

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 138 Week ending November 12, 1960
Every Thursday, price 6d.

Road tragedy claims U.S. record star

Johnny Horton killed in car crash



JOHNNY HORTON

SIX months ago Eddie Cochran was killed in a car crash in this country. Now another singer has died in a road tragedy, this time in America. He was Country and Western star Johnny Horton, who leapt to fame over here with his recordings of "The Battle Of New Orleans" and "Sink The Bismark!" He was killed at Milano, Central Texas, on Saturday.

Johnny, who was driving, was on his way to Shreveport from Austin to discuss plans for a film. His manager, Tilman Franks, and another passenger in the car were both injured, and so was the driver of the other car involved.

Johnny Horton was born in Los Angeles 35 years ago. He attended high school in Texas, and went on to college where he majored in petroleum engineering.

He spent some time in Alaska as an engineer before entering show business after winning a song competition.

Johnny was under contract to Paramount Films, but had never starred in a picture up to the time of his death. It is believed that the Shreveport discussions were to be centred on a major role for Johnny in a forthcoming film.

Over a desert to make a disc

DUANE EDDY lives in Phoenix, Arizona, and has to drive more than 200 miles—across desert—to reach Los Angeles and the recording studios. To anybody else this could turn out to be a boring experience, but not to Duane. He really enjoys it.

"Whenever I have the time," he told DISC, "I and a couple of friends take out a jeep and just drive into the desert. It can be dangerous at times, as there are always poisonous cockroaches and scorpions about."

"Once, we had a flat tyre 100 miles from nowhere, and moving a rock away from one of the tyres we found four scorpions underneath. It frightened us, but now we're used to things like that. It certainly doesn't put me off my recording sessions."

"When the Rebels and I get into the studio we usually have the most fantastic, and loudest, warming-up sessions you've ever heard. While other people rehearse like crazy, we just play whatever we feel like playing."

"We very rarely get down to any serious rehearsing, most of this is done during bus rides, and the boys just fit in their own arrangements wherever they feel it is necessary. Things generally work out all right providing there's no time limit in the recording studio."

Strange way

This may be a strange way of waxing a disc but Duane's A and R man, Lee Hazlewood, approves of it, particularly as all his sessions have resulted in hits.

Duane Eddy and Lee Hazlewood work together very closely. In addition to being his session chief, Lee is also responsible for penning many of Duane's hits. Other numbers have been written by Eddy himself, and one, "Lost Island," not released over here, is his personal favourite. Since his first hit, "Rebel Rouser,"

Duane Eddy has come a long, long way. He and the Rebels are the most consistent hit parade combo both here and in the States, and the fact that he used a lush backing for "Because They're Young," did not stop his fans from buying a million copies of the record.

His latest, called "Kommotion," reverts more to his old sound, though there is still a part on the disc for strings.

The versatility of Duane Eddy on record is amazing. For instance, he is no novice at playing folk music and blues, as several of his albums have shown.



(DISC Pic)

But it is his "twang" that has made him famous and as a sequel to "The Twang's The Thing," Jamie records in America have released a new LP "\$1,000,000 Worth Of Twang," soon to be issued over here.

Although the group is constantly touring the country, they did find time to appear briefly in the film "Because They're Young," but unfortunately, in Britain anyway, they landed up on the cutting room floor.

However, now we have news that Duane Eddy and the Rebels have been signed for a featured part in "Gidget Goes Hawaiian."

When the group was in Britain last March, there was talk of a possible return trip later in the year. At present, however, commitments for Duane Eddy are such that it is doubtful if we will see him until well into the middle of next year.

J.H.

Stargazers have NOT disbanded

THE STARGAZERS vocal group have not disbanded. Rumours to this effect, which have been frequent recently, were discounted this week by their leader Cliff Adams.

"The Stargazers are not very busy at present and we haven't yet replaced Dave Carey, who left recently," he told DISC. "But we certainly haven't packed up."

"All of us are busy in other directions, but The Stargazers are still in being as a working unit."

HIS
NEWEST
AND
LATEST
SMASH
HIT!

DUANE EDDY

KOMMOTION

c/w

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'Answer' discs are just a bore

PRIZE LETTER

IT is a great pity that some records which were big hits should have sequels which are almost exactly the same.

Surely the pop music world has enough talented songwriters to make this gimmick unnecessary. It is obvious that these recorded "answers" will never sell well, being in the same vein as their predecessors.

I feel that in recording these sequels the singer is being very unfair to the original artist and being a bore to the public.—BARRY NYE, 22, Pembroke Avenue, Hove, 3, Sussex.

LOOK-OUT

BRIAN SMITH is quite right in stating (DISC 22.10.60) that nine out of ten new recording artists do not get a hit record, but this is not the fault of the record companies. The record companies are always on the lookout for new talent and star



* PAT BOONE... smitten by Darin.

material, and are only too willing to give newcomers a break. However, the truth is that there is just not the talent available, or if there is, it is very slow in coming forward.

What more can they do than present a chance to anyone they feel is likely to make good? From then onwards, it's up to the person concerned to prove himself.—PETER S. SEED, 91, Shaw Road South, Shaw Heath, Stockport, Cheshire.

BRICKBAT

THE term C and W covers a very large range of music, namely folk, blues, modern (as supplied by Hank Locklin, etc.), western swing, Gospel, and by no means least, the type covered by Owen Bryce in DISC (22-10-60).

I wish to point out that although Mr. Bryce remarked that this music contains a certain amount of rock 'n' roll, in fact rock originated in the country field, Presley and Haley once being types of Country entertainers.

Also, while Mr. Bryce describes Bill Clifton as being typical, he has, for several years now, won awards in a popularity poll, run by an American C and W magazine, and last year he once again took first place for the best EP. A little more than typical, wouldn't you say?—J. HAND, Long Riding, Basildon, Essex.

EDDY'S RIVAL

HAVING read the article on Jim Gunner, I have come to the conclusion that he is what Britain needs to challenge Duane Eddy. I have his recording of "Hoolee Jump,"

and I think it's just as good as any of Duane Eddy's recordings.

At the moment, Duane has it all his own way in the beat guitar field, but watch out, Mr. Eddy, here comes Britain's "Some Kind-a Earthquake," Jim Gunner.—TONY TAYLOR, Hackthorn, Nr. Lincoln, Lines.

HER BEST

HOW wrong Shirley Bassey was when she said that she felt her latest disc had not got the hit qualifications. I have watched this disc, "As Long As He Needs Me," climb up the hit parade since it first entered the charts in July.

In my opinion, this record is the greatest she has ever done—even better than "As I Love You."—ALAN O'BRIEN, 24, Haig Avenue, New Brimby, Scunthorpe, Lines.

WELL DONE

NOTED with pleasure that Frankie Vaughan's latest disc, "Milord," sports an attractively designed cover, with a photograph of Frankie on the front, and a list of some of his records on the back.—SUSAN JACK, 13, Cluny Terrace, Edinburgh, 10.

TWO WELL DONE

GORDON McDONALD (DISC 22-10-60), deservedly hands a bouquet to The Everly Brothers for their revivals of "Be Bop a Lula" and "Lucille."

On their LP, "It's Everly Time," they also bring back Dean Martin's

Post Bag

Each week an LP is awarded to the writer of the Prize Letter... and once a month there is a bonus prize of a Ronson lighter/ashtray set.

The address: Post Bag, DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, E.C.4.

"Memories Are Made Of This" and Ray Charles' "What Kind Of A Girl Are You." These are nothing short of excellent, and as the sleeve note states, "they become very much the Everlys' own."

The arrangements for these songs were also done by Phil and Don, which is something else to their credit.—BRIAN OLIVER, 8, Kingsley Close, Sandal, Wakefield, Yorks.

PIANO NEXT?

HOW many more are going to jump on to the Bobby Darin bandwagon?

We've had Tommy Sands, Bobby Rydell, Paul Anka, Dick Jordan, Pat Boone, and even Frank Sinatra smitten with the Darin technique. What do they do now? Take up the piano and try to emulate "Beachcomber"?—BILL BOYD, 28, Camden Street, Stockton-on Tees, Co. Durham.

TAKE OVER

WITH the passing of the great Eddie Cochran I can think of only one natural successor, a singer who has only had one record release in this country. The record was "Nothin' Shakin',"

and the singer was Eddie Fontaine. The disc was released on London and it had the same swingin', belting beat of Eddie Cochran's earlier releases, giving the nearest approach to Eddie's "rocks 'n' gravel" singing.

I think it would pay London to get more of Eddie Fontaine's waxings from the States.—ALEX GORDON, 51, Cupar Crescent, Corby, Northamptonshire.

THANKS, EMI

I WOULD like to say a public thank you to EMI Records. For the cost of a stamped addressed envelope, they gave me much information on Connie Francis, together with a most informative and lengthy letter.

I know for certain that many fans take advantage of their helpfulness, yet I do not remember seeing one appreciative letter in the musical Press.

So on behalf of all these people, "thank you." EMI.—DAVID G. R. HALE, Brambletye, 1, Woodlea Drive, Solihull, Warwick.

The Editor does not necessarily agree with the views expressed in Post Bag.

Craig Douglas

I HAVE just got around to reading the article in your paper of October 22 by Craig Douglas. I am extremely disturbed to read his most uncomplimentary remark in the first paragraph as the facts are quite contrary to what he states.

The truth of the matter is that I was approached by a Mr. Robin Britten of Southern Cinemas Ltd., Ryde, Isle of Wight, to audition a boy named Terry Perkins. This I agreed to do and after his initial audition I extended advice to him and Mr. Britten and they returned to the Isle of Wight to try and improve Terry's technique.

When I was advised that Terry was ready for a further test it was arranged and this time he passed the test with flying colours.

I agreed to a recording contract and shook hands on the deal with Mr. Britten. Shortly afterwards I learned that Mr. Bunny Lewis was approached to publicise Terry. I was then informed by Mr. Britten that Mr. Lewis had advised him to let Craig sign with Decca and not with EMI.

Of course, the success of Craig Douglas proves that Mr. Lewis knows how to handle the artist and did not make the wrong decision. Whether I could have done so well with him is something that cannot now be proven but my reputation as an A and R man is seriously damaged by remarks such as the one printed as emanating from Craig Douglas.

I am delighted he is now where he began—at EMI, and I wish him all the success in the world, but at the same time I should like to remind him of his auditions with me. Should you wish to see the correspondence between Mr. Britten and myself, I should be most glad to send it to you.—NORMAN NEWELL, Artists and Repertoire Manager, EMI.

Jimmy Crawford sets his course to the stardust

THE last type I would have expected to come into show business is the madly-keen, motor-cycling racer, the proud owner of a snarling machine capable of doing 140 m.p.h.

Jimmy Crawford has done just that. He has quit the world of Geoff Duke and John Surtees and is now set for singing his way to the stardust.

Jimmy, 23, from Sheffield, has a Columbia contract in his pocket, his first disc just released.

Tall, blond, and with a face slightly reminiscent of James Dean's, Jimmy leads his group, The Coasters.

"We turned professional about a

year ago," he told me, "and now we have regular six nights a week jobs at dance halls in and around Sheffield. But I like to get my teeth into things, and I'm really dying to break into nationwide audiences, and work, work, work."

There is no set sound for Jimmy Crawford and The Coasters, as you will find from their first disc,

DISC DEBUT

Unkind and Long Stringy Baby, both written by TV personality Trevor Peacock.

The top side Unkind is a ballad number with a Latin American tempo and beat; Long Stringy Baby is out and out beat.

Said Jimmy: "I don't want to be classed as a pure rock singer. We use many standards, set to arrangements by either our lead guitarist, Frank White, or myself. We can play anything from "Jezebel" to "Staccato's Theme"—and back.

Jimmy started to sing after his sister had given him an honest opinion of his voice. He was an engineering draughtsman, but when singing jobs started coming in, he threw it in.

A test record, suggested by Morris Sellar and Roy Tuvey, led to a recording contract for Jimmy.

"It was done at the time Top Rank were taken over by EMI, so things took a little time to sort out."

EMI were the lucky organisation, beating both Decca and Pye to the contract.

Sweet taste

Jimmy Crawford has already had the first, sweet taste of stage success. A few weeks ago he appeared on an Emile Ford one-nighter in Sheffield.

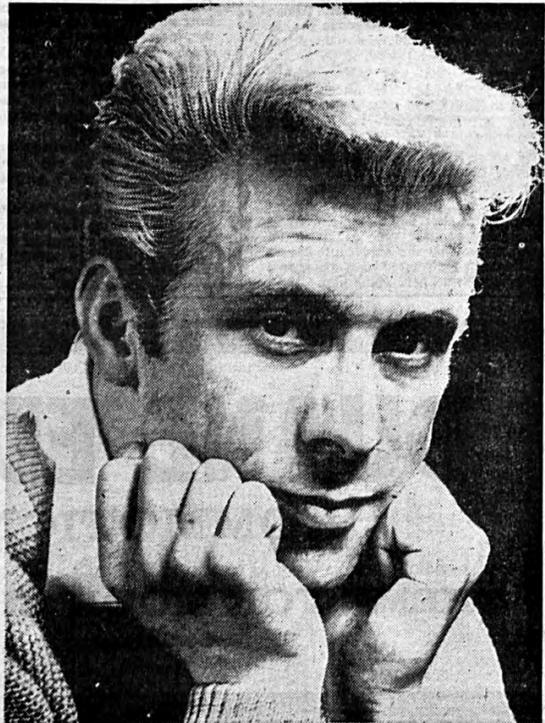
"It was like the roof was caving in," he said.

Off-stage relaxations? He sketches, collects records. His favourite singers are Sarah Vaughan, Frank Sinatra, Vic Damone and, naturally, Elvis.

Does he regret giving up motor-cycling racing? Of course, but a clause in his contract forbids him to race.

Wistfully, he said: "There's nothing quite like motor racing. It's a world on its own. Exciting, dangerous, but one of the greatest thrills. Of course, there are accidents, but in time, you become immune to fear."

Now all that is behind him and I think that Jimmy Crawford and his Coasters are going to make it—but BIG. JUNE HARRIS.



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AMERICAN

These were the ten numbers that topped the sales in America last week (week ending November 5)

Last Week	This Week	Title	Artist
2	1	Save The Last Dance For Me	The Drifters
1	2	I Want To Be Wanted	Brenda Lee
4	3	My Heart Has A Mind Of Its Own	Connie Francis
3	4	The Twist	Chubby Checker
5	5	Chain Gang	Sam Cooke
—	6	You Talk Too Much	Joe Jones
6	7	Devil Or Angel	Bobby Vee
7	8	Let's Think About Living	Bob Luman
—	9	Poetry In Motion	Johnny Tillotson
—	10	Georgia On My Mind	Ray Charles

ONE TO WATCH
Summer Gone - Paul Anka

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending November 5)

Last Week	This Week	Title	Artist
—	1	It's Now Or Never	Elvis Presley
1	2	Only The Lonely	Roy Orbison
3	3	As Long As He Needs Me	Shirley Bassey
—	4	Rocking Goose	Johnny and The Hurricanes
5	5	Nine Times Out Of Ten	Cliff Richard
4	6	So Sad/Lucille	Everly Brothers
6	7	Let's Think About Living	Bob Luman
7	8	How About That!	Adam Faith
9	9	Walk, Don't Run	The Ventures
2	10	Tell Laura I Love Her	Ricky Valance

Published by courtesy of "The World's Fair"

JUKE BOX

MILORD

GEORGIA BROWN

DECCA

45-F 11288 45 rpm

Brook Benton and Dinah Washington

SHEER CHANCE PRODUCED A GREAT DUO

FOR years Brook Benton had been a fan of Dinah Washington, but although they both worked for the same record company, Mercury, they had never even met until one day not so long ago. Brook was in the Mercury office and someone put on a record by Dinah Washington. Immediately Brook began to sing with it and also started to give Pearl Bailey-type replies to the lyric Dinah was singing. The artists' manager was impressed. "Maybe you could get together with Dinah on a number I've got here," he said. The number was "Baby You've Got What It Takes." Dinah and Brook got together, the disc was made and was a great hit. It was the forerunner of many more hits and that best-selling album, "The Two Of Us." Thus was born one of America's finest singing partnerships. Even before he started singing for a living Brook had always rated Dinah as one of his favorite singers, and he always went to her concerts when she was singing with Lionel Hampton anywhere near his home in Camden, South Carolina. Brook himself had always wanted to sing. Even in his childhood he was always called upon at parties to sing and do his impressions of Fats Waller and Louis Armstrong, but it wasn't until he was in his early twenties that he started singing professionally with a Spiritual Quartet formed by Bill Langford.

After a couple of years, Brook—then Benjamin Peay—decided to go to New York to live, and met songwriter Clyde Otis, with whom he started to write. It was while he was selling one of his songs that Mercury saw his talents as a singer and changed his name. It didn't take long for him to make a near million seller with "A Million Miles Away." Dinah and Brook are now the best of friends, often spend time together, when each is not working, together with their families. Brook now has three children, two boys and a girl, and Dinah has two teenage boys, both of whom look like following their mother into show business. One plays great drums, and both are very good dancers. On these evening get-togethers, Dinah always turns to her greatest hobby, cooking. When asked if she ever won any prizes as a girl for singing, she says, "No honey, but I did win many prizes for my cooking." In fact, she almost took this up as a living. Whenever Dinah visits her home town of Chicago (although she was born in Alabama, she was raised in Chicago and regards this as her home town) she always goes to the church where she once formed and directed a choir and for which she played the organ accompaniment. She still enjoys singing religious songs, in fact, it's on the cards that Brook and herself will cut an album later this year doing just this.

TOP TWENTY

Compiled from dealers' returns from all over Britain.

Week ending November 5, 1960

Bassey moves up to second place. Connie Francis in at 6. Piff version of 'Milord' in



PRESLEY
Still holding firmly to top position



DRAKE
'Mr. Custer' moves up one slot to 19

Last Week	This Week	Title	Artist	Label
1	1	It's Now Or Never	Elvis Presley	RCA
3	2	As Long As He Needs Me	Shirley Bassey	Columbia London
2	3	Only The Lonely	Roy Orbison	London
4	4	Rocking Goose	Johnny and The Hurricanes	London London
7	5	Dreamin'	Johnny Burnette	London
—	6	My Heart Has A Mind Of Its Own	Connie Francis	MGM
8	7	Let's Think About Living	Bob Luman	Warner Bros
9	8	So Sad	Everly Brothers	Warner Bros
13	9	Chain Gang	Sam Cooke	RCA
5	10	Tell Laura I Love Her	Ricky Valance	Columbia
14	11	MacDonald's Cave	Pitdown Men	Capitol
10	12	Walk, Don't Run	John Barry Seven	Columbia
6	13	How About That!	Adam Faith	Parlophone
11	14	Nine Times Out Of Ten	Cliff Richard	Columbia
12	15	My Love For You	Johnny Mathis	Fontana
15	16	Please Help Me I'm Falling	Hank Locklin	RCA
—	17	Milord	Edith Piaf	Columbia
—	18	Save The Last Dance For Me	The Drifters	London
20	19	Mr. Custer	Charlie Drake	Parlophone
16	20	Shortnin' Bread	The Countess	Pye

ONES TO WATCH

- Kommotion - Duane Eddy
- Man Of Mystery - The Shadows

BROOK BROTHERS
"Say The Word"

THE FLEE-REKKERS
"Sunday Date"



LANCE FORTUNE
"I Wonder"

THE VISCOUNTS
"Shortnin' Bread"

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DARIN

Everybody who is anybody is going LATIN



ROS

NIGEL HUNTER,
arranger for
BBC's 'Tropical Fiesta,' predicts
even more
Latin tinged
discs

LATIN. The word has recurred time and time again in pop disc reviews during recent years. It has become a regular stock-in-trade for recording MDs who want to avoid the straight Haley-type two-beat backing, and just about everybody who is anybody in pop music seems to get into a Latin groove eventually on their records.

Even Elvis Presley's latest triumph "It's Now Or Never," employs a Latin-type rhythm, and the clicking sounds in the accompaniment are produced by a pair of hardwood sticks, known in Cuba as claves.

Why do they do it? Latin American fans will tell you it's because Latin American rhythms are the most exciting and varied in the world, bar none, and nobody's proved them wrong yet.

The Latin tinge on pop discs really got going after the first wave of rock subsided. Instead of belting the off-beat, arrangers and drummers got more ambitious and introduced a few cross-rhythms, giving birth to such intriguing mongrels as "rock-a-cha-cha" and "chalyvpo."

Purists shuddered at these monstrosities, and still do, but they filled the rhythmic gap caused by the two-

beat tappers overstaying their welcome, and they are still very much around.

Latin rhythms themselves go in cycles like all kinds of pop music. They burst upon the scene, ride high for a few weeks or months, and then, unlike many other crazes, they settle into a permanent niche of their own.

Cuba and Brazil are the main sources. We have had the rumba, conga, mambo and cha cha cha from the first, and the samba and baião (pronounced bi-yon) from the second.

The calypso came from the West Indies in general, and way back Argentina provided the tango.

Latest and possibly the greatest has been the cha cha cha. It must have three "chas," incidentally. If you talk to a Latin American about the

"cha cha," he'll look at you as though you've just asked him to drop dead.

Say Latin American music to the average Briton and the reaction will be Edmundo Ros.

Edmundo started shaking things up Latin-wise in this country back in the late thirties, using the real music from Latin America.

Then he hit upon the lucrative gimmick of setting Latin rhythms to pop tunes, and even classical ones, and he has been doing it ever since. Now he seems to be the prisoner of his own gimmick although his latest LP, "Dancing With Edmundo," is an attempt to get back south of the border.

Stanley Black is another lover of the tropical tempos of long standing. He kept to the authentic items for a long and successful time, but now he appears to have joined Edmundo in gimmick land, judging by his latest album's title, "Friml And Romberg In Cuban Moonlight."

Other leading local "Latinos" are: Don Carlos (Astor Club, and records

once in a blue moon); Francisco Cavez (Savoy Hotel and very early BBC morning music); Santiago (currently horse-breeding in Surrey); The Deniz Brothers ("South Pacific" interval stars at London's Dominion Theatre), and Chaquito (Fontana records), who answers to the name of Johnny Gregory when there are no bongos in sight.

Unique in this exotic colony are Dorita y Pepe, who have never lapsed into gimmickry and use only genuine material on their radio, TV and cabaret dates and in their recordings. They are also the first local Latin Americans to give a concert at the Festival Hall (November 24).

Some other stars, now well-known in other spheres, have passed through the Latin sector of pop music. Three of them are: Tony Osborne, who played trumpet in a rumba band at one time; Eddie Calvert, who led his own rumba band before being discovered by "Oh Mein Papa," and Geraldo, who assumed that name instead of using his real one of Gerald Bright, when he formed a tango orchestra back in the thirties.

Latin 'toys'

Will the future mean more or less shake, rattle and swish in pop record rhythm sections?

A glance, at the American LPs anyway, suggests there will be more. The best-selling lists there are dotted with percussion albums with the accent on the Latin "toys," which are particularly effective in stereo sound. And a cult has sprung up among American teenagers which demands that one should own a pair of bongos at least if one is to enjoy a reasonable social status. This fad has not got here yet, but it could. So could the percussion LPs.

Les Baxter's "Teen Drums" LP is one of the first to be released in this country.

Connie Francis's album of "Spanish And Latin American Favourites," is climbing the trans-Atlantic lists. Peggy Lee's "Latin A La Lee" lived in the charts for a healthy spell. Nat Cole's Latin albums, sung in the original languages, are popular everywhere—not least in Latin America.

Bobby Darin, Pat Anka and Co., warm up their oddie singles with bongos. Over here Peter Sellers and Sophia Loren due to a samba beat in "Goodness Gracious Me!" Back in the States the No. 1 "Save The Last Dance For Me," by The Drifters, swings to a baião beat.

A whole lot of shaking is going on, and it's likely to continue indefinitely.

TONY HALL looks at the Modern Jazz Scene

A pity they had to be cancelled

BRITAIN'S newest big name promoter is former Stan Kenton standard-bearer, bandleader Vic Lewis. It was he who brought over the talented Carmen McRae and teamed her with three of the best modern groups I have heard here, for a two-week package tour.

Though I question the wisdom of putting Carmen into theatres instead of clubs, I'm still extremely sorry to hear that attendances at these concerts bear little relation to the talents on display.

And though I hear Vic plans to go ahead with bringing over pop singer, Brook Benton and a June Christy—Four Freshmen package next year, I'm sorer still to hear that the projected British tour, in December, by Art Blakey's Jazz Messengers and The Art Farmer—Benny Golson Jazztet or the Horace Silver Quintet, together with singer Dakota Staton, has now definitely been cancelled.

Blakey will be touring Europe, playing everywhere... except, as usual, Britain! Horace has no tour plans that I have heard of. He was on the Continent only two years ago. Needless to say, he worked everywhere... except Britain.

I suggest that those of you who are sore about Silver's non-arrival get hold of his new Blue Note LP as soon as possible. Just out in the States, I'm sure it will sell like hot cakes. As

have all his earlier albums.

Entitled "Horace-Scope," the LP features the regular personnel of Silver (piano); Junior Cook (tenor); Blue Mitchell (trumpet); Gene Taylor (bass), and 19-years-old newcomer, Roy Brooks (drums).

As is his usual custom, all the tunes are originals, published by Ecaroh (Horace spelt backwards!) Music. Three of them have been recorded before. For instance, the title tune (previously known as "Horoscope") and the catchy up-tempo, "Yeah!" (a great favourite with our own Terry Shannon) were first written for, and recorded by a trio.

Then there's the melodic, minor "Nica's Dream" (named for the celebrated Baroness de Königswarter Rothschild). This was first heard on the excellent Philips LP by the Jazz Messengers, which has certainly stood the test of time. All three tunes sound as fresh and invigorating as they did the first time I heard them.

Of the new tunes, the one you are

most likely to hear, eventually, at your local modern club is, "Me And My Baby." This could easily follow in the popularity footsteps of "Sister Sadie," which is played by bands all over the jazz world. As you might expect, it's another of those "funky" ones, which sound so natural and unpretentious when they have come from Silver.

I noticed a big all-round improvement in the Silver Quintet's group feeling and in the individual performances. Mitchell gets better and better, while Roy Brooks is a tremendously exciting and propulsive percussionist. He was recommended to Horace by his predecessor, 22-year-old Louis Hayes, who is due here with Cannonball later in the month.

Bot. head and shoulders above everyone, swings the superb Silver, who never lets up throughout the album.

Don's place

DURING November, tenorist Don Rendell's place with the already popular "Flamingo All-Stars" will be taken by ex-Humphrey Lytteltonian, Jimmy Skidmore. The rest of the group comprises: Kathie Stohart (tenor); Bill Le Sage (piano); Lemmie Bush (bass); and Terry Lovelock (drums).

Jazz is in

NOWADAYS modern jazz tends to turn up where you least expect it. For example, almost every TV play contains extracts from jazz LPs. And now there's a jazz spot on one of Radio Luxembourg's biggest-rating

pop record shows, the "Teen And Twenty Disc Club," on Wednesday evenings.

My friend, Jimmy Savile, the TTDC's tireless Leeds-based "blond bombshell" of a disc-jockey, tells me that so many members have shown a liking for jazz that he will have a jazz spot on most of his future programmes. Already the MJQ has been highlighted. Let's hope that Jim won't forget our local lads like Tubby Hayes and the Vic Ash—Harry Klein Jazz Five.

Together

MRS. JOHNNY DANKWORTH (better known as poll-winning singer, Cleo Laine), is currently appearing with her husband's orchestra at the Marquee Club, Oxford Street. This has resulted in record-breaking attendances every Sunday. I believe her last stint for the time being is scheduled for this Sunday. Don't miss it!

Controversial

HIGHSPOTS of the November EMI and Decca group releases for modernists are the controversial Ornette Coleman's "Change Of The Century" (London); the "Woody Herman Herd At The Monterey Jazz Festival" (London); the Count Basie Band's "Dance Along With Basie" (Columbia); Maynard Ferguson plays "Jazz For Dancing" (Columbia); Ray Charles' "Genius Hits The Road" (HMV—his hit single, "Georgia On My Mind" comes from this LP); and "Swing Is Here," by The Terry Gibbs Big Band (HMV).

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OH! MEIN PAPA
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CABLE

Edited by MAURICE CLARK

from

AMERICA

Darin is Personality of the Year



BOBBY DARIN has been selected by "The Variety Clubs of America," as the "Personality of the Year," as this is a very great honour which in past years has been given to "greats" like Al Jolson, Bob Hope, Danny Kaye, etc. Darin will get his award at a formal dinner in Washington on November 19.

A new label has been formed here releasing religious songs only. Their first record this week by **Bill McVey** of "Abide With Me" has had great praise by all the national Press. The company is called Christian Herald Records.

Freddy Cannon's latest disc to hit the market, on the Swan label, is called "Humdinger" . . . and that's just what it is. Should have Freddy at the top of the charts again in no time.

Donations will be made to five national charities this year by Capitol Records instead of the company sending personal Christmas presents to business associates. The donations will be made in the name of individuals who would normally receive the gifts. Everybody seems to be very happy about this arrangement.

Decca released **Brenda Lee's** second album this week called simply "Brenda." The first album "Brenda Lee" is standing at number four in the top sellers at the moment. This LP follows immediately on the heels of her third hit single "I Want To Be Wanted."

John Raitt, who recently left Capitol to join Warner Bros.,

gave a party this week to 23 local children in his Los Angeles home to help him make his new album "Camp Fire Songs." Rather than get a trained choir John thought this would give a much better affect, and the disc certainly has a load of atmosphere as well as some fine singing.

DOT RECORDS are really going all out to make **Louis Prima's** new single "Wonderland By Night" a hit. The disc is, in my opinion, the best he has ever made. Prima's wife, **Keely Smith**, is already way up the hit charts with her revival of "Here In My Heart."

Bob Anthony, one-time singer with the big bands such as **Harry James** and **Tommy Dorsey**, is all set to make a big come-back with his new record on the Magnet label. Although the title of the disc is "Can," everybody here says he "can" and will.

For years **Johnny Desmond** has been hoping to make a full-length film about "Russ Columbo." At last it looks as if his dream is about to come true. All being well, he will start shooting this for a major film company early next year.

Everybody at Top Rank Records are flipping over their new singing find, **Jeannie Smith**. Her first disc could well be a double-sided hit. Titles are, oldie, "Why Don't You Believe Me," and a new song "Suspicion." New craze in the States at the moment is called "Blue Grass Music." This is fast becoming a definite trend—not only with Country and Western music lovers



Main acting lead in "Paris Blues" is played by Paul Newman . . . music by **Duke Ellington.**

CONNIE FRANCIS . . . a good luck kiss from actor **Alfred Maron**. He taught her Cockney rhyming slang during her British tour.

—but also with jazz enthusiasts. Some outstanding "Blue Grass" artists you'll be hearing a lot of are **Bill Monroe** on Decca, and **Earl Taylor** on United Artists.

Since her return to the States after her British tour, **Connie Francis** has not stopped amusing everybody with the "Cockney rhyming slang" she was taught on her visit by character actor **Alfred Maron.**

MERCURY RECORDS are very happy with their latest signings. **Carmen McRae** and **Jose Melis**, who is so popular on the nightly Jack Paar show. Actually, Jose is returning to the label after recording elsewhere for the past seven years.

Filming starts anytime now in Paris on the movie "Paris Blues," which **Duke Ellington** is scoring and conducting. Among the musical stars in the picture will be **Louis Armstrong** and lovely **Diahann Carroll**. **Paul Newman** and his wife **Joanne Woodward** have the main acting leads. Music will include "Sophisticated Lady" and five other Ellington compositions.

Bernie Wayne has written words and music for "Torero," a musical version of the classic play "Cyrano de Bergerac." It will have a spring opening on Broadway, and is now set in modern day Spain.

Junior Waters, nephew of the famed Ethel Waters, has just cut his first record for the ABC Paramount label; it is "No Greater Miracle." Junior formed his own group three years ago.

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IS JERRY LEE LEWIS ABOUT TO BE 'DISCOVERED'?

THE new trend at the moment seems to be remakes of Jerry Lee Lewis hits. Chubby Checker and Conway Twitty are riding well in the Stateside charts right now with remakes of "Whole Lotta Shakin'" and now our own Duffy Power has made, what is reported to be, a real corker of that number for Fontana. And this week a new boy, Johnny Cymbal, is released on MGM singing, "It'll Be Me," which is the wild rocker that backed the original "Whole Lotta Shakin'."

Johnny Cymbal's version is a real swinger—with a big chorus behind him. A very exciting disc. Hope it will draw London into re-releasing the Jerry Lee original.

There must be quite a number of new rock addicts who haven't heard the thundering beat of the blond giant from Memphis who attacks his piano looking just like a member of the Hitler Youth wielding a truncheon. These new versions of his hits are very welcome—they are in the new more orchestrated idiom. But nothing on earth will drag from me the admission that they are better than the old slogging matches casually waxed in Sam Phillips' recording shack in Tennessee—now replaced by a shiny establishment that looks more like a motel than a studio.

While we are talking rock, it is a sign of the times that the words "rock 'n' roll" are creeping back into the lyrics of American songs again. There was a time, not so long ago, when it was thought to be death to a

asks Jack Good

record if either the word "rock" or the word "roll" was mentioned. But they are being turned out repeatedly. Currently Johnny Preston's latest, "Charming Billy," and Jack Scott's "Patsy" are both doing very well.

Reckon these two records are about the most exciting we've had from either of the two singers. On the flip of "Patsy" is Jack Scott's "Old Time Religion"—I quite like it—



Seen here doing "The Twist," CONWAY TWITTY (left) and CHUBBY CHECKER (centre) have both made new versions of "Whole Lotta Shakin'". On the right is DJ Dick Clark.

which is a change for me. As a general rule singles that have a religious theme just turn me up completely. Here are these warblers trading upon people's deepest faith, singing about someone who preached the virtue of poverty and, if they really get their "message" across, making a packet on the royalties.

If all the royalties made on religious pop records were donated to charity—as some have been in the past—then they would have some meaning. As it is, they are a mockery.

Let's face it—all of us who are in the record business are there to make money. Fair enough. But that shouldn't mean that Christmas has to be turned into a selling jamboree for sentimental slush. Soon the word "Christmas" will conjure up in child-

ren's minds the sounds not of carols and bells, but of the Chipmunks and the Beverley Sisters.

Up they go

BILL CROMPTON and Morgan Jones, one of Britain's leading songwriting teams are moving from strength to strength. They are in the enviable position of being the composers of the "A" side of The Shadows' latest disc, "The Stranger"—a very haunting tune—and have now been contracted to write the complete score and book of a new technicolor picture called "The Guilty."

Wish I could tell you the story, one of the funniest I've heard—but it's all a dark secret.

Their American counterparts, the fabulous Pomus and Shuman team—you saw them on "Boy Meets Girls," are also riding on the crest of a big wave. They are rarely unrepresented in the Top Ten, and of late have notably had "Mess Of Blues," by Elvis and the current American number one "Save The Last Dance For Me," by The Drifters. Can't be bad, can they?

Even bigger

PRELIMINARY talks with Larry Parnes regarding his new rock and trad show surprised me. Parnes' plans are even more ambitious than last time. More big names, more spectacle, more gimmicks . . . in fact, MORE.

Don't yet know, however, whether I shall be producing the epic. It's all in the melting pot. Hope it all works out, because it sounds as though it's going to be a lot of fun.

It's a winner

LAST week I said my piece about the stupidity of these reply-records. In particular, I threatened the arrival of "I'll Save The Last Dance For You." Well, this record has now arrived, sung by a lady by the name of Damita Jo, on the Mercury label. I still think the idea is daft—in principle. But I have to admit that this particular record is a winner. In fact the backing is so lively and Damita's performance so good that I prefer this record to the original version.

My case

SOME people in the business have questioned my assertion that the new trend in the States is the revival of rock 'n' roll hits. Reason? Insufficient evidence. I beg to state my case. Here are significant numbers from "Cash Box's" Top Hundred: 4, Devil Or Angel; 8, Don't Be Cruel; 20, Let's Go, Let's Go, Let's Go; 48, Peter Gunn; 50, Let's Have A Party; 65, Whole Lotta Shakin'; 82, Lucille.

Well, that may not be a landslide, but as I believe another cat said, "Man, that of wind of change is blowing," and I'd like to bet that the man who records a new instrumental LP of Haley's original hits in the new style is going to make a small fortune.

Strictly not for squares

A GUIDE TO POPULAR MUSIC Peter Gammond and Peter Clayton

(Phoenix House, 21s.)

THIS is a first-class attempt to bridge a long-standing gap in musical works of reference.

Until now no one has tackled the vast field of light and pop music in between the long hair and crew-cut categories. The two authors of this work undertook a formidable task, and have acquitted themselves well.

Inevitably this guide overlaps to some extent into jazz territory on one hand and into the light classics on the other, but it also provides a wealth of useful information about the hitherto unchronicled region in between.

It's essentially a work of reference but is certainly not a dull or boring one and shafts of humour occur frequently.

Their definition of the word "square" is a minor masterpiece: "A derogatory term used in subtly different ways: (a) by lovers of advanced forms of jazz to describe people still clinging to older forms; (b) by teenagers, and other groups, whose musical appreciation is confined to rock 'n' roll, to describe those of better and wider taste. The use of the word now tends to mark the user as a bit of a square himself."

THE TELEVISION ANNUAL FOR 1961 (Edited by Kenneth Bailey) (Odhams Press 10/6d.)

THIS annual is a bright, informative collection of articles and photographs on television, but it also has more than passing interest for readers of DISC.

There are articles by Marlon Ryan, Dickie Henderson, Alfie Bass, Robert Horton, Roy Castle, Johnny Dankworth, and Pearl Carr and Teddy Johnson, plus features on Yana, Russ Conway, Ken Dodd and Alma Cogan.

Johnny Dankworth's piece on TV, in relation to jazz, is particularly interesting and intelligent. So too, is editor Kenneth Bailey's essay, which tackles the almost impossible task of reviewing and summarising the trends and prospects of the many-headed monster which TV has become. N. H.




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WARNER BROS. RECORDS — THE FIRST NAME IN SOUND

TEENAGE TOPICS

MARION RYAN

That day in Brighton just left me amazed

FOR a day's "relaxation" last week I took a trip to "London by the sea" . . . Brighton. I had heard that this resort was establishing itself as the entertainment centre of the South, and I wanted to see for myself what it had to offer.

I was amazed. For a town the size of Brighton, population 150,000, it has an incredible number of jazz clubs, dance halls, cinemas and theatres. I spent the afternoon in the modern shopping centre and took a trip around the Pavilion built by King George IV when he was Prince Regent. I certainly wouldn't call this odd assortment of onion shaped domes beautiful, but it's certainly unusual and well worth a visit.

Came the evening and I prepared to sally into Brighton's night life. I decided to travel incognito in order to give myself the greatest possible freedom to see and do everything I wanted.

Perhaps the most famous jazz club of them all is the Chinese Jazz Club. Run by a well-known character in jazz circles, Uncle Bonny, the whole place is decorated in Chinese style, lanterns, bamboo curtains . . . the lot.

Every month on a Friday night Uncle Bonny runs an all-nighter,

* So much glamour surrounds the stars nowadays that people find it hard to imagine them having a normal life," writes Marion. Even a singing star's furniture needs dusting. (DISC Pic)



It was being said that Harry Leader and his band—"New Beat With Tempo"—had been breaking national records for box office receipts, in this, one of Britain's biggest dance halls. Harry, who has been in the business for a long, long time, does not believe in letting the grass grow under his feet, and he renews and modernises his dance arrangements constantly.

When I arrived the place was packed, and the band was swinging.

But I couldn't stay long. I

wanted to round off the evening by having a look at the Bowling Alley at the famous King Alfred Swimming Baths. This incredible ten-laned bowling alley was, need I say it again, packed. It was crammed with young people, it has been doing capacity business ever since it opened some two months ago.

Did I say I had come to Brighton to relax? Well, it certainly wasn't working out that way, I was exhausted and couldn't find the energy to bowl one ball, even though the temptation of this

fascinating game was strong. Instead I had a cup of coffee at one of Brighton's score or so espresso coffee-bars, and wended my weary way home to bed.

LAST week one of Judy Garland's children, Lorna, aged seven, was taken seriously ill with acute appendicitis and rushed off to hospital for an emergency operation.

After the operation Judy sat up all night by her daughter's bedside, having only three hours' sleep in 36 hours. With Lorna gradually recovering, Judy, her husband, the other two children and two house guests were taken ill with food poisoning.

Judy, who had influenza as well, wanted desperately to fulfill a one-night engagement in Manchester, but her doctors insisted that she remain in bed and cancel the performance.

They told her SHE WAS ONLY HUMAN.

So much glamour surrounds the stars nowadays that people find it hard to imagine them at home with their families carrying on a normal life.

FASHION CORNER—GIRL'S DEPARTMENT. I always enjoy going to a fashion show and one of the things I notice particularly is the careful planning that must go into the matching of colours for accessories, handbags, gloves, shoes, etc.

The fashion moguls say that there is nothing worse than several exactly matching accessories.

There is nothing smarter than slightly different tones of say, beige, in hat, gloves and handbag. And it is going to be easy to tone with this year's fashion colours, dark brown, dark green and violet.

Trad

Jazz by Owen News Bryce

IN 1956 Arne Bue Jensen formed an amateur jazz group in Copenhagen. That summer the Club Montmartre, where they played once a week, closed and they promptly moved to Hamburg. They were fortunate in getting an engagement in the New Orleans Beerbar.

Since then they have hardly looked back, except to think of their good fortune. An American wrote an article for "Playboy" magazine, and as a result gave the band its name: "Papa Bue's Viking Jazzband."

On November 11 they start a three-week tour of these Isles. Their dates are: Birmingham 11, Exeter 12, Reading 15, Cambridge 18, Jazz Shows 19, Hammersmith 21, Hull 24, Bristol 25, Brighton 26, Newcastle 28, Middlesbrough 29, Edinburgh 30 and Glasgow December 1.

Even hard-bitten critics are amazed at the success back home of this band. At one time they had THREE of their records in the pop top ten at the same time. Papa Bue was voted one of the ten most important people in the Danish entertainment industry. In Germany he sold one million records last year alone.

Their repertoire includes traditional items such as "1919 March," rags like "Thriller Rag," nops of the nature of "Listen To The Mocking Bird" and originals of their own.

ESQUIRE RECORDS are to issue discs from the American Mezzotone catalogue. The discs will come out on the firm's Starlite label as they are not jazz records, but I know they will have some interest for jazz fans.

The list includes African Hi-Life music, West Indian items, and authentic African material. Esquire boss Carlo Kraemer said "These issues are mainly for the British coloured market. They are all very rhythmic and they range from rock 'n' roll to pure calypso. We hope to issue the first discs later this month."

He later gave the first two releases as The Palmetto Kines "Home

Cooking Mama/Ten Rum Bottles" and Azie Lawrence "West Indians In England/Jump Up."

THE film "Jazz On A Summer's Day," which includes enough jazz to suit everybody and certainly enough for the Trad fan . . . excepting the die-hard Lewis or nothing fanatics . . . is still doing fabulous business at the Cameo, Regent Street.

Frank Law of Hillcrest Productions, Ltd., who handle the film over here, has arranged for more showings in provincial towns.

Make a note of Maidstone Granada week beginning on November 28, the Palace, Blackburn and the Theatre Royal, Norwich the same week. The Odeon, Greenock, week beginning November 14, New Central, Eastbourne, the Tower, Grimsby 20, and the County, Wigan, on December 19. The Picture House, Castleford, will be showing it on January 9 next year. That should keep plenty of fans happy for a while. I'd just like to add that it's not to be missed.

CHRIS BARBER topped the bill again in New Orleans on the occasion of the Annual Concert of the Jazz Club there. They were supported this time by Tony Almerico and his All Stars. House full notices were up as usual and the write-ups they received in the American Press savoured of fan club worship.

They visited the French Quarter and played an informal session with Ray Burke and Johnny Wiges. While there they also had the highlight of their tour . . . a genuine Street Parade.

IN October Bob Wallis recorded a batch of titles for John Blyton, Bob's own A and R man, to be issued on November 15 on the Pye label. The EP will be titled "Old Man River" and will include, in addition to the album name (a habit which I deplore) thirteen other numbers of well varied types. "Easy Desert," a Basie item; "Algiers Stomp," from Bob's favourite Red Allen; "Moose Marche"; "Martha"; "Big House Blues"; and a first-time-ever-here recording of "All For You Louis."

Fourteen tracks on one LP is something of a departure from the normal. Bob tells me he did the lot in one day. "From 9.0 in the morning 'til 9.0 at night, and that's not all. We did four or five extras just in case . . . and three or four takes of most of them."

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All-night jazz at Coventry

AN all night jazz band ball will mark the opening of "Jazz At The Majestic," at the Majestic Ballroom, Primrose Hill Street, Coventry, on Friday of next week.

The bands to be featured are Ken Rattenbury, the West Side Jazz Band, the Mercia Jazz Band, the Second City Jazzmen and the El Gabez Jazz Band.

After this first all-night session, a programme of traditional jazz on Tuesdays and Saturdays and modern and mainstream on Fridays will be operated at this Rank Organisation ballroom, the first major dance hall to present a jazz-only policy for strict tempo dancing.

'Housewives' comperes fixed

COMPERES for the popular BBC Light Programme disc show, "Housewives' Choice" from now until Christmas are, David Nixon (November 14 to 25), Ian Wallace (November 28 to December 9), and Cardew Robinson (December 12 to 23).

"Housewives' Choice," is second only to "Two Way Family Favourites" in popularity in the BBC disc schedules, and an average of 1,500 request post-cards are received every week from people living in the British Isles.

Donald Peers guests on Tyne Tees Television's "The One O'Clock Show" from Monday to Friday of next week.



Two looks at Tomm



Tommy Steele opened at London's famous Old Vic last Tuesday playing *To Conquer*... that's him (left) with Peggy Mount. Before the production, legitimate stage, got under way, Decca cut Tommy's next single (above), "Boys And Girls." It's Tommy's Christmas disc, due for release on November with Tommy at the recording session? They are on the

ANNE SHELTON is the star of BBC TV's "The Friday Show" next week. Supporting her will be Ronnie Hilton and The Cliff Adams Singers.

Cliff joins

CLIFF RICHARD has joined the ranks of the Teen and Twenty Disc Club, the radio club run by Decca over Radio Luxembourg.

A novel feature of the club is that it includes discs by the top teen stars of other labels as well as Decca. The membership now stands at 50,000 and an average of 3,000 new members apply each week.

The Club's recent get-together at the Lyceum Ballroom, Strand, was a great success, and similar shows topped by the club's disc jockey Jimmy Savile are planned for other parts of the country.

Famous stars like Elvis Presley, Anthony Newley, Mark Wynter, Billy Fury and Jess Conrad are also members on the same terms as the ordinary fans.

MIKE PRESTON stars in his own 15-minute show, "Here's Preston" on Radio Luxembourg next Wednesday. The following Wednesday, Sammy Davis Jr., has the quarter-hour spot.

JIMMY SAVILE, colourful disc-jockey, recently topped the bill when The Teen and Twenty Club had a get together at the Lyceum Ballroom in the Strand (DISC pic).

Eartha to record 'Talk Of The Town' album?

THERE is a strong possibility that Eartha Kitt will record an LP for the American Kapp label while she is in London. The proposed album title is "Eartha Kitt—The Talk Of The Town."

COLLABORATION

YOUNG British songwriter Ian "Sammy" Samwell, who has written several of Cliff Richard's hits, is to have the first song he has written in collaboration with American Lucky Edwards released on the London label on Friday of next week. The number is "Say You Love Me Too" and it is sung by The Isley Brothers.

Another of his songs "The Girl Who Doesn't Care For Me," is to be recorded by Australian singer Frank Ifield for Columbia next Monday.

Danny stays

SOUTH AFRICAN singer Danny Williams, plans to remain in England for some time for radio and TV work. He stars in the BBC Light Programme's "Saturday Club," on November 26.

Actor David Kossoff is scheduled to sit on the "Juke Box Jury" panel on Saturday of next week.

Guests in Joan Regan's BBC TV show "Be My Guest" on November 22 include The Barry Sisters and The Polkadots.

Ifield joins Vera Lynn

LA TE additions to Vera Lynn's "Saturday Spectacular" this week are Australian singer Frank Ifield and George Chisholm and his Jazzers.

On November 19 Adele Leigh will be joining Russ Conway and Emile Ford in their Spectacular, and the following week (November 26) it is now definite that Adam Faith will take part in Alma Cogan's show.

During his Spectacular, Russ Conway will sing a song called "To You," written by him and Norman Newell.

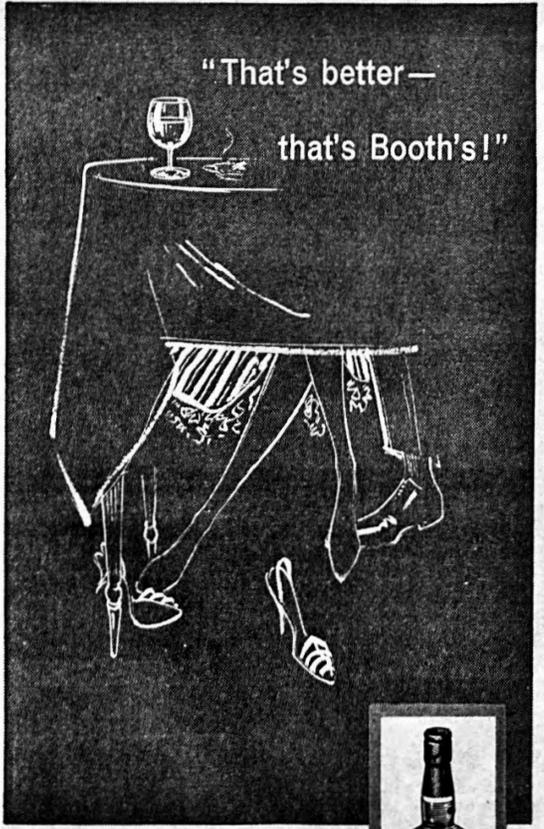
Valance show for Hampstead

NEARLY the complete cast of the Ricky Valance package show at the Granada, Tooting, will be visiting the Paso Por Aqui Club, in Hampstead, after the show on Sunday. Among them are, Jess Conrad, Garry Mills, Terry Dene and Danny Rivers.

During the evening fifty hit parade records will be given away to Paso Por Aqui guests.

Nina and Frederik and Malcolm Mitchell guest in BBC TV's "Parade" on November 23.

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PERFIDIA
45-HLG 9032 London

A FOOL IN LOVE
IKE and TINA TURNER
45-HLU 9226 London

RAUNCHY
ERNIE FIELDS
45-HL 9227 London

DECCA

RCA RECORDS

Steele



Mark Wynter in "She Stoops To Conquer" which is Tommy's debut on the disc. The other titles are "Must Be Santa" and "15. What are the children doing with him." (DISC Pic)

Big promotion for Flee-rekkers

Newley's next single ready

PROMOTER Bob Alexander, the George Cooper Organisation agency and an anonymous businessman are planning to spend £10,000 in a promotion drive on the Flee-rekkers beat group. The campaign will cover advertising, publicity, stage presentation, grooming and equipment.

RADIO AND TV DATES FOR WYNTER

DECCA singing star Mark Wynter, has two dates next Wednesday (November 16). One is the BBC Light Programme's "Parade Of The Pops," and the other is ATV's Midland show "Cover Girl."

On November 22, he will star in "Workers' Playtime" and he will be opening a new £12,000 youth centre at Cowley, Oxford on November 26.

This Saturday, Mark is appearing at Fenners Hall, Cambridge, to help the students' Poppy Day campaign.

A spokesman of the George Cooper Organisation told DISC:

"We have been keeping an eye on the Flee-rekkers recently and have come to the conclusion that no other group in the world has the same potentiality.

"They have been breaking attendance records during their one-nighters at ballrooms all over the country, and, with dance halls booming again, the group has a tremendous future ahead of it."

A NEW Anthony Newley single will be released next week (November 18) by Decca. Topsy is a ballad entitled "A Boy Without A Girl," backed by a modernised version of "Strawberry Fair."

A new Winifred Atwell release is due on the same day from the same label. It consists of a medley of standards under the title "Old Pi-anna Party."

Music Hall LP

PARLOPHONE are releasing an LP entitled "Old Time Music Hall" this month. It follows the traditional pattern of music hall entertainment.

The Chairman of the proceedings is Leonard Sachs, and the artists include Daphne Anderson, Barney Gilbraith, Johnny Hewer, Rita Williams, Barbara Windsor, Charles Young, The Four Singing Waiters and Tony Osborne's orchestra.

An audience was invited to the recording session, and waiters and waitresses in period costumes served "beer and bangers" to help create the right atmosphere.

Songs on the LP include many of the old music-hall favourites like "Don't Dilly Dally On The Way," "Soldiers In The Park" and "Down At The Old Bull And Bush."

PRESLEY FILM THE BEST EVER

PRESLEY'S back. Last week he shot from nowhere to number one in DISC's Top Twenty chart... the first time that has ever happened, and today (Thursday, November 10) "G.I. Blues" was premiered in London... the finest film he has ever made.

It's just like the old days, before he enlisted in the Army... but now Presley is acting, and superbly, too. The film will certainly put him back among the big box office draws of the cinemas.

Elvis plays the part of a U.S. soldier stationed in Germany, who is picked by his platoon to date one of the local night-club singers (Juliet Prowse). Not so easy because the girl has a reputation for coldness, particularly towards U.S. soldiers.

But there's money at stake... a bet between rival platoons, so Elvis tries... and eventually succeeds.

Along the way Elvis packs the film with songs, new numbers "Didja Ever," "Doin' The Best I Can," "G.I. Blues," "Tonight Is The Night For Love," "What's She Really Like," "Frankfurt Special," "Wooden Heart," "Big Boots," "Pocketful Of Rainbows," "Shoppin' Around,"... and his old hit "Blue Suede Shoes," which is heard on a juke box.

The film has a London showing at The Plaza, and goes on general release December 10.

Teen Club

Hilton out

SINGER Valerie Masters, replaces Ronnie Hilton in Tyne Tees Television's "Request Time," from December 29. She will have her own singing spots and also introduce some of the requests

Eydie follows Steve

SINGING star Eydie Gormé, has followed her husband, Steve Lawrence, to the United Artists label in America. They will record for their new company under the direction of A and R man, Don Costa, who has worked with both of them before on records and whose United Artist instrumental disc of "Never On Sunday," showed in the charts here recently.

Eydie and Steve are expected to star together in an LP as well as being featured separately on singles.



THE LAST DANCE FOR ME THE DRIFTERS

THE GREEN LEAVES OF SUMMER NICK PERITO

IONA BLUE MONDS

A MILLION TO ONE JIMMY CHARLES

BE MY LOVE JOANIE SOMMERS

Poll results

THE result of the Radio Luxembourg programme "Swoon Club" poll to find the Teenage Idol of 1960 is due to be announced during the broadcast on Sunday next at 7.30 p.m. The voting is reported as "an all-time high."

New Como single out

A PERRY COMO single—his first since his "Delaware" hit last February—has been released in the States by RCA Victor. It couples "Make Someone Happy" with "Gone Is My Love."

The first title is from a forthcoming musical "Do Re Mi" starring Phil "Sergeant Bilko" Silvers.

The Como single was cut at his first session under the direction of the production team of Hugo and Luigi.

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Review Section

Six pages of Pop, Jazz, EPs and LPs

Latest is a natural for that Jones boy

JIMMY JONES
Ready For Love; For You (MGM1103)

JIMMY JONES' appearance here may help his sales to rise even more. And the newest Jones release seems to be a natural for the boy. A comfortable beater which he sings in big orchestra and chorus company. There's also a good midway spot used by guitar. "Ready For Love" has a tune that's easy to remember. Jones uses the high-pitched voice enough to satisfy those who've fallen for the gimmick. "For You" is brought out again and warbled in modern style by Jones. I don't consider it an improvement but again it'll please the Jones Boy's followers.

your weekly

DISC DATE

with DON NICHOLL



JIMMY JONES—That high-pitched gimmick is still there.

On the turnover, *While In Love* carries a sturdier beat than the top song. Some strings above the rhythm group here while Dane sings. Again a more-than-useful half, but also cut to a more conventional pattern.

JOY AND DAVE
My Very Good Friend The Milkman; Doopey Darling (Decca F11291)****

THE chirpy twosome Joy and Dave revive that old hit *My Very Good Friend The Milkman*, and they take it to a modern beat. Arrangement moves well and the studio sound is crisp with an edge to it.

Great debut disc from 19-year-old **TONY DUNNING**.

The pair handle the number well with some humorous interjections. Rhythm backing is twangy. *Dopey Darling* opens with a neat chuckle for the listeners before Joy and Dave bounce into a corny, catchy tune set to happy words. Cute enough to catch on.

TONY DUNNING
Seventeen Tomorrow; Be My Girl (Palette PG9006)****

A DEBUT disc by a nineteen-years-old London lad. And a first-rate debut it is too! Tony's been singing for some while in the Plaza Ballroom at Guildford, but I should think he'll be hitting big new scenes soon when this disc gets heard around. The voice is controlled with a modern warmth and Dunning has a good sense of the beat.

Seventeen Tomorrow is a slow romantic ballad that grows on you. I'll grow into a seller too, I'm sure. *Be My Girl* is not the hit of a few years back. This is a new lifting composition by Dunning himself

Likable without being great. Backings, by the way, are by the instrumental team, The Tremolos, made up of Mark Dunning (Tony's brother) on base guitar, Ronald Graham (rhythm guitar), Chris Tideman (guitar) and Barry Rawlins (drums).

NICK PERITO
The Green Leaves Of Summer; Jennifer (London HLT9221)****

NICK PERITO'S orchestra and chorus take the much-covered melody from "The Alamo" and give

it the broad lush treatment. **The Green Leaves Of Summer** are certainly sprouting on plenty of discs... and this is one of the better ones. From a soft beginning the half rises in volume and size but never loses the simplicity of the theme.

Jennifer is a warm romantic theme carried by the strings. Accordion steps in to front for a solo in the right mood.

LEE HAZLEWOOD
Words Mean Nothing; The Girl On Death Row (London HLW9223)****

LEE HAZLEWOOD is accompanied here by the Duane Eddy Orchestra, so the disc's guaranteed an extra sale from the start. Eddy uses plenty of strings but also carries the rhythm undercurrent along in strong modern fashion.

Hazlewood's voice is a seller too. Low and without frills it has plenty of appeal I'd think. Added to which *Words Mean Nothing* is a good loping ballad. May well lope into the parade.

The Girl On Death Row is taken from the film "Why Must I Die." Dramatic stuff in story vein. Plenty of atmosphere here for folk who like up-to-date folk material.

CRAIG ALDEN
Crazy Little Horn; Goggle-eye'd (London HLW9224)****

FASHIONED here by the novelties like "Polkadot Bikini" and "Four Little Heels" is *Crazy Little Horn* which Craig Alden offers on this release. And it's a novelty with a very powerful chance of scoring as heavily as those which have gone before.

The "horn" in question is the motor car hooter he blows to attract a girl's attention. Alden has girl group company and they add much to the effect. Car horn noises underline the humour in good tune and lyric.

Goggle-eye'd is Latinish—and again with a neat lyric. The girls are present once more.

THE FRIDAY KNIGHTS
Don't Open That Door; Poor Man's Roses (Oriole CB1579)****

I UNDERSTAND that this is the original version of the American novelty song *Don't Open That Door*. The male team chant it in almost straightforward fashion to a simple rhythm accompaniment. It's good

Follow-up hit for The Shadows?

THE SHADOWS
Man Of Mystery; The Stranger (Columbia DB4530)

"MAN OF MYSTERY" is going to be heard a lot in cinemas soon since it is being featured as the theme for a series of hour-long screen thrillers. The Shadows seize it as good follow-up to "Apache" and I've a hunch it'll follow the latter up the ladder. Melody is forceful without being complicated. The instrumentalists play it with in-built excitement that ought to have jukes rattling everywhere.

"The Stranger" is another fairly solid instrumental with a theme that's rather reminiscent of some western tunes which have gone before.

JERRY DANE
Let's; While In Love (Decca F11284)****

LETS is a quiet romancer which moves easily and which is sung affably by Jerry Dane on this release. Girl voice breathes sexily in between the lines as Dane makes his play for the young market. Builds nicely towards the close and has sleeping possibilities.



ALONG THE ALLEY

THE NEW BATTLE OF THE ALAMO

A MUSICAL battle is now being fought around *The Alamo*. The contestants are records by all kinds of singers and orchestras of the two main songs from the mammoth film released here by the major record companies.

Robbins Music have provided me with some details about the film's music which they publish. The score was composed by veteran Hollywood clefter Dimitri Tiomkin, and the lyrics of the song were written by Paul Francis Webster.

Tiomkin was paid a record but undisclosed sum for the background score, which is one of the longest ever written for a film ("The Alamo" runs for 3½ hours!) He was typically painstaking and conscientious about his huge assignment, and spent a lot of extra time re-writing certain sections (without additional payment) which didn't satisfy him after the initial task was completed.

The two songs—or, to be more exact, the two chief songs from the film—are "The Ballad Of The Alamo" and "The Green Leaves Of Summer." The leading disc on the first title are those by Marty Robbins (Fontana), Bob Cort (Decca), Bud and Travis (London), plus the version

NEWS from the street of MUSIC

by Frankie Avalon, who stars in the film, in a forthcoming Columbia EP.

"The Green Leaves Of Summer," an extremely pleasant and melodic ballad, has been covered by The Brothers Four (Phillips), Bud and Travis (London), The Clebanoff Strings (Mercury), The Medallion Strings (London), Nick Perito (London), Mantovani (Decca), and harmonica star Tommy Reilly (Fontana). Plus again Frankie Avalon's EP which is completed by two other songs from "The Alamo."

The original soundtrack recording of the film's score is available on the Philips label and so is an LP entitled "Remember The Alamo" by Terry Gilkyson and the Easy Riders.

There is a considerable number of other records of the film's score and songs which will probably not be issued here owing to the heavy coverage to date.

HAVING been along the Alley itself, let's return to the Alley itself where Freddy Poser of Mills Music is preparing for Christmas with an Adam Faith item released by Parlophone tomorrow (Friday). The title is "Lonely Pup In A Christmas Shop," and this suggests an ideal suiting for Adam's plaintive style.

Mills didn't notch up another No. 1 with Adam's "How About That," but Christmas is coming. The "Pup" opus was penned by Archie Alexander.

Other current Mills items are Johnny Kidd's "Restless" on HMV, David Macbeth's "Pigtails In Paris" (Eye) and the Robb Storme debut disc "One Thousand Nine Hundred And When" (Decca).

Popular Scottish TV personality Larry Marshall is the latest goggle-box favourite to appear on disc. Parlophone have released a single featuring him singing "The Ballad Of Rob Roy" and "A Town Like Glasgow." Publishers involved in all this Scotch are David Toff Music.

N.H.



RATINGS

- *****—EXCELLENT
- ****—VERY GOOD
- ***—GOOD
- **—ORDINARY
- *—POOR

**D
N
T**

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

without being startling—in fact I'm inclined to prefer the Don Lang cover job.

Poor Man's Roses is revived in slow rock-a-ballad style by the Friday Knights. Quite likeable with organ featuring in the rhythm backing.

JEANNE BLACK

You'll Find Out: Sleep Walking (Capitol CL15165)***

YOU'LL FIND OUT is a Pete Harris composition which Jeanne Black sings softly and rather sadly for the bigger side here. The country girl may have another winner on her hands, but I'd have been more certain of it if there'd been more strength.

Jeanne Black joins Jeanne for **Sleep Walking** (by Sonny James and Bobbie Carroll). A friendly Country and Western love song chanted amiably by the two girls.

JOHNNY PRESTON

Charming Billy; Up In The Air (Mercury AMT1114)****

REMEMBER the old "Billy Boy" song? Well, that's what Johnny rocks out with up-to-date words for his latest disc! And the familiar melody takes well to the quick beat.

Preston chants it well and gets a good backing... good enough to make it another hefty seller for him. From **Charming Billy**, Preston turns over to a steadier beater, **Up In The Air**.

PETER WYNNE

Our Concerto: Your Love (Parlophone R4705)***

VOCAL in English of the Italian hit **Our Concerto** is sung richly and firmly by Peter Wynne. If you're looking for a heart-pulsing ballad sung straight to orchestral accompaniment, then this could be your pick. It's Tony Osborne's orchestra pro-

viding the backing, by the way, and Tony also recruits a girl group for the turnover **Your Love**.

THE KIRBY STONE FOUR
When Your Lover Has Gone; I Love Paris

(Philips PB1082)*****
EITHER side up this is one of the great recordings made by The Kirby Stone Four. Till now their American successes haven't been echoed to the same high sales in Britain. Let's hope this issue goes some way to rectifying the fact.

When Your Lover Has Gone races along to a most infectious kind of shuffle. Tremendous arrangement, expertly performed to a highly polished Jimmy Carroll accompaniment.

I Love Paris is also treated to a brilliant airing by the group.

DION

Lonely Teenager; Little Miss Blue (Top Rank JAR521)***

DION sings **Lonely Teenager** with girls chorusing the title in the background. The song moves at a fairly slick lilting pace and it may take your fancy after a couple of spins.

Little Miss Blue is sweet and tuneful with a light beat worked into it. Dion sings it in friendly fashion while the girls keep him company again.

TOMMY BRUCE
My Little Girl; On The Sunny Side Of The Street

(Columbia DB4532)***
WE'VE already had "Little Girl" this week—now comes **My Little Girl**, a tune which Tommy Bruce wrote himself.

And it affords him an opportunity to break right away from the zany revivals he's recorded to date. A steady ballad with a beat it has a



TOMMY BRUCE (left) and PETER WYNNE (right) both have new discs out. In the middle here is NELSON KEENE (DISC Pic)

sentimental lyric which Bruce husks in his own peculiar style. It should be a bigger seller than his previous release.

The other side carries a track made by Tommy for the "Saturday Club" LP. And this IS in the vein which brought him to your notice originally. Amusing.

ADAM WADE

For The Want Of Your Love; In Pursuit Of Happiness (HMV POP807)****

FOR THE WANT OF YOUR LOVE is a love song which Wade sings in style set by Johnny Mathis for such material. But it is not an imitation.

Wade's voice is distinctive enough. Slow and enjoyable with quiet orchestral accompaniment directed by George Paxton.

In Pursuit Of Happiness is an even more thoughtful ballad. Adam sings it sweetly and sincerely to chorus and string accompaniment.

JOHNNY ROSE

The Last One To Know; Linda Lea (Capitol CL15166)****

SAD C and **W** ballad, **The Last One To Know** is sung with a light, liquidly voice by Johnny Rose. Lyric follows the broken romance lines, good of its kind. Guitar and vocal group behind Rose.

From that Bobbie Carroll composition, Johnny turns to one of his own invention for the flip. **Linda Lea** is a quicker, trail-burner sung to a dark guitar note.

RIKKY BARON

Angry Young Man; My Lonely Heart (Parlophone R4706)****

ANOTHER young voice bounds on to the scene and I think Rikky Baron will be here to stay. He debuts for the Parlophone label with a powerful beater **Angry Young Man** which comes close to leaping out into the beatnik jazz field. Lyric follows the theme of the title very closely

and Rikky chants it as if he meant every word.

His own composition **My Lonely Heart** rides a slow beat and owes quite a lot to Country influences. Not such a good song as that upstairs, but the performance is more than creditable again.

JAN RHODE

So Shy; Come Back Baby (Qualiton PSB7128)***

A NORWEGIAN born in America, Jan Rhode has a good way with a rock number and proves it as he sings (in English) on this Qualiton Off-Beat series release.

So Shy is a good bet for sales. It not only has a slick vocal by Rhode, it has a twangy backing directed by Charles Blackwell who also uses girl group.

Come Back Baby runs to a more relaxed rhythm and Jan sings it with a deceptive laziness.

(Continued on next page)

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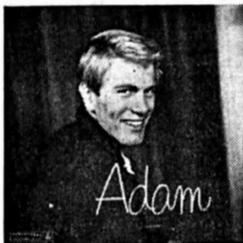
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Parlophone PMC1128 (Mono)



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Disc Date

(Continued from page 11)

LOU SMITH

Cruel Love; Close To My Heart
(Top Rank JAR520)★

CRUEL LOVE is strictly for the Country and Western fans. It is sung in typical nasal fashion by Lou Smith to a backing by western fiddles and saloon piano.

The same can be said of Close To My Heart. If this is how cowboys sang to their cattle I wonder there weren't more stampedes.

THE FLAMINGOS

Mio Amore; At Night
(Top Rank JAR519)★★★★

NOW, if you're looking for a really outstanding noise by a vocal group, turn quickly to this disc by the Flamingos. The studio boys have worked very hard with the team to achieve the wide open effects on the Mio Amore side. Male voice leads in front while the other boys provide a great raft for the slow ballad.

Piano and rhythm supply the so-simple, but so good accompaniment. A sleeper, I'd say.

At Night is another slow ballad with a slight beat woven into it.

CHRIS BARBER

(With Ottilie Patterson)
Real Old Mountain Dew; The Mountains Of Mourne
(Columbia DB4531)★★★★

THE Barber Jazz Band pops up again in the Lansdowne Jazz series for Columbia. And this time we get Ottilie Patterson singing for extra good measure.

The bouncy tune of Real Old Mountain Dew makes a smiling side for her to sing... she's also got new words written by herself for herself.

The Mountains Of Mourne continues the Irish flavour of the record. Barber takes this familiar old ballad to a slow trad rhythm. Miss P once more shows us in fine voice.

JOAN REGAN

One Of The Lucky Ones; My Thanks To You
(Pye N15310)★★★★

JOAN REGAN goes into competition with Anita Bryant on the compelling ballad One Of The Lucky Ones. And, yes, it could be a lucky choice for Joan too. She sings it with a romantic sincerity and gets a good, big orchestral accompaniment.

My Thanks To You is, of course, the kind of ballad at which Joan excels. She sings this with plenty of feeling, yet never overloading the sentiment.

JACKIE WILSON

Alone At Last; Am I The Man
(Coral Q72412)★★★

ALONE At Last is a "pop"-ularised version of the main theme from Tchaikovsky's Piano Concerto in B Flat Minor. Jackie sings it to a lush concerto-type accompaniment directed by Dick Jacobs. Piano, strings and full chorus stretch the walls of the studio.

Jackie sings it in his own peculiar manner, giving it plenty of power.

Am I The Man is a steady rock 'n' roller in direct contrast to the lush balladising upstairs. Has a lot of force in it and should satisfy the juke areas.

Taking into account the familiarity of the top melody it could be a selling disc for Wilson.

WALLY WHYTON AND THE VIPERS

Mr. Burke MP
(Pye N15304)★★★

HERE is something new all right... an original cast album of a London show on a single!

Wally Whyton and the Vipers presenting Gerald Frow's songs from the Gerald Frow musical "Mr. Burke MP" currently running at the Mermaid Theatre. Sally Miles is the girl you hear in the number 95% Of Me Loves You... she duets with



MARTY WILDE (DISC Pic)

Marty earns a hit

MARTY WILDE

Little Girl; Your Seventeenth Spring
(Philips PB1078)★★★★

CAN Marty make it back to the Twenty? Well I think he deserves to get there again as a result of the performances on this coupling. I don't know which half is intended as the big one, but I would be inclined to choose "Little Girl." This deck rips along at a great pace. Marty swings the song along with force and style and is given a really ear-catching backing from orchestra and girl group.

"Your Seventeenth Spring" contrasts heavily and its melody is not so easy to hold. This gentle romancer is sung by Wilde with sincerity and without any gimmicks.

I enjoyed both decks.

Wally neatly. This is on the first side and is followed by Wally chanting "You're Going To Be Caught..." a light-hearted number on advertising.

It's A Rat Race and Marriage Of Convenience occupying the other half... one a skiffish item, the other a cute Latin-like offering. Either of these could lift out on their own behalf.

THE FIRESTONES

Party Cha (I and II)
(Decca F11290)★★★★

IF you've already begun hunting for party discs for Christmas make sure this is on your list. The Firestones are nine-pieces led by famous British drummer man George Fierstone.

Here he presents a medley of favourites all played in cha-cha-cha. The tunefulness is just right, the sound too.

Numbers for your dancing time are Makin' Whoopee, Ida Sweet As Apple Cider, Eternally, Last Night On

OLDIES

Some people love 'em, some hate 'em, but still they keep coming back



PAUL ANKA—One of the many who have turned to oldies.

HARDLY a week goes by nowadays, without an oldie re-appearing on record. Sometimes they're revived in their original form, but more often the treatment is modern and very up to date, and frequently results in a hit parade rating.

Maurice Chevalier's "If You Knew Susie," Ricky Nelson's "Yes Sir, That's My Baby," Paul Anka's "Hello Young Lovers," Tommy Sands' "Old Oaken Bucket," The Platters' "Red Sails In The Sunset" and Bobby Rydell's "Volare" (revived BEFORE it really qualified as an oldie), are just a specimen handful.

What is the reason? Is it because new songs are inferior or in short supply? Is it because modern stars like Darin have created a vogue for doing this sort of thing?

"You're forgetting one important point," said music publisher Fred Jackson. "What are oldies to some people are entirely new songs to the teenagers of today.

"In actual fact, when you look closely at the new discs, you will see that there's at least three or four new numbers to every revival of an oldie.

EMI recording M.D., Geoff Love, thought that a good old melody arranged in a modern manner explained the success of the oldie revivals.

"I notice in my work that the trend back to melody is growing." And he was pessimistic about today's output of songs, "Apart from tunes in shows, there's very little about nowadays which shows signs of surviving for long. It's all a question of economics really. Modern songwriters aren't going to take great trouble writing really good songs which don't stand much chance these days, when they can write simple little tunes which will probably make them a lot of money in a short time."

Decca A and R man, Hugh Mendil, says it all depends on the way the oldies are revived as to

whether they'll be hits again. "They were always good songs, but no better than the good songs which are being written today. In this business, all we try to do is to record hits. It doesn't matter whether the material is old or new, providing it is good.

"A good song, a good artist, and a good musical director are what's needed." N.H.

The Back Porch, Isle Of Capri, If You Knew Susie, Little Serenade and C'est Si Bon.

FRANKIE FORD

You Talk Too Much; If You've Got Troubles
(London HLP9222)★★★★

LOUISIANA-BORN 19-year-old Frankie Ford sings You Talk Too Much to a rumba rhythm for this release. He might find it hip-swaying into our parade too, though the accompanying instrumental group seems to be keyed a mite mournfully to me.

If You've Got Troubles is a straightforward rocker which Frankie handles smartly in bright open-voiced fashion. Makes a very strong second deck.

THE TWISTERS

Dancing Little Clown; Turn The Page
(Capitol CL15167)★★★

DANCING LITTLE CLOWN is a middle rocker chanted by male lead voice with girls singing in and around. Thumping and honking instrumental backing has some juke box appeal but the side as a whole just fails to come off so far as I'm concerned.

STONEWALL JACKSON

I'm Gonna Find You; A Little Guy Called Joe
(Philips PB1073)★★★

IM GONNA FIND YOU is a Country beat number which Stonewall Jackson sings in determined fashion. Gets large backing from mixed chorus voices echoing the title phrase.

A Little Guy Called Joe is a sentimental ballad which Jackson sings to the fiddle-cowboy backing. All about a boy "across the sea" who is his son. Weep about the results of a war-time affair.

ROBERT EARL

Wanderlust; One Of The Lucky Ones
(Philips PB1077)★★★★

ROBERT EARL in good voice sings the ballad Wanderlust and changes rhythm neatly around the half-way mark. This takes him into an easy swinging style before returning to the exciting Latin backing which opens the half.

Wally Stott directs the accompaniments, and for the second side he gives Earl a lush rockaballad raft. It suits the slow, romantic lyric of One Of The Lucky Ones.

Performance on both halves is first-class but the songs themselves may be just too level-headed for hurry-hurry sales.

RUSS CONWAY

Even More Party Pops (I and II)
(Columbia DB4535)★★★★
I MAY Be Wrong; Happy Days And Lonely Nights; Glad Rag

Doll; Aint She Sweet; I Can't Give You Anything But Love Baby; Yes We Have No Bananas... these are the old songs Russ Conway has chosen for his latest medley.

Out ready for the Christmas boom, the disc is well up to the pianist's usual standard on these releases.

DANNY RIVERS

Can't You Hear My Heart; I'm Waiting For Tomorrow
(Decca F11294)★★★★

DANNY RIVERS comes out with a side that has a real knock-'em-in-the-isles sound... Can't You Hear My Heart. Charles Blackwell's musical direction sets the noise right from the start with terrific guitar—then brings in girl voices coo-ooing. He stands a very good chance of capturing a load of sales.

Sleeper rhythm for the flip. Rivers sings this slow ballad well and again gets a top-drawer backing.

KEN DODD

Dream That I Love You; Jealous Of You
(Decca F11293)★★★★

DREAM THAT I LOVE YOU is a gentle, romantic ballad with a drifting quality. Ken Dodd sings it softly and with quite some charm, making the most of the easy melody.

On the other side, Jealous Of You, opens with some very thrilling strings that trap the ear at once. Then Dodd glides into a stirring tango ballad.

If anything, the production here is better than on the "A" half.

THE VENTURES

Perfidia; No Trespassing
(London HLG9232)★★★

THE instrumental group The Ventures get a very good noise from their guitars and drums and it tells in the revival of Perfidia. The team race through the familiar melody in a way which brings it bang up to date.

They could do very well with this. No Trespassing is another example of good noise but the tune here is not so definite. A useful second half.

JACK SCOTT

Patsy; Old Time Religion
(Top Rank JAR524)★★★

A Patsy, rides a good lifting beat and Jack Scott sings it with an edge to his voice. Lyric is not up to the rest of it... routine rock theme about boy and girl at the record hop.

The well-known Old Time Religion is the side I would be inclined to stress. Scott sings it with modern application to a good rhythm accompaniment.

DOROTHY COLLINS

Unlock Those Chains; I'll Be Yours, You'll Be Mine
(Top Rank JAR523)★★★★

SEEMS to be a long time since we heard from Dorothy Collins—too long. Here she sings a quirkish ballad—Unlock Those Chains—in a country style and makes a very smooth job of it.

Much of the way Dorothy is multi-tracking to form a group with herself. Tune is fairly infectious.

Bouncy romancer for the reverse... I'll Be Yours, You'll Be Mine. Here we get a veal-yeah girl group and some sliding guitars behind Dorothy. May grow.

THE PLATTERS

To Each His Own; Down The River Of Golden Dreams
(Mercury AM11118)★★★★

THE PLATTERS have found another past favourite. To Each His Own, and they put it forward with their familiar beat. One voice fronting in light tenor, while the rest of the team fill in the background. Strings sweeping about the shuffling rhythm in the orchestra.

Down The River Of Golden Dreams is a slower ballad, and the group, as a group, have much more to do. A pleasant number well sung.

CHAQUITO

The Little Engine; La Fajana
(Fontana H274)★★★

HARD on the heels of his "Never On Sunday" coverage Johnny Gregory puts out another Chaquito record. The Little Engine has a vocal as well as the Latin band. Lyric follows the old kid's rhyme about the engine trying to climb the hill. Cute.

One of Gregory's own compositions for the other deck—La Fajana. An exciting, whirling piece of Latin this.

JOHNNY CARSON

You Talk Too Much; Now And Always
(Fontana H277)★★★★

A BRITISH version of the big American number, You Talk Too Much. And Johnny Carson underlines his previous promise with a very sound vocal here. He is given a thumping accompaniment, directed by Johnny Keating.

There's a Latin lilt to the ballad Now And Always which Johnny sings tunefully on the second side of the coupling. Again Keating provides a slick accompaniment.



DAVID MACBETH

"PIGTAILS IN PARIS"

LONGIE SAYS—LIVELY!



VERA LYNN—Her voice cheered millions during the war, and she's still popular (DISC Pic)

Right record for Vera

'Chorus' album from Decca

VERA LYNN
Vera's Great Chorus Hits

Travellin' Home; When Swallows Say Goodbye; The Windsor Waltz; Forget-Me-Not; The Gathering Of The Clans; Auf Wiederseh'n Sweetheart; Yours; Doornaree; The Homing Waltz; When You Hear Big Ben; From The Time You Say Goodbye; We'll Meet Again.

(Ace Of Clubs ACL1045)****

PROBABLY the most widely known of all the many smash hit recordings by Vera Lynn have been those famous "chorus" waxings, such as "Auf Wiederseh'n Sweetheart." Well, someone at Decca has collected all these together and produced what must be a best-seller of an LP. I say that because of the popularity of the original discs, plus the fact that this is an economy-priced album.

And it has been released at the right time of year to ensure the strongest sales.

Vera Lynn is really a living part of the English heritage. Her voice cheered millions of people during the darkest days of the war and the public have never forgotten this, keeping her right at the top during the recent tumultuous years in the record industry. Miss Lynn has survived the rock barrage, unlike many of her contemporaries, and come up stronger than ever.

MUSIC TO SUIT MOST MOODS

Trouble is, you may enjoy it so much that all thoughts of romance will be temporarily laid aside.

GEORGE MELACHRINO

The Music Of Sigmund Romberg
Deep In My Heart, Dear; Lover Come Back To Me; The Riff Song; One Alone; Wanting You; The Desert Song; Serenade; When I Grow Too Old To Dream; Softly As In The Morning Sunrise; One Kiss; Will You Remember; Sincerehearted Men.

(RCA RD-27174)****

A GAIN, not the ideal record for this page but doubtless there will be some who will enjoy this album—and it will certainly prove a most acceptable gift for an older friend or relation around Christmas time.

The music is, of course, right up George Melachrino's street, as is most good show music in fact, and he brings his commanding baton to bear on the orchestra in a thorough manner.

The selections are all taken from everlastingly popular musical comedies and, therefore, the music will be welcome in the circle which loves the old show tunes.

I enjoyed it.

THE WORLD FAMOUS LUCUONA CUBAN BOYS

Play For Dancing

Noche De Ronda; Toot Toot Tootie; Corazon De Melon; I Know That You Know; Nicolasa; Just One Of Those Things; Granada; La Empalita; Mambo Sevillano; She In Vi De Lyvone; Compadre Pedro Juan; Love Me Or Leave Me.

(HMV CLP1369)****

FEELING a bit chilly these wintry days? Well, here's a disc to warm you up more than a little. You will be itching to dance when you hear the pulsating Latin rhythms performed by the Lecuona Cuban Boys, and in next to no time you will be as cosy as you could wish.

Yes this really is a breath of sunnier climes brought to you through the medium of the long play record. And this famous band really know how to put this music across both professionally and entertainingly.

Good for both Latin and dance fans.

FRANCK POURCEL

Magical Melodies

Milord; Petite Fleur; Le Marchand De Bonheur; Manha De Carnaval; Personalities; Trudie; Je Te Tendrai Les Bras; C'est Ca "L'amore"; Any Time; Salade De Fruits; Etrange Tango; Bin Bom Bey.

(HMV CLP1368)****

IF you are looking or listening for bright new orchestral sounds, then you don't have to look any further than this excellent Franck Pourcel recording.

Franck has produced many fine light music orchestras but none I think to equal that led by Franck Pourcel.



He has some really original—but not way out—ideas for arrangements.

There are twelve tracks brim full of entertainment value on an LP which will satisfy you for a lifetime.

Mr. Pourcel's music has gone all round the world and has been widely acclaimed wherever it is heard.

A real beauty. I'm going to wear my copy thin very quickly.

THE FOUR PREPS

Down By The Station

Down By The Station; Lazy Summer Night; I Ain't Never; She Was Five And He Was Ten; Summerline Lies; Big Man; 26 Miles; Cinderella; Dreamy Eyes; Memories; Memories; Listen Honey (I'll Be Home); Big Surprise.

(Capitol T.1291)****

A PLEASING set from the Four Preps with some tracks a lot better than others and a couple of outstanding offerings thrown in.

Down By The Station, falls into the outstanding class.

It is one of the best efforts on an album I have heard from The Four Preps so far, and shows a lot of promise of good things to come.

And I feel that this should appeal to adults as well as the younger record buyer.

The group are not as technically brilliant as say, The Hi-Los, or as strong in mass appeal as The Four Freshmen, but they certainly have a lot to offer—and you would not be wasting your time if you gave a couple of tracks a hearing.

Could be a fairly strong seller I think.

LEON BERRY

Giant Wurlitzer Pipe Organ Vol. 3; Tavern In The Town; This Can't Be Love; People Will Say We're In Love; Falling In Love With Love; South Foxtrot; Dixie; Columbia, The Gem Of The Ocean; Caissons; Roman Guitar Tango; Washington Post; What Is This Thing Called Love; Sari Waltz; Student Prince Serenade.

(Audio Fidelity AFLP1844)****

THIS album is subtitled "A Study In High Fidelity Sound," and that it certainly is. The recording is magnificent. But I cannot say that the organist is as good as the recording standard.

To me he appeared to lose the tempo on occasions and I found his arrangements somewhat lacking in



* Musical comedy selection from GEORGE MELACHRINO.

imagination. However, he did produce some wonderful sounds from his instrument, and these, coupled with the recording, make the album worth a listen.

The tune selection is pretty reasonably balanced and should find a fair-sized audience.

TOMMY KINSMAN ORCHESTRA

Holiday For Dancers

QUICKSTEPS: La Pansie; Tia; Banjo Boy; J'attendrai; Swedish Rhapsody; Ciao Ciao Bambina; Lazzarella; One Resterai De Nos Amours; Ooh-lala. WALTZES: Pigalle; Tulips From Amsterdam; One Two Drink Up; At

Last, At Last, QUICKSTEPS: Left Bank; Chez Moi; Oho-Aha; Sur Le Pont D'Avignon; Marina; Milord; Chella Lia. FOX-TROTS: Anema E Core; Douce France; Vous Qui Passez Sans Me Voir; Les Enfants Du Pirce; C'est Si Bon.

(Fontana TFL 5105)****

NOT as powerful a song selection as on previous Tommy Kinsman LPs, but this is little wonder considering the tremendous rate at which he uses up his material on record.

However, what is there is the magical toe-tapping urge common to all Mr. Kinsman's recordings.

This time Tommy Kinsman takes his dancers on a brisk European holiday with a collection of Continental tunes. There's no doubt that the bandleader will chalk up another winner for himself with this album.

VIVIAN ELLIS

You've Never Had It So Good

You've Never Had It So Good; Rip Van Winkle Of The Stage; Small Abode; Uproarious Devon; Small Time; This Is Your Life; I Remember Venice; Stock Exchange Art; Other People's Babies; Hengist and Horsa.

(Decca LF1331)****

NOEL COWARD started it all off. Paddy Roberts is chalking up a lot of current success with this type of material, and now Vivian Ellis—another composer of note—has his few bows' worth.

I found it a pretty average showing which might appeal to the so-called "smart set," but I can't honestly see the general public taking to it in the way they have to other similar waxings.

One thing is certain and that is that it is not the ideal material for most readers of this page. I should say it might have a better reception in the women's magazine type of record review.

Sorry, Mr. Ellis, but I'm afraid the thumbs are halfway down for this one.

THE HIT VOCAL VERSION!

LYN CORNELL NEVER ON SUNDAY

45-F 11277



45 RPM

The Decca Record Company Ltd Decca House, Albert Embankment London SE 11

LONNIE SAYS—LIVELY!

JAZZ DISCS

Tony Hall
on Modern
Owen Bryce
on Trad

There's hatred on this record

CHARLIE MINGUS Blues And Roots

Wednesday Night Prayer Meeting; Cryin' Blues; Moaning; Tensions; My Jelly Roll Soul; E's Flat, Ah's Flat, Too. (12in. London LTZ-15194)*****
PERSONNEL: Charlie Mingus (bass); Jackie McLean, John Handy (altos); Booker Ervin (tenor); Pepper Adams (baritone); Jimmy Knepper, Willie Dennis (trombones); Horace Parlan or Mal Waldron (piano); Dannie Richmond (drums).

THIS record is full of blistering, blazing, burning hatred. But, at the same time strangely full of love. The six blues of different hues are blown with a savage intensity, the like of which I've seldom heard on record. Except possibly on previous Mingus outings.

The music will hit you where you feel it most. There are superb, raw, emotional outbursts from everyone. Jackie McLean is heard at his hard-hitting, sweetly sour-sounding best and illustrates why I rate him as the best modern alto in jazz just now.

I cannot recall hearing Pepper Adams play better or with such directness. Ervin and Handy are two youngsters with a fine future. Neither trombonist has soloed better in a recording studio. Parlan's hard-driving, almost monotonous style is highly individual.

Richmond keeps everybody on their toes and fits in perfectly with Mingus' mood. The bassist-leader is magnificent and his solos are outstanding on a record where everyone is at his best.

Interesting to note that this set was cut three years ago but Atlantic has only just put it out. Prayer Meeting seems to be an earlier "Better Git It In Your Soul," while Jelly Roll also appears on his Philip LP, "Mingus Ah Um," under a slightly different name. Moaning is NOT the Bobby Timmons tune.

You may simply loathe this LP. But despite its frighteningly neurotic conception, it is full of the very best elements of jazz. It will stand the test of time.

JIMMY RUSHING Rushing Lullabies

You Can't Run Around; Say You Don't Mean It; Deed I Do; Pink Champagne; Did You Ever; I Cried For You; Three Long Years; I Can't Believe That You're In Love With Me; Good Rockin' Tonight; One Evening, Russian Lullaby. (12in. Philips BBL7360)*****
PERSONNEL: Jimmy Rushing (vocals) with Buddy Tate (tenor); Sir Charles Thompson (organ); Ray Bryant (piano); Skeeter Best (guitar); Gene Ramey (bass); Jo Jones (drums).

SO sorry this has not been written about before, because it's been out for a month or two. The great "Mr. Five By Five" sounds younger, more confident and swifter than ever on these eleven varied tunes.

He is obviously inspired by the gusty, lusty blowing behind his broad back by Buddy Tate and Co. Ray Bryant shows that he can shine in any surroundings and Gene and Jo and the others all thoroughly enjoy themselves.

BENNY GOLSON QUINTET Groovin' With Golson

My Blues House; Drumboogie; I Didn't Know What Time It Was; The Stroller; Yesterdays.

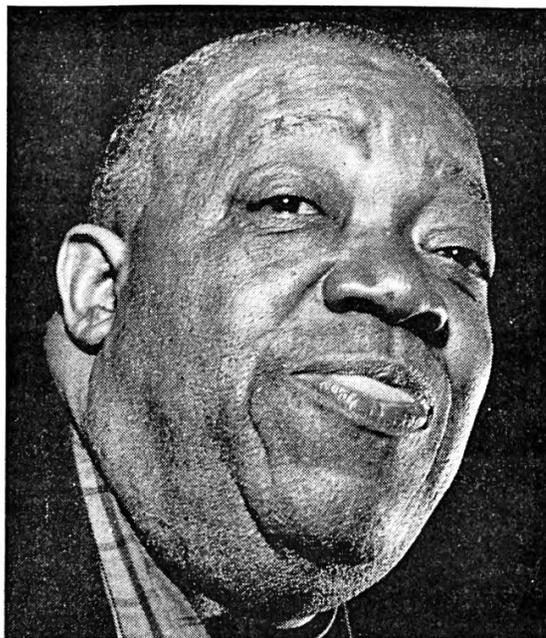
(12in. Esquire 32-105)*****
PERSONNEL: Benny Golson (tenor); Curtis Fuller (trombone); Ray Bryant (piano); Paul Chambers (bass); Art Blakey (drums).

I DON'T think there is any doubt that, generally speaking, Esquire releases the best modern jazz records on sale in Britain. They come from America's Prestige and New Jazz labels.

House is in the currently fashionable, "soul music" idiom. Drumboogie opens with some strong Ray Bryant boogie bass, while The Stroller is a fast, furious riffer with a typical Blakey barrage.

Golson is more in the Coltrane than Lucky Thompson idiom on this date and blows with more assurance and less aggression than usual.

Tony Hall



JIMMY RUSHING sounds younger, more confident and swifter than ever.

BARBER STILL KEEPS AHEAD

CHRIS BARBER'S JAZZ BAND The Very Best Of Barber

Volume Four
Thriller Rag; Wash Blues; Bugle Call Rag; Sweet Georgia Brown. (Pye NJE 1076)*****

Volume Five
Everybody Loves My Baby; Careless Love; April Showers. (Pye NJE 1077)*****
Chris Barber In Berlin
Climax Rag; Ice Cream. (Columbia SEG 8030)***

IN years to come I do not doubt that only three British jazz musicians will be accorded a place in the development of our jazz. George Webb who started it all, Humphrey Lyttelton who got it talked about, and Chris Barber who gave it a style.

George is now no longer playing; Humph, according to his earlier fans, has deserted the cause; Chris, however, is still showing them how. And not only how to do it but keeping well ahead.

His is the style taken by all the more popular trad bands. No piano, fairly prominent banjo, a pushing beat, a prominent Lewis-influenced clarinet and what is now a typical selection of tunes.

Chris is not standing still though. His new rags are a welcome departure. His visits to America have left him with an admiration for Muddy Waters and this is being reflected both in his repertoire and in his drummer's change of style.

None of these later remarks apply to those discs. The Berlin ones were recorded at an outstandingly successful public performance with all its attendant excitement. Much of it comes over on the disc and the only let-downs are that Climax Rag is too fast for real comfort and that Ice Cream has been overplayed.

The best of Barber is hardly that, though I confess to liking these two EPs better than the Berlin sides.

RED NICHOLS AND HIS FIVE PENNIES

Should I; Over The Rainbow; At Sundown; Ida. (Gala 45XP 1061)***

IN the late twenties Ernest Loring "Red" Nichols was The Top Man in the New York jazz scene. Ten years later he was nothing . . . and this is not only because of his personal affairs.

Now he is attempting something of a comeback but it's not going too well. His style dated more than most and it hasn't come back yet. One doubts whether it ever will.

For the essential qualities of jazz were too often lacking in Red's polite mannerisms. Heat, blue notes, wide

open tone, smears, a smooth approach were all foreign to Red's playing. They still are. His tone is as pure as they make 'em.

I suspect that Heinie Beau (the sleeve says Bean!) had a hand in the arrangements. He studied the early works of the Nichols Five Pennies intensively and that has stood him in good stead. He can dish out an arrangement with all the hallmarks of the 1929 recordings. You might almost be listening to a Five Penny disc hitherto lost to collectors.

Unfortunately only At Sundown falls into this category as far as this EP is concerned. The other tunes are commercialised. Even Ida is very different from what you'd expect of our red-headed trumpeter.

CY LAURIE BAND Melancholy Blues; St. Philip Street Breakdown.

(Esquire EP 234)***

YOU'VE got to be darned good to play melodic jazz of the nature of Melancholy Blues, Louis's original version, from which this is "copied" was a pip. Dodds, ten years later, played it a lot faster. It's too hard for most others to have tackled. It's not a twelve bar blues at all, merely a thirty-two bar pop tune relying very much on a moving melody and an extremely beautiful chord change in the third bar.

Cy's version doesn't come off, even though it is recorded by one of his better bands. A slight change of tempo, a different approach, an original introduction and he would have made it. As it is that old Louis version keeps coming to mind . . . and I boggle at the thought of comparing the two.

For very much the same reasons St. Philip Street Breakdown also misses. This tune is associated too much with George Lewis' solo to mean much played by any other. Not that I like the Lewis disc.

I'm glad Cy plays it as a band number and not as a clarinet feature . . . that would have been fatal. But there never was much point in playing blues at all. With two exceptions. Vocal blues, where the words carry the tune along, and instrumental blues such as "Dippermouth," "Snag It," "River-side," which rely on set patterns, solo breaks and such devices to give them character.

There's no character about St. Philip though Cy improves matters quite a bit by changing key every so often. (Come to think of it you can give this side at least three stars.)

Owen Bryce

JAZZ BOOKS

Good, but there's just one complaint

JACK TEAGARDEN — THE STORY OF A JAZZ MAVERICK

Jay D. Smith and Len Gutteridge (Cassell, London, 21s.)

I'M a sucker for jazz books. I read every one with interest and being such an avid fan I expect I'll read some two or three hundred more jazz biographies before my time is out. I never seem to tire of the thrills of reliving the old days with the great characters that made up the jazz scene in the twenties. There is something exciting even about the many BAD biographies being rushed into print while the craze is on.

Which brings me nicely to this particular book, because this is NOT one of those. It's been carefully thought up, the writing is for the most part good and the writers have taken great trouble to check their facts.

Of course, it goes without saying that they are Jack Teagarden fans. You'd have to be to write this sort of material during an artist's life.

That is why my one complaint is that so many of the incidents (part and parcel of a musician's life) are incompletely related. The hair-raising stories, the hilarious session, the behind-the-news-bit, are often stopped off short and the reader is left wondering why they were put in at all.

ENJOYING JAZZ

Rex Harris

(Phoenix House, 10s. 6d.)

POOR Rex. Ever since he wrote his Penguin book on jazz he's been maligned and quoted practically to death. Whenever I give a talk on jazz someone always bobs up and says "Rex Harris says Coleman Hawkins could have played jazz if only he'd used a clarinet . . ." My answer is invariably, "Have you read the book?" to which the rejoinder is, again inevitably . . . "No . . . but I saw a review . . ."

And so with a reputation to live down to, poor Rex struggles on to maintain his position as advanced-in-chief of odd ideas. And some of them ARE odd. For instance:

"The 12-bar blues which became known as the 'Classical' form . . ." When?

" . . . with their 'easy riders' (or guitars) . . ." Guitars, Rex?? "Dodds seldom relied on old clichés . . ." Ask Cy Laurie about that one.

"His (Teagarden's) use of coloured vibrato arose partly from his admiration for Jimmy Harrison . . ." Strongly denied by Tea, himself.

And Rex is naive when it comes to those musical terms, and his advice on forming a jazz band.

There are some interesting photos, including one of yours truly, but I think guides to jazz and biographies will have to come a lot better than this in face of all the competition.

O.B.

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The rate for insertion in these columns is 1s. per word Words in CAPITALS 1s. 6d. after initial word. Semi-display £2 per line Copy must arrive at DISC, 161-166, Fleet Street, London E.C.A. not later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

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Dean Martin croons his way to four stars



* DEAN MARTIN... he croons through four songs perfectly.



THE CHARIOTEERS WITH BILLY WILLIAMS

On *The Sunny Side Of The Street*; *Sleepy Time Gal*; *Sweet Lorraine*; *I Miss You So*.

(Fontana TFE 17131)***

THE ensemble passages saved this from being cut down to two stars. The Charioteers singing as a team make a sound at times reminiscent of the great Mills Brothers but when Billy Williams takes a solo he is inclined to leap from normal tones to falsetto and this got on my nerves. I think it may affect several of you likewise.

The album is well worth a spin for the harmonies alone and for the parts where Mr. Williams stays in normal register.

NANCY SPAIN

The Worst Of

And *Friend*; *Susan Grainger's Corkscrew*; *My Big Chance*.

(Pye NEP 24130)***

PERHAPS not as funny as one might expect but Miss Spain

certainly does come up with some gems as she chats her way through this EP. There are several amusing recollections of quotes from her many friends in the entertainment world—Noel Coward, Hermione Gingold, Marlene Dietrich, which should give you a fair idea of what to expect. Quite funny in parts but not one that I would include in my personal humour collection.

I think they could possibly have aimed more for medleys than individual titles but this shouldn't deter anyone from enjoying the performance.

CANDID MIKE

Starring Jonathan Routh

Tailored *Not To Fit*; *Taxi Driver's Recipe*; *Excuse Me Letter*; *Piano In The Underground*.

(Pye NEP 24128)*****

DURING the past few weeks "Candid Camera" has been the centre of television attraction for a

vast number of the British public. Two of the items on this EP have been done on the TV show with hilarious results and the other two are even funnier.

How Jonathan Routh manages to keep a straight face during the sequence I'll never know but I'm very glad he has so done and made such a record possible.

Top disc-jockey Pete Murray narrates and guitarist Bill Bramwell supplies the catchy music in similar style to that heard in the TV "Candid Camera" series.



Week commencing Sunday, November 13

- Town Hall: Danny Hunter (Thurs.).
- Essoldo: Adam Faith, John Barry Seven (Thurs.).
- Severn Side Club: Danny Hunter (Fri.).
- Essoldo: Adam Faith, John Barry Seven (Mon.).
- Pavilion Gardens: Flee-Rekkers, Jimmy Baron (Sat.).
- Essoldo: Adam Faith, John Barry Seven (Sat.).
- Bards Hall: Acker Bilk (Sat.).
- Empire: Gary Miller, The Avons (Wk.).
- Town Hall: Danny Hunter (Wed.).
- Essoldo: Adam Faith, John Barry Seven (Wed.).
- Bards Hall: Acker Bilk (Mon.).
- Essoldo: Adam Faith, John Barry Seven (Tues.).
- De Montfort Hall: Acker Bilk (Sun.).
- Granada, Tooting: Ted Heath, Jess Conrad, Terry Dene, Ricky Valance, Garry Mills, Flee-Rekkers, Danny Rivers, Jimmy Baron (Sun.).
- New State Ballroom, Kilburn: Flee-Rekkers, Jimmy Baron (Tues.).
- Town Hall, Wimbledon: Acker Bilk (Tues.).
- Majestic, Finsbury Park: Davy Jones (Wed.).
- Talk of the Town: Eartha Kitt (Season).
- London Palladium: Cliff Richard, Russ Conway, Joan Regan, Edmund Hoekridge, Des O'Connor (Season).
- Victoria Palace: David Whitfield, Andy Cole, Magy Fitzgibbon, Patricia Lambert (Season).
- Essoldo: Adam Faith, John Barry Seven (Fri.).
- Hippodrome: Joe Brown, Billy Fury, Tommy Bruce, The Vernons Girls, Dave Sampson, Dickie Pride, Peter Wynne, Johnny Gentle, Nelson Keene, Davy Jones, Johnny Goode, Georgie Fame, Duffy Power, Red Price, The Viscounts, Billy Raymond, Jimmy Nicol and the Lucky 15 (Wk.).
- Palace: Ken Dodd, Eddie Calvert, Peters Sisters, Joe Henderson (Season).
- Town Hall: Acker Bilk (Fri.).
- Royal Ballroom: Danny Hunter (Tues.).
- Orchid Ballroom: Flee-Rekkers, Jimmy Baron (Wed.).
- Majestic Ballroom: Flee-Rekkers, Davy Jones, Jimmy Baron (Mon.).
- Palace Ballroom: Michael Cox (Sun.).

DEAN MARTIN
A *Winter Romance—Part 2*
Baby, It's Cold Outside; *Out In The Cold Again*; *Canadian Sunset*; *June In January*.

(Capitol EAP 2-1285)***
DEAN MARTIN croons, as opposed to singing, his way through four songs perfectly suited to his lazy drawl of a voice. Charmingly lazy drawl I might add.

I often argue with people that Dean Martin is no singer but I can fully understand what it is that sets the girls' spines a-tingle in the way he can put over a song.

Dino stirs up a "winter romance" here and the iciest frost will soon melt after just one spin of the record.

SARAH VAUGHAN

Live For Love; *Put Close My Eyes*; *Love Me*; *That's All*.
(Mercury ZEP 10087)***

Stereo and Monaural

I'VE heard better Sarah Vaughan than this record but I've never yet been disappointed with one of her recordings. Sassy with, by her standards, a mediocre record still well surpasses the possible best by several lesser singers.

The second track on each side is the stronger but the two remaining offerings are still good.

A nice compact little Sarah Vaughan package but I think she has more scope on a full LP.

Still, a welcome addition to any Sarah Vaughan collection.

JOHNNY MATHIS

Four Hits!

The Best Of Everything; *Very Much In Love*; *You Are Beautiful*; *Misty*.

(Fontana TFE 17275)***
THREE excellent tracks and one—*Very Much In Love*—which I didn't like so much. However, there's enough here to satisfy any Johnny Mathis fan.

I think the first track is possibly my own favourite. It would have been *Misty* had Sarah Vaughan not done such a superb version of that lovely Erroll Garner composition.

The disc still remains good value for money and as such should achieve success.

THE ADAM SINGERS

Sing *Something Simple*; *Cruising Down The River*; *Home On The Range*; *Wheezy Anna*.

(Pye NEP 44005)***

CLIFF ADAMS has come along nicely in the vocal group world during the past few years. He is a founder member of The Stargazers, he was responsible for those tasteful and delightful *Granadiers* shows on television, and he runs this capable team of singers.

The radio show which gave birth to this record is a very popular target for listeners throughout the country and the set contains material which will appeal to a wide audience.

Excellent material for the party sing-song although not aimed at the hit parade.

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Gordon's

THAN ANY OTHER GIN





Into Britain last week flew Danish singing duo NINA and FREDERIK, here for TV and cabaret dates. EMI gave them a reception soon after they arrived and talking to them here are Norrie Paramor (left), Wilfrid Thomas (right) and Ray Orchard (second from right). DISC Pic

DISC, RADIO and TV STAR

TEDDY JOHNSON WRITES FOR YOU

Cliff, Shadows 'split' is temporary

DISC fans received a shock this week when the word went around Tin Pan Alley "Cliff Richard and The Shadows are splitting up." Heads nodded, and tongues wagged . . . so I asked The Shadows' personal manager Peter Gormley for a run down on the situation.

Australian-born Peter admitted that Cliff and The Shadows would be going their separate ways in the New Year. "But this is only a temporary measure," he assured me.

So what is the exact position? Cliff is going filming for a few months and during that time the group will work without him. But they are to be featured in one of the films Cliff is to make.

"We hope to rejoin 'the boss' later next year," said Jet Harris, the leader of the Shadows.

But these four lads are already becoming international stars in their own right. Their version of "Apache," number one in Britain, is fast climbing the hit parades of other countries. . . . It is number ten in both Holland and Australia, and entries into the top of other charts are expected soon.

Everyone confidently expects "Man Of Mystery" or "Stranger" (latest Shadows' Columbia release) will put them back at the top with their second record hit on the trot. And if their tour is as successful as their appearances in the past, then the reunion at the end of Cliff's filming should make them an even more potent box office attraction than before.

'New' Sinatra

LAST week (November 1) Dean Martin had a coast-to-coast TV show . . . naturally one of that close clique which Dan Dailey describes as the show business "Mafia" was the guest of honour. And what did Mr. Sinatra sing? A great standard by Rodgers and Hart? A first-time presentation of a Cole Porter number?

No. He took an odd number from public domain—and swung it. The title? "Of Mac Donald" . . . I can't wait for his version of "Mairzy Doats." It should be a gasser.

Frank's company, Capitol, are trying to stop disc jockeys from playing one of their discs—which is a turn up for the books!

The company have even gone as far as to put adverts in American trade papers saying that DJ DAY is November 21 for the single hits from the show "The Unsinkable Molly Brown" adding "No songs from the great new Meredith Willson musical may be performed anywhere before that date."

Como query

"WE get letters," Pearl and I, and just lately a lot of them have been asking the same thing "has Perry Como finished making singles?"

Pearl, who is very good at this sort of question, got around to some extensive research. We—or rather she—discovered that Perry hasn't made a single disc in nearly a year . . . the last American issue was "Delaware" in February.

But we got news too . . . Perry has just kicked off a new disc-making deal under Hugo and Luigi, America's top hit makers now under contract to RCA.

First disc off the presses is "Make Someone Happy." But don't get the idea that you will be hearing it here . . . You see, it is the music from the new Phil Silvers musical "Do Re Mi" . . . and there is generally a ban on British exploitation of Broadway show music until just before the London presentation.

COME PRY WITH ME Dick Tatham



WE read every day about the rewards of being a pop star: the hundred-guinea suits; the £3,000 cars; the lush living in richly-furnished houses; the airline tickets to romantic places. It's a swingin' life, you may think. But what of the drawbacks: the fret behind the fame; the doubts which flay the heady success; the rat-race that goes with the razzamataz? Last week I kicked the subject around with some of the top stars—and a few others on their way to the top. I asked, "What are the penalties of fame?"

Number one answer: "loss of privacy." No one beefed about this. They all realised the non-stop onslaught

autograph hunters lunging with their ball pens. But I should worry; fans are worth a gross of pink-leather coats." The up-comers find similar problems creeping up on them. Billy Fury told me, "I don't drink—and maybe it's just as well, because if I went into a bar fans might spot me. For the same reason, I couldn't take a girl to a dance."

No time

Billy also cited something else: dropping hobbies. "For instance," he explained, "I'm dead keen on movies. But, apart from the fans, I just don't have time to go." Mark Wynter echoed this: "I like films as entertainment and because I try to learn something from them. But I've not seen one in months. Also, I love reading; serious biographies—and Westerns for light relief. But I tour around so much on one-nighters, about the only thing I read is my hotel bill." The hobby in Ricky Valance's case is weightlifting. He can hardly take a 200lb. barbell on tour. He does dressing room chair-dips instead, but rates it a poor substitute. More seriously, he told me, "What Cliff Richard says in his book about your career cutting down your visits to relatives is so true. My father has been seriously ill for years, I get down to Wales to see him as often as possible. But stage dates, TV work and record sessions stop me doing so, as much as I would like."

Mental worry

To add to the physical race and pace of a performer's life is a relentless mental worry few of them talk about unless prompted. It stems from the question, "How long can I stay on top?" With the easy-come, easy-go fame of the modern pop world, the question is no idle one. I must come back to Tommy Steele for one of the best stories about a star's attempt to invade "normal" life. Some three years ago, when Tommy had just reached peak fame, The Kentones vocal group talked him into going to a dance in disguise.

He stood for a few minutes, sizing up the field, then spotted something specially whisteworthy on the other side of the ballroom. When the next dance started, Tommy hurried to her. "May I have the pleasure?" he asked.

The girl looked at him. She noted the fair hair, smarmed flat with brilliantine; the horn-rimmed spectacles; the loud tie; the toothy grin. "No, thank you!" she said firmly. So, if a number of your fans spot your idol in public—please don't start a jet-powered rush. Remember, your star is only human.

Banned from a normal life!

of fans is a necessary price of success—and one well worth paying. They spoke about it neutrally, as one of the facts of show biz life. The simple things are often taboo to the pop star. He can't walk down the street; drop into a pub; go to a local hop; or eat fish-and-chips in an ordinary restaurant. If he did, within minutes he could be the centre of a milling, mauling force of fans—at least wanting his autograph, and at most aiming to tear the shirt off his back.

This loss of privacy crops up in all kinds of ways. I was once with Tommy Steele and manager John Kennedy on a Liverpool-London sleeper. The train had hardly left the station before half-a-dozen fans appeared "from nowhere" in the corridor demanding to know which compartment Tommy was in. They didn't find out—but man! how they tried.

Folk in the business pull Adam Faith's leg about his going around in dark glasses, collar-up raincoat and other items of disguise. But it's no joke to him. He says, "I would very much like to mix with the fans and talk quietly to them. But the last time I tried it, two girls each took an end of my scarf and pulled like crazy."

"It took weeks of medical treatment to get my neck back to normal. I can't openly do everyday things like passing time in a coffee bar or going shopping. If I did, I would be—literally—risking my neck."

Russ Conway looked at me earnestly. He said, "I, too, know the difficulties of ordinary comings and goings. But for me the main penalty of fame is this: that I often don't know whether people accept me for what I am as a person, or for the fame I am lucky enough to enjoy." To take a female view, here's Marlon Ryan saying, "I adore shopping. But I've had to quit the chain stores. The power of discs and the telly is such that people kept coming up and exclaiming, 'Oh—it's you' "Likewise, I've had to lay off popular restaurants: you know, you're about to pop a chip in your mouth, and up comes a fan and says, 'Sign, please!'"

"Personal appearances can be hectic. I turned up at a disc store recently and had a fifty-guinea pink-leather coat smothered in ink through



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