

November 28, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 88 Week ending November 28, 1959

WINIFRED ATWELL

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THURSDAY



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THERE'S AN LP AWARDED EVERY WEEK TO THE WRITER OF THE BEST LETTER PUBLISHED

... and a bumper 'bonus' of a Ronson lighter/ashtray set once a month.

This month's "bonus" goes to:—**KENNETH HARPER, 77, Colten Street, Liverpool 8.**

SILENCE

GOOD to see Shirley Bassey in the Top Twenty again, but have readers noticed that her discs have a tendency to become what the trade call "sleepers"?

Her big disc last year, "As I Love You," was around a long, long time before it finally became a national hit. Then she had two releases, one straight after the other.

I wish the record companies would release one disc at a time. Remember how the Bill Haley discs flowed from the factories, one after another, before we had time to digest them?

Though I am not a Presley fan, I think the silence from him for a few weeks is important, and there can be little doubt he will be back in the

What about those in-between discs?

P **R** **I** **Z** **E** **L** **E** **T** **T** **E** **R**
IT is now an undisputed fact that the music scene is changing. A glance at the current hit parade charts will prove this point. While Cliff Richard, Bobby Darin and Paul Anka are continually monopolising the lists of best sellers with a varied assortment of songs, we are going through a cult of instrumentals.

So on the one hand we have the steady rocker, or the ballad with a beat, and on the other, we are welcoming the return of music without the aid of a vocalist.

But what about the "in-between" number, the straight ballad and pop song? Not so long ago, without any help from an accentuated beat, the ballad and the straightforward pop song used to hold their own in the top bracket. Yet in today's charts, I can see only one number which has sneaked its way in without any gimmicks—Frank Sinatra's "High Hopes."

I am certainly not anti-rock. In fact, I enjoy all forms of music, but it seems such a pity that while the music scene is changing, there cannot be any room for a toneful melody, good lyrics and a non-gimmicky presentation.—**M. HAYES, 27, Ferushaw Road, Chelsea, S.W.10.**

hit parade when his next disc comes after this interval.—**JOHN WATERFIELD, 55, Avondale Terrace, Devonport, Plymouth.**

(We'll see if Presley's "silence is golden.")

'THE BEVS did nothing wrong'...

THERE are plugs and plugs," says Mr. Jack Good in his attack on The Beverley Sisters (DISC 14-11-59) for daring to sing their latest hit "Little Donkey" on a recent Palladium TV Show.

There is also criticism and criticism, Mr. Good.

Of course the song was aimed at the Christmas market, and of course it was aimed at people's religious instincts; what on earth is wrong with that? The song was sung with

good taste, delicacy and superb presentation that one associates with The Bevs, and it makes a nice change from the rock and roll that is aimed at exciting the baser instincts of teenagers.

Mr. Good's comment about The Bevs topping a bill on which Cliff Richard also figured, is easily answered.

The Sunday Palladium show is one for the family and The Bevs have a family appeal. Cliff's appeal is limited to the teenagers.—**R. PETERS, 50, Lordship Park, London, N.16.**

... or did they?

CONGRATULATIONS Jack Good for your article about The Beverley Sisters (DISC 14-11-59). It has taken someone a long time to say this, and even though I do not always agree with Jack Good's views, I do this time.

Every time we see The Bevs we hear about Billy Wright, and I am sure many of us must wish to hear the end of it.—**MICHAEL J. STOCKS, 4, Forest House, Cousin Lane, Ovenden, Yorks.**

LABELS

I READ with interest, Doug Geddes' article (DISC 7-11-59) on Billy Eckstine; it was good to see such space devoted to a wonderful artist.

Unfortunately, the article was not quite up to date. For some time Billy Eckstine has been recording for the Roulette label, which is issued in this country on Columbia.

Eckstine has already made an LP with Count Basie for Roulette and several singles which will be released shortly in Britain.

Incidentally, Roulette now have Count Basie, Johnny Dankworth and Joe Williams—some of the greatest jazz singers and instrumentalists in the world—on their label.—**FRED JACKSON, Planetary-Kah! (London) Ltd., 142, Charing Cross Road, London, W.C.2.**

(Footnote from E.M.I.: Billy Eckstine is available at the moment on M.G.M. and Mercury labels.)

EP VALUE

IT is all very nice looking at a row of EPs on a shelf, but we get a less pleasant feeling when we look inside.

The average EP which is released today (apart from sound-tracks from films), contains two good tunes and two bad ones accompanying it.

Recently, an EP of Elvis Presley came out with "I Need Your Love Tonight" and "A Fool Such As I," together with two poor and unknown tunes.

This is absurd. One might just as well buy the standard 45 rpm of a number.—**J. BRUEGER, Kingswood School, Bath, Somerset.**

(Don't buy the "average"—buy the "best.")

COLLECTOR

MY hobby is to collect anything connected with Shirley Bassey and I have already filled one large scrapbook, and many more of her photographs decorate my room.—(Miss M. SHORT, Kenwards, Coldean, Sussex.

Three minutes is too short

I HAVE read a report that Winifred Atwell has made a record of piano pops called "Piano Party" which lasts four minutes five seconds on one side. This is calculated to set discland ablaze.

Very few discs these days play for even three minutes, mainly because disc jockeys will not spin them if they last longer.

Who are the records made for? If all the discs of the single play type lasted for three minutes or more, DJs would have to spin them or be out of a job.—**R. H. MANT, 91, Balvernie Grove, London, S.W.18.**

BIRTHDAY

IT is Michael Holliday's birthday on November 26, and as he has no fan club, there are not many ways in which his fans can pay tribute to him publicly.

May I, through DISC, wish him



MICHAEL HOLLIDAY

"Many happy returns of the day" on behalf of his numerous admirers, adding the hope that he has lots of success with his new record.—**JEAN GRIMWOOD, 286, Spring Road, Ipswich, Suffolk.**

(Special delivery, Mike!)

ACTOR-SINGERS

I COULD not agree less with reader Morris (DISC 14-11-59) and his views on actor-singers.

Every singer worthy of his salt must also be something of an actor, for a song is not just a collection of words—it is a story that has to be told, or an emotion that has to be expressed.

To prove my point, I list the following actor-singers all in the Sinatra class! Oscar-winning Bing Crosby, Harry Belafonte, Burl Ives, Mel Tormé, Danny Kaye, and on this side of the Atlantic:

Frankie Vaughan, Anthony Newley and the man who could be the greatest actor-singer of them all, Max Bygraves.—**G. MARSH, 37, Hill Side, Stoke Heath, Coventry.**

(Some singers are natural entertainers—and, therefore, actors, anyway.)

COME BACK!

I SHOULD like to congratulate Vince Eager, Marty Wilde and supporting company on their great performances at our local cinema in Cleethorpes. Especially many thanks to Vince for such a scintillating half hour of entertainment, in which he captured the hearts of his excited audience and stole the show.

We long for the time when we shall be able to see them all again.—(Miss) **P. OSBORNE, 38, Robson Road, Cleethorpes, Lincs.**

(Cleethorpes are eager for more Vines!)

BACKING

THE record that "sells" is the one that has a distinctive, easy-on-the-ear backing. This is the reason for Cliff Richard's great success. The Shadows are an asset to him.

The late Buddy Holly's records, too, always had a pleasant backing. And there are not many discs in the Top Twenty with a good backing.—**H. EASTWOOD, 285, Garbutt's Bldgs., White Lee, Yorks.**

(We'll back you on that!)

FIVE-STAR

ARE the general record-buying public aware of the existence of an outstanding recording by Leslie Uggams of the ballad "One More Surprise"? It seems not, as the version by Dickie Valentine is the one in the charts.

This seems to be a case where the British version (one of many from this country) is inferior to the American.

A record should be bought on merit and not merely because it is British. "Buy British" cannot, and must not, apply to records unless it is justified.—**R. CHADWICK, 285, Oakfield Road, London, E.5.**

(Leslie was five-starred by Don Nicholl early in September.)

'HYSTERIA'

AFTER last year's Christmas season of variety shows, I have my fears about going to many this year, doubting whether I shall be able to hear the singers because of the noise created by the audience.

Sometimes I would be surprised if the singer could hear his own voice.

Fans complain that their idol does not sign autographs after a show, but this is not surprising, for the singer has only to put one foot out of the stage door and he is half murdered by over-enthusiastic fans.—**ANTHONY HALL, Johnsons, Oak Lane, Sevenoaks, Kent.**

(But without that sort of adulation would the "stars" last?)

"SENSATIONAL SARAH VAUGHAN"

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Mercury

Southern Music Publishing Co. Ltd.,
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ON

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I WALK THE LINE
 HLT 8992


AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending November 21)

Last Week	This Week	Title	Artist
2	1	Mr. Blue	The Fleetwoods
1	2	Mack The Knife	Bobby Darin
4	3	Don't You Know	Della Reese
3	4	Put Your Head On My Shoulder	Paul Anka
10	5	Heartaches By The Number	Guy Mitchell
5	6	Lonely Street	Andy Williams
6	7	Teen Beat	Sandy Nelson
7	8	Deck Of Cards	Wink Martindale
7	9	So Many Ways	Brook Benton
8	10	Primrose Lane	Jerry Wallace

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending November 21)

Last Week	This Week	Title	Artist
2	1	Travellin' Light/Dynamite	Cliff Richard
5	2	What Do You Want To Make Those Eyes At Me For?	Emile Ford
1	3	Red River Rock	Johnny and the Hurricanes
3	4	Mack The Knife	Bobby Darin
7	5	Put Your Head On My Shoulder	Paul Anka
4	6	Sea Of Love	Marty Wilde
8	7	Mr. Blue	David Macbeth
9	8	Seven Little Girls	Mike Preston
6	9	Makin' Love	Avons; Paul Evans; Lana Sisters
10	10	'Til I Kissed You	Floyd Robinson
			Everly Brothers

Published by courtesy of "The World's Fair"

ONES TO WATCH
 Dance With Me - The Drifters
 Love Potion No. 9 - The Clovers

JANE MORGAN
HAPPY ANNIVERSARY
 HLR 8999


Neil Sedaka jumps up to No. 6

*

The Coasters put 'Poison Ivy' into No. 19



TOP TWENTY

Compiled from dealers' returns from all over Britain
WEEK ENDING NOVEMBER 21


Last Week	This Week	Title	Artist	Label
1	1	Travellin' Light/Dynamite	Cliff Richard	Columbia
3	2	What Do You Want To Make Those Eyes At Me For	Emile Ford and The Checkmates	Pye
4	3	Red River Rock	Johnny and The Hurricanes	London
2	4	Mack The Knife	Bobby Darin	London
5	5	Sea Of Love	Marty Wilde	Philips
13	6	Oh Carol	Neil Sedaka	R.C.A.
6	7	Makin' Love	Floyd Robinson	R.C.A.
8	8	Mr. Blue	Mike Preston	Decca
7	9	Put Your Head On My Shoulder	Paul Anka	Columbia
10	10	Morgen (One More Sunrise)	Dickie Valentine	Pye
9	11	'Til I Kissed You	Everly Brothers	London
12	12	Three Bells	The Browns	R.C.A.
—	13	What Do You Want?	Adam Faith	Parlophone
17	14	Snow Coach	Russ Conway	Columbia
15	15	Teen Beat	Sandy Nelson	Top Rank
16	16	Seven Little Girls (Sitting In The Back Seat)	The Avons	Columbia
14	17	Living Doll	Cliff Richard	Columbia
19	18	Broken Hearted Melody	Sarah Vaughan	Mercury
—	19	Poison Ivy	The Coasters	London
11	20	High Hopes	Frank Sinatra	Capitol

ONES TO WATCH
 Deck Of Cards - Wink Martindale
 Seven Little Girls - Paul Evans

ADAM FAITH (right) in a hurry with "What Do You Want?" and (left) DICKIE VALENTINE sitting pretty with "Morgen."




TWO SMASH HITS FROM PYE!



EMILE FORD AND THE CHECKMATES

"WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?"

PYE 7N 15225 (45 and 78)



DICKIE VALENTINE

"ONE MORE SUNRISE" (MORGEN)

PYE 7N 15221 (45 and 78)

COVER PERSONALITY • By JUNE HARRIS

More albums from Winnie

AND ONE OF THEM IS A 'CLASSICS ONLY' LP

THE hands that are insured for £40,000 play a 50-bob piano, picked up years ago at a London second-hand shop. And those same hands have rattled the keyboard with such regularity and success since that 13 LPs stand to the credit of their owner, Winifred Atwell. Two of the 13 albums have not yet been released. They are from the sound-tracks of a TV film series Winifred made during her recent Australian tour which we will see in the New Year. The LPs will be released when the series—appropriately called "The Amazing Miss A"—starts.

And one of them is devoted entirely to classics. That in itself is not surprising, for soon after the war, Winifred Atwell had come to London from Trinidad to continue her piano studies.

But when she went to audition for the Bernard Delfont organisation—still intent on a classical career—Winnie found that her style of boogie-woogie was preferred to her Beethoven. Result: an engagement at the London Casino.

Audiences soon sat up and took notice of this brilliant pianist who, before leaving her native shores, had taken a degree in pharmacy.

Her first recording contract was signed with Decca in 1951, and Winnie's second disc, "Black And White Rag," earned her a Golden Disc.

A string of hits followed, including "Flirtation Waltz," "Jubilee Rag," "Coronation Rag," "Poor People Of Paris," "Story Of Three Loves," "Moonlight Fiesta," "Port Au Prince," and

more recently, "The Summer Of The 17th Doll."

And Winnie had also acquired two more Golden Discs for "Let's Have A Party," series one and two.

With each new recording came more success, and in 1955, she was invited to make an Australian tour—which eventually lasted more than a year!

Winifred Atwell went off for her second trip to Australia last year. During her 15 months away from home, she hardly had a day's rest.

When she returned to Britain last month, Winifred Atwell found a pile of offers awaiting her. She made three television appearances in one week, and will be doing the same again over Christmas.

Before the Christmas holidays, Winnie takes a quick trip to Italy, for appearances in Rome and Milan. In January, she sets off again on a grand tour of Europe which will keep her away for at least two months.

And there's another offer from "down under" to be considered—worth £100,000 for a seven-week trip, which will include the shooting of 13 more TV films.

Winnie loves Australia, and Australia loves Winnie. Before her second trip, she bought a house on Bilgola Beach, a suburb of Sydney which is now her "second home."

On her latest recording, "Piano Party," she romps through eleven numbers on one single, giving a total playing time of nine minutes. She certainly deserves the description "The Amazing Miss A."

JUNE HARRIS



MILT JACKSON is as marvellous as ever, while CONNIE KAY (top left) sounds more "classical."

MODERN JAZZ QUARTET

Cold, pure and beautiful

★ Opening concert
★ reviewed by
★ TONY
★ HALL

"I DON'T care whether or not it's jazz," someone said to me last week, "I think it's some of the most pure, cold, beautiful music in the world."

That just about sums up the overwhelming opinion of the capacity crowds which packed London's Royal Festival Hall last Saturday to hear the Modern Jazz Quartet.

I have seldom heard such applause in my life. Yet during the actual performances, you could have heard the proverbial pin drop.

This year's M.J.Q. programme comprises three of their earlier recorded successes ("Django," "Cortège" from "One Never Knows" and "I'll Remember April") followed by a set featuring Britain's Joe Harriott and Ronnie Ross ("Bags' Groove," two ballads—"Autumn In New York" for Joe and "Body And Soul" for Ronnie—and "Night In Tunisia").

After a longish interval, the M.J.Q. returned to perform four new works. The first was an arrangement of Ellington's "It Don't Mean A Thing." After a rhythmically comparatively complex theme statement, first Milt Jackson, then John Lewis, took three jazz choruses.

Controlled funk

Then came an Oscar Peterson theme that particularly pleased me—"Pyramid." This blues, employing many of the currently fashionable gospel-feeling devices, was the epitome of quiet, controlled funk. Through it all shone the tremendous, sensitive "soul" of Bags.

The two new John Lewis works were in complete contrast to each other. The first was a simple, Palm Court-type waltz with a certain modicum of oldie worldie charm. It was part of the score from the forthcoming Belafonte film, "Odds Against Tomorrow."

Frankly, only the M.J.Q. could get away with something like that at a jazz concert and only a great improviser like Bags could make such flimsy, non-jazz material sound so convincing.

Finally, the three-part "The Comedy," Lewis' latest adventure in trying to combine jazz with European classical music and literature.

My preference was for the second movement, depicting "Harlequin."

Generally, he had a jaunty, cocky air about him, but there was also a section which denoted a side of him which was almost banally sentimental. On the whole, though, "Harlequin" was quite a "swingin' cat!"

The concert closed with "Fontessa."

Here I got the impression that John Lewis would dearly love to be a concert pianist. Also Connie Kay's cymbal solo sounded more "classical" than it actually was.

The Quartet's tremendous "togetherness," their controlled precision, internal balance, and sense of dynamic was as faultless as ever.

If anything, I thought the group was less delicate and more swinging in its conception than two years ago. Percy Heath impresses me more every time I hear him and this time,



JOHN LEWIS' solos were more adventurous.

I could hear him better. Bags was as marvellous as ever.

Lewis' solos sounded to me more complex and adventurous than of yore. This is surprising in that his past success as a soloist has always been because of his simplicity and intelligent use of economy.

By the time you see the show, I'm sure the British section will be swinging. On the opening concert, there was a tenseness, timidity and unhibitedness which was obviously due to lack of sufficient rehearsal.

Ronnie Ross was the more at home of the two, sounding cool, calm and collected. Joe Harriott sounded sharp to me and appeared to be trying too hard. I got the impression, too, that he would have preferred the tempo for his ballad to be slower.

But give the British boys time to settle down and I'm sure they'll do us proud.

TWO BOOKS YOU MUST BUY!

'DRIFTIN' WITH CLIFF RICHARD'

AND

'ROBERT HORTON'

THE FIRST, FULL STORY OF LIFE ON TOUR WITH BRITAIN'S TEEN-AGE IDOL AND HIS BACKING GROUP

ON SALE NOW

BOTH BOOKS ARE LAVISHLY ILLUSTRATED and both are only Two Shillings and Sixpence each

WHO IS THE MAN BEHIND THE 'FLINT McCULLOUGH' OF 'WAGON TRAIN' FAME?

ON SALE NOW

PUBLISHED BY CHARLES BUCHAN'S PUBLICATIONS LTD. HULTON HOUSE, FLEET STREET, LONDON, E.C.4

Help me choose Gene's songs for his 'B.M.G.' spot

FIVE Days, Five Days," "Be-Bop-a-Lula," "Bluejean Bop," "Rocky Road Blues," "Say Mama," "Frankie and Johnnie," and so on and so on. It's driving me crazy. I have to decide which of the countless Gene Vincent hits to feature on "Boy Meets Girls" in just over a fortnight's time. And it's very tough making a decision.

There's such a wealth of material to select from—and so many different styles, too. In the early days Gene's songs seemed to me to be very much the same, but for a year or so now, Gene has been successfully tackling every field of pop music—rock, Country and Western, calypso, blues . . . the lot.

I've been listening to all his LPs, and quite apart from the enormous range they display, I have been struck by the polish with which each track on the more recent Vincent albums has been performed and recorded. Any of them could be released as a single well up to Gene's standard. Of how many British rock stars could this be said?

Of course, this consistent quality in the current Vincent catalogue makes my selection even more of a headache. So I'd like to ask DISC readers for some help.

LET ME KNOW WHICH OF THE GENE VINCENT SONGS YOU WOULD LIKE TO SEE HIM SING ON "B.M.G." AND I WILL FIX IT SO THAT THE MAJORITY OF YOU ARE HAPPY.



FRANKIE VAUGHAN rehearses, with dance director Lionel Blair, the high kicks for his recent "Sunday Night At The London Palladium Show."

PLEASE SING FRANKIE—and cut out the capers

I WISH Frankie Vaughan hadn't made his lightning visit the other week for the London Palladium show. I like Frankie, and was glad to read how well he was doing in America. But he shouldn't have travelled over three thousand miles to tell us this himself. I know it was a case of honest pride in achievement, but—it didn't sound so good.

And I'm afraid the act didn't look so good, either. For Frankie seems to be suffering from the same complaint as Tommy Steele—a sort of performer's St. Vitus Dance.

They can't keep still for a moment. Kicking, hopping, jumping, sliding, the whole time. It is positively exhausting to watch. They seem to be trying to prove something—

maybe that they really work for all that money.

But whatever it is, they no longer seem able to relax. Both seem to have lost, we hope only temporarily, that tremendous natural charm they originally had.

Lost, did I say? More like "sweated it out" in a violent effort to show themselves all-round, honest-to-goodness, old-time, variety artists. And as a result of this preoccupation with movement, it seems as if



These women will be the downfall of men

A VERY big current trend in pop records is the use of a sizeable choir of women in the backing (what is known professionally in the States as a "femme chorus"). I've got an idea the vogue was started by Jackie Wilson in numbers like "Lonely Teardrops." It has been picked up and used even more powerfully by Lloyd Price, first in "Stagger Lee," and then in all his subsequent hits. You should hear his latest, a pounding double-sided potential hit "Come Into My Heart/Won'cha Come Home?" It's a big, fat noise you could almost eat.

The chorus is also successfully used on "We Got Love" (with the Rydell version having the edge over the Cogan one in this respect only).

But I have already told you what I think of English choruses. Something drastic will have to be done

about them if this trend really catches on—because they will ruin so many British artists' chances of competing with their American counterparts.

If you want to hear a British chorus do its worst, catch an awful of Tommy Steele's latest, "Singing Time." You've never heard such quaint, "who's-for-tennis" warblings in all your life.

I imagine this is the sort of stuff the B.B.C. is going to ram down your throats now that it has formulated its policy of plugging a selection of records every month—records which must, a spokesman is reported as saying, be "performed in a British manner."

So rally round the flag you chappies and buy the jolly old British gramophone recordings, what?

And now . . . ?

Perhaps you'd like to know, out of morbid curiosity, which were the epics the B.B.C. decided to plug last month? "It's All Over Now"—Anthony Newley; "Maybe This Year"—Edna Savage; "Upstairs And Downstairs"—the Mike Sammes Singers; "S-L-E-E-P"—by Mike Shaun. I think the last title just about sums it up. None of them have been heard of since.

BACK TO CHORUSES. A lot of people have written in asking what that crazy chorus was that we featured on the programme a couple of weeks back. Well, it's called "Ivy Will Cling," and a record of it is released on Fontana sung by a guy named Arnold Stang. The other side is a riot, too.

Bernard Breslaw has done a version in a British Manner. Please see above.

STILL TRYING

STILL no news of dates for Avalon and Fabian in the New Year. Meanwhile I am putting out feelers for appearances by Neil Sedaka, Jackie Wilson and Little Richard.

I'm amazed

It always amazes me how, when a certain song is recorded and sells a million, it can be recorded again in a different version and sell all over again.

There are two current examples of this in the States—both, strangely enough, involving Johnny Cash. Johnny's first, and biggest hit in America was a song called "I Walk The Line." It sold over a million. Now the well-known M.D., Don Costa, has produced an instrumental version, which is leaping up the American charts.

Over here, by the way, Cherry Wainer has recorded it for Top Rank—her first record since she left Pye.

The other, and more fantastic example of this double-selling phenomenon is the case of "The Little Drummer Boy." This was a number-one smash only last year. This year, improbably, Johnny Cash has recorded it, and again, it is already selling like mad.

Which goes to show how important treatment and performance are—even more important than content.

What's the betting on a
Silver Disc for
WHAT DO YOU WANT?
ADAM FAITH
on Parlophone R4591
MILLS MUSIC, 20 Denmark Street, W.C.2

★ ★ ★
I OFTEN wonder why Marie Adams' version of "What Do You Want To Make Those Eyes At Me For," made several months ago with the Johnny Ous Show on Capitol, did not make it when it first appeared, and even more, why, since the success of Emil Ford's excellent, but very similar version, it hasn't been released again.
After all, the "Ma" girl and backing must command some sort of following

TOP RANK RECORDS
NEW RELEASES

SHEILA BUXTON

All I Do Is
Dream of You
Shakedown
45 - JAR 240

10 SHELTON

If There Are
Stars In My Eyes
Your Arms Around Me
45 - JAR 245

THE REIVERS

The Wee
Magic Stane
The Wreck of the John B
45 - JAR 244

ENOCH KENT

The Ballad of
Johnny Ramensky
The Bonny Lass of Fyvie
45 - JAR 238

JOHNNY BRANDON

Santa Claus Jnr.
I Heard A Bluebird Sing
45 - JAR 241

THE REVELS

Midnight Stroll
Talking To My Heart
45 - JAR 235

Marty and Joyce prepare for that great day AND A HONEYMOON IN PARIS—OR DEVON



MARRIED life for Mr. and Mrs. Marty Wilde will begin—after a brief honeymoon—in a spacious, 9-guinea-a-week flat in Chiswick, London. Marty and his bride-to-be, ex-Vernons Girl Joyce Baker, talked excitedly to DISC of their new home and their wedding on December 2.

The ceremony will be at Christ Church, Greenwich. Mike Preston is best man, members of The Vernons Girls will form a choir, four of them will be bridesmaids, and Cherry Wainer will play the organ.

Following the service there will be a reception in the West End of London.

Marty and Joyce will only be able to have four days' honeymoon because of Marty's crowded diary.

Where? "It's a secret," said Joyce, with a twinkle in her hazel eyes.

"Well, it'll be either Paris or Devon—no harm in you knowing that," said Marty. "We also considered Majorca."

Then they both launched into an enthusiastic description of their flat.

"We were very lucky to find it," said Marty. "Jack Good tipped us off about it. It has a very big lounge and dining room—they can be made into one room because they're partitioned—

one large bedroom and one small, a bathroom and a large kitchen."

"The kitchen is gorgeous," broke in 18-year-old Joyce. "I think I can cook well—but Marty doesn't think so," she added.

Breathlessly, Joyce described the decor of the flat.

"The lounge has one wall with white background and pink candy stripes and the other three in pale grey and white . . ."

"I picked that paper," said Marty triumphantly.

Then he "retired" for several

minutes to let Joyce go on alone.

"The bathroom is tiled in pale green, black and cream and we've done our bedroom in peach and pale blue. The flat is centrally heated and we've gone for contemporary furniture in walnut.

"We managed to go shopping together the other day and bought a cooker, a 'fridge, a dining room suite and a lounge suite.

"Oh yes—and a log table . . . you know, like a slice from a tree trunk.

"We're short of a TV set, but we'll probably have one before we move in after the honeymoon.

"What about a record player?"

"Don't worry—I've ordered one with four Hi-Fi speakers," said Marty.

"Really?" said Joyce. "You didn't tell me about that!"

"Didn't I?" replied her husband-to-be vaguely.

Marty's marriage does not appear to have damaged the affection in which he is held by the fans.

"Up to now," said Marty, "we've had 2,935 letters of congratulation—yes, I've counted them. And the presents! Kitchen gadgets, glasses, table mats, towels . . . all sorts of things. They are really wonderful, my fans."

Although Joyce has had to resign from The Vernons Girls she will make at least one more appearance on "Boy Meets Girls" on December 5—as a featured artist. She will sing

three songs with Marty and do one solo—"He's So Married"!

At the end of our talk, Marty and Joyce separately disclosed to me their wedding presents to each other.

"I'm giving him a gold cross and chain," confided Joyce.

Said Marty, who already wears a plain gold ring from Joyce (on the wrong finger as yet—it won't fit the correct one): "My present to Joyce won't be anything like a fur coat, because I firmly believe the thought counts most."

"I will give her a single red rose."

B. C.

Big campaign for British discs

Songwriters Guild have persuaded the B.B.C.—now it's ITV's turn

A FEW weeks ago the B.B.C. decided that not enough BRITISH recorded music was being played and that it was up to them to do something. The result was a request to D.J.s to include certain numbers in their programmes. Last month the records to be "plugged" were Anthony Newley's "It's All Over Now," "Maybe This Year," by Edna Savage, Mike Shaun's "Sleep" and "Upstairs And Downstairs," by the Mike Sammes Singers.

The force behind this new venture is the near 1,000 strong British Songwriters Guild. Said its secretary, dapper, ex-musician Victor Knight:

"It is true that we have campaigned for British songwriters and recordings, but the B.B.C. only decided to give them a better airing because the facts and figures we produced were unanswerable.

"We were able to show that, in the past, the percentage of American items in non-request (that is, disc jockey) programmes was 73 per cent to 15 per cent British. In request programmes, on the other hand, it was 51 American to 27 British. In other words, the disc jockeys were not really giving people what they wanted."

Satisfactory

In January this year according to the Guild's statistics, the proportion of British pop records to American was 20 to 71. In August, it was 28 to 65.

"Much more satisfactory," commented Knight. "But the overall picture—including recordings of old numbers as well—showed 23 per cent British to 66 American in August. Which means to say that, in fact, the British quota had gone DOWN."

"I hardly think these figures can be taken to indicate that we're chasing

the Americans off the air as has been suggested."

American songwriters Sam Costlow ("Pennies From Heaven") is one who agrees with the Guild that American domination should stop, but he pointed out that there is a difference "between the non-request categories and the good class song."

"We've never been opposed," says Knight, "to the performance of really good stuff from any other country. What we are fighting is the introduction of trash from American monopoly interests (the subject of a Congress investigation) which are earning big money over here."

Meeting with I.T.A.

With the B.B.C. now co-operating, the Guild is turning its attention to ITV. There are to be meetings with Sir Robert Fraser, chairman of the Independent Television Authority, to discuss improving the British music contribution.

"I wrote to Sir Robert, requesting some figures, and was immediately offered a meeting," Knight said, "if look us almost ten years to get a meeting with the B.B.C. Of course Sir Robert has no direct hand in selecting records for ITV."

"By the way, if you hear people commenting adversely on British songs, remind them of the work of men like Lionel Bart ('Living Doll') and Jerry Lordan (who writes for Anthony Newley). Another thing: ask anyone in the game, and they'll tell you, Lonnie Donegan's discs are way up on the Americans' in popularity and quality."

Among the top ten records of this week are FIVE by BRITISH artists. Among the top twenty, BRITISH singer Cliff Richard's "Living Doll" by BRITISH composer Lionel Bart.

TOMMY STEELE, MARTY WILDE, ELVIS PRESLEY, BUDDY HOLLY, BOBBY DARIN, LONNIE DONEGAN, RUSS CONWAY

Those are just a few of the stars you can meet in this year's exciting

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TEDDY JOHNSON'S MUSIC SHOP



ERNESTINE IS A REAL SWINGER!

MY, my, how these coloured girls can swing! I have always been a devotee of Sarah Vaughan, Ella Fitzgerald and, of course, the late, great Billie Holiday.

Billie's last recording, an LP called simply "Billie Holiday" is, like all her work, a moving performance, although she was in bad physical condition when the disc was cut.

Now I have played a record by another coloured singer called Ernestine Anderson which is a real beauty. The titles are "My Love Will Last" and "Call Me Darling".

Ernestine, 30, has been around the musical scene for a long time.

melody and goodwill throughout Australia and New Zealand for a concert-packed 11 weeks.

These Luton girls were given leave by their employers to make the trip and furthermore were on full pay. Obviously the employers are shrewd businessmen who realise that a choir is also a powerful advertisement for the town.

More than £100,000 for charity has been raised since the inception of the choir.

More fans for them

CURRENTLY making a big hit in the Cliff Richard show which has been playing for one week at the huge Gaumont State Cinema in Kilburn are the Dallas Boys.

This act have a very nice sound and a very polished stage presentation.

So far a big hit disc has eluded them, but I cannot help feeling that one is on the way.

Their latest release, "Christmas Away From Home," and "A Nightingale Sang In Berkeley Square," will add many more to their growing list of fans. It is a smooth and unbackneyed performance, but I think it still lacks that little extra something which gets a disc off the ground and sends it rocketing to the top brackets.

In party mood

WE had wonderful Winnie Atwell on "Music Shop" not so long ago and it was great to have her back in this country after her record-breaking tour of Australia and New Zealand.

She is back in the Christmas disc stakes with yet another "party" record. It's called "Piano Party," and Winnie has managed to pack 11 jolly tunes on to the disc. Wonderful value.

Winnie could be a hit contender with this one for her Christmas party discs have gained her two gold discs. Winnie is the only person in Britain to have sold more than a million each of two "party" discs.

Sellers' satire

PETER SELLERS, that man of genius, has come out with another winner on wax. Titled "Putting On The Smile," backed with "My Old Dutch," the first side is a terrific take-off of the Lonnie Donegan type of singlet. Like all Sellers' satire it is pretty wicked stuff, but it is very, very funny and guaranteed to make even Lonnie laugh.

The glorious goon finishes up the flipside by actually introducing his old Dutch . . . and, of course, she talks Dutch . . . or the Sellers conception of it.

The whole disc is a tremendous giggle.



ERNESTINE ANDERSON

Like most singers who refuse to bow to popular taste and insist on keeping up their own standards, she has had to wait quite a while for public acclamation.

She came out top in the star vocalist section of "Downbeat" poll this year and it has gradually dawned on the record buyers that here is a girl really well worth digging on disc.

One, two, three, four!

AT the beginning of last week I heard that Alma Cogan was in bed having had an operation to remove an impacted wisdom tooth.

Valerie Masters, who leaves the Ray Ellington Quartet in the spring, followed Alma but went three better. She had four wisdom teeth removed at one go.

Anyway, Valerie's latest disc, "If There Are Stars In My Eyes," is a cracker and I enjoyed every bar of it.

£100,000 for charity

THE town with 50 ambassadors—that's Luton, Bedfordshire. The Luton Girls' Choir return on Saturday after spreading



(DISC Pic)

EWAN AND PEGGY HOME TO A TV SERIES

FOLK singers Ewan McColl and Peggy Seeger (pictured above) returned from a five weeks Canadian tour last week to continue their series for Tyn-Tees Television.

This is a series of 10 films—one has already been shown—featuring the industries of Britain. They travel to Darlington next week to start work on number two, which deals with railways.

Apart from one or two numbers, all the music is original and inspired by the theme of the particular programme.

Within 24 hours of returning to Britain the pair were entertaining a packed hall in London's Soho Square

at the second birthday of the Ballads and Blues Club.

One of their best-received numbers was "Springfield," a song they picked up during their Canadian tour which tells the true story of a mining disaster.

Ewan McColl told DISC that the tour, originally planned for a fortnight, had been extended because of great demand for concert tickets.

He and Peggy Seeger plan another tour to North America next September which will include the United States, Peggy Seeger's birthplace, and which will earn them 25,000 dollars.

They are also to appear at the Newport Jazz Festival—the first time,

said McColl, that any non-Americans had done so.

For the moment, Ewan McColl and Peggy Seeger are not undertaking any concerts in Britain but concentrating on informal club appearances up and down the country.

After an initial TV appearance, every major Canadian city was included in the couple's tour. They visited the goldmining town of Geraldton on the north-west frontier but when they arrived the entire population was out moose-hunting.

After a short wait, Ewan and Peggy watched their audience of Finns, Ukrainians and Scots return. After the concert, the folk-singers sat down to a supper of moose pudding and vodka.

LAURENCE HARVEY

SYLVIA SYMS

YOLANDE DONLAN

Expresso

Bongo

CLIFF RICHARD

Johnny never had it so good
—or lost it so fast!

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More and more tours for Ted Heath band

TED HEATH, who takes his band to Las Vegas for a month next year, has decided to devote even more time to foreign tours. At his London office he said: "I want to tour the band a lot more in an effort to build up our record sales all over the world. Once the people hear the band we leave behind a good record market."

"We go to Vegas next year and in February we hope to play in Switzerland. We're also trying to fit in places like Australia and Brazil."

Does this mean that British fans will be seeing less of the Heath band?

"We'll always find time for playing in Britain, but here we're already very well known. Last week we played at Maidstone and broke all records. We also have a lot of listeners all over the world who tune in to our transcribed programmes which go out over the B.B.C."

"We get a lot of requests from them to play numbers and they say they'd like to see us play in their countries."

Besides their tours, television appearances and a regular show over the NBC network in America, the band spend a good deal of time in the recording studios.

"We have a new one out nearly each week. Last year we cut 33 LPs. That's the biggest number for any band in the world. And we've got a lot of new ones lined up for future release."

Singers are out

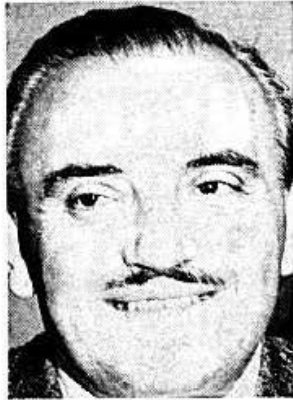
Ted's decision to drop vocalists from the band line-up has come as a result of his increasing foreign tours.

"We go all over the world," he said. "They don't know the vocalists we have out front and they don't want to know. Wherever we go the band is understood because there's no language difficulty in music. On the radio transcriptions, too, people write in asking for band numbers, never vocals."

"In the old days when I had Dickie Valentine, Lita Rosa, Dennis Lotis, it was different. But when television became the thing all that changed. These days no band is able to build up a vocalist into stardom, it's all done by personal managers and that kind of thing."

"Also it's not fair on the singers. In our band we have a lot of players who are known all over the world, boys like Ronnie Verrell, Don Lusher, Bobby Pratt, those are the ones they come to see."

"I want the band to be displayed."



TED HEATH

The band is, of course, the main reason for this decision but you can also say that I don't feel justified in having singers because it's a dead end for them."

Why do the Americans go for the Heath band in the big way that has resulted in five tours? Ted explained:

"They like us for a lot of reasons. We're presented well for a start, dressed correctly and fit well on stage. We open at a set time and finish on time, a thing that American touring bands don't do. And we try to play as much British music as possible."

"If I've learnt one thing it is that you don't play them jazz, they've got all they want of that. We have a good sound and a good show, that's why we keep going back there."

Russia, too, is down on the Heath tour books. Said Ted, "We're on it at the moment, trying to finalise arrangements."

A GREAT LOSS TO MUSIC

BANDLEADER and trumpeter, Leslie "Jiver" Hutchinson, died in hospital last Sunday after receiving severe injuries when his shooting brake crashed en route to Sculthorpe, Norfolk.

Hutchinson, together with six other members of his band, including his daughter, singing star Elaine Delmar, was on his way to an engagement at the American Air Base in Sculthorpe. His car skidded off the road and crashed into a telegraph pole in Suffolk.

Leslie "Jiver" Hutchinson first came to Britain from his native Jamaica during the thirties. Apart from being well known in jazz circles, he was at one time associated with the Geraldo Orchestra.

Joe Williams to leave Basie

ONE of America's greatest jazz singers, Joe Williams, for the past five years resident with the Count Basie Orchestra, is to branch out on his own.

Williams was in Britain last year with the Basie band.

The next Count Basie tour opens at the Royal Festival Hall on March 15. Williams will be replaced by blues singer Big Miller.

Tiomkin for Avalon score

MUSICAL director Dimitri Tiomkin has been contracted to write the musical score for the Todd-AO production of "The Alamo," the Western, currently on location in Texas, which co-stars Frankie Avalon.



JOAN REGAN, celebrating her first disc for Pye, makes friends with two of the company's other "artists"—The Nutty Squirrels. (DISC Pic.)

Everly's coming?

NEGOTIATIONS are under way for a trip to Britain by American singing stars, The Everly Brothers. If there are no hitches, they will arrive early next year for a month's personal appearances and television dates.

Plans are also being made for a fourth British trip for Connie Francis. Her dates will include a series of one-night engagements on a cinema circuit, and appearances on ATV.

Calpe gets a spot

ITALIAN singer Majio Calpe, is to join the cast of "Highlights from the London Palladium," which opens at the Glasgow Empire, on December 21.

A spokesman for Moss Empires told DISC, "Calpe caused such a stir on recent appearances for us that we decided to add him to the cast."

Mario Cagpe appears in a week of variety at the Newcastle Empire, commencing Monday, November 30.

NOEL COWARD, who is soon to be seen co-starring with Alec Guinness in the Columbia production of "Our Man in Havana," has been signed to appear with Yul Brynner and Mizzi Gaynor in "Surprise Package," currently under production at Shepperton.



NEVER AGAIN SAYS CLIFF

"This is the last time. If I had known that it was going to be like that, I would never have agreed to make an appearance. I don't want to be responsible for someone getting seriously hurt."

So said Cliff Richard on Friday evening after he had fought his way out of the 2,000 strong crowd who watched him switch on the Christmas illuminations at Woolwich.

But one fan (not from Woolwich) got nearer than most. She was Linda Slater, the Manchester girl who "posted" herself to Cliff and was rewarded with a visit to a recording session (right).

(DISC Pic.)



Debut for Lenny

RELEASED this week will be the debut disc of Lenny the Lion, the not-so-dumb dummy owned and operated by ventriloquist Terry Hall.

The titles are "I Want A Hippopotamus For Christmas" and "I Wish That I Could Be A Father Christmas." The record is issued on the Parlophone label.

Piano team sign contract

AMERICAN piano team Arthur Ferrante and Lou Teicher, who have visited Britain to appear on Granada's "Chelsea at Nine" have signed an exclusive recording contract with United Artists.

Their records will be released in Britain through Decca.

The photographs of Mill Jackson, Connie Kay and John Lewis on page four of this week's issue are DISC copyright.

SI! SI! SI!

SEÑOR DONEGAN SINGING "San Miguel"

PYE 7N 15237 (45 AND 78)

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WATCH OUT FOR WELLS!

DISC columnist JOHN WELLS is recovering from an operation

HE'LL BE BACK SOON!

Only two names definite for JATP package

ONLY two names have definitely been fixed for the Norman Granz 1960 "Jazz at the Philharmonic" package, which is due to reach Britain early in the New Year.

At the time of going to press, impresario Harold Davison told DISC: "Only Ella Fitzgerald and Shelly Manne have so far agreed to come over, although I believe that Shelly Manne has already selected some of his personnel, I am hoping to make final negotiations this week, and then I will be able to fix a definite itinerary for the package."

Personnel

It has been reported that Shelly Manne has selected Joe Gordon (trumpet), Russ Freeman (piano), Morfy Budwig (bass) and Ritchie Numica (tenor), as some of his personnel. All these musicians are well known around the West Coast. Manne is also hoping to secure the services of André Previn, with whom he has been associated for some time, but the possibility seems very remote.

"Jazz at the Philharmonic" has toured Britain twice before.

Joe Henderson is kept busy

IN addition to his current programme on the BBC Light, "Pet and Mr. Piano," and his stint in the Birthday Show at the Coventry Theatre, Joe Henderson has more engagements lined up.

On December 7, he will be guest in the "Archie McCullough Show" on B.B.C. television, followed by another appearance on the same channel in the "Black and White Minstrel Show" on December 17.

He will also appear in a December production of "Music Shop."

JERRY IS PROUD

"MY head is still swimming with wonderful thoughts of London," so said Jerry Keller in a letter to DISC which he wrote soon after he arrived in the States last week.

He added: "I wish you could have seen me strutting through customs with my Silver Disc (which he won for 'Here Comes Summer'). I'm sure I don't need to tell you that it stands as my proudest possession, and I would like to say thanks again for making it possible."

Keller is hoping to return some time during 1960, for a longer period to include personal appearances.

BBC set dates for Conway and Hughes shows

IN revealing some of their plans for 1960, a B.B.C. television spokesman told DISC that definite dates have now been set for the proposed Russ Conway and David Hughes series.

David Hughes will commence the first programme in a series of six 45-minute shows on December 29. They will be shown on alternate Tuesdays.

Russ Conway has a series of six shows, to be seen on consecutive weeks. These will begin on the first Friday in February, taking over from "Flying Standards."

Retained for next year are the Perry Como Show, the Jimmy Logan Show, the Black and White Minstrel Show, The Billy Cotton Show and "Make Way For Music."

David Nixon's "Showtime" on December 6 will feature Anne Shelton and the Enzo Sallio Quartet, a group of young Italian musicians. On the following week he will introduce Yana and Russ Conway.

Young Australian singer Frank Ifield, who was recently seen on B.B.C. television in the Ted Ray show, has been engaged for four programmes of "Flying Standards."

Previn lands film job

PIANIST André Previn, who may come to Britain with the Shelly Manne package next year, has been signed to write the musical score for the Columbia film, "Who Was That Lady?" The film stars Tony Curtis, Dean Martin and Janet Leigh.

In addition, André Previn's group, known as André Previn and his Friends, and featuring Shelly Manne and Red Mitchell, will record the instrumental background music.

Previn won an Academy Award for his "Gigi" score, and has just completed the music for "Bells Are Ringing." He has also been associated with the music of "My Fair Lady," "Kiss Me Kate," and "Anchors Aweigh."

EYDIE, STEVE CUT AN LP

EYDIE GORME and Steve Lawrence have cut a joint album for A.B.C. Paramount. It is called "The Golden Circle," and is taken from a TV show. Several standards are included in the LP which covers 25 years of music.

Flying composer

A FLYING visitor in London last week was American composer-producer, Benny Davis.

Davis, who flew back to New York last Sunday with American comic, Alan King, was here to discuss arrangements for an all-coloured revue which he will be writing and producing for the Pigalle Restaurant in London.

Due to open on Monday, January 25, the new show is titled "Happy People," and Pigalle director, Al Burnett, intends to bring over a leading American artist to star in it.

During his composing years, Benny Davis was responsible for such well-known songs as "Margie," "Carolina Moon" and "Baby Face."

THE TWINS OF THE BLUES

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A full-colour portrait of the cover of the December issue; are; details of all Decca-group our monthly guide to the best from your dealer or newsagent.

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Woo-Hoo
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- ****—VERY GOOD
- ***—GOOD
- **—ORDINARY
- *—POOR

D
N
T

That's the sign that indicates a Don Nicholl Tip for the Top Twenty.

THEY WRITE THE HITS, THEN SING 'EM!

GETS to the stage nowadays when you wonder who is singing whose songs, and a glance through this week's reviews is a good example of this current trend.

Not only do we get singers singing their own compositions (Marty Wilde, Ronnie Carroll, Marty Robbins, Duffy Power) but we get singers singing other singers' songs as in Jerry Lee Lewis chanting a Chuck Berry composition . . . and we even get a songwriter turning singer, Mort Shuman to wit.

Lee Lewis back with one of his best

JERRY LEE LEWIS
Little Queenie; I Could Never Be Ashamed.

WRITTEN for Jerry Lee by another singer—Chuck Berry—is Little Queenie which Mr. Lewis quick-rocks happily on the top deck here. One of the best numbers the singer has cut, it will have folk swaying easily in rhythm. Smoothly produced with an excellent studio noise. Piano's thumping in the accompaniment to the pounding Country number **I Could Never Be Ashamed**. Jerry draws this one in the old Western traditions.

MICHAEL HOLLIDAY
Starry Eyed; The Steady Game.

A NORRIE PARAMOR orchestra and the Michael Sammes Singers are behind Mike as he drifts into a Latin-like beat for **Starry Eyed**. An excellent, ear-holding tune with a well-knit lyric. Holliday himself is in his best form as he goes effortlessly through this half. Very near to the type of ballad which is selling at the moment, and it should sell furiously for the star. **The Steady Game** is a gentle Country song with a slow, sincere

Country-style number from **JOE BROWN**.



feeling about it. Might have been tailored for one of Holliday's television programmes and it will delight those who enjoy his lazy approach to ballads of this nature.

TONY OSBORNE
While Paris Sleeps; Winter Starlight.

MR. OSBORNE himself at the piano playing two of his own compositions with orchestra's strings and guitar banking up behind him. Good coupling for this time of the year.

White Paris Sleeps is a gay, colourful tune, light-hearted and easy to remember.

Winter Starlight is even more obviously geared for the seasonal counters. Brisk run out in the snow with sleigh bells jangling in the background while Tony carries the rippling melody at the keyboard.

ROY LANSFORD
Soon I'll Wed My Love I Say It With Flowers.

A SPRING song from new boy Roy Lansford, and **Soon I'll Wed My Love** will put spring into many a young heart. Mr. Lansford has a quiet way with the song, a way which suits its rather folksy cut.

On the turnover he moves into Latin tempo for the romancer **Say It With Flowers**. Likeable, but not so effective this time.

JOHNNY NASH
Take A Giant Step; Imagination.

JOHNNY NASH of the liquid voice has a rather difficult ballad to sing on the upper half here. This is

Marty waxes a 'nice' tune

and it sounds like a winner

MARTY WILDE
It's Been Nice; Bad Boy.

POMUS and Shuman are certainly making quite an impression as a result of their British visit. "It's Been Nice" is another number from their prolific pens and it is not surprising that we get Marty hammering it across.

D Good attacking song in the right beat vein for today's tastes. Wilde has made another winner by the sound of it.

"Bad Boy"—I see by the label—is one Marty wrote for himself, and although the lyric sounds English, the lilt of the number is definitely Country and Western. Wilde whispers it effectively.



Relaxed as ever, MARTY WILDE takes a breather—and he can well afford to if he can keep turning out discs like "It's Been Nice."

particularly in collaboration with Doc Pomus. Now he sings for himself on Decca.

I'm A Man is a hoarse, wild rocker with Shuman proving himself to be as good as most of the rockers around.

But it is **Turn Me Loose** which will sell the coupling. A slow rock 'n' roller written by Shuman and Pomus, it is due for TV airings and it's got the commercial stamp. Mort husks it out in rhythm and chorus company.

CONWAY TWITTY

Rosalena; Halfway To Heaven. (M.G.M. 1047)***

WELL, I've heard some odd claims, but I think Twitty's claim to composer rights on **Rosalena** is most peculiar. Verse is just "Danny Boy" with new words. Twitty then speeds things up to fast rock, chanting his love lyric competently but without much verve.

Not one of his best by a long chalk. After his skirmish with the London-derry Air, Conway goes off on a slow, deep beat with **Halfway To Heaven**.

Thought occurs to me that these boys change their voices so often for various numbers that they probably have no natural singing voice to call their own!

DICK JAMES

There But For Your Love Go I; Minus One Heart. (Parlophone R 4606)***

WE rarely get the chance to hear Dick James on record nowadays, but he's certainly not out of touch with current demands and demonstrates the fact by singing the slow beat ballad **There But For Your Love Go I**.

A pleasant change from Robin Hooding it, I should think, Dick glides this one across warmly to an

orchestra and chorus background directed by Ron Goodwin. **Minus One Heart** seems an awkward title phrase to me and jars somewhat in an otherwise steady love song. Dick again is in good voice.

LLOYD PRICE

Come Into My Heart; Wont'cha Come Home? (H.M.V. POP 672) ****

TWO more numbers from the pens of Price and Logan, with **Come Into My Heart** following faithfully the tried-and-true combination of Lloyd and big chorus.

The star takes this one at a slow, almost marching, beat and makes it just different enough from his recent racers to keep his hold on the public.

Wont'cha Come Home? whips up more excitement in the same way as did "Gonna Get Married." Price shouts it out in front of the Sid Feller band and chorus.

THE KNIGHTSBRIDGE STRINGS
Wheel Of Fortune; Cow Cow Boogie. (Top Rank International IAR 216) ****

THE Knightsbridge Strings have been doing very well in overseas markets with their rocking revivals of old hits.

They should do well in their home country now as a result of the sinuous beat which has been woven into Kay Starr's old smash, **Wheel Of Fortune**. The strings, with rhythm section setting up a pounding raft, give this tune an up-to-date sound and it ought to sell happily. Worth gambling on.

Another revival on the flip—**Cow Cow Boogie**. This half rumbles along at a swifter pace with the strings dancing merrily. Full marks to producer Tony Hatch for a solid, commercial coupling.

(Continued on page 12)

Your weekly DISC DATE with Don Nicholl

the title tune from the film **Take A Giant Step**.

Takes quite a time for the number to plant itself and it will need many spins before you can remember it easily. Nash himself is in good voice and I like the backing of chorus and orchestra directed by Don Costa.

Revival of the great Burke-Van Heusen standard **Imagination** is treated in straightforward and superb fashion by the singer. A heart-warming performance of a ballad which never loses its magnetism.

JOE BROWN
People Gotta Talk; Comes The Day. (Decca F 11185)****

JOE BROWN with girl group lightly behind him, offers a likeable Country-style number in **People Gotta Talk**. Pleasant voice and easy clip-clop approach to the tuneless item will attract many customers.

Comes The Day is a quicker rock-a-billy number—well performed and neatly produced but missing the appeal of the other half.

HYLDA BAKER
She Knows Y'know; Makin' Love. (Decca F 11186)****

COMEDIENNE Hylda Baker at last gets a song written around her famous catch-phrase. Slow number ideal for her stage use no doubt,

but a little too ordinary for quick disc success, I'd think. Humour here is too slow and ineffective.

Much more punchy and amusing is Hylda's wild-cat attack on the current rock hit **Makin' Love**. She belts this number and inserts remarks here and there which will have her fans curling up.

DON COSTA
I Walk The Line; Cat Walk. (London HLT 892)****

DON COSTA has arranged and backed many a vocal hit for today's stars. Now he rolls out a coupling under his own name, using orchestra and chorus to get the kind of instrumental noise which is going to sell like Christmas cards.

I Walk The Line uses guitar for the melody line and fills out with chorus and hand-clapping. A winner which sounds rather like a more sophisticated Duane Eddy half.

Cat Walk is a steady beat item with organ getting a large share of the strong, commercial noise. A disc that could jump swiftly.

MORT SHUMAN
I'm A Man; Turn Me Loose. (Decca F 11184)****

SONGWRITER Mort Shuman is very successful when it comes to providing other singers with hits (par-

CHRISTMAS CORNER

King Sisters bring in the family for a fine disc

THE KING SISTERS
Over The River;
Holiday Of Love
(Capitol CL15096)



THE label credits on the top deck of this release actually read "King Sisters and Family," because the brilliant vocal group are joined by their own young children.

"Over The River" (And Through The Woods) is a superb adaptation of the traditional song. Warm and rather wonderful song with a true Christmas feeling about it. This, I think, is the nicest, most genial of all the new seasonal sides I've spun. Has an infectious quality about it as well as the professional polish we always get from the Kings.

"Holiday Of Love" is also a Yule ballad. A slow, compelling offering which the girls sing thoughtfully and sincerely.



A disc which I think many thousands will be buying this Christmas.

Lanza's powerful voice makes **O Come All Ye Faithful** resound with the glorious invitation it ought to carry.

Silent Night, Holy Night sung clearly and crisply by Lanza will bring tears to many eyes. I've no doubt. A carol coupling of fine sound and sincerity.

SYDNEY DEVINE
"The Lass Of Edenvale; Wee Jean Frae Auld Aberdeen"
(Top Rank International JAR231)

SYDNEY DEVINE and the White Heather Group ought to delight Northern ears and all those above the border with this coupling.

Nicely timed for dancing at home this Christmas. Accordion leads the accompaniment behind the singer in true North country fashion.

BERNARD BRESSLAU
Ivy Will Cing; I Found A Hole
(H.M.V. POP 669)****

BERNARD BRESSLAU dons his Popeye character again for the novelty **Ivy Will Cing**. Treated without quite so much humour as the American disc on this number by Arnold Stang.

I Found A Hole was written by erstwhile "Army Game" soundscapes man Sid Colin. And this sounds like a fine bet for Bresslau.

BIG BEN BANJO BAND
All Aboard; Marina
(Columbia DB 4381)****

NORRIE PARAMOR always makes sure that there is something from his breezy banjo crew for party time.

All Aboard is a happy, bouncy item which is charmed by the men while banjos plunk the accompaniment.

On the other side, **Marina** proves to be another tuneful excursion. Title chanted while the band rolls along with a Latin lilt.

ONE of the best selections we've had to date in the Christmas Corner... with an original novelty and some sincere religious singing.

My favourite release is by **The King Sisters**. Please give their coupling a spin, even if you can barely find time to keep up with the seasonal surge.

DANCER, PRANCER AND NERVOUS
The Happy Reindeer; Dancer's Waltz
(Capitol CI15097)****

AFTER the Chipmunks and the Nutty Squirrels come the Reindeer. The sleigh pullers announce that they've learned to sing in order to tell everyone Christmas is on its way.

Cute taped-up voices bounce through a merry little Yule novelty. A song that should enthrall the younger members of the family especially, though I won't be surprised to find adults chanting it unconsciously, too.

At least someone's tried to produce something new this year. There's no vocal on the flip, just a cute instrumental with a jingle bell flavour. A rickety-tickety waltz.

HARRY SECOMBE
The Holy City; Jerusalem
(Philips PB974)****

ANOTHER sincere coupling from Harry Secombe and one which ought to be snapped up a-plenty throughout the country in the coming weeks.

Harry's powerful tenor voice is ideally suited to the great religious songs featured on this release and I like the stirring studio treatment which gives the record an almost cathedral air.

Wally Stott is responsible for the accompaniments.

FIVE DALLAS BOYS
Christmas Away From Home;
A Nightingale Sang In Berkeley Square
(Columbia DB4380)****

THE Five Dallas Boys bring a heart into a Christmas ballad and do it tastefully, too, as they slow walk through **Christmas Away From Home**. A love lyric this, sewn to the holiday spell and the boys handle it firmly for what should be big sales.

Only thing I didn't like was the rather phoney Ink Spots type of narrative midway.

Reviving **A Nightingale Sang In Berkeley Square** the vocal group speed things up to a fairly quick shuffle. A smart version with much credit going to Ken Jones for the backing.

THE ELIGIBLES
The Little Engine Choo Choo
Cha Cha; My First Christmas
With You
(Capitol CL15098)****

THE cha-cha upstairs on this release is a development of the familiar tots story about the little engine pulling uphill. You know the one... "I think-I-can-I-think-I-can."

The Eligibles make a very pleasant recording of it and it has been wedded to a polished cha-cha tempo. Just right for the time of the year.

The up and coming vocal team couple this fine novelty with a ballad which contrasts perfectly. The team is almost away on a Hi-Lo kick this time as they drift through the picturesque romancer.

MARIO LANZA
O Come All Ye Faithful; Silent Night, Holy Night
(RCA. 1155)****

THE late tenor received tremendous backing when he made these tracks. Ray Sinatra conducts the big orchestra and the Jeff Alexander choir.

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 Played by Max Jaffa (violin) with his orchestra
Hebe Kati; Estrillia; David Of The White Rock; The Flight Of The Bumble Bee.
 (Columbia SEG 7943)****
THIS is another of the discs that I classify under the heading of "Palm Court Music"—but I am pleased to say this one is good.
 Max Jaffa is a fine, all-round musician as well as being the master of his instrument.
 Of course, the name of Max Jaffa is always linked with his equally great companions, Reginald Kilby and Jack Byfield. Reginald Kilby is the soloist in "David Of The White

CLASSICS —by Alan Elliott

Rock" and Jack Byfield made the arrangement of "Hebe Kati," so they both get a look in.
 I think the closing paragraph of the cover notes sums up this recording so well that I can do no better than quote it:
 "Here, then, for your listening pleasure is a set of delightful compositions, interpreted with sensitivity and imagination by one of the world's greatest performers of light music."
 How right this is.

MARCEL DUPRE
 Playing on the organ of St. Thomas's Church
Symphony No. 6 Op. 42; Allegro; Salve Regina (Charles-Marie Widor); Prelude and Fugue in G Minor Op. 7; Triptych Op. 51
 (Mercury MMA 11060) ****

THIS is high-powered music for the connoisseur and especially those lovers of church music.
 The playing of Marcel Dupre is excellent and the reproduction is first-class, even though the loud passages are inclined to be overpowering.
 The music? Well, this is a matter of personal choice. Many would find it heavy going and dismiss the disc after the opening bars—but those who appreciate this great instrument will enjoy Marcel Dupre's creation of a celestial atmosphere and his mastery over the very difficult keyboard passages which occur in the Sixth Symphony.
 Side 2 is devoted to the performer's own compositions and I found them more than interesting and the Prelude and Fugue are enchanting.

TCHAIKOVSKY
Nutcracker Suite
 Symphony Orchestra conducted by Serge Lamont
March; Dance Of Sugar Plum Fairy; Chinese Dance; Dance Of The Millions; Russian Dance (Trepak); Waltz Of The Flowers.
 (Embassy WEP 1012)****

I AM afraid this is only a "run of the mill" recording.
 The Dance Of The Sugar Plum Fairy is spoilt by the solo celeste, which sounds slightly off key. This is more than likely the fault of the recording engineer rather than the performer.
 "The Waltz Of The Flowers" is a wee bit sluggish—giving one the impression that the orchestra was not quite sure of itself and had been under-rehearsed.
 The other items are all fair, but I could not find anything in this disc which elevated it above mediocre.

DON NICHOLL'S Disc Date

Continued from page 11



A great Western from Marty Robbins

MARTY ROBBINS
Big Iron; Cool Water
 (Fontana H129)****
GRAND story song from Marty Robbins. This is "Big Iron"—all about a stranger who rides into town with a gun (that's the big iron) on his hip. Number is beautifully built, one of the best Westerns I've heard. Whips along at exciting speed and Robbins sings it clearly.
 Marty wrote that one for himself, but on the other side he revives the old faithful, "Cool Water." How this song keeps coming back!
 In vocal group company Robbins takes it at steady country tempo.

THE WAITERS
Man Mau; Dirty Robber
 (London HL 8994)***
THE Waiters instrumental group send out a heavy jungle rock under the atmosphere title, *Man Mau*. Title itself may still have too ugly a connotation on this side of the water. This apart, the side could do well in the jukes.
Dirty Robber has a frantic vocal in the Little Richard vein. Muzzy rock-'n' roller with the unnamed singer squeaking and howling.

THE CRICKETS
When You Ask About Love; Deborah
 (Coral Q 72382)****
EARL SINKS takes the vocal in this new release by The Crickets and he copes with the sad lyric of *When You Ask About Love* very well indeed.
 If it is played—and heard—two or three times, this side makes an impression. Not necessarily a quick sale but one that will grow steadily. Nice instrumental noise. The song, incidentally, was written by Crickets' member Jerry Allison.
Deborah on the other side is a slow, soft, light ballad which the group sing with a nice feeling for young romance.

THE ISLANDERS
The Enchanted Sea; Pollyanna
 (Top Rank International JAR 215) ****
THE Islanders make a very satisfying cover job of *The Enchanted Sea* which Martin Denny introduced on disc recently. I don't think it is so effective as the Denny disc, but it has an undeniable charm of its own... an instrumental packed with languid atmosphere.
Pollyanna is a quicker tune with piano leading the musicians. Group also supply some chorus work, chanting the title.

ERNESTINE ANDERSON
Call Me Darling; My Love Will Last
 (Mercury AMT 1073)***
ERNESTINE ANDERSON has a strong, almost male, voice and she's not afraid to let it rip when she goes into the slow beat ballad *Call Me Darling*. Different in tone from much of the crop at the moment, although the song itself is not sensational.
My Love Will Last has a more wide open noise with guitar and rhythm bouncing snappily behind Miss A. British boy Johnny Brandon had a hand in the composition of this one. Cute and catchy, and it could be caught.

DUFFY POWER
Starry Eyed; Prettier Than You
 (Fontana H 230)***
DUFFY POWER goes into battle against Michael Holliday by choosing *Starry Eyed*. Must say he's made a very useful job of the song,

Billy has a neat way with the saxes

BILLY VAUGHAN
(It's No) Sia; After Hours
 (London HLD 8996) ****
THE top half, *(It's No) Sia* is the number which did The Four Aces such a lot of good when they were beginning their disc career several years ago.
 This modern version by Vaughan's orchestra and chorus doesn't use the lyrics but relies instead on the leader's instrumental noise which has become deservedly popular.
 Billy's got a neat way with those saxes and he blends strings with them on a pleasing slow shuffle.
After Hours is a slick contrast with piano rolling cleverly. The side captures the smoky club atmosphere implied by the title and I think there'll be quite a lot of custom for this part of the coupling.

SAMMY SALVO
Afraid; Marble Heart
 (London HLP 8997)***
SAMMY SALVO'S dark strong vocal style is used on a thudding rock ballad, *Afraid*.
 Simplest of rhythm group backings accompanies the man and some girls are brought in to vary the sound slightly. Fairly compulsive, but a side which will need plenty of work before it moves.
Marble Heart, although listed as the second side, strikes me as a better sales bet. A strolling beat song which Sammy handles comfortably while the girls ah-hah in the accompaniment.

THE ETERNALS
Rockin' In The Jungle; Rock 'n' Roll Cha-Cha
 (London HL 8995)*
THE Eternals remind me of Frankie Lynn and The Teenagers. On the quick rocker *Rockin' In The Jungle* they chant rather childishly, punctuating their lines with chants and bird squawks. Not for me, I'm afraid.
Rock 'n' Roll Cha-Cha tells you all you need to know about the tempo on this side. Group sound a mile more adult and the rhythm is more likeable. But I still cannot fall for the team.

SARAH VAUGHAN and BILLY ECKSTINE
Smooth Operator; Passing Stranger
 (Mercury AMT 1071)***
BY herself on one side of the disc and joined by Billy Eckstine on the other, that's how we get Sarah Vaughan this time out.
Smooth Operator is the solo side and it turns out to be a sliding beat number which is far below Sarah's normal standards. She covers it without fault, of course, but it hardly seems worth her while.
 The duet, *Passing Strangers*, is the half which will sell the disc to normal admirers of both Sarah and Billy. The song and the way the couple work together ensure high sales.

RUBY MURRAY
A Message From Jimmy; A Voice In The Choir
 (Columbia DB 4379)***
WELL, Ruby said goodbye to Jimmy with considerable success recently, so it's not surprising to find she's now had a message from the lad.
 Song is obviously written as a deliberate follow-up. A slow waltz with Ruby singing it in much the same manner as she tackled the original hit. Not so potent, but pretty all the same.
A Voice In The Choir sounds like an older Ruby Murray track to me. May be wrong, of course, but it has that oddly-dated sound about it. Released with an eye on the Christmas custom, it is a slow waltz using an Ave Maria theme.

but my money would be on Mike. Dully tries to wrap it a little too much instead of letting the song sell itself.
Prettier Than You is a very ordinary song indeed, the kind most youngsters could live for themselves.

THE SWEET CORPORALS
The Same Old Army; Warm and Willing
 (Top Rank International JAR 217) ****
TWO Livingston-Evans-McHugh compositions from the 20th Century Fox film "A Private's Affair." As you can imagine, *The Same Old Army* is a typical American march with the hip-hip-hip routine. Lyric is full of fatigues gags. The male chorus sing it boldly and without any fuss.
 On the reverse, *The Sweet Corporals* chorus a slow romantic ballad with an attractive melody line. Subdued sax in the accompaniment is nice to listen to.

LEE GREENLEE
Starlight; Cherry, I'm In Love With You
 (Top Rank International JAR 226) ***
STARLIGHT is based on a familiar old wishing couplet and Lee Greenlee sings a lyric which develops a romantic theme from this approach. Song set to a lilting beat with guitars and female chorus behind the vocalist.
 Mr. Greenlee himself tries the quiet approach and is not successful. The singer is part composer of both offerings and his *Cherry, I'm In Love With You* calls for a weird shut-throat style of singing almost as if he's doing an impersonation of Popeye! Light little rocker.

MAY BRITT
Falling In Love Again; Lola-Lola
 (Top Rank International JAR 230)*
FROM the sound-track of the new screen version of "The Blue Angel," May Britt is deliberately courting comparison with Marlene Dietrich's original. And, frankly, I'll take Marlene's treatment of *Falling In Love Again* any day rather than this uninteresting narrative cutting.
 Miss Britt may be a very talented actress, but there's more to Marlene's ageless triumph than a funny deep voice.
 On *Lola-Lola* she again sounds like a seventh carbon copy.



RONNIE CARROLL
Someone Somewhere; I Must Have Done Something Wonderful
 (Philips PB 973)****
RONNIE CARROLL sings one of his own compositions this time out on Philips. And it makes a change for a singer not to supply himself with rock or beat material! *Someone Somewhere* is, instead, a rather attractive romantic number which uses a simple echo gimmick as girl chorus sing behind the star. Relaxed, not great, but well worth a spin.
 Another slow ballad for the flipside. An out-of-the-rot song which is fairly arresting, though I don't think Ronnie's is the right voice for it.

FRANK WEIR
Ei Curaca Cha Cha Italiano
 (Orion CB1520)***
EI CURACA or "Big Man" is a neat novelty in the Latin way by Frank Weir's orchestra. While the band blow a bright, brassy noise a man and a girl conduct a rather strange dialogue. The man claims he is big and bad—girl mocks him, so man proves it by slapping her down. No... until you spin *Cha Cha Italiano* do you get something like the expected Weir noise. Here, on a very smooth Latin half, it seems as if Frank's duetting with himself on soprano sax. Very pleasant.

PUTTING ON THE STYLUS

Ken Graham's LP line-up

AN OFF-BEAT FUNNY MAN

—and definitely for the family

INSIDE SHELLEY BERMAN
(H.M.V. CLP 1300)*****

THERE are funny funny records and not so funny funny records. This falls into the former category with a large plus. Shelley Berman is a very off-beat humorist whose artistry must appeal to a very wide field. He is not restricted to the beatnik cult by any means. He is definitely for the family.

A couple of times his humour borders on the "sick" but it is not the revolting "sick" humour which has plagued us in recent times.

Mr. Berman takes a situation and talks around it in a zany way, acting the parts of the characters.

My favourite sketch is Mr. Berman's discussion on an aeroplane trip. This is hilarious from the word go. Two of the other situations may be familiar to some of you as I believe Mr. Berman performed them on the "Chelsea At Nine" TV show—the man who phones his host the morning after the party and the telephone routine.

A wonderful album recommended to all with a sense of humour.

JIMMIE RODGERS
Favourites

Just A Wearin' For You; Summertime; Only If You Love Me; James Infirmary; Hey There Lonesome Road; You And The Night And The Music; Any Place I Hang My Hat Is Home; Greensleeves; I Can't Give You Anything But Love;

This Night I'll Remember; Please Don't Talk About Me When I'm Gone.
(Columbia 33SX 1176)*****

THIS album should continue to see Jimmie Rodgers' popularity increasing despite the fact that the odd song in it is just a little out of reach of Jimmie's talents. Jimmie has what is known as a "small" voice; some of these songs were written for the big, powerful stage voice.

Despite this, however, he turns in a neat job and the album makes for pleasant listening.

ROSEMARY CLOONEY
Swing Around Rosie

'Deed I Do; You Took Advantage Of Me; Blue Moon; Sing You Sinners; A Touch Of The Blues; Cowdy Goody; Too Close For Comfort; Do Nothing Till You Hear From Me; Moonlight Mississippi; I Wish I Were In Love Again; Sunday In Savannah; This Can't Be Love.
(Coral LVA 9112)*****

NICELY backed by the Buddy Cole Trio, Rosemary Clooney swings out gaily with a bunch of standards to delight the connoisseur. A freelance recording artist these days, Miss Clooney pops up on various labels and each album proves to be a great success. This one is heading in the same direction.

All 12 tracks are little masterpieces of vocalising and the only thing that might put some people off the LP is the fact that Buddy Cole is featured on the organ.

ANDY WILLIAMS
Two Time Winners
Sail Along With My Moon; Twilight Time; So Rare; Hawaiian Wedding Song; Blueberry Hill; Sweet Leland; Love Letters In The Sand; It's All In The Game; Blue Hawaii; Be Mine Tonight; My Happiness; Near You.
(London HA-A 2203)****

ANDY WILLIAMS has been a great success in America for some time now with record hit after hit boosting his career. This side of the Atlantic has been a little slower in recognising his talents, but his fame is spreading.

For this album Andy has taken a bunch of songs which have been at least twice successful in the big sellers during their career. And a fine collection of songs they prove to be.

Accompaniment is finely supplied by the Archie Bleyer orchestra which has been associated with all of Andy's hits in the past.



ANDY WILLIAMS—his fame is spreading.

Album of the Month

Ernestine has made the grade—hear her!

ERNESTINE ANDERSON
Rummin' Wild; Star Dust; Heat Wave; My Ship; Azure-ite; I Don't See Me In Your Eyes Any More; Welcome To The Club; There's A Boat That's Leavin' Soon For New York; Social Call; There Will Never Be Another You; A Sleepin' Bee; Interlude; Be Mine.
(Mercury MMC 14016)

ALL to a great new star! In common with most other "overnight" successes, Miss Anderson has been on the scene for quite a few years, getting to the top the hard way. In my book such a climb usually means that she will stay there a lot longer.

My friend, Billy Eckstine, first tipped me off about this girl's

abounding talent and I have been on the look out for her work ever since. The wait has been worthwhile and I hope that Mercury will come along with some more of Ernestine in the near future.

Miss Anderson is a songstress in the Sarah Vaughan, Ella Fitzgerald, Peggy Lee tradition and she is also very much an individual stylist like these great artists. I predict that it will not be long before her name becomes as well-known as those I have mentioned.

If you are a lover of really first-class vocalists then I beg you not to by-pass this wonderful experience.

been a rarity in the hit parade recently, but I do not think he is slipping as some people are claiming. It is impossible to come up with the right songs every time. It should not be long before Pat hits on another record-breaker.

Meanwhile his fans can content themselves with this excellent album by their hero. He is in form and the songs are easy on the ear.

THE MCGUIRE SISTERS
May You Always

May You Always; That's A Plenty; Since You Went Away To School; Do You Love Me Like You Kiss Me; Follies-Ding Dong; Red River Valley; Sweetie Pie; Peace; Achoo-Cha-Cha; I'll Think Of You; Compromise.
(Coral LVA 9115)*****

THE bright, bouncy and beautiful McGuire Sisters have come up with their usual entertaining mixture. Most of the songs you will know already from the successful single discs by the girls, but this package of entertainment will help you to enjoy them all again.

This is still one of the brightest vocal teams in the entertainment world and this album contains a well-balanced selection of material with something for everyone. Most people will like the lot.

GENE VINCENT

Sounds Like Gene Vincent; My Baby Don't Leave; I Can't Believe You Want To Leave; I Might Have Known; In Love Again; You Are The One For Me; Reddy Teddy; I Got To Get To You Yet; Vincent's Blues; Maybe; Now Is The Hour; My Heart; Goodbye.
(Capitol 11207)****

I DO not think I have ever enjoyed a Gene Vincent album quite so much. His voice is pleasing and the group have turned out some really first-class accompaniments.

This would be an ideal disc for a teenage party at home or in a club. The mood is nicely varied and there is enjoyment for all of the younger generation, with a few "middle-aged" types like myself who are bound to appreciate it, too.

101 STRINGS

Gypsy Camp Fires; Dark Eyes; Slavonic Dances; Two Guitars; Bohemian Hungarian Dance No. 6; Golden Earrings; Casady (Monty); Gypsy Song No. 4 (Songs My Mother Taught Me).
(Pye Golden Guinea GG1.0009)****

THIS is one of the first Golden Guinea discs issued and I apologise to Pye for mislaying it among the vast piles of discs I get for review. But better late than never.

At times this album is exciting just as at other times it is quietly romantic. When it is the former then the setting could be nowhere but at a gypsy campfire. However, in the second case it could be round your own fireside.

This may prove to be one of the most popular of the series.

THE JOHN LA SALLE QUARTET
Jumpin' At The Left Bank

Welcome To The Left Bank; Let There Be Love; I'll Never Smile Again; First Of Love; Jus' Sick Blues; Out Of This World; Just In Time; Clementine; Jumpin' At The Left Bank; The Witch Song; Dee Dee Dove; Everybody Loves Me.
(Capitol T 1178)*****

THE fresh, crisp vocal harmonies of the John La Salle Quartet are a delight to hear. I first brought them to your attention some weeks ago with an EP release. This king-size package give them more scope to show off their talents and they do a really great job.

Three boys and a girl form the group and they sing as one voice very beautifully. I place them in a category which is a cross between The Hi-Lo's and the Mary Kaye Trio.

An excellent selection of standard and original material makes for a finely balanced programme which surely cannot fail to please.

PAT BOONE

Tenderly; True Love; Maybe You'll Be There; Why Don't You Believe Me; You Belong To Me; Because Of You; Secret Love; Fascination; How Soon; I'm In The Mood For Love; More Than You Know; The Nearness Of You.
(London HA-D 2204)****

THE rich voice of Pat Boone crowns gently through this set in its usual manner. His name has



JIMMIE RODGERS—turns out a neat job on his new album.

CLASSIFIED ADVERTISEMENTS

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THE REAL FATS WALLER

The Sheik Of Araby; Carolina Shout; Oooh Looka There Ain't She Pretty; B Flat Blues; Ain't Misbehavin'; Everbody Loves My Baby; I Believe In Miracles; Rosetta; Squeeze Me; Crazy 'Bout My Baby; Harlem Fats.

(RCA CDN131)*****

ONCE upon a time musicians anywhere in America but mostly in New York—gathered themselves into a studio under an able leader and knocked off half a dozen tunes.

They were often a mixed batch of guys. Jazzmen like Bill Coleman, Chicagoans like Eddie Condon, studio men such as Al Casey or Slick Jones; they came from all over America.

But the music they played was lively, enjoyable and suffered nothing because it did not try to prove a point.

It was, as often as not, the general way of conducting informal jam-type sessions. And the ablest leader of all was a rotund, genial, bubbling, vital little personality known as Thomas "Fats" Waller.

This LP, as of course, no more "real" than all the other Fats records—there are something over 500 and all just about as good as this selection, waxed mainly between 1935 and 1940. One or two deserve special mention. Fats was not a blues man, yet his **B Flat Blues** shows that he had more than superficial interest in the idiom.

Harlem Fuss was the other side from a session that also produced **Minor Drag**. This one, with its two-piece rhythm section of Fats and Eddie Condon, is a beauty. **Ain't Misbehavin'** comes from the film "Stormy Weather" and features Benny

FATS WALLER AND THE BLUES— he is no specialist but well worth hearing

TRADITIONAL JAZZ

by Owen Bryce

Carter, Zutty Singleton, Alton Moore and even Slam Stewart.

THE JAZZOPATERS

(with Paddy Lightfoot)
Tin Roof Blues; Little White Lies; Royal Garden Blues; Farewell Blues.
(Melodisc EPM7-100)***

THE JAZZOPATERS are a competent group of German music-

ians trying to play jazz. They fail miserably and only miss getting the lowest rating because they have the necessary command of their instruments.

They are joined by a variety of musicians from the Terry Lightfoot band, Jim Garforth on drums, Phil Rhodes on trombone (he sleeve says trumpet, but take no notice), Paddy

★
Before recording "B Flat Blues" Fats had not played blues since 1929.

★

Lightfoot on banjo and Elmer Smith (?) on clarinet—(the sleeve says Mr. Brother X, and it could be just that).

The Germans do not have a clue about jazz phrasing. I have heard better jazz from British palatians musicians. The trumpet and particularly the tenor are quite horrible. **Farewell Blues** is the only number that swings at all.

THE MUSIC OF NEW ORLEANS

Music of the Streets; Music of the Mardi Gras; Vegetable Peddlers; Sister Dora Alexander; Street Crier; Musical Saw; Shine; Liebestraum; Hornbowl; Mean Old Eric; The Indians; Salswalk Entertainers; The Brass Bands; The Parade.

(Topic 12153)***

PARTS of this are very bad. Parts are very, very good. All of it is exceptionally interesting. No student of jazz or New Orleans can afford to be without it.

Yet its musical content, from the point of view of the vast majority of the fans, is almost nil.

When the music is good the recording (all of it was done in the streets, mainly on Mardi Gras day during Parades) is badly balanced. Not that anyone in the world could have done it better.

But we do get an authentic collection of New Orleans sounds, sounds like the street entertainers, the shoe-shine boy, the passing bands, the evangelist, the wandering guitar player.

Liebestraum, guitar by Frank Amica, is beautifully played. There is a wonderful trumpet on **Bourbon St. Parade**, which is otherwise poor. **Sister Dora Alexander** sings an excellent song. **Let God's Moon Alone**, about the Russian stab at the moon. There is a long musical saw interlude which is almost embarrassing.

This is part one of a three-part volume that appears on both Topic and Melodisc. This is the last straw for those who keep their records in any sort of order, but I am told that contractual obligations made this splitting up necessary.



THE MALE BLUES, VOL. 5
Blind Lemon Jefferson
Steeking Feet Blues; That Blacksnake Moon.

Buddy Boy Hawkins
Shaggy Dog Blues; Jailhouse Blues.
(Jazz Collector JEL8)***

A T last it has happened! I have a review record for which I contributed the sleeve notes.

Let me start by saying that this will not appeal to most of our present-day jazz fans. The disc is of interest, indeed paramount importance, to students only. It is poorly recorded. It features artists who are not big names in jazz.

It is rough, raw, unsophisticated. But it has jazz value. **Blind Lemon Jefferson** is an almost legendary figure who was an associate of most of the great blues singers of our time. **Blind**, like many of his friends, he was led around the Mississippi area by men who were to taste success in later years. He seldom sticks to the 12-bar stanza of the blues, varying it as he feels to 11, 13 or even odd half bars.

Buddy Boy Hawkins is an unknown who proves that as many blues fishes stay in the sea as ever come out to sing. You should delight in his happy entry "Hey Mr. Jailer! Jailhouse burnt down."

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A NEW SOUND ON DISCS—SELLS BY THE MILLION

since his "new sound" caught the imagination of record buyers. The demand for his music—on disc and in personal appearances—has never let up.

But while this generation suddenly "discovers" Mantovani, he was no stranger to some of the older record buyers. Or even to those who relied on the radio for music.

Mantovani started to record for Decca in 1940 and, long before that, people like myself had been enjoying this tealtime type of music with his then famous **Tipica Orchestra**.

His beginning was one of hard study and training.

Born in Venice his father was orchestra leader at La Scala in Milan.

An engagement for his father with an Italian Opera company at Covent Garden brought the family to Britain.

It is surprising to think that Mantovani might have become an

engineer; it was his father's wish, but although "Monty" made an effort with engineering studies, he was a musician at heart.

He started to learn music seriously at 14, within nine months he was showing tremendous proficiency on the violin and at the age of 16 he gave his first public performance.

He was soon leading his own light ensemble at the Hotel Metropole, included among whom were **George Melachrino** and **Reginald Kilbey**. At the same time Mantovani was gaining a reputation as a classical violinist, and was giving recitals at most of the well known concert halls.

With the growing popularity of broadcasting, Mantovani's name was to become a household word through his regular broadcasts of light music.

Recordings, naturally, followed and, even pre-war, his disc sales were encouraging.

But it was the famous post-war "tumbling strings" that were really to make him a great international seller.

Doug Geddes

MANTOVANI has more right to be included in this series than any other artist. His record output is now exclusively LPs; his recordings are best-sellers everywhere, not the least in the highly competitive American market where he usually has two or more in the charts at the same time.

He caught the Americans by the ears with his appealing single of "Charmaine," but since the success of that disc with several others repeating the formula, his LPs have sold like wildfire.

Mantovani numbers his record sales in millions and now he has a new accolade—he is the first artist to sell more than a million LPs in stereo.

Unlike singers there is no overnight success for a musician of Mantovani's calibre.

"Charmaine" certainly helped to put him in the spotlight, but there is no chance of a musician selling his wares on anything but talent.

Mantovani has shown the world a special brand of orchestration that is strictly identified with his orchestra and it is now eight years

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MANTOVANI



"Charmaine" started Mantovani's post-war popularity in America.

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sing

"The Years Between"
and

"Don't want the moonlight"

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The boy with the £50,000 smile

CLIFF RICHARD LANDS

MONTH'S U.S. CONTRACT

WITH a reported £50,000 contract signed and sealed for 1960, Cliff Richard could afford the smile he gave me in his dressing-room of the Gaumont State, Kilburn, at the week-end.

—AND JOAN REGAN IS HAPPY, TOO

TWELVE TV shows for the B.B.C. in 1960—and £10,000 for blonde Joan Regan. That's the price she will be paid for a dozen 45 minute shows which are planned for her next year.

The news was given last week during a Pye Records party to celebrate Joan Regan's first disc for the label—"Happy Anniversary," backed with "So Close To My Heart." Joan Regan has signed an exclusive two-year B.B.C. contract. Only recently she finished her series, "Be My Guest."

Capitol Records announced in Hollywood last week that their issue of LPs in 1959 totalled 33—19 pop, 10 classical and 4 "Capitol of the World" albums.

And with the contract goes Cliff's most important four weeks' booking to date—a tour of America, where he will be a bill-topper with Frankie Avalon and Duane Eddy.

Nineteen-year-old Cliff Richard flies to the States as soon as he ends his starring role in the pantomime "Robin Hood" at Stockton and Hull. And three days after arriving he appears in the Petry Como show. Another two days and Cliff's tour begins.

His ambition

As he peeled off his shirt after a powerful performance at Kilburn, Cliff told me: "It's always been one of my ambitions to go to America, and now it will come true.

Cliff, who will be accompanied by his backing group, The Shadows, added: "I am hoping to meet Jerry Lee Lewis again. He's one of rock's greatest performers. There are few greater."

While in the United States the young British star is hoping to have time to look in at Memphis, birth-place of Elvis Presley.

N. N.

WHERE TO SEE TOMMY

THE premiere of "Tommy The Treador," starring Tommy Steele, will be held on December 3 at the Warner Theatre, Leicester Square, and not at the Leicester Square Theatre as previously announced.

IT'S the "all change" session in the trad world again. Later than usual bands are now organising their annual re-shuffles.

Cyril Preston is leaving Dick Charlesworth to join the Cy Laurie band in place of Terry Potts, who is giving up playing. A pity. Terry is one of our best trombonists.

Charlesworth is looking to Bob Cutting, from the Bob Whetstone Band, for a replacement.

I wonder why we do not hear any new recordings from the Cy Laurie Band? There are plenty of oldies being put on the market but nothing new.

Yet when I heard them on the Floating Festival they were, in my opinion, the best of the batch. They manage to play trad jazz without sounding like refugees from a minstrel show.

The trouble could be that they have no gimmick. Good jazz sense and showmanship do not seem to matter to recording companies anymore.

The Cy Laurie Club in Windmill Street continues to do middling business on weekdays in spite of an improvement in the surroundings, and also the introduction of some of our better second-line bands.

Mondays finds Norman Day in attendance, or sometimes Kenny Robinson, whom I have not heard yet. Tuesdays and Wednesdays

What about some NEW Cy Laurie recordings?

have either Sonny Morris or Brian Taylor, and Thursdays Brian Taylor. Friday, Saturday and Sunday feature Cy Laurie when he is not out of town. The Sunday afternoon sessions are still (after more than two years) in the hands of Bill Brunskill.

The Brian Taylor band is a good steady outfit. It boasts one of the finest of the Edmund Hall school of clarinetists—Cyril Keefer. Cyril was too full of excitement at having passed his driving test last week to tell me much about their future bookings. But art colleges and works canteens are their favourite haunts.

Good luck to them. Jazz needs to be taken to the public. There must be thousands just waiting to hear a good traditional band and who are never likely to go to a jazz club unless somebody lets them hear the music first.



CY LAURIE

ACKER BILK and his Paramount Jazz Band have already started work on their four short films for Granada TV. Two were recorded and filmed last week although it is not yet known when they will be shown.

Acker is much happier with this TV spot than he was on the previous occasion when he felt the band was badly presented.

"Both sides are making a much better effort, and we are being presented in a jazz manner," he said.

He is working on this show with The Alberts, who undertake the competing and who join the band for a final number.

Owen Bryce

Names in the news...

Teddy Beverley, of the Beverley Sisters, became engaged last week to Mr. Peter Felix, the water ski champion. . . . David Hughes stars in the B.B.C. Light programme on December 6, 13 and 20. Each spot will last for 15 minutes. . . .

Brilliant 18-year-old altoist, Pete King makes his debut with his new quartet at the Ronnie Scott Club, tomorrow (Friday). . . . Shirley Bassey is in Granada's "Chelsea At Nine," tonight. . . . Another edition of B.B.C.'s Television "Make Way

For Music," featuring Alyn Ainsworth with the Northern Variety Orchestra and Sheila Buxton, will be televised on December 2. . . . "Songs For Swingin' Sellers," a new LP featuring Peter Sellers, will be released by Parlophone in December.



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