to them.

But suddenly the cap-and-town cats are really swinging up here. The twangy guitar throbs through the cloisters. They are digging it in Lady Margaret Hall and having a ball in Balliol.

The University magazine, *Isis*, whose undergraduate editors have subsequently adorned every distinguished walk of life, this week carries splashed across its front cover a close-up of Elvis Presley, none other! "Elvis Presley by Henrietta Roberts" it boldly announces, and under the picture it quotes the lyric of a song from "Tulhouse Rock"—"I want to be free, like a bird in a tree."

Inside there is a full double-page article on the King Cat, headed with a picture of Elvis at the climax of his

stage act lying face down on the stage. So with this as the opening salvo, you would imagine that the text would tear him to shreds. Not at all.

The article, joint work of a girl and boy undergraduate is very enthusiastic about the Pres. He really is "exceptionally good." He has tremendous sincerity. He is dynamic, smouldering with sex and so forth.

In good Oxford style the lyrics of his songs are condemned as "unspeakable" and "Hound Dog" and "Love Me" are quoted, in italics—rather like lines from Virgil. But Elvis' performance isn't faulted. He makes the lyrics extraordinarily touching, though, say the authors. His hip-swinging, the sex angle to his work, all this is roundly applauded. In fact, rock 'n' roll is just the job for the younger generation of today.

These are the glad tidings from Oxford University.

MY OLD PAL FRED

LAST week I told you about a great new British song called "I'll Stay Single," written and recorded by Jerry Lordan. Since then I have heard another very good version.

I was told that the singer, Alfred Lynch, is an actor currently performing in Brendan Behan's latest play, "The Hostage." I had not heard of him before—or so I thought.

But when I saw Alfred Lynch's photo in one of the national dailies,

I immediately recognised him as Fred, an old friend. We were at Toynebe Hall School of Drama together, both with burning ambitions to become actors.

That was about eight years ago. Alfred Lynch made it. I never fulfilled my ambition. But now it seems our paths cross again in the field of pop records—a thing neither of us would have dreamed of so many years ago.



BILL SHEPHERD—footmarks on the bonnet of his luxury car.

Good for them. The time will yet come when collected editions of the songs sung by Elvis Presley will be earnestly thumbed through in the misty gloom of the Bodleian Library—and maybe even, when I am 70, I shall be asked to go back and deliver a series of lectures: "Presley, his Life and Work." My audience, a gowned gathering in the Gothic Halls of the Alma Mater.

How Marty suffers!

WE receive hundreds of letters saying how much better Marty Wilde looks in a collar and tie than he used to do in his casual kit. What viewers don't know is the price Marty pays for this new elegance.

He has an allergy to wearing anything round his neck and can only bearably wear silk shirts; even then he is liable to get painful sores—especially in the heat of the studio. As if this were not bad enough, his

feet give him absolute hell and having to stand all day long at camera rehearsals means that by the time it gets to transmission-time Marty is suffering great pain with them.

So, far from feeling relaxed and comfortable, he feels like a cat on a hot tin roof with a steel wool collar.

Lipstick

BILL SHEPHERD, our musical director, has a huge American Ford Fairlane limousine, and whenever he is at the "Boy Meets Girls" studio the fans always assume that his car belongs to Marty. Poor old Bill has to put up with "I Love Marty" scrawled umpteen times in lipstick

across his beautiful vehicle, and footmarks where kids have climbed all over the bonnet.

Girls, do him a favour. If you must write on the car, at least get the name right!

Shaggy dog story?

HOW ridiculous can advertisements for songs get? The latest one to tickle my fancy is the one for the number "Old Sheep"—the most awful drag of a number—which says "The Dog The Whole World Is Singing About." Can you imagine the Dalai Lama crooning "Old Sheep" in his bath? Or a headhunter in Java?

Original versions

DID you know that Fabian's two original hits, "I'm A Man" and "Turn Me Loose," written by Pomus and Schuman, originally had totally different—and in my opinion—more powerful lyrics?

Marty Schuman is going to record the original versions himself for this country and sing them on "B.M.G." together with "Young And In Love," which subsequently was re-written and became "Teenager In Love."

On the same programme, which features the songs of Pomus and Schuman, you can hear their latest number for Marty—"It's Been Nice."

I wonder why

E.M.I. have come out with a disc by Wes Voight, a boy with a voice and material nearly identical to Fabian. This would make sense if Fabian himself were not released by E.M.I. Even more sense if Fabian himself were still in this country.

Something old
something new
nothing borrowed
this is for you.

Elvis Presley

Blue Gown

LERoy HOLMES and his orchestra
M.G.M. 1044 (45 R.P.M. ONLY)

hear it on **RADIO LUXEMBOURG**

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M-G-M IS THE BEST. TRADE MARK OF LOUINGLISH
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INTRODUCING OUR NEW, STAR-MEETING COLUMNIST

JOHN WELLS

**Russ Conway is
a worried man...**

THIS could be the most vital week in piano star Russ Conway's professional career. At the end of September he went into hospital for a minor operation. On October 12 he had to cancel his week at Bradford because "he had not fully recovered." Now he tells me that he has still not regained his full co-ordination and bounce. The sparkle has gone from his playing and he is having difficulty keeping the correct tempo.

The old skill is still there, of course, and the audiences at the New Theatre, Boston, where Russ played last week did not notice anything wrong. But Russ is not happy.

He reckons it is the usual effects of an operation, but is having to work like a trojan to get back to his old self in time for Saturday's TV show "Wakey Wakey" with Billy Cotton.

"I first noticed there was something wrong when I played a piece at home directly after the operation," he told me. "But after a week in variety it is getting much better. But I don't know if it will be perfect in time for Saturday."

TV's the test

At the moment Russ is practising each morning and he has improved sufficiently for a variety audience not to notice there is anything wrong.

But as Russ said, everyone will notice on TV even if there is the slightest thing amiss.

Saturday's spot is doubly important for Russ, he will be introducing viewers to his latest number, "Snow

Coach," which is to be his Christmas effort.

It will be a preview of the disc as the number will not be released until a week later, on November 6.

Title first

If the disc shoots into the charts, and I for one hope it does, it will be Russ's fourth successive hit in a year. Quite a feat. Particularly as Russ has written as well as played all his other hits.

Russ was telling me, that unlike "Side Saddle," "Roulette" and "China Tea," where he wrote the number first then thought up a title, "Snow Coach" had been done the other way round. He thought of the title first. Happened while he was appearing in Llandudno during the summer. "Snow Coach" was written in the middle of a heatwave.

Russ had parked his car outside the

theatre and it was left standing there in the blazing sun. When he came out to drive away he found the inside of the car was like a furnace. "Instead of being grateful for the wonderful weather, all I could wish was that it was snowing. I seemed to see the car covered with lovely cold snow," he said.

According to Russ the car changed into the Christmas couch and back he rushed into the theatre to compose the number.

The car was left in the sun for a few more hours.

JUST love the phrase used by the Aberystwyth town council in one of their official minutes concerned with the installation of a juke box. They referred to it as a "Musical phonograph."



DENNIS LOTIS (DISC Pic)

Films—and farming

DROPPED in to see Dennis Lotis the other day down at Shepperton film studios. He's been there a fortnight now, filming "City of the Dead."

This is Dennis's first film in which he's had to act. For the first few days he told me he found it all very strange. Especially as they started work on the last scenes and then worked backwards. "Don't know where I am half the time," said Dennis.

From all the facts this looks like being a big chance for Dennis because not only is the film to be released over here sometime in February, but it's also being put in the hands of well-known exploitation company for issue in America.

Hollywood?

Do I already see Hollywood's dollar-stuffed hands reaching out? Could happen. A film company doesn't spend vast sums of money launching a film without being pretty sure that they're going to get their money back, plus. And that means, of course, that Dennis could make quite a name for himself in the States—as an actor.

A speedy reviewer of this film

TOO BUSY FOR BOYS

WATCHED Sylvia Sands last Friday singing "It's A Most Unusual Day" in the B.B.C.'s "Flying Standards." She had to sing the number swinging over the orchestra pit in a chair.

Now that takes some doing, but I recall that Sylvia is quite an athlete. At one time, not so very long ago, she was a contender for the international Olympic team for Israel.

Not that she's got the typical athlete's look. In fact, a very trim figure does Miss Sands cut to these eyes, but I can't say that I approve of her attitude to boy friends.

She tells me she hasn't got time for them. "It's not that I don't like them, it's simply that I'm kept far too busy."

I'd tip Sylvia to be following the trends fairly soon and appearing in a film. I know she has her eyes on the cinema screen. As an actress.

came about when American film producer Milton Subotsky saw Dennis in the John Osborne play, "The World of Paul Sicking." A word with Subotsky revealed that he didn't even know Dennis was a singer until someone gave him one of Dennis's discs. He was quite surprised. "To watch him act I would have thought he'd been on the stage for some time, he's got such an easy relaxed style."

Shouldn't think that Dennis has any immediate plans to cross the Atlantic however—at the moment he's scouring the countryside of Hertfordshire looking for a farm.

Nice little spread of about ten acres is what he's after—"So that we can keep a few chickens and a couple of horses."

Will we lose our stars 'down-under'?

PROVIDES views for thought, the number of artists who plan to make tours of Australia.

Seems that almost everyone, from Tommy Steele to Jackie Dennis, is heading in that direction. It's now becoming obvious that there's going to be a mighty lot of traffic between Britain and Australia and the thing that bothers me no little is this: Is there not a great danger that we will eventually lose some of our big names to the Aussies?

Fear of this sort of thing used to centre on Hollywood a few years back, but in Australia these days there is an even bigger market.

Big money

Consider for a moment the fact that the main income of pop singers is from variety shows. Some of the British theatres they appear in can pay out a few hundreds, yet in many of the big Australian theatres the week's take is around the hundred thousand pound mark. Many of the provincial theatres in Australia can pay an artist more than London's Palladium or Prince of Wales.

They can attract artists like Frank Sinatra and Danny Kaye, our own theatres can't, certainly not in the provinces.

Makes you wonder what will happen when our record companies really get down to plugging British artists in Australia and when TV "down-under" begins to get the hold that it has over here. I fancy we might be hearing the moan, "Oh, we've lost another artist to the Aussies," in a few years time.

Out of action

LATEST news about John Padley, one of the Jones Boys who was injured in a car accident, is that he's going as well as can be expected.

How long John will be out of action isn't certain at the moment but it will be for many months.

I gather that plans for the act to go to Australia later this month still stand, only it seems likely that they will tour as a trio.

A speedy reviewer, John.

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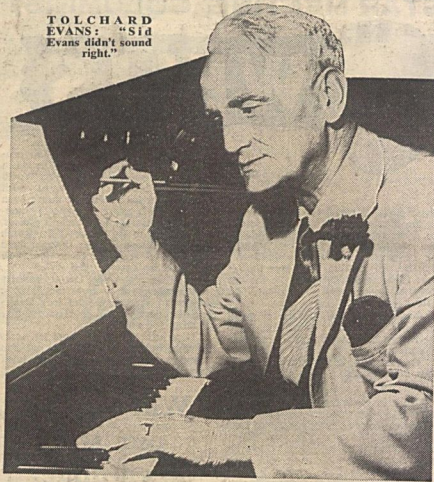
45-JAR. 215

A vital week for RUSS CONWAY who faces the TV cameras after a fight to regain his old sparkle.



TEDDY JOHNSON'S MUSIC SHOP

TOLCHARD EVANS: "Sid Evans didn't sound right."



'TOLCH'—AND THE LITTLE PIANO—MAKE A DISC

"ALL I was searching for was simplicity... it is such a complicated business," said the silver-haired bard of Tin Pan Alley, Tolchard Evans, at a reception for him which gave Fleet Street and the Alley a chance to say "Welcome Back" to Tolch who has spent the last year going in and out of hospital.

He celebrated, too, his 40th anniversary in the Alley. But primarily, it was arranged to introduce Tolchard Evans, recording artist.

Tolch, happy to be surrounded again by so many of his friends, was annoyed, however. He was aggravated with the police.

The reception was held two hours late. Why?

"Scotland Yard refused to allow it at 3.30 p.m. Well, I've written to the Commissioner of Police and lodged a complaint. And I intend to find out if the police ever apply for a licence extending outside normal licensing

hours. If they do—I shall oppose it," he declared.

Fighting words. But this brilliant composer, when he has something to say—says it.

It got him chatting about becoming a pianist for the Decca label. Forty years in the business, a bundle of hits, and a silver crest of hair—why become a recording artist?

"It's a sort of private rebellion," he told me. "I did it because of the amount of rubbish which emanates from the record companies."

So what did Tolch do? He experi-

mented. "Tried to use grand pianos. No good. So eventually Hugh Mendl suggested that we move my little piano to the Decca studios. Ten times it left my lounge in a pantechnicon, so that we might try out new playing and recording techniques. Eventually it worked," and Tolch seemed to shudder as he recalled that the charge for removal of one small piano to the recording studios cost 12 guineas a time.

He wrote the top side, "The Singing Piano," while he was in hospital. And he experimented while recuperating from his operation.

The other side? "If." Tolch said. "The second time around Perry Como recorded it in 1951. And sold over one and a half million discs. It made a pop name out of Como."

And what else has he composed? A brace for David Whitfield (remember "My September Love" and "Everywhere"?), and then there was the big Eddie Fisher hit, "Lady of Spain" . . . and there are lots more beside. "Lady of Madrid," "Unless," "Faith," "Life's Desire" and "Let's All Sing Like The Birdies Sing."

Name change

And so one could go on about the former packer at Lawrence Wright's who became a top songwriter—the Cockney with a Welsh name. I asked Tolch about names. Did he think that this current fad of changing singers' names was a good thing?

"Of course. For instance, I was born Sidney T. Evans. Never could imagine Sid Evans as a hit song writer—so I took my second name."

I left him and went home to spin "The Singing Piano" . . . it's definitely unusual, and very melodic. I'll put you into a secret. Tolch only uses one hand to play the whole time.

* * *

LOOKING for a new LP? May I commend "The Kingston Trio At Large" (Capitol)? This offers the group in a fine setting—and has some excellent new material. New to me is "The Seine." A pleasant French-styled number by a West Indian living in America!

Bullseye!

SPOTLIGHT on that renowned music publisher, and darts enthusiast, Bryan Johnson.

Bryan—staunch member of the Alley's darts team—has scored a bull with some recent LPs of show tunes for Decca. Such has been the reaction that this week he landed the prize plum . . . a recording with Mantovani, and a single at that.

So I diff the tiff, brother. To record with Monty and his orchestra must surely be the desire of every singer.

AN ITALIAN BEAUTY



WERA NEPY has all the attributes of a modern young miss—and she sings, too! She won this year's Milan Song Festival and arrived in London this week for a cabaret stint.

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Many people have seen him act, some call him another James Dean, others go even further—but they all agree that

ADAM FAITH, who shot to success via discs and "Drumbeat", has almost certainly made his last record. Certainly his last as a full time pop singer. This is the result of Adam's recent appearance in ITV's thriller series "No Hiding Place," which has convinced many people connected with drama that Adam is a born actor and waste on discs.

Adam is being hailed as the greatest find since James Dean by many in the business. Some put his potential even higher. One of them, Ian Dallas, has been commissioned to write a play built round him for showing by ITV towards the end of the year.

This is to be a full-length drama, scheduled to run for 90 minutes and is going to be the great test for Adam. If he succeeds he will almost certainly receive tempting offers from films.

"HE CAN DO IT"

The part will be the most difficult thing he has ever attempted. It would be difficult, I was told by the author, even for an experienced actor, "but Adam can do it."

The story, roughly, because the play is by no means finished yet, is of a young man—Adam—who is taken from his life in the East End of London to the chic life of the West End when his parents claim him back from foster parents.

The faith that Ian Dallas has in Adam's ability is shown by the fact that this, in a way, is also a test for Ian Dallas. The play is to be the first of three commissioned by Associated-Rediffusion.

But when I spoke to Ian he had no worries about Adam letting him down. "He's a born actor. I watched him when he appeared in 'No Hiding Place' not by looking at the TV at home, but by actually being in the studio. I was amazed at the way he handled his part."

There is one revealing test whether a person is an actor or not and it's this. If, when the artist moves out of camera range, he carries on acting.

ADAM FAITH'S WASTE ON DISCS

and does not mess around as most actors of his age do, then you know you're watching a natural."

That's not the end of it, of course, your natural must also have a strong face. Striking if you like, but the bone structure is one of the most important things in films or TV. Adam has that striking appearance. His personality also comes through.

And, of course, he must have training, which is how Adam is now devoting most of his time in preparation for the role.

Said Ian: "I have seen few actors respond so well to direction as Adam does. At the drama school he's attending I'm told he is doing extremely well."

"He has the most amazing powers of concentration. He learns so quickly."

STAR QUALITY

I told Ian how one film producer had described Adam as being another James Dean.

"No he's not," was the reply. "Adam Faith could be as big a name as Dean, but there's no similarity between them. In the not too distant future people will be comparing other up-and-coming stars to Adam Faith."

"He has the star quality to stand by himself. He should never be compared to anyone else."

From Ian I also learnt that producers from the legitimate theatre had shown an interest in Adam. He is, said Ian, the very type of person that the theatre needs these days to give it new life, new vitality.

"But, of course, they'll never take him up. There's only one way for

The real test will come at the end of this year when the play by Ian Dallas, which is being written specially for him, is produced

Adam to succeed and that is by going to America. Only over there are they adventurous enough to build him into something really big. I'll wager that soon after my play is seen he'll be either having offers from Hollywood or already on his way there."

TOO CHANCY

And what does Adam himself say about all this?

"Ian Dallas's play is the most fabulous thing that has ever happened to me. Ever since I made an appearance in ITV's 'No Hiding Place' I knew that what I really wanted to do was act."

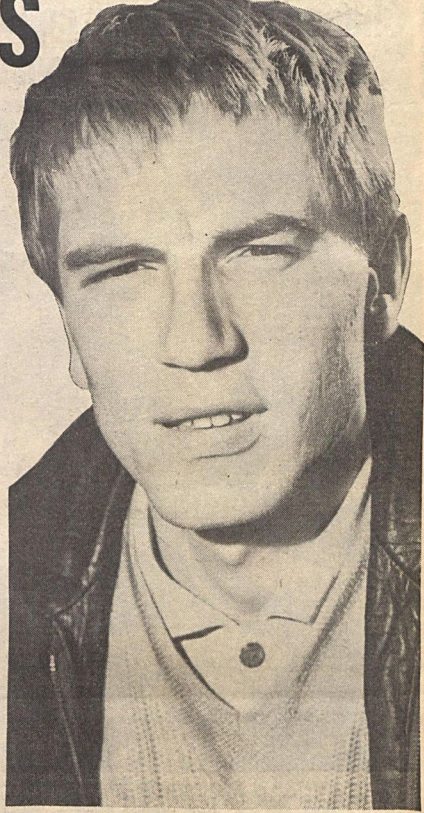
"This could really make a career for me, providing I make a success of it. Rock and records are all right, they bring in the money, but it doesn't make a career. It's too chancy."

"But if I can only prove that I can act then I'm mad. I just mustn't make a mess of this play, for my sake and Mr. Dallas's."

"And it won't be for want of working if it doesn't pan out the way I want. As soon as we start rehearsals I'm not going to do anything else, nothing. I want to devote all my time to the play."

"I've got to do this because I've got so much to learn. With rock and singing you've either got what it takes or you haven't. Acting's so different. You've got to learn by hard work."

J. W.



Britain? 'It feels right' says Kid Ory

ON Saturday, Kid Ory, the man whose contribution to jazz has been so great, the man who was actually associated with the legendary Buddy Bolden, plays the last date of his current tour of Britain. And though he is 73 on Christmas Day and the tour has been a hectic one, he is sorry it's over.

"I'm very pleased. I got here. I've been playing professionally for 63 years, and I was beginning to wonder if I'd ever make it."

"You know, we were supposed to come last year, but the exchange quota had been all used up. I think that if I had to live anywhere but in America, I'd come to live here. It feels right."



KID ORY

"It's so much easier working to an audience which knows what you're trying to do."

He was sitting on his bed, his legs dangling over the edge, not a big man, not a small man, as we talked, he realised that Ed Ory—his wife Barbara always calls him Ed—was a completely genuine person.

"Your audiences have given us a great welcome everywhere so we really like playing for them. It's so much easier working to an audience which knows what you're trying to do. Yes, I really enjoy working over here."

Everywhere he's been the reception has been strong and it has made the

tour a lot easier to bear. When you're 72, tours like this can be a little tiring.

"You always get a bit homesick when you're away," said Ed Ory, "even when you've been a professional musician for as long as I have. But people here have made it a lot easier for us. It was good to arrive in a country where everyone speaks the same language as you do. Everywhere we play, people come up and say how much they like the band."

"Yes, I brought my daughter, Babette (they call her 'Boo' at home), with us and you should hear her play the trombone. Down at the Gaumont State cinema, she blew in my dressing-room and they tell me you could hear her all down the corridors backstage."

She's only five, you know, but she blows a good big sound.

"I hope that I'll come back," said Ed Ory, as he got ready to leave for another concert.

I looked at this gentleman—for that is what he is—who had started Louis Armstrong, Joe Oliver, Jimmie Noone, Johnny Dodds and many others on their careers. There he was, tired but very happy, and I thought that, when he leaves Britain at the end of this week, it will be like saying goodbye to an old family friend, a friend who has been playing right through the history of jazz.

Alexis Korner

DANNY KAYE IS BRILLIANT IN 'FIVE PENNIES'

RED NICHOLS was, and is, a great jazz trumpeter. Danny Kaye was, and is, a great performer. To "marry" the two in the film of the jazzman's life was a stroke of genius, and it comes off brilliantly.

The role of Red Nichols in "The Five Pennies," the name which the trumpeter gave to his band, is not an easy one, but Kaye carries it off—and manages to find the opportunity to prove that he is still capable of producing the same bouts of tongue-twisting comedy sequences with which he is associated. There is one hilarious duet with Louis Armstrong that is as good as Danny has ever done.

The story follows the career of Red Nichols and his sudden lapse from the music scene when his daughter, became stricken with polio. In the scenes where Kaye is singing to his daughter, we get a glimpse of the wonderfully sympathetic way in which he treats children.

Danny Kaye's trumpet was ghosted for him in most parts of the film by Red Nichols himself, but this doesn't stop the enjoyment that can be had out of watching and listening to his sequences with Satchmo, in which the pair of them emerge, one as a brilliant musician, the other as a brilliant comedian.

On his daughter's recovery, Nichols came back to the world of jazz, and even today his name sparkles among the all-time jazz greats.

Certainly this is a film for jazz enthusiasts—but it is one for Danny Kaye addicts, too!! J. H.

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Shadows' drummer collapses at Cliff Richard concert



Cliff goes through one of his numbers in the school workshop before the show (above) and then discusses a point with The Shadows (top, left to right), Bruce Welch, Tony Meehan, Jet Harris and Hank B. Marvin.



Emergency operation as group and Cliff leave for Continental tour

SHORTLY after these pictures were taken Tony Meehan, the drummer of Cliff Richard's backing group, The Shadows (centre, above) collapsed in his dressing-room at the Cheshunt Secondary Modern School where Cliff and the group were giving a charity concert on Saturday evening.

Though in pain he carried on until the concert was over and was then rushed to a local hospital for an emergency appendicectomy operation.

This stopped Tony from leaving London with Cliff and The Shadows a few hours later for their first Continental tour.

Late on Monday, Tony was said to be "comfortable" by a spokesman at Chase Farm Hospital, Cheshunt, where he is in Napier Ward.

He is expected to be absent from the group for four weeks; he will miss this Sunday's Palladium TV show and also a week of variety at the Finsbury Park Empire next week.

At short notice, another teenage drummer, Laurie Joseph, was booked to accompany Cliff and The Shadows on their E.M.I.-sponsored record-promotion tour.

Cliff left London ahead of The Shadows, travelling with his manager, Tito Burns, and promoter Arthur Howes, to Brussels. Three of The Shadows—Jet Harris, Hank B. Marvin and Bruce Welch—together with Laurie Joseph flew to Cologne where they were meeting Cliff before flying to Luxembourg.

The last four days of the tour will be spent in Stockholm. Cliff and his backing group return to London on Saturday.

GLASGOW PREFERS STOMPERS

Lightfoot dropped in row over Kid Ory date

A BAND shindy blew up around Kid Ory's one-night stand show this week at St. Andrew's Hall, Glasgow, when Terry Lightfoot, whose outfit is supporting the Ory band during the American's British tour, was told to stand down for the Glasgow date.

Glasgow impresario, Mr. Clifford Stanton, booked the local combination, The Clyde Valley Stompers, to play in his place.

"Ian Menzies and his Stompers have a greater appeal here," explained Mr. Stanton. "I don't see the need for bringing up a London band when we have one as good on our doorstep."

Terry Lightfoot, in a phone call to Mr. Stanton, indicated that he was not prepared to accept the brush-off.

Additional fee

He said he intended travelling with his band to the concert, but he got a booking in London and did not do so.

The Kid Ory tour contract includes the Terry Lightfoot band. But Mr. Stanton is paying an additional fee just to get The Stompers to stand in.

"In fact," he said, "I'm actually paying for both bands. But I will use only The Stompers."

Ian Menzies, leader of the Stompers said: "I have no quarrel with anyone I got a straight booking for the Kid Ory concert, and accepted it."

Terry Lightfoot and I are good friends. In fact, we are appearing together in a show later in the year."

Disc Bits

JULIE ANDREWS begins a fortnightly series of six 45-minute programmes for B.B.C. TV on November 12. Her first guests will be Mary Wilde, Kenneth Williams and Vic Oliver.

THE PERRY COMO SHOW will include The Everly Brothers when it returns on November 11.

GUESTS on David Nixon's "Star-time" include Ronnie Hilton (November 1), Jean Regan (8), Alfred Drake (15 and 22), George Formby (29) and Russ Conway (December 13).

RUSS CONWAY, The Avons, Jack Elliott, Robert Earl, Bill Forbes, Johnny Kidd and the Pirates, Bill and Brett Landis, Lonnie Lacey, Terry Wayne and The Wise Guys, gave a concert on Sunday over closed circuit radio to more than 500 hospitals from the Granada, Woodwich.

PET CLARK returns to Britain from France to open a new television show-room at Brighton tomorrow (Friday), then she flies back to Paris to appear in a TV play on Saturday. She returns to Britain on Sunday.

LENA HORNE tele-recorded three programmes for showing on the ATV network last week-end. Dates for showing are not yet fixed.

ELVIS PRESLEY, says reports from Germany, has tonsillitis, and is expected to be under treatment for two weeks.

MARTIN SLAVIN and his wife, Abbe Gail, will write the lyrics and music for "Nancy Wake," a new musical which opens in London in the New Year.

DAVID JACOBS brings his total TV and radio appearances to 31 a month when he begins two new disc programmes (11 p.m. on Wednesdays and Fridays) for Pye on Radio Luxembourg.

Valerie Masters quits Ellington

VALERIE MASTERS is to leave the Ray Ellington band. She has been their resident singer for two years; now she goes solo on April 1 next year.

Big date for Valerie now will be November 5, when Fontana are to release her latest disc. She is also in line for an appearance in Granada's "Chelsea At Nine" TV show.

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FOR CHRISTMAS

PIE INTERNATIONAL

Marion (less tonsils) survives that test

WITH two singing dates behind her since they took her tonsils out in Harley Street, it is time to ask two questions of Marion Ryan:

How has her voice been affected?
Will this put a stop to the bouts of "throat infections" which have dogged her of recent years?

The voice in which she answered them was definitely husky, can't feel the benefit of the operation yet," she admitted. "But the doctors are very pleased with me. There are no complications and you won't be able to tell the difference in my singing, except that, if anything, my voice is stronger than before."

Way back in '54 Marion's throat condition took her into hospital for a week. Then, when rehearsing for a Boxing Day TV show in '58 she was taken ill and ordered to rest completely. At the back of her mind for months had been the gloomy thought that one day there would have to be an operation.

Timbre altered?

"It wasn't a nice feeling," said Marion, with considerable understatement. "Because, let's face it, with my livelihood at stake. Every singer has a dread of this sort of operation." Funny things can happen to a singer's voice after throat surgery. The timbre can be altered. She'd joked only days before the operation: "I've no urge to become Britain's first female bass baritone."

For four days after the operation her throat was too raw for her to speak at all. "My tongue was swollen up twice its normal size."

For four days after the operation her throat was too raw for her to speak at all. "My tongue was swollen up twice its normal size."

She had her "real belt" down at Brighton three days before starting on a new series of her regular "Spot The Tune" stint on TV. "Nobody asked for their money back. I got a real good send off," she said.

So the new, de-tonsilled Marion Ryan is back, just where she left off, only with a load of her mind and a just-as-fleeting, but much less frazzled voice.

Tony Wignos



Not until she returned from convalescence in Italy did Marion Ryan give her "new" voice a proper trial, but she came through with flying colours.

Top stars booked for variety

BRITISH stars are holding their own for the rest of this year on the Moss Empires variety circuit, and more bookings are announced this week.

Bernard Bresslaw opens at the Edinburgh Empire on November 9, followed by weeks at Hanley and Newcastle, while Cliff Richard can be seen for the week beginning November 2 at the Finsbury Park Empire.

Craig Douglas, too, has engagements during November, although at the time of going to press no venues were set.

Currently in the middle of a tour, David Whitfield will be moving to the Hippodrome, Manchester, for a week from November 9, followed by a further week at Leeds, before possibly returning to Manchester for another engagement.

Tino Valdi has two definite weeks booked at Manchester's Palace Theatre from November 9, and there is every possibility that Toni Dalli will be doing a short variety stint in addition to a charity concert in the London Coliseum on November 15.

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JAZZ JAMBOREE LACKED WARMTH

Attendance was down on last year

THE 21st Annual Jazz Jamboree at the Gaumont, State, Kilburn, last Sunday, was nowhere near as exciting or as memorable as in previous years. The crowd was far from capacity and there were some glaring omissions from the bill. For example, both the Downbeat Big Band and the Tony Crombie Orchestra should have been worked into the programme somehow or other, however late in the day.

Though all the performances were creditable, much of the warmth which the small hands can communicate in their usual club settings was lost in the vastness of the theatre.

For my money, the best jazz on the show came from the excellent Tubby Hayes Quartet. Tubby was just tremendous—on tenor in "Symphony"

and on vibes in "Time After Time." It was a bad show that their programme was cut short and that we didn't hear "Rhythmic-ning." I think it would have brought the house down. But as Tubby told me: "Still, we had a good play."

Of the other combos, the Joe Harriott and Tony Kinsey groups collected a great deal of applause. The Kinsey crew's blues in four parts was particularly notable for the strength of Joe Muddel's bassing, which has obviously inspired the group. The second (minor) movement was the most striking thematically.

Another bassist, Pete Blannin of the Jazz Committee was in particularly good form, scoring heavily with his solo on Bert Courtney's first-rate "Blues For Junho."

The Humphrey Lyttelton band set was especially interesting because of the most original Kenny Graham arrangements they're using. The band appears to have a newly acquired confidence and authority since their American tour.

'Depressing'

The Jazzmakers made their concert debut with Keith Christie's trombone replacing pianist Stan Jones. The three horns worked together well with Ronnie Ross the most impressive soloist. But their sound is a little "depressing" at times.

Big bands on the bill included Denny Boye; André Rico playing Latin-American music; Tommy Watt and a studio-type orchestra of sessioners and jazzmen (which Phil Seamen did his best to swing) and Johnny Dankworth.

J.D. himself sounded warmer on alto than I've heard him for a long time. The band was very good on two Dave Lindup tunes with the best solo coming from John, Danny Moss, new pianist Joe Palin, Kenny Wheeler, Dick Hawdon and especially Ken Wray. An additional surprise was the appearance of "the wife," Cleo Laine.

Any other hand? Oh yes. The one that brought the house down: Mr. Acker Bilk. Quite unbelievable!

Tony Hall

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THE BEVERLEY
 SISTERS
 The Little Donkey; And
 Kings Came A-Calling
 (Decca FH172)

THEY'VE been looking for a follow-up to "Little Drummer Boy" and the Bevs have found it with another "Little" subject which is going to be a big seller. Delightful arrangement here of the new Christmas ballad, reminiscent in some ways of the Drummer Boy treatment. The Sisters sing it sweetly and simply for top effect with Roland Shaw directing the excellent backing. **Ought to be a winner for schoolteacher Eric Boswell whose first published song this is.** "And Kings Came A-Calling" keeps the Christmas atmosphere—a Nativity ballad which the girls sing attractively. **Ideal seasonal disc.**

Your weekly DISC DATE with Don Nicholl

Original version should click

D. N. T. PAUL EVANS
 Seven Little Girls Sitting In The Back Seat; Worshipping And Idol (London HLL8968)

LAST week I reviewed the British version by The Avons of "Seven Little Girls Sitting In The Back Seat." Now comes the American original by Paul Evans and The Curis. The Curis, of course, being the seven little girls who are sitting in the back seat kissing with Fred while poor Paul has to keep his eyes on the road.

I noted last week that this was a novelty which could catch on. And I believe that it will—via this version. Cute and amusing.

Mr. Evans and the girls go again on the flip with a stuttery little number "Worshipping And Idol." Easy rocker but without the potency of the one upstairs.

D. N. T. DON ROBERTSON
 The Merry Men; A Fine Day (Capitol CL15088)

DON ROBERTSON, who clicked a long while ago with his "The Happy Whistler," ought to click

again with "The Merry Men." He has gone back to an old familiar folk tune and plays it on the organ here in company with a contagious instrumental group.

A very catchy, light beat offering, it also features a male chorus chanting and whistling the tune. A novelty with a distinctive noise that ought to race into top sales.

Robertson's composition "A Fine Day" is another novelty which can get inside your brain. Robertson whistles this one in soft-shoe manner while a light rhythm group brushes gently behind him.

D. N. T. DINAH WASHINGTON
 Unforgettable; Nothing In The World (Mercury AMT1069)

DINAH WASHINGTON has been proving herself a big seller lately and her revival of "Unforgettable" ought to go like a bomb even allowing for those customers who think Mr. Cole's was the only worthwhile version.

Dinah's very distinctive way with a lyric makes this a stand-out. And I am side to stand out on the limb to tip it for the Twenty. A so-smooth song with girl chorus filling in behind the star.

"Nothing In The World" will also appeal to the cash payers. Another slow song which Dinah fills with an almost incredible sincerity. A romancer will sighs believed surely at your heels.

KENNY LORAN
 Mama's Little Baby; Magic Star (Capitol CL15081)

MAMA'S LITTLE BABY no longer likes Shortnin' Bread... according to this version of the old melody she likes rock 'n' roll.

Kenny Loran sings the beater as if he's got a few stones stuck in his throat. Guitars twang in between his

Whatever your taste, you'll be satisfied this week!

THERE'S a mixture on show this week... and by no means the mixture as before. Discs for almost everyone's particular taste, I'd say. They range from excellent, sincere seasonal offerings as

chanting, but side lacks any impact. **Magic Star** is a middle rocker which features a male group behind Loran, Sounds to me as if the song can't quite make up its mind what it wants to be.

THE BUSH BOYS
 Never Before; The Broken Vow (Capitol CL15082)***

The Bush Boys (two of them) run off on a quick-moving ballad, **Never Before**, and should register pretty well.

Not quite a beat number, nor yet a Country number, the song has a simple melody and suits the duet treatment it receives here.

The Broken Vow is a quiet, teenage love ballad with a charming melody line.

LARRY HOVIS
 My Heart Belongs To Only You; I Want To Fall In Love (Capitol CL15083)***

BOTH halves of this coupling are tracks from a long player made by young Larry Hovis, with Jack Marshall's musical direction.

My Heart Belongs To Only You is the older. "Tune comes back with same gentle appeal it used to have. Hovis treats it carefully with an almost intimate approach.

I Want To Fall In Love was written by Larry himself and it whips the mood into a gayer froth.

RUSS REGAN
 Adults Only; Just The Two Of Us (Capitol CL15084)***

ADULTS ONLY is a beater which Regan chants in company with feminine chorus. Teenage lyric

per **The Beverley Sisters' "Little Donkey,"** to tremendous rhythm entries in the modern manner like that of **Chet Atkins, touching many ballads, novelty numbers and Country tunes on the way.**

laments the "Adults Only" cards which bar him from the films and clubs he'd like to visit. Might strike a sympathetic chord with youthful customers.

Cymbals and chorus ease Regan into the middle beat chorus Just The Two Of Us. Easy-going tune and lyric and Regan handles them crisply.

THE DENE FOUR
 Hush-A-Bye; Something New (H.M.V. POP666)***

HUSH-A-BYE is typical of the new type of ballad that is coming into vogue... the beat number which is

not a beat number. The young idea in song. A Pomus-Shuman composition, it is sung neatly by the Dene Four with a polished accompaniment by Frank Cordell.

Something New is a British composition which hits the same sort of mood and the group sing it sweetly. The tune's simple but not morose and the words try to say something coherently. I like it very much.

LEROY HOLMES
 Alice Blue Gown; Sweet Leilana (M.G.M. 1044)***

WATCH this one! Leroy Holmes enters the beat market by placing a high-riding bank of strings on top of a driving rhythm section. It's all sweetness and melody above... hard rock down below.

The revival of Alice Blue Gown is a tremendous blend of old and new and one of the best uses I've heard of strings since they were drawn into this field.

Revival of the Hawaiian melody on the turnover uses strings and chorus for a large sound. Rhythm section underneath again, but without such a strong emphasis on the beat.

VALERIE CARR
 I'm Only Asking; The Way To My Heart (Columbia DB4365)***

MISS CARR sobs out a slow romantic ballad as she poses the questions in **I'm Only Asking**. Girl has a strong voice here and reminds me of Dorothy Squires in her earlier days.

Group and rhythm backing on a side which has merit—but not quite enough.

The Way To My Heart is a basher which strikes me as the better

YOUR DISC OF THE WEEK

from PLANETARY-KAHL (London) LTD.

RIDDLE OF LOVE CRAIG DOUGLAS

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Slick rhythm suite from Chet Atkins that will get under your skin

bet of the coupling, Valerie has the power which suits this hard-hitting rock-a-ballad.

CHET ATKINS

Boo Boo Beat Stick; Django's Castle (R.C.A. 1153) *****
AN extremely effective instrumental, **Boo Boo Beat Stick** combines drums and guitar in a compelling jungle-like rhythm which really gets under your skin.
 Tune itself, will like you swirling and the production and performance are first-rate. One of the slickest rhythm sides I have spun this year.
Django's Castle, with guitar even more dominating of course, is a slow, melodic. More, mellow and romantic to provide a smooth contrast to the upper deck.

CARL DOBKINS

If You Don't Want My Lovin'; Love Is Everything (Brunswick 0511) *****
WITH a very recent big-seller under his belt, Carl Dobkins should do well this time out. His **If You Don't Want My Lovin'** is paced at a steady rocking beat and Dobkins sings the simple lyric cleanly.

Has a group behind him and a good instrumental team. The side should spread from the juke into the stores.
Love Is Everything, a quicker beat number with familiar pattern and melody, is chanted in typical teen fashion by Dobkins. Squawking saxophone hits say for a while.

EARTHA KITT

Love Is A Gamble; Sholem (London HL8970) *****
BONGOS and jungle flutes race behind Eartha as she writhes into **Love Is A Gamble**. Furious number which Kitt fills with her own brand of woe.

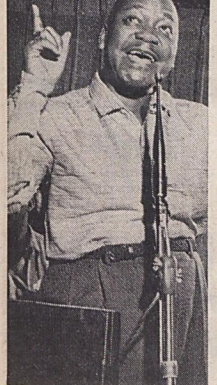
Exciting as far as the instrumental backing goes and Miss Kitt's quavering voice suits the song admirably.
Sholem on the turnover is a Yiddish effort which the star whips over like one of those compelling wedding dances. The familiar Yiddish trumpet has its moment, too.
 Rousing stuff.

CHAS. McDEVITT AND SHIRLEY DOUGLAS

Sad Little Girl; Teenage Letter (Orion CB1511) *****
SHIRLEY DOUGLAS singing to an accompaniment by the Chas. McDevitt Group has a gentle ballad to offer in **Sad Little Girl**. Reminiscent of the folk ballads which had a run during skiffle's big days. Shirley handles the song simply and with a nice feeling for the mood, and winds up with some double tracking.
 No vocal from Shirley on the reverse, but a male voice chants the message of **Teenage Letter** to a race-along backing by the group.

trumpet man JONAH JONES

gets out with a vocal on "I Dig Chicks."



ALFRED LYNCH

I'll Stay Single; A Little Of What You Fancy (Decca F1117) *****
ALFRÉD LYNCH comes up in warm-timed voice with a folksy song **I'll Stay Single**. Easy-going little bachelorette effort with a catchy melody.
 Mr. Lynch puts it over pleasingly to a tinkly, tuneful backing. One of those sides that can creep up on people.

A Little Of What You Fancy

(Does you good), is based on the old music hall phrase and Alfred Lynch sings the song with a Cockney accent.

WINIFRED ATWELL

Candlewick; Amore Mio (Decca F11170) *****
WINIFRED has come back from "Down Under" to try to recapture the keyboard disc crown assumed by Russ Conway during her absence.

Be interesting to see if her "other piano" tinkling can do the trick again. She's certainly up to form with the tinkly little **Candlewick**.
Amore Mio (My Love) may easily prove itself capable of a take-over from the top side of the coupling. A thudding, romantic melody in Latin tempo, it is hampered out commercially by Winnie.

IAN JONES

I Dig Chicks; Cherry (Capitol CL15085) *****
TAKEN from the LP "I Dig Chicks" are both sides of the new release for Jonah and his Quartet.

I Dig Chicks is a catchy, quick-moving which features a vocal by the trumpeter. Jonah's lead voice, but like most of the top musicians he can plant a song.
Cherry is without a vocal. And here we get the muted master in his most melodic manner. Jonah almost has the trumpet talking as he guides the Quartet through an excellent, light jazz ball.

JACK SCOTT

There Comes A Time; Baby Marie (London HL8970) *****
JACK SCOTT'S back on the selling trail with **There Comes A Time** which is a dark country beater enough out of the rut to catch the eye.

Interesting sound to this side with a mournful note which is, oddly enough, never decay. Scott's in very commercial form this time.
Baby Marie opens with guitar and chorus chanting the title. In comes Jack to offer a slow, insistent beat.

ALLAN BRUCE

A Dangerous Game; My Only Love (Fontana H216) *****
JOHNNY GREGORY lays down a lush and dramatic orchestral backing for singer Allan Bruce as he sweeps into the ballad **A Dangerous Game**.

Mr. Bruce has a good voice—and I mean ballad voice. A tenor who could cope with most ballads, I'd say. I doubt if this particular song is strong enough to get him near the top, but I hope he's given more chances on more immediately commercial material.

LANA SISTERS/AL SAXON

My Only Love is a slower, romantic effort with something of the modern beat woven into it by Gregory. Mr. Bruce sings it sincerely and appealingly.

LANA SISTERS/AL SAXON

Sitting On The Sidewalk; Seven Little Girls Sitting On The Back Seat (Fontana H216) *****
TWO "Sitting" titles. For the first one, **Sitting On The Sidewalk**, the girls are by themselves chanting a shuffler about a girl waiting for her boy... he's late. Catchy tune and words which tell a neat story. The vocal team is in good form and should have plenty of buyers for this one.

Al Saxon joins the Sisters on the other side for one more variation of the novelty about the girls in the back seat of the car. Al handles his part of the bargain with full humour.

RON GOODWIN

The Bubble Car Song; Andy's Theme (Parlophone R459) *****
MXED chorus under the name of Ron Goodwin, and **Andy's Theme** is up his list of best standards.

A Country and Western effort which clips along neatly with Grammer telling a farmyard tale. Rhythm



"Boo Boo Beat Stick" should prove a quick seller for CHET ATKINS.

cars are not dated but the style of this wording certainly is... reminds me of the old music hall choruses.
Andy's Theme is a novelty using chorus mainly as part of the orchestra. Male voices interject comedy lines of dialogue between Andy and his pal in a pub. Andy eventually rolls out a tune on the pub piano.

THE SKYLINERS

It Happened Today; Lonely Way (London HL8971) *****
THIS SKYLINERS have a steady little rock number on the top side—**It Happened Today**. Male lead wanders around the melody while the rest of the group oooh-wah behind him. Orchestral backing mixes some strings in with the noise, but the whole thing doesn't quite come off so far as I am concerned.

Lonely Way is a sad cling-sing ballad with the boy lamenting a love who has gone. Big noise from the lead and the rest of the group.

RUSTY AND DOUG

I Like You; Dancing Shoes (London HL8972) *****
RUSTY and Doug sing well together with a nice sense of the modern idiosyncrasies. They chant in company almost like calypso men and **I Like You** is very close to being an Indies number.

Steady pace with guitar and rhythm behind the boys.
Dancing Shoes is a bluesy Country song with the boys moaning that the footwear never brought them anything but gloom. Nearly makes itself a novel winner... but not quite.

THE ADDRESS BROTHERS

My Jarro; Saving My Kisses (London HL8973) *****
MY JARRO mood springs from an Address Brothers sing in a way that gets into your feet. Excellent accompaniment to this one, too.

Has a taut excitement about it and a colourful atmosphere.
 On the second side, the Brothers offer **Saving My Kisses** which comes as a direct contrast. The boys sing this one in English and should grab themselves plenty of juke time. Slow, romantic beater.

CRASH CRADDOCK

Boom Boom Baby; Don't Destroy Me (Philips P9366) *****
NEWCOMER from the States, Crash Craddock, is a rocking vocalist with a style that ought to appeal to juke box crowds.

Craddock's voice is not particularly different from many other rockers, but he has a professional polish.

Handclapping group and instrumental team featuring saxophone are well in the mood with him as he chants **Boom Boom Baby**.

But my money would be on **Don't Destroy Me** which is a slow, heavy beat ballad in the tradition of punchy "Don't...". Craddock punches out a deep, soulful performance.

BILLY GRAMMER

Willy Quit Your Playing; It Takes You (Felsted F128) *****
BILLY GRAMMER made some very good—and very high-selling—sides, and **Willy Quit Your Playing** is up his list of best standards.

A Country and Western effort which clips along neatly with Grammer telling a farmyard tale. Rhythm



"Boo Boo Beat Stick" should prove a quick seller for CHET ATKINS.

accompaniment and vocal group behind the boy. Amusing and tuneful enough to sell well.
 Another good Country style ballad on the flip. Billy's got the knack of finding songs with easy-to-remember melodies. **It Takes You** could take plenty of cash.

E. C. BEATTY

Ski King; I'm A Lucky Man (Felsied AF127) *****
MR. E. C. BEATTY is a country humorist with a rich, fruity Southern accent and he has an off-beat item in **Ski King**. About a boy who is the ski king (on water). Beatty's wry sense of humor fills the story of **Ski King's** fall from grace.

I'm A Lucky Man declares Beatty on the flip. Girl's got him under her thumb in this story lyric. Beatty talks rather than sings his material, but he may have customers in the Country field.

DICK FRANCIS

Bring Me Your Love; Sempre Amore (Parlophone R4592) *****
DICK FRANCIS, whom many thought would have made it big on disc before now, gets another shot at the heights with this Parlophone release.

His performance on the relaxed romancer, **Bring Me Your Love**, should have a horde of fans in a hurry.

Sempre Amore (Always Love) is one of those rolling Italian pops that can easily whip up a storm.

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JIMMIE RODGERS
Tucumcari; The Night You Became Seventeen (Columbia D4362) *****
ANOTHER folksy coupling from Jimmie Rodgers who should be doing nicely in the States with **Tucumcari** by now.
 March tempo with whistlers and chorus behind Rodgers. It may be another big one for Jimmie over here, but I'd reckon it'll have a harder fight than some of his previous successes.

The Night You Became Seventeen is a rhythmic romancer with a great top-line. Soft and attractive.

RAY ANTHONY

Passport To Shant; Stockholm Blues (Capitol CL15080) *****
A MOTION picture title theme, **Passport To Shant** follows the pattern set by "Main Title" and "Peter Gunn." As such it is admirable material for the Ray Anthony orchestra.

Trumbones raft in deep, sinister tones for the high brass. One of those dark, move-along jazz efforts.

Stockholm Blues has an almost Western feel to its rhythm at the beginning but develops into big band swing. Piano at start and close is the best thing in the side.

BROOK BENTON

So Many Ways; I Want You Forever (Mercury AMT1068) *****
BROOK BENTON could have a winner with either side of his new release... or with both sides.

So Many Ways is a slow beat ballad which Brook sings in caressing style. Not named on the label, but will worth a credit is the musical director of the orchestra and chorus in the side.

I Want You Forever is a beach ballad, too, with almost as much appeal. Indeed, some folk may well rate it the better of the two.

JIMMY YOUNG

You're Wonderful And You're Mine; Soon I'll Wed My Love (Columbia D4366) *****
JIMMY YOUNG is fighting for the big sales again and he's chosen a powerful beat ballad for the task.

You're Wonderful And You're Mine could well do the trick, too. It has a good melody and easy words. Jimmy's in top form. One to make you sit up and take notice.

On the reverse, **Soon I'll Wed My Love** has a folk flavour. There's almost something Elizabethan to this beautiful title ballad. Not so commercial as the upper but it makes nice listening.

HELLY AINSWORTH

Helly's Belle; 18th Century Rock (Parlophone R4594) *****
THE spinet notes of a dainty minuet are whipped up into a modern beat instrument by Ainsworth and the Rocka-Fellas to provide **18th Century Rock**.

Ainsworth's men always seem to enjoy themselves when they're persuasive noise to make. **Helly's Belle** no exception. Organ carries most of the work here.

LONG PLAYING REVIEWS

By KEN GRAHAM

Eydie's just one shapely bundle of talent

EYDIE GORME
Love Is A Season

Love Is A Season; April Showers; The Things We Did Last Summer; On The First Warm Day; When The Wind Was Green; Winter Night; Easter Parade; Spring Will Be A Little Late This Year; September Song; I'll Remember April; 'Tis Autumn; June In January.
(H.M.V. CLP1290)*****

A GAIN she has done it! How can so much talent, come out of dainty little Miss Eydie Gorme in

RAY ANTHONY
Sound Spectacular
Annie Laurie; Deep River; Reuben Reuben; Camptown Races; Mocking Bird; Blue Bells Of Scotland; Kerry Dance; Dry Bones; Comin' Thru The Rye; American Patrol; Swing Low; Chop Sticks.
(Capitol 1120)*****

FIVE stars to maestro Ray Anthony for a very, very refreshing

seemingly endless profusion? It's quite incredible how she does it.

A cute cover showing Eydie in costume for two of the annual seasons contains an even cuter album proclaiming the various seasons of love in song.

Switches of mood or tempo do not seem to worry this bundle of talent, she just sings her way gaily through them all and comes out on top all the way.

I have no hesitation in urging the customers to buy this album.

album of folksy tunes played in the big band swinging manner. At times the leader uses as many as fifteen men in the brass section and bands do not come any bigger than that.

This is great for dancing and listening and lovers of the roaring sound of swing will worship at this altar and cherish the LP for a lifetime.

A pat on the back, too, to Capitol's



engineers for a really tremendous recorded sound. A thrilling disc.

SHIRLEY BASSEY
The Fabulous Shirley Bassey

A Foggy Day; I've Got You Under My Skin; Cry Me A River; April In Paris; I've Never Been In Love Before; The Man That Got Away; S'Wonderful; I'll Remember April; Easy To Love; No One Ever Tells You; They Can't Take That Away From Me; The Party's Over.
(Columbia 335X1178)*****

I THINK that this is probably one of the finest vocal albums ever to be heard by a British artist, and a lot of the credit must go to Geoff Love, whose magnificent arrangements—superb by standards on both sides of the Atlantic—lift the LP right out of the doldrums.

I do not mean that Miss Bassey is lacking in any way, but the right backing for the right singer is vital in producing a record album.

Shirley Bassey is in fine voice and her talent pours out of every groove. She is inclined to shout rather than sing certain notes but this is so much her style that it is forgivable.

I hope the pop fans who rushed to the shops for Shirley's two recent hits will also queue up for this album, but I cannot see it having the same appeal.

DAVID ROSE
Magic Melodies

Magic Music Box; California Melodies; Orpheus Takes A Holiday; Rhapsody In Blue; Gay Spirits; Flavia; Rhapsody In The Spanish Onion; American Hoe-Down; Barcelona; Song Of The Yagabonds; Holiday For Strings; A Night In Trinidad.
(M.G.M.-C788)*****

DAVID ROSE takes you on his magic musical carpet soaring aloft surrounded by lilting melodies.

SHIRLEY BASSEY: An LP that is lifted right out of the doldrums.

Few will be able to resist these sweeping strings which are blended beautifully with soft, gentle brass and carefree woodwinds.

Sometimes thoughtful, sometimes completely abandoned, these David Rose interpretations are always musically entertaining and of lasting quality.

This album will create many wonderful musical memories for the listener, and will prove a treasured addition to many collections.

GLENN MILLER ARMY AIR
FORCE BAND
Volume One

Flying Home; Speak Low; G.I. Jive; Tuxedo Junction; Going My Way; Everybody Loves My Baby; Mission To Moscow; Oh What A Beautiful Mornin'; Juke Box Saturday Night; Song Of The Volga Boatmen; Time Alone Will Tell; Tall Old Charlie.
(R.C.A.-RD27135)*****

HERE is a welcome re-issue for the thousands of Glenn Miller devotees throughout the country. It gives me much pleasure to note the continued interest in this great band. I do not think anyone else has ever achieved such posthumous success.

This is a fine example of the Air Force Band which was perhaps the greatest-ever Miller aggregation. It is an album to be treasured and I know it will be.

Come on some of you teenagers who do not remember Glenn Miller, have a listen. I bet most of you will like it.

THE NORMAN LUBOFF CHOIR
Broadway

New York, New York; The Girl That I Marry; I Whistle A Happy Tune; How Are Things In Glocca Morra; There Is Nothing Like A Dame; Give Me Your Tired Your Poor; Another Op'nin' Another Show; Come To Me Bend To Me; This Is The Army Mr. Jones; Out

Of My Dreams; Once In Love With Am; You'll Never Walk Alone.

(Philips BBL7333)*****

HOORAY for Norman Luboff. He has avoided the obvious in song selections from Broadway successes and brought us an album of some of the most beautiful and cute songs to be heard.

These songs will still echo in deserted theatres for musical lovers long after the shows they came from are forgotten.

The choir is, of course, at its excellent best, and the beautiful blend of their voices is a treat for tired ears.

The arrangements suit the songs perfectly and the right atmosphere is obtained in every case.

An excellent album well worthy of a wide hearing.

ERNIE ANDREWS

In The Dark

In The Dark; Sunset Eyes; Around Midnight; Squeeze Me; Lover Come Back To Me; Song Of The Wanderer; Make Me A Present Of You; But Now I Know; Don't Lead Me On; Peace.
(Vogue VA160147)*****

YOUNG Ernie Andrews has his album, and I feel certain that this had will win many admirers with his singing. There are traces of Billy Eckstine, Al Hibbler and Joe Williams in his singing which will blend with his natural style as he gets more experience.

Ernie's Lover Come Back To Me is one of the several outstanding tracks on the LP and the big swinging band backing is very reminiscent of Count Basie—I would not mind betting that a fair percentage of the band were present in the studio for the session. Watch out for this album—Ernie Andrews will be around quite a bit if he keeps up this standard.

DANNY KAYE AND LOUIS
ARMSTRONG
The Five Pennies

Main Title; The Five Pennies; After You've Gone; Bill Bailey; Won't You Please Come Home; Indiana Radio Montage; Back Home Again In Indiana; Goodnight Sweet Home; Lullaby In Ragtime; Battle Hymn Of The Republic; The Five Pennies Saints; Colosseum; O Venice; The Music Goes Round And Round; Wall Of The Winds; Jingle Bells; The Five Pennies Finale And The Battle Hymn Of The Republic Finale.
(London HA-U2189)*****

DANNY KAYE gives his usual excellent performance and is ably accompanied by the untiring Louis Armstrong. The music is a mixture of light-hearted corn and down to earth Dixieland with the occasional sprinkling of more sophisticated stuff.

These sound-track albums are usually a little confusing at first until you can visualise what was taking place on the screen at a particular moment, but I think that this one is better than most in that respect.

RED NICHOLS—whose trumpet is heard on the "Five Pennies" sound-track—blows for Danny Kaye during a break in filming.

Album of the Month

A GRAND GROUP WHO IMPROVE WITH AGE

THE MILLS BROTHERS
Great Hits

Paper Doll; The Glow Worm; Basin Street Blues; Nevertheless; Till Then; Cielito Lindo; Lazy River; You Always Hurt The One You Love; Across The Alley From The Alamo; I'll Be Around; Rockin' Chair; Be My Life's Companion.
(London HA-D2192)*****

BRAND-NEW recordings of the "Golden Age" singing styles of that consistently popular group, the Mills Brothers, I can never remember a time when it seems these boys were not giving out their wonderfully easy harmonies.

The Mills Brothers have remained the smoothest and most successful singing group for more than a couple of decades and look like going on for ever.

They have been favourites with a couple of generations and their hits have come along with regularity. This album contains some of the best known.



**SONNY
TERRY**

These are the artists. but the credit goes to Chris!

**BROWNIE
Mc GHEE**



CHRIS BARBER JAZZ PARADE (Vol. 2)

If I Could Only Hear My Mother; Key To The Highway; Glory; Custard Pie.
(Pye NJE1073)****

MISLEADING would be a genteel way to describe the sleeve which, unless examined quite closely, gives no indication that Sonny Terry and Brownie McGhee are the artists who carry this disc. Yet there are four pictures of Chris Barber plastered over the sleeve.

Sonny and Terry are given backings by small contingents of the Barber band, which is all very nice, but it makes me really mad when wonderful blues artists like Brownie and McGhee cannot be sold to the British public except under someone else's name.

Musically this is a wonderful record, lending more of the details than on actual Mississippi blues. It includes a new (new in the sense that McGhee never heard it before) composition by Big Bill Broonzy, **Key To The Highway**.

Anyway, the verdict can only be "Buy it!"

TRADITIONAL JAZZ . . . by Owen Bryce

other. And if you do just that you will turn out enjoyable music. Which is what Goodman did. The original trio was born out of a party. The music stayed that way, in spite of changes of personnel.

Teddy Wilson plays piano on the first two sides. On the other sides Mel Powell replaces him. Rest of the group includes Norvo, Slam Stewart, Mike Bryan and Morey Field.

Not the greatest jazz band, exceedingly pleasant and well-played.

THE JOHNNY BASTAPLE CHOSEN SIX

Adonius March; Carry Me Back To Old Virginia.

(Seventy Seven EP14)****

TWO rather long jam session versions, in New Orleans style, of non-jazz tunes. Both, however, having enough jazz overtones to make them interesting.

This group, with Acker Bilk on clarinet, plays in the chosen idiom of the George Lewis movement. Frankly, they sound just a little bit better in places. They certainly make more of **Virginia** than their idol made of "Kentucky."

Bastaple is, of course, the extremely popular banjost of the extremely popular banjost of the extremely popular Banjo. A lot has been made of this versatility. Now versatility is the sort of word I attribute to men like Pete Seeger. There is no room for versatility on a rhythm instrument of the guitar or banjo fraternity in jazz. Johnny Bastaple has no opportunity to display any of his versatility. He simply plays the normally-acceptable banjo common to this kind of "back-to-the-Delta" playing. Nothing more nor less!

The sleeve-note writer naively suggests that British traditional jazz bands feature banjosts that pluck, strum or play wrong chords. Bastaple does not play any wrong chords, but I would not honour him with any other great virtues in this field.

WILL BRADLEY AND HIS BAND

Jazz For Sale
Millenborg Jazz; Victory Blues; I'm Coming Virginia; Ja Du.

(Top Rank JKP2007)****

I QUOTE from the sleeve notes: "All this shows that these men

are thorough-going professionals to whom music is a pleasure as well as a livelihood."

Therein is the key to all the bad things about this disc. Nothing makes me shudder more than the line-ups of big band musicians gathered together in small groups to play Dixieland jazz. It invariably has all that made Dixieland almost a bad word just after the war.

Tex Stewart takes the lead, sounding entirely unlike the Rex of the Ellington and Henderson bands. Bud Freeman, away from Condon and the clique, gets lost in some typical fishy solos. Leader Bradley, once called Schwickensberger when he blew for Red Nichols, plays excellent trombone solos but proves weak in ensembles. The rhythm section hardly swings at all.

The trouble is that these men know all the answers—and that is fatal to good Dixieland get-togethers. There is a lot of good stuff on the disc, though, but it will have to be marked down in price before I take up the challenge of the title.

TYREE GLENN

Tyree's Tune

Tyree's Tune; Until The Real Thing Comes Along; I Thought About You; I Wanna Loved.
(Euseq EP208)****

TYREE GLENN

Without A Song

How High The Moon; What Will I Tell My Heart; Without A Song.
(Euseq EP128)****

THE trouble with these breakdowns from 12in. LPs is that the choice of tracks never seems to satisfy everyone. Take this lot for example. Tyree's Tune, How High The Moon and Without A Song would have rated almost top stars. But **Until The Real Thing** is played as a dreary end-of-the-evening club number. Very pleasant mind you, but hardly jazz at all, let alone traditional or even mainstream.

Tyree Glen is the trombone player featured with Duke Ellington just after the war. On some sides he tries his hand, rather poorly, on some tricky Sam Nanton mute stuff. He is much better playing simple, straight trombone. In addition he plays some great vibraphone, particularly on **How High The Moon**, a number featuring rather peculiar, but intriguing, Joe Jones drumming.

Without A Song is a showpiece for Tyree. He throws in the lot and you can take it or leave it. I took it, even to the weird vocal interjections.

FOLK — reviewed by OWEN BRYCE

RAMBLIN' JACK ELLIOTT

IN LONDON

Rusty Jiggs And Sandy Sam; Git Along Little Doggies; Sadie Brown; Night Herding Song; Chisholm Trail; Fifteen Gentils And A Dollar; Rocky Mountain Belle; Talking Blues; Diamond Joe; In The Wild West; I Ride An Old Paint; Jack O' Diamonds.

(Columbia 385X1166)****

THE striking thing about this disc is that it retains so much of the character of a Jack Elliott performance. He has a wonderful way of putting a song over—and here it all comes across.

This cowboy songster (not a cowboy at all really, for he is not because his whole life is a copy of Woody Guthrie's. Much as I detest copying, we are fortunate in having someone who can give such a complete picture of Woody.

Many of the songs are numbers popular with Jack's audiences on his last visit here. Some tracks have bass and fiddle. They give the performance a low down, rough, "mountain music" quality.

Particularly good is **Rocky Mountain Belle**. Excellent also is the unaccompanied **Night Herding Song**, and the humorous **Fifteen Cents**.

Ramblin' Jack comes across in style

FRANCES FAYE SINGS FOLK SONGS

Frankie And Johnnie; Greenleaves; Skip To My Lou; Lonesome Road; Nobody Knows The Trouble I've Seen; Deep River; Goin' Home; Johnny Cotton; For A Soldier; Sgt. Juney; Infirmary; Go Way From My Window; The Three Ravens; Clementine; Oh! Popplestick; Too-Lo-Loo-Loo-Loo-Rat (That's An Irish Lullaby); Come Back To Sorrento; John Henry.

(Parlophone PMC1089)***

QUOTE from the sleeve notes. "Until this record's appearance, folk songs have always been left to the lyrical folk singer. Miss Faye is a jazz expressionist . . . a better, a unique artist who leans into song . . . etc., etc., etc."

That should be warning enough for anyone who enjoys real folk music. But as a further warning let me point out that the backing is by a group of West Coast musicians. From a folk music standpoint, the disc is quite worthless.

Even from the modern jazz point of view, Miss Faye is not particularly good. She is unable to sustain

a long note and consequently her performance has a jerky quality.

This record is an example of how folk music deteriorates when the wrong sort of people "improve" it.

HANK SNOW

When Tragedy Struck

The Letter Edged In Black; Old Ship; The Swanson Prayer; The Drunkard's Child; Don't Make Me Go To Bed And I'll Be Good; The Lovin' Kind; Knees; Put My Little Shoes Away; Little Buddy; There's A Little Box Of Pine On The 7-29; Nobody's Child; I'm Here To Get My Baby Out Of Jail.
(R.C.A. RD27115)***

WITHOUT a doubt the hammiest, most tearjerking rubbish released for a long time. The content measure up to the worst impressions gained by the lugubrious song titles.

I never expected to hear this sort of false emotion outside with the going of silent films. It was a real effort for me to stay with the disc until the last tragic note.



RAMBLIN' JACK ELLIOTT

The first— and the finest

LOUIS ARMSTRONG AND HIS HOT FIVE

Satchmo
Come Back Sweet Papa; I Want A Big Butter And Egg Man; Big Fat Ma And Skinny Pa; Sweet Little Papa.
(Fontana TFE17184)****

LOUIS ARMSTRONG
When It's Sleepytime Down South; Indiana; St. Louis Blues.
(Philips BBEL2287)****

IT is strange but true that the Hot Five, probably the most famous of all small jazz combinations, never existed outside the OKeh Studios in Chicago. Such is the power of the gramophone that hundreds of bands have modelled their styles (and thousands of jazz fans have come to believe that they represented jazz in the 'twenties) on a near mythical group of enthusiastic New Orleans musicians.

These four sides, the first under Louis' own name, are among the finest recordings ever made. The playing is perfectly integrated, the arrangements exactly right. They are object lessons in small band-recorded New Orleans jazz.

The Philips disc is not so successful. While every man is playing better than his forerunner a year or two ago, these are concert performances, and as I have often stressed the concert and the recording studio are two entirely different mediums. The ensembles are more muddled and there is more playing to the gallery, particularly on **Indiana**. Mind you, I enjoyed it immensely and would not be without it although I already have other versions of it.

St. Louis Blues subtitled "Concerto Grosso" is a fight between the All-Stars and the 88 members of the Lewishon Stadium Orchestra conducted by Leonard Bernstein. The All-Stars never get a chance to get going while the longhairs swing like a bit of old cheddar.

BENNY GOODMAN SEXTET
Just One Of Those Things; Rachel's Dream; Sittin' On The Chair Boy.
(Fontana TFE17184)****

THIS is a nice little thing, nothing sensational but nothing one could crib about. The tracks are 14 years old yet they have a freshness about them missing from so many of today's pretentious outpourings.

Jazz should be played like this. Have a get-together, have a ball, enjoy yourselves, forget about styles, critics, about proving this, that or the

MY CHOICE OF THE MONTH

This version of 'Church' will go down in disc history

JOHNNY MATHIS

It's De-Lovely

You Hit The Spot; Get Me To The Church On Time; Can't Get Out Of This Mood; It's De-Lovely.

(Fontana TFE17194)*****
The brilliant young Johnny Mathis gives us excerpts from his "Swing Softly" LP which I have always rated as his best-ever album.

In particular my favourite Mathis track is "Get Me To The Church On Time" which is simply breathtaking and a waxing that must go down among the greats in recording history.

One of the songs, I Love You, reminds me of a Capitol single issued quite a few years ago which featured the talents of Frank Sinatra and Billy May. I got the impression then that they were having a little fun with an uninspired little title. Miss Powell's rendition strengthens my belief.

DICKIE PRIDE

The Shink Of Shade

Fabulous Care; Stippin' 'N' Slidin'; Don't Make Me Love You; Midnight

(Columbia SEG7936)*****
(Columbia SEG7937)*****
DICKIE PRIDE has all the ingredients for success with the teenage market and I'm surprised he hasn't entered the hit parade yet.

DICKIE PRIDE

His gyrations on TV may be odd but his voice is good.

One of the songs on your Mums and Dads that George Formby's songs are again available on record and they'll let you play rock all day long, as long as you promise to allow them some time with this album on your machine.

GEORGE FORMBY

Stepping Out With George

With His Six Of Blacktop Rock; Oh Dear Mother; Our Sergeant Major; Frigid Air Fanny.

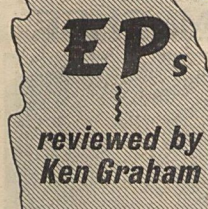
(Columbia SEG7936)*****
It came quite a surprise when I pulled this album out from the middle of a pile of rock records. George Formby has a winning sense of humour and his lasting popularity has been proved by his still successful appearances.

Mr. Formby's stylings are infectious, gay and humorous and I couldn't keep a smile off my face as I listened to these very familiar songs from the past.

Pass on the word to your Mums and Dads that George Formby's songs are again available on record and they'll let you play rock all day long, as long as you promise to allow them some time with this album on your machine.

JANE POWELL with David Rose
Wonder Why; I Can See You; I Love You; The Echo Song.

(M.G.M.-EP701)*****
JANE POWELL is blessed with an excellent straight singing voice which she can also pleasantly bend to cute little pop songs such as these. The whole album is pleasant and has a lot of charming appeal, but I don't think it will set the best-seller charts afire.



TV ANGLES MAKE A LILEY PACKET

ERIC DELANEY

These Swingin' Jingles

The Bristol Bounce; Happy Moving; Soft And Strong; Harry's Song.

(Pye NPE2411)*****
THANKS for a cute and catchy disc, Mr. Delaney. I feel like immediately rushing out and filling up with Esso, grabbing some Kleenex, a couple of KachBrook shirts and a packet of Bristol cigarettes.

These swinging arrangements of the television advertising jingles are lively and gay, and entertaining too. I'm surprised no bandleader has thought of this gimmick before.

THE IMPALAS

Sorry I Ran All The Way Home; Fool Fool Fool; Sandy Went Away; Oh What A Fool.

(M.G.M.-EP696)***
It is rarely that I fail to find something appealing in a record. Usually there is some saving grace. But I find this group completely lacking in talent and I didn't enjoy a note of it. Doubtless I shall receive hundreds of threatening letters with requests for me to leave the country but I have to stick my neck out in this case.

A completely toneless album which I am convinced should have been scrapped at birth, know that the title song proved quite successful, but that simply makes it the eighth wonder of the world in my opinion.

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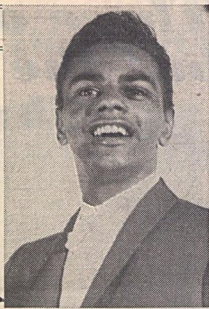
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On this album his voice is clear and pleasing. I must confess that his gyrations on television put me off a little, but that doesn't detract from his voice on this album.

I think he is going to make it really big eventually, provided the fans are still looking for this type of voice.

GRANPA JONES

Country And Western

Eight More Miles To Louisville; I'm My Own Grandpa; Uncle Eli's Got The Coon; Are You From Dixie.

(Parlophone GEP8766)***

GRANPA JONES is a new name in the country field to me, but the sleeve note sings his praises and claims him to be one of the most popular C. and W. artists in America. I don't think he will have the same success over here, as the C. and W. music which seems to be most successful is that played and sung more in the teenage idiom with a rocking beat.

However, this is quite enjoyable and I wouldn't object to spinning it a couple of times for a little light relief.

GOLDEN GATE QUARTET

Spiritual Voices

You Better Run; John The Revelator; Daniel Saw The Stone; When The Saints Go Marching In.

(Columbia SEG7924)***

THE Golden Gate Quartet are frequent visitors to my turntable and they are always welcome as I have a real soft spot for spiritual music.

The songs are four very popular ones in the field of negro spirituals and will be well received.

EUBIE BLAKE

Ragtime

Jubilee Tonight; Eubie's Boogie Rag; Maple Leaf Rag; Mobile Rag; I'm Just About Ready; Sunflower Blues; Diag.

(Top Rank JKP2008)***

WHAT would have to be heard is a really fine set of ragtime piano music was spoiled for me because of some diabolical vocal efforts by Eubie Blake.

MARCHÉ

Hollywood Bowl Symphony

Orchestra conducted by Newman

Entry of the Gladiators (Fucky); Conquistador (Zantocci); Zantocci's (Codina); Rakoczy March (Berlioz); Turkish March (Beethoven); Stars and Stripes (Foré); Sousa's March (Foré); The Love For Three Oranges (Prokofiev); A March Militaire (Delibes); Parade Of The Wooden Soldiers (Gessle).

(Capitol PH479)***

THIS is probably one of the best recordings that the Hollywood Bowl Symphony Orchestra have yet produced—and certainly among the outstanding few that I have heard. Undoubtedly the orchestra's style of music which they most excel.

The only one of the selection that thought was rather out of their depth was Prokofiev's "The Love For Three Oranges."

Nevertheless, the whole record is a good one and is the kind of record that one enjoys having in a collection.

ALAN ELIOTT

ROSSINI
Ballet Music from "William Tell"
Halle Orchestra conducted by Sir John Barbirolli

(Pye CEC23038)*****

THIS arrangement by Charles Godfrey of Rossini's ballet music from "William Tell," makes a delightful EP and is one to be well recommended.

The orchestra and conductor are thoroughly at home and perform with great spirit and absolute enjoyment. This is a vigorous performance, yet not too vigorous to allow the more subtle and amusing phrases to be lost in enthusiasm.

The songs are excellent, the piano playing exciting and the other instrumentalists excellent also—but oh these vocals.

Many of you may not feel as strongly as I do and be prepared to ignore the singing, so I suggest you give the album a trial.

LEROY HOLMES
Film Themes

Song Of Green Mansions; Warm And Tender ("Little"); Theme From "Count Your Blessings"; True Love ("High Society").

(M.G.M. EP692)*****

THE name of Leroy Holmes has long been associated with film scores and the combination has always proved successful, so it is quite natural that M.G.M. should again repeat the dose.

The music is good, Holmes' interpretations are good, in fact, the whole album is good.

Recommended to moviegoers and light orchestral fans.

THE KIRBY STONE FOUR

Swingin' Down The Lane

Swingin' Down The Lane; Don't Cry Joe; The "I Had A Dream Dear" Rock; Sweet Nothings.

(Parlophone BR1223)***

ALTHOUGH this is a good album, I have heard better from the Kirby Stone Four in recent issues. Their infectious vocal harmonies, however, are fully present to delight their fans.

There is a really happy sound comes from the Kirby Stone Four twist their tonsils into one of their characteristic arrangements.

PATTI PAGE

Page Three

With My Eyes Wide Open I'm Dreaming; My Mother's Eyes; Mistytopi Mud; Too-ra-loo-ra-loo-lie! (That's An Echo)

(Mercury TR10032)***

MISS PATTI PAGE breathes her fresh voice one again into our ears with four delightful offerings contained in an EP. All the songs are familiar by sound if not by name and will make for some pleasant listening.

More power to your voice Miss Page and keep on giving us more and more records like this.

ELLA FITZGERALD AND DUKE ELLINGTON

Ella And Duke

I'm Beginning To See The Light; Lost In Meditation; Drat! OJ At Harlem; Clementine.

(H.M.V. 7EG4844)***

ON paper this should be the perfect combination of talent with Ella plus Duke together singing the Duke's great compositions, but by my ears there is something lacking.

Miss Page has a more preferred the Basic band to that of Ellington, but that isn't what disappoints me about the album. To me it sounds a little thin, perhaps due to the recording.

Ella is, of course, superb, the music is excellent and the band plays in its usual swinging manner, but see what you think yourselves.

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HE'S A WOW IN THE STATES—BUT

Can Mr. Venus hit the jackpot by coming here?

CAN any foreign artist hope to reach the summit of the British Top Twenty if he has never made a personal appearance here? The immediate answer is "Yes"—with Elvis Presley as the example. But Elvis is the exception rather than the rule.

Certainly the majority of top American recording artists put great store by British tours or TV appearances. The money's good—but just as important is the boost which their records and reputations get at the same time.

It is the inability, so far, of Frankie Avalon to get to Britain that may be acting as a brake on his disc sales here.

Frankie, the 19-year-old personable teenager, earned himself a Golden Disc in the States with "Venus." In Britain the record did well—but it did not soar to the top of the charts.

Reason? My guess is that Frankie has really sold himself in America; regular tours—where he is able to demonstrate his versatility by adding a trumpet and dance routine to his act—also and television dates have made him something of an idol.

But the spotlight is on him all too briefly in this country.

Second film

It will be interesting to see what progress he makes in our charts with his latest release from London "Just Ask Your Heart." The disc has already shot into the American ratings with hurricane force.

If it makes a slow start here, an acceleration is possible in the New York area when Jack Good is hoping to bring Frankie Avalon over to guest in "Boy Meets Girls." There is nothing definite yet—but Jack's determined character who usually gets an artist once his mind is made up.

Just lately, Frankie Avalon has been on call for his second film, "The Alamo." It's a Western (his first, was too) and being shot in Texas, so both he has had the chance of a good scrap—and Frankie, something of a muscle man, likes a fight. As a kid, he spent hours every week building up his muscles.

Trumpeter

And it was a film, "Young Man With A Horn," that turned his interest to music.

He started to learn the trumpet, took singing lessons—and also went

to dancing classes. Today, he finds this training most useful.

During his college years, Frankie's father was taken ill, so in order to supplement the family income, Frankie took over a local ballroom in Philadelphia and named it "Avalon's Ballroom," keeping his clients interested with his singing and trumpet playing.

Hit Parade

It was during one of these sessions that he was spotted by the bosses of Chancellor Records, Bob Marcucci and Peter DeAngelis, for whom Frankie now records.

Marcucci and DeAngelis, realising that they had a potential star on their hands, signed him up. Frankie's first disc, "Cupid" did not sell, but his second, "De De Dinah," caused something of a sensation in the U.S. hit parade.

That established him and Frankie Avalon was booked to make personal appearances in a nationwide TV shows, and embarked on the first of a series of tours which were to take him to Hawaii, Cuba and as far afield as Australia.

Like many singers, Frankie Avalon has tried his hand at song writing, but so far his attempts have only resulted in one number, composed in co-operation with another songwriter and recorded under the title "What Little Girl."

His favourite

Out of all the recordings that Frankie has made, his own favourite is "Venus." He prefers singing ballads, and enjoys singing rock songs.

Off screen and stage, Frankie delights in Italian foods, not surprising as his parents are Italian, and his favourite dish is an Italian macaroni called "rigatoni."

His favourite composers are Puccini and Verdi, but on the lighter side he is an avid Sinatra fan.

Apart from getting to the top of his profession, he has one ambition—to attend college and get an Arts degree.

J.H.

'Hurricanes' was a hit LP

WINTER is here—and, appropriately (the Hurricanes have blown into our Top Twenty charts for the first time with a ballad version of "Red River Rock," an adaptation of the old number "Red River Valley." This week it has jumped to tenth

"R.R.R." has had a great run in the States, zooming to No. 5 position over there at its peak. It is the second number recorded by the five-strong group, their first release, "Crossfire," was first heard in Britain on the London label.

Nineteen-year-old Johnny Paris is the leader of the combo and is an excellent sax player.

When he was at college Johnny had four very close friends. Their names: Paul Tesluk, Dave Yorke, "Butch" Mattice and "Bo" Savich. Today, these boys are the Hurricanes.

Soon after the group was formed it was playing for "hops," both at high school and local

—BUT YOU'LL HAVE TO WAIT TO HEAR IT

halls, so that by the time the lads finally quit their classrooms (not so long ago, incidentally), they were quite experienced musicians.

When they left school the boys had an audition for a big theatrical agency in Detroit and were immediately signed to a long-term contract which also incorporated a recording test.

Johnny and The Hurricanes were successful from the start, for Warwick Records, too, impressed by their test recording, offered them a contract.

And so, in the early summer, "Crossfire," their initial disc, was released. Resonated proved that this was not just another rock group, but one which was later termed by the hottest instrumental group in the country.

Soon after the release of "Crossfire" offers poured in for Johnny and The Hurricanes to their services were demanded by television, too, and they made their debut in the playground for all top stars, The Dick Clark Show. This was followed by an appearance in the Alan Freed Show.

It maybe of interest at this point, to mention the instruments of the line-up. Apart from Johnny Paris on sax, Paul Tesluk plays the organ, Dave Yorke the guitar, Butch Mattice the electric bass and Bo Savich the drums. A "cool combination."

Recently Johnny and The Hurricanes completed a new album, containing 12 original tunes. It has been said that any one of these could make a single hit, if individual recordings were released.

But the album is not yet scheduled for release in Britain. Earliest date so far suggested is in the



SHELLY MANNE is pictured clowning on bass in this shot from the film "I Want To Live"—but he's back in the drummer's chair for the new Contemporary LP.

SHELLY MANNE AND HIS MEN

Peter Gunn
Peter Gunn; The Floater; Sora Blue; The Brothers Go To Mother's; Soft Sounds; Fallouts; Slow And Easy; Brief And Breezy; Dreamville; A Profound Gast.
(12in. Contemporary) LAC12193

PERSONNEL: Shelly Manne (drums); Herb Geller (alto); Conte Candoli (trumpet); Victor Feldman (sibes, marimba); Russ Freeman (piano); Monty Budwig (bass).

WELL, here's a turn-up for the book! Surprise, surprise! This is a very good record: One of the most swinging LPs ever produced by the wilder white West Coasters.

Henry Mancini's Peter Gunn music is strictly "Hollywood"-type jazz. But it's no worse—and a lot better—than most of the Californian disc date material that we've heard in the past. In fact, several of the tunes are very effective. Some have considerable melodic content, though these are offset by some trite, rilly things.

There's good emotional jazz-playing by all concerned, especially Geller. I was also particularly gassed by Monty Budwig's excellent big-noted bassing. It wouldn't have shamed Leroy Vinnegar.

Not far off five stars. Recommended.

BABS GONZALES
Volla The Preacher!
The Preacher; Me, Spelled M.E.; Meet Those Jive New Yorkers; A Night In Tunisia; Movin' And Groovin'; Lullaby Of The Doomed; Le Continental.
(10in. Esquire 20-97)*****

PERSONNEL: Babs Gonzales (vocals) with Les Spann (flute); Charlie Rouse (bass clarinet); Johnny Griffin (trumpet); Horace Pland (piano); Ray Crawford (guitar); Peck Morrison (bass); Roy Hayes (drums).

SCAT singers aren't for me. Except S for Babs Gonzales, one of the bop era's hippest humorists, Babs is best on the first four tracks.

Me is a cute "point" number. New Yorkers, a jivey, amusing monologue and social commentary. Doomed is the dreariest track.

But I recommend this LP for its stomping spirit. The rhythm section is really groovy and there are excellent solos by Spann (who was with Dizzy Gillespie), the phenomenally fast Griffin. Rouse gets a good sound on bass clarinet, Flyland (an excellent "unknown") and ex-Ahmed, Jamal Trio-le, Crawford.

A real foot-tapper. Very nearly four stars.

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97 CHARING CROSS ROAD, W.C.2

STARS PACK IN FOR THAT WEDDING

PADDINGTON'S Holy Trinity Church was like a show business "Who's Who" come to life last week when Millicent Martin, star of the London musical, "The Crooked Mile," married singer Ronnie Carroll. Glen Mason was best man.

Later, more than 250 guests crowded Londonderry House for a champagne reception, where the toast to Mr. and Mrs. Carroll was proposed by John Penrose, Millicent Martin's agent.

Because of their professional commitments, the pair have not gone away on honeymoon.

When Millicent Martin left the reception she followed tradition and threw her bouquet among her guests; it was caught by Shirley Bassey. Among the guests were: Mr. and Mrs. Dave King, Pete Murray, Johnny Franz, Ronnie Paramor, Mr. and Mrs. Tony Osborne, Jimmy Hanney, Neville Taylor, Ziggy Jackson, Des O'Connor, Elisabeth Welch, Alma Cogan, Lita Roza, Julie Andrews, Shirley Bassey, and Mr. and Mrs. Chas McDevitt.

Craig Douglas to take lessons in acting

ANNIE ROSS LP NOT FOR ISSUE IN BRITAIN

BRITISH singer Annie Ross, currently in America as the third party in the Lambert, Henricks, Ross trio, has recorded an LP of "Gypsy," a current Broadway success.

But the album, one of the first in the party series by World Pacific Records, is not likely to be released in Britain.

Acting together with Dave Lambert and John Henricks, is part of a jazz package show, currently touring the States. The rest of the package includes the Dave Trubek Quartet, the Chico Hamilton Quintet and jazz singer Chris Connor.

Ed Sarksaar, promoter of the show, "Jazz for Moderns" is hoping to bring the package over for a European tour in the New Year, with a slightly changed personnel.

SCOTT TO START JAZZ CLUB

OPENING tomorrow (Friday) is another jazz club in Soho. Ronnie Scott, one of Britain's leading expatriates in the jazz field, starts his own club at 39, Gerrard Street and it will be open every Friday, Saturday and Sunday, with an extra midnight-to-dawn session on Saturday night. The club will feature the Eddie Thompson Trio as resident combo, with Ronnie playing at all sessions.

The new Tubby Hayes Quartet, with altoist Pete King, has been booked for the club's opening, and also marked on the guest list is ATV musical director Jack Parnell.

Ronnie Scott has made an offer to British vibes player Vic Feldman, who is currently in the States, to come to Britain for a month's engagement at the club.

Show his material, Vic will be bringing a trio of top U.S. musicians with him.

CRAIG DOUGLAS starts drama lessons next week coinciding with his first film part.

He will sing two numbers arranged by Harry Robinson. Craig's work on the film is expected to take only one week at the end of which he will be appearing in the B.B.C.'s "Saturday Club."

The young Top Rank artist is also in line for another film part, which is scheduled for early next spring.

In this he will have his first chance to act in addition to singing several numbers.

Craig Douglas starts a series of one-nighters at the Gaumont, Wolverhampton on Sunday November 8. He then visits the Granada Cinemas in Harrow (9), East Ham (10), Bedford (11), Woolwich (12) Kingston (13). He will be at the Adelphi, Slough, on November 14, and at the Plymouth Gaumont on the following day.

Craig will be joined by Bill Forbes and then continues his tour at the Regal, Chesterfield (17), Globe, Stockton (18), Ritz, Wigan (19), Lonsdale, Carlisle (20), Sheffield City Hall (21) and the Gaumont, Chelmsford (22).

Also appearing with Craig will be The Mudlarks, Lord Rockingham's 2nd XI, Des O'Connor, Eve Eden and Freddy Mudd's fiancée Leila Williams.

Longer stay for Frankie Vaughan

NO plans have yet been fixed for Frankie Vaughan when he returns to this country after his success in Las Vegas. His manager, Paul Cox, says it has been impossible to arrange anything because it is still uncertain when Frankie will be returning.

Frankie Vaughan appears on the American spectacular the "Jimmy Durante Show" between his appearances in "The Perry Como Show" on November 11 and the "Dinah Shore Show."

DICKIE PRIDE has been taken ill with stomach trouble and has had to cancel his concert appearances.



Joe Henderson cuts 'bumper' album

JOE HENDERSON, one of the stars in the current season at the Coventry Theatre, has just cut a new LP for Pye Records, which features 46 titles. The LP, "Bumper Bundles," is due for release in mid November.

Joe, in London last week-end for the midnight premiere of "Jazzboat" (he wrote the music), has just completed the title song for another film, starring Anne Aubrey.

The film—and the song—are called "Confession," but Joe, who wrote this in collaboration with another composer, told DISC that this song will be the only one to be heard in the film.

The popular Light programme radio series featuring Joe Henderson and Pet Clark has been extended for another six weeks, which will take it up to the end of the year.

Lotis back in variety again

DENNIS LOTIS returns to variety after an absence of nearly two years when he starts a two-week tour on November 16.

During the first week, Dennis will visit Wells (for two days), Leominster, Hereford, Ludlow and Walsall. Nothing has yet been arranged for the second week, and no artists have been booked to appear as supporting acts.

King Brothers to play Glasgow

THE King Brothers, now appearing at Coventry, will make a six weeks appearance at Glasgow Empire during the Christmas season. The opening date has yet to be fixed.

Joyce Shock, Frankie Vaughan's sister-in-law, starts a three weeks tour of Forces' bases in Malta and North Africa on November 18.

Lorae Desmond, who is still in Australia, has announced that she will be making a return visit "down under" next March for cabaret in Sydney and Melbourne and also to film more shows for Australian TV.

More disc stars in films

COUNTRY and Western singer Johnny Nash, has been signed by M.G.M. to co-star in "Key Witness," which is now being shot in Hollywood, and Pearl Bailey has been cast for a leading role in "The Young Years," scheduled to go before the cameras early in the New Year for the same company.

Brzyce makes a move

DISC columnist and musician Owen Brzyce will be moving his Monday night jazz club from November 2, to play regularly at the Amersham Arms, opposite New Cross Station.

Owen Brzyce and his group also play every Saturday at Highfield House, Maidstone.

DANKWORTH VISIT ALL BUT FIXED

ONLY final arrangements have to be made for Johnny Dankworth and the band to make a return visit to America in the summer of next year.

This is the result of Dankworth's last U.S. trip with the band in June when they toured for three weeks. This Friday Dankworth and band appear at the Borough Hall, Hartlepool, and on Saturday at The Matrix Ballroom, Coventry. On November 3 they will do a one shot TV show for T.W.W. on the lines of their last series, "Dig Dankworth."

Further dates include a B.B.C. "Jazz Club" on November 5 and a concert at Hornsey Town Hall on November 7. On November 19 and 26 they will be playing at The Marquee Club in London's West End.

BILL AND BRET LANDIS are in line for a new ITV series planned for the New Year.

Callboard

(Week commencing November 2)

MAX BYGRAVES—London Palladium (season).

EDDIE CALVERT—Empire Theatre, Leeds.

RUSS CONWAY—Empire Theatre, Glasgow.

JOCKIE DENNIS—Hippodrome, Birmingham.

LANNIE DONEYAN—Empire Theatre, Liverpool.

JOHN HENDERSON—Coventry Theatre, Coventry (season).

EDMUND HOCKRIDGE—Coventry Theatre, Coventry (season).

KING BROTHERS—Coventry Theatre, Coventry (season).

KEN MORRIS & JOAN SAVAGE—Coventry Theatre, Coventry (season).

PETERS SISTERS—London Palladium (season).

RIKKI PRICE—Empire Theatre, Newcastle.

CLIFF RICHARD—Finsbury Park Theatre, London.

JOHN WILTSHIRE & THE TREBLETONES—Empire Theatre, Glasgow.

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