

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 141 Week ending December 3, 1960

Every Thursday, price 6d.

Presley plans a religious song album

from Frank Johnston in New York

ELVIS PRESLEY is soon to achieve one of his greatest ambitions. He is to wax an album of religious songs. "Plans are going ahead," he told me, "and the LP should be ready in few months' time. Since the first time I saw a choir sing in church years ago I have wanted to get up there with them. I haven't managed to do that, but at least this album will be the next best thing."

Presley has just finished filming "Flaming Star," and it is to be released during Christmas week. Any time now he is due to start filming again on the West Coast in 20th Century Fox's "Wild In The Country," in which he stars with Tuesday Weld and Millie Perkins.

Later next year comes "Hawaii Beach Boy" for Paramount. "This is really something to look forward to," said Presley, "because I shall have Joliet Prowse co-starring with me again. We had so much fun making "G.I. Blues" together that I'd do it all over again."

But his main concern right now is the result of his newest film. "Many people will think after seeing 'Flaming Star,' that I am beginning to change my style," he said. "To some extent that may be true, but I want to say that being a motion picture actor is how I really see myself."

(Continued on page 8, column 1)

Shadows in Xmas 'Easy Beat'

THE SHADOWS have been booked by the BBC for a guest spot in "Easy Beat" on Christmas Day.

Others booked for the same programme are Bert Weedon and the Easybeats, Frank Ifield, Maureen Evans, Colin Day, the Galliards and the Geoff Rowena Five.

The previous week Adam Faith will guest with the Bert Weedon Band, Maureen Evans, Lorie Mann, Wally Whyton and the Trebletones, and December 11 will include Eric Delaney and the Ted Taylor Four.



New guitar gimmick may mean more hits for BERT WEEDON.

Bert Weedon concentrates on solo work

TOP guitarist Bert Weedon, the artist, who as a session man, has appeared on many more discs than have carried his name, is to cut out this form of work and concentrate on solo performances. "I've been doing a lot of accompaniment work behind beat singers on disc and in effect I was competing with my own records by providing guitar sound for rock vocalists."

Bert's latest single "Sorry Robbie" entered DISC's Top Twenty last week at No. 18. "I'm sure the disc's success is largely due to the tremolo arm attachment which I used on the recording," said Bert. "This is an American invention

attached to the neck of the guitar. When pressed down, it lowers the pitch of the strings half a tone." Bert has been using the tremolo arm on his "Lunch Box" dates and radio broadcasts, and the public's interest in the device and its effects has prompted him to write something which will show off the arm's possibilities.

It will be his next recording, "but I can't give you any details about it now, I'm afraid." The record won't be released until early next year because of the "Sorry Robbie" sales, and if I give the game away now, there's a good chance that someone else will do a smart cover job."

INSIDE

DARIN
Romance disclosure

•

Jazz at the Phil review

•

Robin Hall and Jimmie MacGregor

•

More than 50 single reviews

Bert recently made some appearances in Norway's capital Oslo, where he received a rapturous reception.

"My records have done much better there than I would ever have expected."

Meanwhile he continues to be one of Britain's busiest musicians, especially after he announced in a recent "Lucky Dip" programme that he was going to start a series of guitar lessons.

The response was immediate and tremendous. The first batch of letters asking for the chord chart which Bert mentioned in connection with the lessons numbered ten thousand, and more have been flowing in ever since.

"It staggered me," laughed Bert. "I couldn't possibly cope with it all, of course. A music publisher is helping out by running off a letter and sending it out."

The great rockin' guitar of

BERT WEEDON



with his big hit

SOBBY

and EASY BEAT



JARS17

Americans come out on top

WELCOME

I WELCOMED the publication in DISC (Nov. 19) of cartoon advertisements for records. Not only are they amusing, they also implant the name of the record in the mind. I realise it isn't possible with every advertisement, but please can we have some more of the cartoon type?—C. DIXON (Miss), 11, Horsham Terrace, West Parade, Hull, Yorks.

STUNNED

I WAS stunned by Jack Good's remarks concerning Elvis Presley's film "G.I. Blues" (DISC, Nov. 19). I saw the film and I disagree entirely with Good's opinions. Elvis's acting was superb, and his singing was of the same high quality. The audience was highly amused by the original jokes. Elvis is a top all-round entertainer.—SUSAN SAVAGE, 71 Congreve Road, Well Hall, Eltham, London, S.E.9.

EXAGGERATED

PASSING over Mr. Good's remarks (which were obviously grossly exaggerated for sensationalism) about "G.I. Blues," may I correct a paragraph in the article which may have misled some of your readers?

He talks of choruses of happy kids being the big "must" for commercial records, and states as an example "Elvis uses a group of kids in 'G.I. Blues.'" Please note: on the record of "G.I. Blues," the kids have been silenced.

Also, Teddy Johnson stated that the B side of Elvis's new release in America is "Are You Lonesome Tonight?" with "I Gotta Know" the main side.

From over a dozen sources of information in the U.S., I am told that "I Gotta Know" is having few airings, but "Are You Lonesome Tonight?" (the A side) is already No. 1 in many places.—ALBERT HAND, 2, West Street, Heanor, Derbyshire.

VULGAR

I WOULD like to point out to Jack Good that *The Times*, *Sunday Times* and *Observer* gave Presley good reviews. "G.I. Blues" is a poor-quality, vulgar film, but that is not Presley's fault. His acting and singing are greatly improved, and the film will gain him many new fans.—DIANA DAVIS (Miss), The Coach House, The Drive, Chichester, Sussex.

A TRIBUTE

I THINK it is time someone paid a tribute to the great entertainers of British show business who have so consistently kept the British musical flag flying overseas.

I do not refer to any of the frequent nine-day wonders who have come and gone, but to the established artists who, without excessive publicity maintain a constant popularity in all parts of the world.

Artists like Mantovani, Ted Heath, Chris Barber, Lonnie Donegan, Max Bygraves and Frankie Vaughan, to name a few have really let everyone know that Britain is still capable of

Bill Crompton
and
Morgan Jones
thank

THE SHADOWS

and the public
for taking
THE STRANGER
to their hearts

NOW AT No. 2

MY postman is going crazy! I have received more than 1,000 letters, from all over England, commenting on my recently published letter in your fine paper.

From reading these letters—from male and female readers from 15 to 65 years—I have concluded:

1. That the British public would rather see American stars than their own in concerts;
2. They would support American stars in concerts, on record, in poll voting and fan clubs more than they would their own countrymen;
3. Cliff Richard is their No. 1 favourite British star;
4. Mark Wynter is the next big star on record and in concerts in England;
5. Just as many "older" people like Cliff, Mark, Adam Faith and Tony Newley as the young;
6. That Tony Newley isn't getting the world-wide publicity and promotion for his records that he deserves.

I agree with No. 6. If London Records in America realised that not only Mantovani can entertain the world, then maybe Tony Newley would get a break here. And if ABC Paramount could see further than Paul Anka, then Cliff Richard, too, would have a BIG chance in America.—BILL DOWNS, 410, West 115th Street, New York City, U.S.A.

PRIZE LETTER

producing the best in all brands of popular music

As a concluding thought: I wonder how many of the new "stars" will be sought to top the London Palladium bill in five years' time?—ROY WIGNALL, 68, Ralph's Wife's Lane, Banks, nr. Southport, Lancs.

UP AND DOWN

POP music, in general, has its ups and downs. At present the general scene may not be so bright, but I think British pop music is going from strength to strength, and I name the four people I consider most responsible.

They are: songwriter Lionel Bart; TV producer, disc jockey and DISC contributor Jack Good; Cliff Richard; Adam Faith.

Undoubtedly, there are others behind the scenes who may have contributed as much or more than these. Has anyone any suggestions for additions to the list?—ANNE SEAMAN, Low Farm House, Carbrooke, Thorford.

IMPROVE?

I AM an anti-rock enthusiast, but it has pleased me to hear Elvis Presley's placid version of "It's Now or Never." The lyrics are perfectly intelligible and the melody couldn't have been more tuneful.

Now that the king of rock 'n' roll has embarked on recording decent material, perhaps his followers will improve.—KEITH MATTHEWS, 2, McKenzie Road, Dargets Wood Estate, Walderslade, Chatham, Kent.

AN END

PLEASE let us have an end to these farcical sequels to hit records. Just when it seems that the record

companies are issuing less trash than they might have done since the advent of rock 'n' roll—admirable entertainment when properly performed—these ludicrous follow-ups are released.—A. DELLAR, 795, Hotbam Road, Hull, Yorks.

BETTER LYRICS

THE songs that have appeared in the recent hit parade have had far better lyrics than those of a little while ago.

When rock 'n' roll hit the music scene the beat was all-important and the lyrics mattered very little. Now, however, songwriters are realising that good lyrics can give a tune extra appeal.

I feel that the words of future hit

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.

BONUS WINNER FOR NOVEMBER IS:

Judith E. Thomas, The Hermitage, Nottingham Road, Limby, Notts.



ADAM FAITH... older people like him as well. (DISC Pic)

parade songs will be almost as important as the beat and tune. As a result, there will be more to a song, causing it to retain its popularity longer.—ADAM GOLIGHTLY, 263, Blossomfield Road, Solihull, Birmingham, Warwickshire.

REAL SISTERS

ONE of the chaps in our band has bet me 12s. 6d. that the Beverley

Sisters are not all of the same family. Are they?—(Bdsman.) K. A. PERKS, Band HQ 1, 1st Royal Warwick, Hong Kong BFPO 1.

Your friend owes you 12s. 6d. ... The Bevs are sisters. Joy is the eldest and Babs and Teddie are twins.

BACKWARD

AFTER looking through DISC's American Top Ten, I think the present trend is a backward slide in musical taste to the meaningless rockers.

If singers like Shirley Bassey, Connie Francis, Elvis Presley and Johnny Mathis were to sing only the best songs, bad rock discs would fade from the music scene and we would see the end of out and out rock performances and the beginning of the good beat and ballad tune supremacy.—PETER MEAULIFFE, 6, Colville Road, Wisbech, Cambridge-shire.

BEST WISHES

ON behalf of his loyal fans, including myself, I send through DISC's Postbag best wishes to Russ Conway for a speedy recovery.—VERA THACKER, "Green Door" 1, Chestbrook Ave., North Wingfield, Chesterfield, Derbyshire.

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

ALONG THE ALLEY

A visit from TV

SOME unsolicited plugging opportunities dropped into the collective lap of Tin Pan Alley last week. Interviewer Trevor Philpot and cameraman Sigmund Hewitt of the BBC TV "Tonight" programme's staff visited Denmark Street to find out about the Alley's Christmas numbers.

At the time of writing it's not known when the results will be screened or how much plugging was actually permitted.

There's always the danger too that an anti-Alley stunt might creep in on the thorny subject of prostituting Christmas for base commercial pop purposes.

Anyway, there'll be more publicity for the street behind all the pop disc idols and their songs. The last TV excursion into the Alley was last year's AR feature on music publishers. This prominently starred Eddie Rogert, one of the nicest extroverts in the business but a complete individualist and perhaps the least typical of the present generation of music publishers.

While we're on the subject of the exploitation of Christmas, this column wonders how many of the critics of Tin Pan Alley give money at the door to carolling kids each year. Most of these enterprising youngsters are collecting for only one charity—themselves.

Provided they keep within the bounds of good taste, why shouldn't publishers get recordings of Christmas numbers and plug them? What harm did Belafonte's "Mary's Boy Child" or Nina and Frederik's "Little Donkey" ever do to anybody?



RUSS CONWAY... "Even More Party Pops" for Christmas

WHILE we're on a Christmas kick, let's call in at the Lawrence Wright Music establishment and see what general manager Bill Ward is hoping to get into people's stockings this year.

He has his eye on the numerous parties which will be held over the holiday, and has brought out two sheet song medley albums to match two party singles by Russ Conway and Winifred Atwell.

Russ's effort on Columbia is called "Even More Party Pops" and includes oddie favourites like "Ain't She Sweet?" "I Can't

NEWS FROM THE STREET OF MUSIC

Give You Anything But Love" and "Yes, We Have No Bananas." Winnie's medley is on Decca under the title of "Old Pt-Anna Party." Songs like "Side By Side," "NoBODY's Sweetheart" and "Jingle Bells" appear in it. The Wright people anticipate a bumper sale for both discs and sheet albums.

Another of their songs with a festive flavour is "Crazy Little Horn" with two versions available by Roy Castle on Philips and Craig Aiden on London.

Lawrence Wright also have a new recording of one of their most popular light music items. It's Clive Richardson's war-time inspired "London Fantasia" with its spine-chilling air-raid siren effects from the strings, and the latest version is by Semprini with orchestra on HMV.

Semprini recorded the successful "Theme From The Apartment" on the same label and another of the Wright successes written by a Briton, Charles Williams.

LEEDS Music's Christmas hopes this year are pinned on the American multi-voiced specialist Mel Blanc, who has recorded "Twinkle's" "Christmas Twouble" for Warner Bros.

Mel provides the various voices for unloved cartoon characters of international fame, and this particular disc is unlikely to draw a blank.

Other current Leeds items are Vera Lynn's "Accordion" on MGM and Cliff Richard's "Up in Love," which is an alphabetical category meaning dance in love. N.H.

LYN CORNELL

THE ANGEL AND THE STRANGER



45-F 11301 45 rpm

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending November 26).

Last Week	This Week	Title	Artist
6	1	Stay	Maurice Williams
—	2	Are You Lonesome Tonight?	Elvis Presley
2	3	Poetry In Motion	Johnny Tillotson
8	4	Last Date	Floyd Cramer
1	5	Georgia On My Mind	Ray Charles
7	6	Let's Go, Let's Go, Let's Go	Hank Ballard
9	7	A Thousand Stars	Kathy Young and The Innocents
—	8	New Orleans	U.S. Bonds
3	9	You Talk Too Much	Joe Jones
5	10	Save The Last Dance For Me	The Drifters

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending November 26).

Last Week	This Week	Title	Artist
1	1	It's Now Or Never	Elvis Presley
6	2	Save The Last Dance For Me	The Drifters
2	3	Rocking Goose	Johnny and The Hurricanes
3	4	My Heart Has A Mind Of Its Own	Connie Francis
—	5	Man Of Mystery	The Shadows
5	6	Dreamin'	Johnny Burnette
4	7	As Long As He Needs Me	Shirley Bassey
9	8	Let's Think About Living	Bob Luman
7	9	Only The Lonely	Roy Orbison
—	10	My Love For You	Johnny Mathis

Published by courtesy of "The World's Fair"

JUKE BOX

KICKIN' UP THE LEAVES

MARK WYNTER



45-F 11279 45 rpm

SONG-BIRD PATTI SEEKS FILM FAME

PATTI PAGE, the girl who found fame after she had been "discovered" singing on a local radio programme, is now aiming at another target—success as a dramatic actress.

Patti (seen right, with Burt Lancaster) has a role in the film "Elmer Gantry," which allows her to use her experience as a pop vocalist and choir singer.

With nine golds, and record sales which have topped more than 35,000,000 to her credit, Patti obviously has no need to enter the harsh, bustling life of film-making—but you can't stop a girl with ambition!

The film, from the novel by Nobel prize-winner, Sinclair Lewis, will have its London premiere at Leicester Square Theatre on December 15. General release is on February 6.



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TOP TWENTY

Compiled from dealers' returns from all over Britain Week ending November 26, 1960

For the fifth week Presley's still at the top! Sellers. Sophia climb to number four

Last Week	This Week	Title	Artist	Label
1	1	It's Now Or Never	Elvis Presley	RCA
4	2	The Stranger/Man Of Mystery	The Shadows	Columbia
5	3	Save The Last Dance For Me	The Drifters	London
7	4	Goodness, Gracious Me	Peter Sellers/Sophia Loren	Parlophone
6	5	Rocking Goose	Johnny and the Hurricanes	London
3	6	As Long As He Needs Me	Shirley Bassey	Columbia
11	7	Little Donkey	Nina & Frederik	Columbia
2	8	My Heart Has A Mind Of Its Own	Connie Francis	MGM
9	9	Dreamin'	Johnny Burnette	London
19	10	Strawberry Fair/A Boy Without A Girl	Anthony Newley	Decca
13	11	Lively	Lonnie Donegan	Pye
—	12	Ol' MacDonald	Frank Sinatra	Capitol
8	13	Only The Lonely	Roy Orbison	London
—	14	D-In Love	Cliff Richard	Columbia
—	15	Lonely Pup	Adam Faith	Parlophone
10	16	Komotion	Duane Eddy	London
15	17	Mr. Custer	Charlie Drake	Parlophone
12	18	Let's Think About Living	Bob Luman	Warner Bros.
14	19	My Love For You	Johnny Mathis	Fontana
17	20	Blue Angel	Roy Orbison	London

ONES TO WATCH

Poetry In Motion - Johnny Tillotson
Perfidia - The Ventures



THE PICK OF THE SEASONS RECORDS

EMILE FORD
"COUNTING TEARDROPS"
B/W
"WHITE CHRISTMAS"
7N 15314 45 rpm

LONNIE DONEGAN
"VIRGIN MARY"
7N 15315 45 rpm

JOAN REGAN
WITH DR. BARNADO'S CHILDREN
"MUST BE SANTA"
7N 15303 45 rpm

GIVE A GOLDEN "GUINEA" FOR CHRISTMAS

It could well be the show biz wedding of the year, but that

Darin engagement was pop music's biggest bombshell



BOBBY DARIN, the singer who seemed to put career before marriage, and SANDRA DEE.

by KEN JOHNS

WHEN a swinging guy like Bobby Darin meets a gay charmer like actress Sandra Dee in the romantic city of Rome, then something has just got to give. It did, and how.

After a few weeks of flitting together on "Come September" with Rock Hudson and Gina Lollobrigida, Bobby and Sandra announced their engagement and plans for an early New Year wedding.

And the announcement came as a bombshell to everyone on the set! Even Bobby and Sandra themselves were surprised, for they surely, at this moment of their highly successful careers, were certainly not thinking in terms of marriage when they started work on "Come September."

Bobby, whose latest LP, "Darin At The Copa" is to be issued next month, is currently riding high with his new single release ironically titled "Somebody To Love," out the same week he announced the engagement.

"Love?" said one of his former girl friends recently. "Bobby doesn't really know the full meaning of the word. He's in love all right, with show business."

"That guy is so wrapped up in his career, that's all he seems to live for. He never relaxes, always on the move. He just can't get to the top quick enough."

A nice guy

"And yet," she continued, "I can see why a girl falls for Bobby, and there have been quite a few. Because when he does stop, Bobby is the nicest. He's brash all right, and is never frightened of saying what he thinks even in front of a date. But deep down he's a real nice guy who deserves a great girl."

Everytime in show business expected Bobby Darin to marry singer Jo-Ann Campbell, if he ever did get married. His romance with her began in Philadelphia when they appeared on the same bill together. But theirs was a rather stormy romance, with continuous feuds and separations because of their individual careers.

Said Jo-Ann: "Once, Bobby talked about marriage. But somehow I could sense he really didn't mean what he was saying at that time. He even said he didn't think he had the right to marry because he was too wrapped up in his career."

"Everyone knows he has a weak heart and he's been told to take it easy, but Bobby never seemed to take much notice. Yet I kind of guessed Bobby had an itch to settle down when he met the right girl for him."

"But I didn't think he would ever really meet her, because I don't think he was really looking for her. He gave every sign to his career."

When Bobby, born in the Bronx, hit the disc jackpot with "Splish

Splash" and then "Mack The Knife," he began to move in an exclusive circle of friends known as the "greats" of show business.

With continued success and pats on the back coming from all sides, Bobby grew restless until he became the number one man of show business. He wanted to "out" Sinatra and he wanted to be known as a living legend before he reached the age of twenty-five, so he told one interviewer:

He became the joker, the life and soul of the party. Some called him a big head. Others called him a genius. Brash? Yes, Bobby is brash. Once, so one of his girl friends relates, he took her to a party and when she started to interrupt one of his conversations he loudly said, "Shut up doll, I'm doing the talking."

Later he apologised. This is typical of Darin. Now, apparently, Darin has changed. He has softened up and is seemingly willing to devote time to a wife and not all to his career.

Why this sudden change in Darin? A business associate said: "I think personally it is because Bobby is genuinely in love for the first time in his life. Sure, he says he's been in love before and there have been

quite a number of crushes, but they haven't run deep.

"When he was 18 he fell in love with a dancer. She was 31. When they parted, Bobby said he would never forget her."

Always looking

"Then there we two girls he fell for as a school kid. There was a hint of a romance some time ago with Connie Francis. But Bobby's career was far too important to him and he just didn't want to share it with marriage."

"I know Bobby has always wanted to settle down and marry later in his career. Maybe he was always looking for a girl like Sandra Dee."

Like Bobby Darin, Sandra was a dedicated career girl—until she met Darin.

By the time she was 13 she had earned nearly £25,000 as a teenage model. Her romantic life hasn't been all that exciting. She has occasionally dated Ricky Nelson and Sal Mineo, and John Saxon was once said to have had a crush on her during the making of a film called "The Wonderful Years."

Sandra, born in New Jersey, got her

first big film break in "Until They Sail" for MGM. Since then she has been seen in many films including "The Reluctant Debutante," "Gidget," "Imitation Of Life," and more recently "A Summer Place."

She will shortly go to the South Pacific to make "Gidget Goes Hawaiian" after which she will marry Darin.

Sandra once said that if she did meet her Mr. Right, she would even go so far as to give up her career but she recently changed her mind. "I can't bare to be inactive," she said. "I love my work, and I wouldn't like to give it up and I think the man I marry wouldn't want me to give it all up."

When Bobby and Sandra met in Italy to start work on "Come September" they weren't exactly strangers.

They had been introduced four years ago when Sandra was only 14. "I didn't dig her at all then," smiled Bobby.

"When we met out in Italy, I just couldn't keep my eyes off her. She was so different, so mature. For a

joke I said, 'I enjoy your films, Miss Weld,' and then she carried the joke and replied, 'And I always buy all your records, Fabian.' After that we just hit it off."

Their work on the film brought them even closer together. They play young lovers.

"My first job," said Bobby, "is to get Rock Hudson out of the way because he's also got a crush on Sandy, in the film of course, but in the end it's just Sandy and me. And that's the way we want it for real."

How will marriage affect their individual careers? Rumours have it that Bobby is not going to maintain the tremendous pace he has set himself, that he will slow down considerably in married life.

"I've often been told to take it very easy by my doctors," said Bobby, "because of the ticker, but I can't seem to be able to. There is so much I want to do. I've got a million-dollar film contract with Paramount and I'm very interested in making a real go at acting."

"I know I've got to slow down, maybe it'll be easier with Sandy around from now on."

UNCOMMERCIAL? SAXON'S LATEST COULD CHANGE THAT

AL SAXON has been a blue-eyed boy among his fellow artists and in show business circles generally because of his stylah singing. But being a stylah singer in this modern age can be a hindrance rather than a help. If you can do a number by reading the score, and without taxing the patience of the arranger by requiring him to take you through it bar by bar, you are likely to arouse doubt in people's minds.

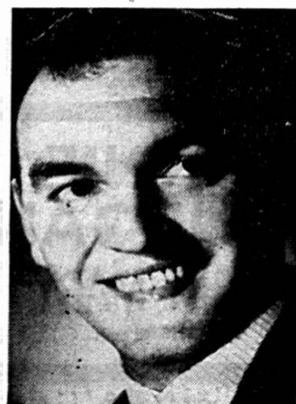
If you are asked for your key and you say B flat instead of producing what you open the front door with, you are definitely in danger of being labelled uncommercial.

Thus the Al Saxons of this world are constantly battling against odds, as well as always trying to improve themselves.

But a good singer cannot be kept down continually and Al's Fontana records have visited the hit parade in the past. "You're The Tops Cha Cha" and "Only Sixteen" are two examples.

Everyone who knows Al is hoping

that his latest single, "Blue-Eyed Boy," will also make the grade. The ingredients are promising... A French tune by the composer of "Miford," English lyrics by Bunny Lewis... and, of course, Al's usual stylah vocal delivery, backed by a swinging big band.



Remarks have been made to the effect that this "Blue-Eyed Boy" sounds like that dark-eyed gentleman Frank Sinatra. Al's reaction?

"I'm not a bit like Sinatra, he can sing."

In spite of this unnecessary modesty, Al hopes the disc will make it.

"It's the kind of song I like to sing, with a good story line. It is about a gangster who goes inside and while he is there another crook steals his girl. Then the blue-eyed boy comes out of jail and goes back to town to sort things out."

Was his affection for intelligent songs with a good story line a professional handicap?

"No, I don't think so. Pop music is slowly getting better. I can tell that from reaction to my act. The good songs are going well, and I don't have to do the rock numbers nearly so much. And look at the top twenty. That is not all rock, by any means is it?"

Accompanist

Al has been singing for three years, but has spent the last fourteen in pop music. After starting in the music publishing field, he added piano and trumpet playing with semi-pro bands to his activities. Then he became accompanist to Lorrae Desmond.

"Lorrae told me I should start singing. I thought she was mad, but I am glad she persuaded me."

AL SAXON—"I'm not a bit like Sinatra." *

Arranger-MD Ken Jones heard him and passed the word to Fontana. A disc contract resulted, Cabaret here and on the Continent, variety dates and broadcasting occupy his time and talents now—plus an East Anglia TV series with Glen Mason.

"I would like to do comedy acting eventually," said Al. "A sort of Anthony Newley combination."

Al has the right kind of expressive face for the job. There is only one other like it in the business—it belongs to his brother Tony. The two are startlingly alike and it is difficult to tell which is the Tony, so to speak.

Tony works at the Edwin Morris music office in the Chappell group, and was seated at his desk one day when in walked one of the top Chappell executives.

Solid name!

He was amazingly polite to Tony, asked him how he was getting on, etc., and saying how pleased he was to see him there.

A stunned Tony realised after a few minutes that the big-wig thought he was addressing Al.

He never discovered his mistake. Saxon is not the real family surname. It is Fowler.

"But," said Al, "a technician on a programme in the early days suggested that a good, solid English name would be useful. He picked Saxon, and I have stuck to it."

Al, a contented character, has one ambition.

"I am one of the luckiest guys in show business—I have got so many friends. I would like to land a TV spectacular so that I could have all my friends on the bill. There is a lot of talent around which the public hasn't seen."

Nigel Hunter

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TEENAGE TOPICS

Richard is a hit—even in Zurich

reports

MARION RYAN

just back from Switzerland

THIS Christmas there will be a big exodus from Britain to Europe. In November, the travellers, whether millionaires or humble folk who have saved hard, will head for Switzerland.

So let us look at the country—Disc-wise

I have found that it is as hep as America or Britain.

Chris Barber's disc of "Hush-a-Bye" is in great demand on the juke boxes. Around Lausanne and Zurich a top-seller is Cliff Richard, and in special demand is his British hit by Bruce Welch, "Please Don't Tease."

Also getting a lot of spins is that trad-dad Mister Acker Bilk playing "Buona Sera." Humphrey Lyttelton's "Creole Serenade" is also getting great attention.

But my biggest surprise was to find that the Dixieland favourite around the Zurich district is Freddy Randall.

Now Freddy was a favourite of mine years ago, but the last I heard of this North London trumpet star was that ill-health had forced him to retire from blowin' his horn.

Where are you Freddy? Here is news to gladden your heart. Your disc of "Clarinet Marmalade" is among the top of the juke box pops.

In Geneva, I went into one of the most fascinating and atmospheric clubs in the world—The Club 58. There you will meet lovely and well-dressed girls, escorted by some of the wealthiest and most handsome men any girl in search of a Prince Charming could wish to meet.

What were they doing?

Dancing to a lush orchestra set in a film-set stage? No! Dancing to discs. And, if you liked the record then you just went up and bought it.

The decor is ultra modern and hyper-comfortable. Fashion-wise, when I was there, the ruling shade for the girls was not the edict of the fashion industry for the new season, African Violet, but black.

* * *

SITTING at our table was a millionaire's daughter. She was the double of Elizabeth Taylor—and had a startling personality.

When she learned that I was English she asked me to do her a personal service. Could I ask Cliff Richard and The Shadows to send her a photograph and one each of their latest discs? Naturally, she wanted them autographed.

Well, I am asking, Cliff—can do? And how about it, Shadows?

I have the young lady's address. To quote her: "We are all fans of Cliff and The Shadows here... we think they are just fabulous!"

So do we in England, Virginia!

* * *

I WAS most surprised, after reading in English newspapers of the father of a large family who hadn't worked for years, to hear a wealthy young man say in Bern: "I am on the dole, too."

Later, I learned that Dole is a Swiss wine!

A new international festival is



scheduled for 1961, at the international show business hideaway of Montreux, Switzerland—a Palm Springs with snow, and a reputation for all-season fun and frolic.

The festival? The world's first International Festival of Television Arts and Sciences, to be held May 15-27, 1961.

Montreux today caters to a roster of show folk, residents and visitors, which reads like the Who's Who of entertainment.

With a sunny, 60-mile-long lake on the doorstep, and surrounded by sunlit and snowcapped mountains, and with the rest of Europe only a car ride away, Montreux is the newly-fashionable residential area of Switzerland.

This month newcomer Peter Ustinov moves in, as does David Niven. Noel Coward lives in a rambling, 15-room chalet at Les Avants, which one of his friends described as "a convenient little house."

Movie genius Charles Chaplin lives virtually down the road. The Chaplin family—there are eight of them—live at Manoir des Baines. It is understood that Chaplin is completing his memoirs and planning a trip to India.

Author, Alistair ("Eastern Approaches") Maclean and actress Deborah Kerr have chosen the secluded charms of Montreux to set up residence—as has Broadway-starting Richard Burton.

MARION'S next in Switzerland here. Scene is EMI's recording studios. Two men with her are NORMAN NEWELL and MID TONY OSBORNE. And the number they were recording? "It's You That I Love." (DISC Pic)



Latest newcomers are George Sanders, Van Johnson and Yul Brynner.

The bald-headed-one has bought a villa on Lake Lemán. It is reported locally that a further influx of stars will be headed by Curt Jurgens, Rex Harrison, Mel Ferrer and Audrey Hepburn.

Also living locally are American film "heavy" Jack Palance, the former Syrian strong man Adib Shishkely, and Ibad II the baby heir to the former Egyptian throne.

It was also the exile home of Ferhat Abbas, roving ambassador of the National Liberation Front (FLN). He is now Prime Minister of the so-called Rebel Algerian Government.

This mecca of the socialites has such frequent visitors as Prince Karim, the Aga Khan, the Emir of oil rich Qatar, Edmond de Rothschild, Gene Kelly, and team of famous writers such as Erich ("All Quiet on the Western Front") Remarque, and Irwin ("Young Lions") Shaw.

THIS WEEK'S

EMI

HITS

Bobby Rydell

SWAY

COLUMBIA 45-DB4545

Nelson Keene

TEENAGE TROUBLES

H.M.V. 45-POP7814

Frank Sinatra

OL' MAC DONALD

CAPITOL 45-CL15158

Frank D'rone

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(The band rocked on)

MERCURY 45-AMT1123

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ANGRY YOUNG MAN

PARLOPHONE 45-R4708

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THE GIRL ON THE FLOOR ABOVE

H.M.V. 45-POP728

Danny Valentino

PICTURES FROM THE PAST

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TOGETHERNESS

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LPs of the week



CONNIE FRANCIS Spanish and Latin American Favourites H.M.V. 45-436 (40400) H.M.V. 45-6011 (45740)

PETER SELLERS AND SOPHIA LOREN "Peter and Sophia" PARLOPHONE PHE1181 (40401)

'SATURDAY CLUB' (By arrangement with the BBC) Artists include: The John Barry Seven, Johnny Kidd, Sylvia Sands, Ricky Valance PARLOPHONE PHE1118 (40401)

HANK WILLIAMS "Wait for the Light to Shine" H.M.V. 45-434 (40401)

JOE LOSS AND HIS ORCHESTRA "Party Dance Time" 35 all-time hits H.M.V. 45-1400 (40400) CBS1039 (47830)



EMI Records Ltd. EMI House 20 Manchester Square London W 1

TWO YOUNG SCOTS LEAD FOLK REVIVAL

FOLK music has surged forward in pop entertainment in the last two years. It has always been present, of course, in some shape or form, but it has usually been heavily disguised beneath the names of modern adapters of traditional themes and lyrics.

Folk tunes which are centuries beyond the reach of copyright laws provide a rich source of material for the adapters.

They often have a head start because the melodies are familiar to the public.

Thus, The Flee Rekkers caught many an ear with their beat-up modern version of "Greensleeves," which was retitled "Green Jeans" to catch the 1960 mood.

A pleasant aspect of the folk music revival is that it has spotlighted several talented performers in this idiom who respect their material and treat it accordingly without giving way to commercial considerations.

Good examples are Robin Hall and Jimmie MacGregor, two young Scotsmen from Glasgow who have won nation-wide popularity without altering their original policy of using the genuine article.

They wash

It is still less than a year ago when they teamed as a double act, but already they are regular favourites on television, records, and the concert circuit—and enquiries for their services from abroad are mounting.

Robin tried his luck at acting before moving into folk music, and Jimmie was a teacher and then a pottery worker in Staffordshire prior to staking his future on his hobby.

The pair are refreshingly different from other so-called folk specialists. They believe in shaving and wash-

have an opportunity to hear the real thing."

They agreed that their biggest break has been the regular booking for the BBC TV programme "Tonight."

"Before that we were working mostly in folk clubs where the audience averaged about 25," said Jimmie. "Now we can reach millions."

"We are very pleased, and a little surprised, at the amount of fan mail we get about our TV performances," said Robin. "Quite a lot of it comes from youngsters who tell us they think Cliff Richard is marvellous—but that they like us, too."

Their opinions of pop music today, as opposed to folk music? Robin thinks some is good and some very bad—as always, Jimmie thinks pop hasn't much to commend it at all.

Asked about the alleged high content of bawdiness in folk songs, Robin indignantly defended the music of his choice.

"That accusation always irritates me. It should be remembered that these songs date from an age which was much more frank and straightforward than now and when they weren't considered bawdy in any degree.

Healthy

"These songs are much more honest and healthy than the sly ditties with nasty implications which pass for subtle, sophisticated entertainment nowadays."

"We don't have any difficulty with so-called bawdy songs," added Jimmie. "If we are appearing somewhere where certain of our numbers might be considered not quite nice, we just leave them out."

by John Summers

ing regularly, and dislike people who adopt a phony intellectual attitude towards folk music.

"We are criticised sometimes because we don't perform folk songs as the traditional singers do," said Jimmie. "This applies especially to the Scottish songs which form a large part of our repertoire.

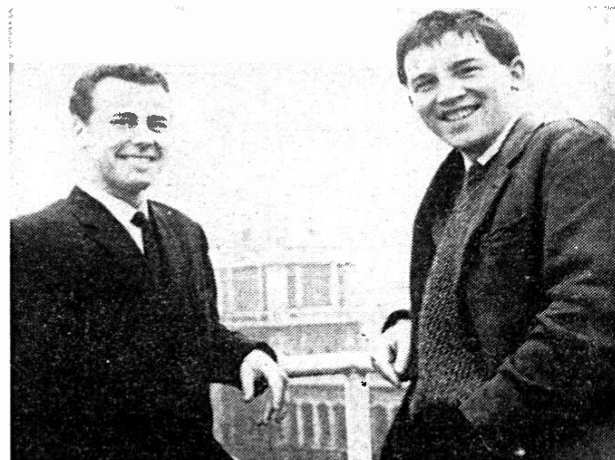
"This criticism annoys us because we know most of the traditional singers well. They have heard us singing songs they sing, and they like our harmony treatment of them.

"The only reason they don't do them our way is because they have inherited the traditional style from their families for generations."

Robin and Jimmie are pleased about the rise in popularity of authentic, unadulterated folk music. DISC asked them the reason for the rise.

"It's just what happened to jazz," answered Robin. Like jazz, folk music has always had people who were keen enough to work at it whether they made money or not. The odds were that it was bound to flourish as a result of their enthusiasm."

"We were keen on folk music when we weren't making money at it," added Jimmie. "All that was required was that the public should



JIMMIE MacGREGOR and ROBIN HALL (DISC Pic).

Their repertoire contains hundreds of ballads and the "Tonight" show occasionally gives them a chance to sing something appropriate to another item in the programme.

"For instance, in one edition there was a film story about a dwarf bull, and also a piece about a giant St. Bernard dog which was actually there in the studio," said Robin.

"We knew a song about a dwarf bull AND a giant dog and we used it that night."

Their most successful record has been "Football Crazy," although they have had to perform the song so many many times that they are beginning to get tired of it.

This week they are recording an LP for Decca entitled "Songs From Scotland" which will be released throughout the world. They are also resident on "Tonight" for the week.

On Sunday next they can be heard in "Easy Beat" on the Light Programme in the quartet known as The Galliards. As well as singing, Robin plays guitar and Jimmie plays guitar and mandolin.

The same day they will appear at Grimsby in a concert with the Grimsby Junior Philharmonic Choir, and the following day they will go north to their native Glasgow for a week's season at the Empire.

On Monday a special Press reception will be given for them in Glasgow by Decca, in association with DISC.

Their ambition—apart from wanting to improve their act and style—is to visit Israel.

They have several Israeli songs in their repertoire and they think that country is the most interesting and exciting as far as new folk music is concerned.

CABLE FROM AMERICA

They call the Piltown Men the hottest and wildest group since 1,000,000 B.C.



* TOMMY SANDS . . . is getting ready for work. **THE PILTOWN MEN**, Capitol Records' newest successful group, are being called the hottest, wildest instrumental group since 1,000,000 B.C.

The seven Piltown Men, whose ages range from 15 to 20, achieve their unique sound with honking baritone and tenor saxes, electric guitar and rhythm guitar, drums and piano and tympany.

Their first disc for the label, "MacDonald's Cave," is becoming a world hit.

Remember The DeMarco Sisters? Well, when you hear the records on Columbia by The Secrets, of the oldie "Now Is The Hour," you may notice how much alike they sound. That's not strange; they are the same!

Alex North, who recently penned the background music for "Spartacus," has been given the plum job of composing the score for the forthcoming epic "Sanctuary" which stars Yves Montand, for 20th Century-Fox.

Tommy Sands is looking forward to getting back into the swing of show business after being in the U.S. Services. His first job will be to make a musical film for Paramount. It is to be called "The Beach Pad."

NBC Television have signed Mitch Miller for a series based on his tremendously successful album series "Sing Along With Mitch."

Sam Cooke who last week was presented with a merit award from "The Society of Record Distributors," has won another this week. A national poll of DJ's and jukebox operators voted him the "most played recording artist!"

Many disc stars are rushing to record the songs from the hit Broadway show "The Unsinkable Molly Brown" which stars Tammy Grimes. Already issued are sides by Nat King Cole, Dinah Shore and Johnny Mathis.

Composer

PICK of the week everywhere is the single "Dardanella," taken from the new album called "Bing And Satchmo." It's on the MGM label.

Leonard Feather, author of "New Encyclopedia Of Jazz," is turning composer. He has done some great stuff with such writers as Pete Rugolo and Steve Allen.

Edited by MAURICE CLARK

Several big recording companies are bidding for the services of American boy Robert Starr. He is making a big name for himself here singing Oriental songs.

Columbia Records have a wonderful find in Aretha Franklin. She is being called the new Ella. Her first disc is out this week—"Today I Sing The Blues."

The first authorized lyric version of that big instrumental hit, "Last Date," will be released here within a few weeks by Skeeter Davis on RCA Victor.

Skeeter wrote the lyric with Boudleaux Bryant.

The Four Lads have produced their most promising disc in ages. It is their first for the Kapp Label and is called "Just Young."

In case you were not sure, Dorsey Burnette, of Era Records, and Johnny Burnette, of Liberty are brothers.

Capitol Records have sent to all the DJ's of the U.S. a specially pressed copy of "Mistletoe And Holly," by Frank Sinatra.

It is the 1960 Xmas Seal Song for a charity devoted to cancer research.

It includes a 15-second spoken intro in which Sinatra asks listeners to buy seals. Recorded in 1958 for the LP "A Jolly Xmas," the disc is available in record stores only on the album.

Damita Jo DuBlanc, who was born 20 years ago in Austin, Texas, is becoming a household name with the success of her disc "I'll Save The Last Dance For You," on the Mercury label.

RCA Victor have signed 22-year-old Nashville-born star George Hamilton IV. He was with ABC Paramount.

Making Hay

MGM are capitalising on the motion pictures first anniversary celebration of the release of "Ben Hur." They are rushing out a single of "The Christmas Theme" from the film, featuring The Vatican Choir, coupled with "The Love Theme Of Ben Hur."

Vaughn Monroe will debut on MGM with "The Song Of The Skier."

The 44th American version, and the 138th world-wide version, of "Rock Around The Clock"—the song that really got R'n'R going—has been released.

It is by Franny Boye, on the Gune Label.

New record label started this week is called Five-Ten. First issue is by Champ Butler and is called "The Rock Hudson Rock."

Aaron Schroeder, who penned fifteen of Elvis Presley's hit songs, unveils his protégé, Gene Pitney, on the United Artists label, this week.

A talented tunesmith in his own right, Gene, at 19, is credited with turning out hit songs for June Valli, Steve Lawrence, Roy Orbison and Billy Bland.

He is an accomplished guitarist, pianist and drummer. Now he will introduce his voice with "I Wanna Love My Life Away" and "I Laughed So Hard I Cried," using multiple voicing on both sides.



* YVES MONTAND . . . stars in the epic "Sanctuary."

A new trend is on the way...

John Barry is

taming rock 'n' roll

THIS has been an interesting week of new record releases. Two of the country's leading MD-composer-arrangers have come out with records of a remarkably similar kind. Pure coincidence, of course... but just the same, when both Harry Robinson and John Barry hit upon the same formula it does not take much detection to discover that there is a "trend."

Both records are guitar instrumentals, one credited to Rhet Stoller, on Decca, and the other to The John Barry Seven, on Columbia.

I'd find it very difficult to say which is the top side of the Barry record. Both (composed by Barry) I would immediately recognise as hit material.

There is an up-tempo number, "Get Lost, Jack Frost." This is a fascinating sound, with the guitar phrases being answered by a catchy figure from a combination of xylophone and strings.

The electric bass is given some interesting rhythms—not just the old being-bung-boing. But what really

a girls establishment. But most of those present were male students—bearded, be-piped, and be-beatniked. Tony was nervous at first, but his audience very soon showed they were enthusiastic. Quite unlike any other public that Tony had come across,

MGM "Accordeon." The same sort of strong, vibrant warmth in her voice, the same sincerity. The other side is a revival of that beautiful song "Again." And I think it could happen again.

Always right

IF record artists were stocks and shares and you wanted to invest in the most water-tight copper-bottomed Gilt Edged Security possible, you would be best advised to buy up as many Fats Dominos as possible. He just never goes wrong. The latest is a double-sided hit called "My Girl Josephine"/"Natural Born Lover."

Dominos knows no rules. He does just what he feels is right and his feelings are infallible. On "My Girl Josephine," he leaves his instrumental passage till the end and fades out on it. Marvellous.

Payola

IN spite of the big Payola clean-up in the States, the Twist is still



JOHN BARRY... his latest record is so commercial it's frightening.

an important feature in the Stateside pop-music scene.

But now it is legal—for the Twist is the name of the latest dance craze there.

Rest assured you will not be doing the Twist over here. They tried to bring the Walk over here, likewise the Stroll, the Hully Gully and the Madison. All to no avail.

British dancers just don't want to know about organised dance steps. The reason is they are more unsociable than their American counterparts, preferring to stand in

sulky huddles or snooch in miserable twosomes.

Meanwhile, the Twist is being exploited to the full on the other side of the Atlantic, particularly by Chubby Checker who has "The Twist" and "Whole Lotta Shakin' (Checker sings "Twistin'") going on.

Then Danny and the Juniors (remember "At The Hop") have a record called "Twistin' U.S.A." Finally, even Fabian is cashing in with a record called "Kissin' and Twistin'," which must be the worst record he has ever made.

Fabian should worry! He's established firmly in films and has turned out to be a very promising actor, starring in his latest film, "North To Alaska," with John Wayne.

Jack Good



struck me was that this up-tempo beat number for twangy guitar is transformed by imagination and precision into something that could be listened to with pleasure by almost anyone.

This is not just rock, nor even is it just dance music—it is light music, a novelty number, in fact.

On the other side, "Black Stockings," the guitar is given a striking melody and soaring strings desecant together with a heavenly choir, both located at the end of an enormous echo-chamber.

These sides are so darned commercial it almost hurts. I say that because John Barry has done to rock 'n' roll what a lion tamer does to his lion. He has taken a fierce, wild animal whose appeal, by its very nature, can only be limited and turned it into an entertainer of the masses.

But the process, of necessity, involves a loss of dignity. No longer is the lion King of the Jungle. It becomes another act depending on the applause of the general public.

But if the Lion has to be tamed, as it must, there is nobody who can do it much better than John Barry.

The Harry Robinson record, by contrast, is a disc with a very definite A side—"Night Theme." As with the Barry slow number, the guitar plays against the unison of singing strings. The up-tempo side does not use the strings or if he does you'd never know it, and Mr. Stoller is given his head, it seems.

Harry does a first-class job, but for my money the material isn't of hit potential, and, although this is just a personal judgment, I'd have liked a warmer sound like the one Barry achieves.

Early call

HEARING Acker Bilk's "Buona Sera" made me realise just how good the Louis Prima version is. Prima's guts, energy and humour are all notably missing in the Bilk side, which sounds as if it were recorded at seven in the morning, through a telephone.

Up to Oxford

THE other day I went to Oxford to give a talk to the University Poetry Society on the lyrics of rock 'n' roll songs.

Tony Danning, Paletti's new star, came with his brother to demonstrate. The sound of twangy guitar and echoey voice rolled across the quadrangle of Somerville college, which is

they kept very quiet during his songs and applauded loud and long afterwards.

Wouldn't it be wonderful if this form of appreciation became general, and all the teenage screams were bottled-up for one ear-splitting yell at the end of each song. Might be tough for some boys though... we would hear how well they were singing.

Familiar

MIKE SAGAR and the Crestas were names I did not recognise when I got their new HMV release, "You Know." But the title of the song was vaguely familiar, and so was the name of the composer—Piscariello. Very like Picariello, the



EDITH PIAF... much in common with Vera Lynn.

name of a very good friend of mine, better known as Freddy Cannon.

I checked... yes, they must have got the name misspelt, for this is the number that was the flip of Freddy's "Tallahassee Lassie" hit... and, if I remember aright, Picariello doesn't refer to Freddy, but to his mother, who wrote both sides for her son.

I liked the Crestas' disc, and wouldn't it be strange if Freddy's flip became Mike's hit?

Like Piaf

IT struck me how much Vera Lynn has in common with Edith Piaf, when I heard her first record for

LYN CORNELL

I'd still be dancing if...

LYN CORNELL, the dancer who stepped out of The Vernons Girls line to become a singer, has been far from idle since her "Wham" days earlier this year.

Besides six records to her credit, the current one being "The Angel And The Stranger," Lyn has also been making a name for herself up and down the country in a package show.

"We've been in it for the past two months," said Lyn when I spoke to her in London this week on her return, "it was the rock and trad show and we've been doing mostly one night stands, although we did a couple of one week shows."

"Tiring? I should say it is, the one nighters are the worst. It's quite a relief to settle in one place for a week. But it was very interesting to visit so many different places meeting the people."

"Up in the North you find they are very hard to please. I still work with The Vernons Girls but I haven't been dancing with them for the past six weeks because I broke my arm."

"It happened at a theatre where I fell down some steps. So I've just been coming out and doing my solos."

Lyn is no stranger to singing, although it was Jack Good who gave her a break in that direction. "I was a singer with a dance band for nine



LYN CORNELL... Jack Good didn't want me to sing.

months," said Lyn, "but I used to get terribly discouraged."

"But my mother used to tell me to stick at it. She's thrilled to bits now that I'm doing well. My break in "Wham" came through Bill

Shepherd who knew I liked to sing.

"It was about that time that Sarah Vaughan's recording of "Broken Hearted Melody" was beginning to catch on and Jack (Good) said he wanted it on the show. Anyway, Bill asked him if I could sing it."

"Jack refused at first because he didn't want any of the girls singing but somehow Bill talked him round and I did it. I don't know what would have happened if I hadn't had that break."

"I suppose I'd still just be a dancer. But I find it fun being a singer. We don't get screams like the boys on the show, but we get whistles instead."

"I think female singers can have a fair measure of success and working in front of a large audience on my own has never bothered me."

So busy

Since "Wham" came off the air Lyn has done virtually no television work: "I've just been so busy with the tour that there hasn't been time," she said, "but in December we hope to start tele-recording some shows for a new series that Cliff Richard is doing, they will be shown in the new year I expect."

Then Lyn spoke of her recordings: "The one I felt most pleased with was "The Angel And The Stranger." I really enjoyed doing that. With "Never On Sunday" I liked the tune a lot but I wasn't so happy about the lyrics. I somehow felt it wasn't quite me."

"My own favourites are among the female singers like Ella Fitzgerald, Sarah Vaughan and Billie Holiday."

With the tour behind her (The Vernons Girls have dropped out, leaving the rest of the package to wind up a few dates) Lyn is in London to finalise arrangements for next year's work. "I don't quite know what we're doing," she said, "I don't have any great ambitions for the future."

"At the moment I'm pleased with the way my career is moving and I just want to keep on singing."

B.G.

The art of the Christmas pudding

As demonstrated by Mr. Charlie Drake and Mr. Cliff Richard

The ingredients for this particular pudding which weighs 160 pounds and will be enough for 1,000 people, have been presented to the old people of the City of London by the dried fruit growers of Australia.

LESSON 1: Take one soda siphon LESSON



Barry Sisters on 'Variety Show'

STARRING in the December 7 production of Granada TV's "Variety Show" will be American comedian Jack Carter, and The Barry Sisters, both acts now appearing at London's Piggalle restaurant.

On January 18, the programme will spotlight American singer Odetta and entertainer Joe Chisholm.

American singing group The De Castro Sisters, famed for their recording of "Teach Me Tonight" some time ago, are booked for the February 8 edition, and another US singer, Dick Roman, who has recorded a number by Paul Anka, is due to star in the same programme on March 1. Also in this programme will be a Chinese-American hill billy act named Ning and Ling.

Musical star

GEORGE CHAKIRIS, star of the West End production of "West Side Story," will also star in the United Artists film version of the musical. With him will be Natalie Wood, Richard Beymer, Russ Tamblyn and Rika Moreno.



DEBBIE REYNOLDS, former wife of Eddie Fisher, married shoe magnate Harry Karl in Beverly Hills, California, last week, after an engagement that lasted only three hours.

Presley's plans

(Continued from front page)

Now, after five years of film making, he has realised his ambition. In "Flaming Star," he plays a part originally written for Marlon Brando.

The script also calls for the leading man to sing four songs and studio reports indicate that the title song has already been destined for the top spot.

This may not seem remarkable, but Presley was warned by the director that he would have to forego the use of gyrations and grimaces during the vocal sequences.

"Sometimes, this comes hard," said Elvis, "when I sing I just have to move around."

"Of course, this is not really the first time I have sung without any movement. As you know, in 'G.I. Blues' I sing a lullaby. There's nothing like that to restrain someone."

CONFUSION OVER CY GRANT DISC

Benny Hill LP

COMEDIAN Benny Hill returned recently from Australia to make an LP for Pye, do 12 shows for BBC TV, and some more TV commercials.

The LP will probably consist of comedy songs, including those with an Elizabethan flavour for which Benny is noted.

The BBC TV shows will take place next year. Benny will star in six of them, and supervise the remaining half dozen which will feature artists of his choice.

There is also a possibility of another star film role next year.

New Luman single

AMONG the Decca releases for December 9 is a new single by Bob Luman entitled, "Why Why, Bye Bye." It is a fast rocker with a beat.

Other Decca singles for this date are the Continental hit "Till," recorded by Caterina Valente, and the new Everly Brothers number, "Like Stranger," which was the last of their recordings for Cadence, and which will come out on the London label.

Mexican bikini

PAUL HANFORD'S record of "Itsy Bitsy Teenie Weenie Yellow Folkie Bikini" has entered the top ten in Mexico. This follows its hit parade success in Portugal, South Africa, Sweden and the Philippines.

'Whistle Stop' for Hill

HARPSICHORD player Michael Hill, whose Parlophone recordings have aroused interest on both sides of the Atlantic, has been booked to appear in BBC TV's "Whistle Stop" on December 19.

From 'Rose' to 'Dick'

AUSTRALIAN singing star Magy Fitzgibbon starts rehearsals for "Dick Whittington" in Oxford at the completion of the run of "Rose Marie" at the Victoria Palace.

She is also taking part in an LP of "Annie Get Your Gun" being recorded by Fiona Bentley for Australia.

Donegan joins Secombe

LONNIE DONEGAN will join the bill for Harry Secombe's "Sunday Night At The London Palladium" date on December 11. Also starring will be the 80-strong London Welsh Youth Choir.

'Candid Camera' on wax

"I've Got You Covered," the catchy theme of ABC TV's popular series "Candid Camera," has been recorded by its composer, guitarist Bill Bramwell, for release by Decca on January 6. It will be backed by another Bramwell original "Fredericka."

Andy Cole on 'Gay Nineties'

SINGER Andy Cole, currently appearing in "Rose Marie" at the Victoria Palace, will star in two editions of the BBC Home Service's "Gay Nineties" programme on December 25 and January 1.

He is also booked for "Variety Playhouse" on January 7 (BBC) and the British Song Contest which is being screened by A-R TV, in early February.

Anka versus Chipmunks

IN answer to the "Rudolph The Red Nosed Reindeer" by The Chipmunks, released at the same time in the U.S. and Britain, ABC Paramount in the States has released the same number by Paul Anka backed with "It's Christmas Everywhere."

The tracks are taken from a new Anka Christmas LP.

Mark Wyster is a probable name for the Christmas Day edition of ABC TV's "Sunday Break."

THE single by Cy Grant—"Dear Melanie" by Lionel Bart and "The Little Match Girl"—due for release this week by Decca, will not be issued after all. But some confusion exists as to whether the disc has been permanently cancelled for this year or not. Bill Phillips, of the Keith Prowse—Peter Maurice group, which organised the session, told DISC.

"It has been mutually agreed to postpone the release. The pressing schedules and other factors mean that the record, which has a definite Christmas slant, would be late on the market. The numbers are too good to throw away on a late release, and we decided to hold the disc back."

"It may well be put out in time for next Christmas."

Said a Decca spokesman: "At this moment I have no information as to whether the record will be released or not. Certain persons have been jumping the gun as far as publicity for it is concerned. There are no plans existing at present for its issue."

Decca A and R manager Frank Lee, was away from his office at press time and unavailable for comment.

KINGS' SPECTACULAR

THE KING BROTHERS, whose latest disc for Parlophone is "Si, Si, Si," backed with "I'll Build A Doll House," will be starring in a "Saturday Spectacular" for ATV, with Charlie Chester, on December 10.

American singer Keely Smith and comedian Jack Paar will be appearing in the "Perry Como Music Hall" for December 10.

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BING CROSBY

FABIAN

TUESDAY WELD

NICOLE MAUREY

CHARLES BRACKETT • BLAKE EDWARDS • TOM WALDMAN • FRANK WALDMAN • GABRIEL KARIN

COLOUR BY DE LUXE

NOW ON RELEASE

NEW RELEASES

Night theme Rhet Stoller 45-F 11302 Decca

Love theme from 'The World of Suzie Wong' The Cambridge Strings 45-F 11303 Decca

The Chipmunks Rudolph the red nosed reindeer 45-HLG 0013 London

Fats Domino My girl Josephine 45-HLP 0014 London

Cosy the bear The Carson Twins 45-F 11304 Decca

Lonely Christmas Edd Byrnes 45-WB 27 Warner Bros.

CONNIE STEVENS VE APOLLO 45-WB 28 Warner Bros.

CAN'T YOU HEAR MY HEART? DANNY RIVERS 45-F 11284 Decca

DECCA WARNER BROS.

N2: And some currants

LESSON 3: Stir well and serve



CHIPMUNKS TV SERIES MAY BE SEEN HERE

DAVID SEVILLE'S Chipmunks may be seen on British TV screens late next year in a new half-hour TV series which is now being prepared in America and which is expected to be screened in the autumn.

No negotiations have yet been opened with the major TV companies here, but a spokesman for Decca, The Chipmunks' recording company in Britain, said that such was the popularity of these "artists" that it was very likely that arrangements would be made to take the series. The programme is to be called "The Alvin Show," and will be a variety show compered by Alvin, assisted by Theodore and Simon. It will include several musical numbers especially written for the series by their creator David Seville.

The cartoon animations will be created by some of Hollywood's greatest animators.

The Chipmunks' latest single is "Rudolf The Red Nosed Reindeer" on which Alvin takes the part of Rudolf. Backed with "Lily of Luguna," a number which David Seville picked up in England during the war, the disc is taken from their new LP "Round the World with the Chipmunks," which is due to be released here in March.

Giant folk album

ATLANTIC RECORDS, in America, last week released a seven LP package entitled "The Southern Folk Heritage Series."

It is a survey of Southern folk music, collected and recorded by Alan Lomax.

Ian Wallace to cut disc

IAN WALLACE, current comper of "Housewives' Choice," is to cut a single for Parlophone featuring two old music-hall songs associated with the late George Robey. The titles are "Can't Do My Bally Button Up" and "In Other Words."

Richard shows are definite, say ATV

A SERIES of six Cliff Richard programmes will definitely be included in ATV's New Year schedule, the company confirmed this week. Filming is due to start on January 8, and will include *The Vernons Girls* and *The Shadows*, with possibly special guests each week.

It is likely that the series will be shown on Saturday evenings.

Comic for Steele show?

HUMORIST Bernard Cribbins, who has just made his record debut on Parlophone with two items from the stage revue "And Another Thing," may appear in "The Tommy Steele Show" on ITV on Christmas Day.

Top side of his disc is "Folk Song," backed by "My Kind Of Someone," for which he is joined by Joyee Blair.

Don Rennie to do films?

SINGER Don Rennie, currently resident in the Joe Henderson ABC TV series "Sing Along With Joe," stars with Rosemary Squires in A-R TV's "Rendezvous With Rosemary" next Monday.

There are also plans for Don to branch out into film acting.

Larry Adler and Susan Franks will be on "Juke Box Jury" on December 10.

DJ Pete Murray to act on TV

PETE MURRAY, well-known as a disc jockey and a regular "Juke Box Jury" panellist, will be seen again as an actor in a new ABC TV series to begin in January.

Entitled "Happily Ever After," it will be a situation comedy with Murray taking the lead as a doctor. Playing opposite him, as his scatter-brained wife with big ideas which always go wrong, will be Dora Bryan.

The first episode in the series was telecast at the ABC Studios yesterday (Wednesday). The exact transmission date for the start of the show is not yet fixed, and there are no details about which ITV areas may network it.

New Monty LP

LONDON Records in America have released a new LP by Mantovani who has recently completed yet another successful tour of the States. The title is "Music From 'Exodus' And Other Great Themes" and the tracks include "A Summer Place" and "The Carousel Waltz."

A Mantovani single of the theme from the film "Exodus" has already been released in America and is currently high in the charts.

Gilmore starts rehearsal

SINGER Peter Gilmore, just back from a Spanish holiday with his dancer wife Una Stubbs, commences rehearsals shortly for his role in A-R TV's Victorian musical "The Two Bouquets" which is scheduled for screening on December 20.

All-star record series for BBC

A NEW weekly disc jockey programme, in which record stars will present their own choice of records, is to start in the Light Programme on Christmas Eve.

The series is to be called "International Star Time" and the first show will run for 45 minutes. Succeeding shows will be extended to an hour.

The first three of the series will be presented by Gracie Fields, and negotiations are in hand for Nina and Frederik, Connie Francis and Frankie Vaughan to become future "star" DJs.

PRINCE ROY

SINGER Roy Edwards, a regular star of ATV's Midland show "Lunch Box," is to play the Prince in the pantomime production of "Snow White And The Seven Dwarfs," at Dudley Hippodrome.

Roy, who began his career as a vocalist with the bands of Oscar Rabin, Ken Mackintosh, The Squadronaires and Geraldo, will continue his "Lunch Box" appearances during the pantomime season. He first starred in the show in May 1958.

MOSS MAN DIES

OWEN WALTERS, 54-year-old Musical Supervisor for Moss Empires, died of heart failure in hospital last Monday. Walters joined Moss Empires in December, 1959, and was admitted to St. Thomas's Hospital, London, ten days ago.

TRAD JAZZ NEWS

by Owen Bryce

They all had a ball at the BBC

WHAT a ball was to be had in the BBC's Paris Cinema studios last Thursday on the occasion of the Dick Charlesworth/Bob Wallis broadcast. The audience dancing round the mike; the Wallis band playing poker on stage; Jackie Lynn, Dick's new singer, shaking her delightful hips all over the stage; Beryl Bryden leaping out of the audience to jig with producer Terry Henebery; Charlesworth and Cyril Preston kissing each other; bags of hokum, good fun, laughs; and a hilarious front row audience watching enraptured.

The atmosphere of these late night Thursday airings gets better and better each week. A lot of the credit must go to Terry and to comper Alan Dell. They work hard to get both the band AND the audience in the right mood. And at last jazz is getting the freedom necessary for uninhibited blowing.

Musically it was not all that much to write home about. Not that I care. These sessions are meant to be enjoyed, not analysed. Dick's is the more musicianly outfit, Bob's the more driving.

I liked the Wallis' use of thick, brassy riffs, their determination to let the piano be heard.

BERYL BRYDEN, who now spends four months only each year in this country, returned from

the South of France just over a week ago to perform at a show held at the Savoy Ballroom for the Dockland Settlement Charity Board.

Beryl came up with the George Webb Dixielanders, sang with most of Britain's early bands, led her own Washboard Band, then went out as a solo cabaret artist with the accent very strongly on jazz.

Her repertoire, in spite of many plush night club spots, still consists of Bessie Smith and other jazz numbers. She makes little concession to "commercialism," yet always has her audience eating out of her hand.

Beryl left England on April 30. Since then she has "done" Norway, Denmark, Liechtenstein, Germany, Switzerland and France's Cote D'Azur.

On radio

She appeared with Papa Bue's band in Germany in October and has been featured several times on radio. On December 8 she broadcasts from Stuttgart 11.00 to 12.00 Central European Time on 522 and 49.75 metres.

Four days later she again airs, this time on 87.9 metres at 10.00 C.E.T. with the Feetwarmers of Dusseldorf, the band that won the German Amateur Jazz Festival.

Beryl's adventures in the South of France include a night marooned on the Isle de St. Honorat with forty monks. She slept in the guest room, an apartment which hadn't been used for over 20 years.

Her washboard, bought in Soho in 1947, is reputed to be insured for 10,000 marks. It's quite an ordinary Monday-morning metal clad one, but has just the right tone. I was

unable to get confirmation of the amount, but at £900 it could well be the most valuable washing machine in the world.

KEN COLYER had his share of adventures, too, on his recent 16-day trip to Denmark. The band left the complete kit on the stage one night. A passing taxi driver later saw clouds of smoke drifting through the stage doors, called the fire brigade, and prompt action narrowly averted a musician's nightmare.

Ken played one date in Sweden, the remainder mainly in Jutland. They broadcast from Copenhagen and Ken feels that their following in this part of the world has increased as a result.

"From the musical side," said Ken, "it was an excellent tour. But the houses weren't as full as we'd hoped."

He has Sammy Remington on clarinet, and Graham Stewart on trombone. Graham, so obviously fattening up daily, went on a strict diet while over there. In two days he lost two pounds . . . then gave up!

MIKE PETERS is climbing on to the gimmick wagon. It's the only way, of course, these days to get fame and fortune. So it's off-white tropical jackets, Panama hats, red cummerbunds and a changed signature tune—"Panama Rag." And it's now Mike Peters and his Florida Jazz Band.

About the only gimmick left is So and So and his Undertakers. A hearse for a band wagon, skeleton suits, coffins on stage. It's an idea. Anyone can have it free.

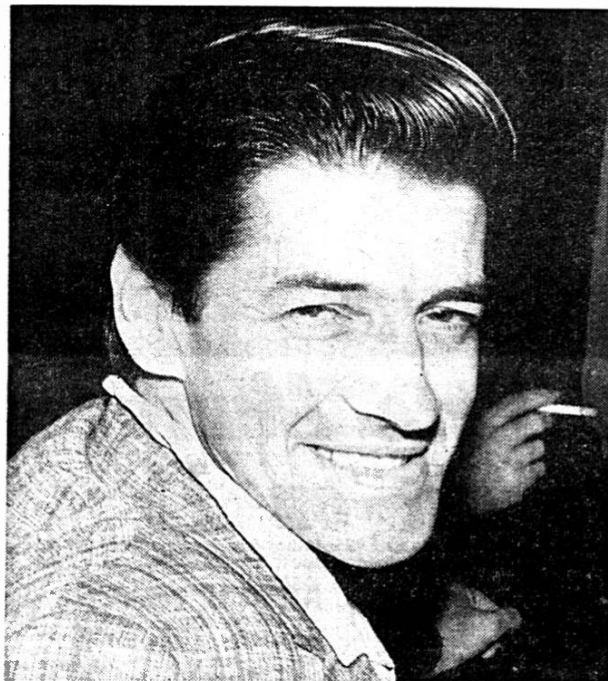
<p>THE ADVENTURES OF PERFIDIA 48-HEX 9232 London</p>	<p>ROY ORBISON BLUE ANGEL 48-HEX 9207 London</p>	<p>KEN DODD DREAM THAT I LOVE YOU 45-F 11283 Decca</p>
<p>SAVE THE LAST DANCE FOR ME THE DRIFTERS 48-HEX 9201 London Atlantic</p>	<p>TOGETHERNESS MIKE PRESTON 45-F 11287 Decca</p>	
<p>45 rpm records THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON E8 11</p>		

Review Section

Five pages of Pop, Jazz, EPs and LPs

BEGINNING WITH OVER FIFTY REVIEWS OF THE LATEST SINGLES

Holliday has a seller on his hands



MICHAEL HOLLIDAY

Stay In Love; Catch Me A Kiss (Columbia DB4548)

TIME for Mike to come up with another hit I reckon it is, and I reckon it could be with "Stay In Love," a modern, lifting love song that moves crisply. Holliday handles it with a warmth that raises it above the ordinary light-voiced approach it may receive from other vocalists at the moment.

Girl group punctuates tunefully in the Johnny Pearson backing. I like this one very much.

"Catch Me A Kiss" should be a sales puller, too. Quick moving development of old Mexican theme, and Mike sings it so smoothly. Tune's very catchy on this half.

JOHN BARRY SEVEN

Black Stockings; Get Lost Jack Frost (Columbia DB4554)

THE twangy dark guitar noise used for Barry's simple and easily-remembered melody, "Black Stockings," is backed by a big bank of strings and some girl chorus voices.

Result is a relaxing half with a big sound. Very catchy phrases for this theme will help it to become one of Barry's big sellers.

The other deck is the one which decided me that the coupling should be given a DNT. "Get Lost Jack Frost" is a very cute, swift-moving arrangement by Barry of the "Saints Come Marching In" tune.

Guitar and icicle-like xylophone contribute the ear-grabbing noise on this performance.

RICHARD ALLAN
Poetry In Motion; Don't Ever Say You're Gonna Leave Me (Parlophone R 4711)***

RICHARD ALLAN'S up against tremendous competition on Poetry In Motion and I doubt if this disc has the strength to overcome Tiftotson's. But it's a good recording for all that, and Allan's with the idea all right as he sings to a band and girl group backing directed by Johnnie Spence.

The other side comes in on the "Fever" kick with bass and drums and some hand-clapping rolling behind

your weekly

DISC DATE

with DON NICHOLL

Allan. Smart controlled performance, but it really needs a Peggy Lee on this number.

MAURICE WILLIAMS
Stay; Do You Believe (Top Rank JAR526)**

TWO of his own songs sung by Maurice Williams in company with The Zodiacs vocal team. Stay is a middle rocker featuring

high whooping voice, but I think they play around too much with the warring effects.

Do You Believe strides out with something of a salvationist beat.

THE ANDREWS SISTERS
Rum And Coca Cola; I'll Be With You In Apple Blossom Time (Capitol CL15170)***

MILLIONS upon millions were sold of the Andrews Sisters' original recording of Rum And Coca Cola. Now the trio, still going strong, pop up again on this song.

The track, backed by Vic Schoen, is taken from one of their LPs. It's still a very cute novelty—and still sung with the skill which made this one of the greatest vocal teams ever.

Their version of Apple Blossom Time is further proof that this is one of those songs you just can't keep down.

And either side could achieve sweet sales.

DEAN MARTIN
Sogno D'Oro; How Sweet It Is (Capitol CL15172)***

SOGLIO D'ORO means "Golden Dreams" and those are what Dean Martin wishes for his girl-friend in this lush, romantic ballad. One of those Kalins-styled love songs at which Dean excels, it comes complete with a Neapolitan backing of chorus and orchestra, directed by Gus Levene.

How Sweet It Is moves into the up-tempo and Martin's relaxed manner shows up very effectively against Levene's swinging accompaniment.

JOHNNY JANIS
Gins; If The Good Lord's Willin' (Philips PB1090)***

GINA is a song taken from an American television production

MICHAEL HOLLIDAY
... time for him to come up with another hit—and it looks as if he'll do it this time. (DISC Pic)

and it has something of the haunting quality of "Laura" about it.

Johnny Janis, who has a warm, firm way with the ballad, sings it on a steady beat. Glenn Ossor's accompaniment uses plenty of strings as well as feminine choir.

If The Good Lord's Willin' is taken very slowly at almost talking pace, but Jan's puts plenty of beef into it. Lyric has a strong philosophy in it, without over-stressing the religious slant.

ACKER BILK
Buona Sera; Corriane Carrina (Columbia DB4544)***

MR. BILK and his Paramount Jazz Band take their traditional jazz into Latin fields with Buona Sera. But the authentic noise lasts briefly only, before the Bilk men turn the familiar tune into a typical Dixie romp.

Corriane Carrina is a slow, gentle showcase for the clarinet, and it builds well. There is the compulsive quality about this performance and it could easily be one of Acker's high sellers.

JOSH MACRAE
Original Talkin' Blues; Talkin' Thro' The Mill (Pye N15306)***
Let Ramensky Go; Sky High Joe (Pye N15307)***
Dear John; Wild Side Of Life (Pye N15308)***

LAST week I commented on Brian Bentley's two single releases in the same week. Today we get three singles by the same artist for simultaneous release.

Josh Macrae is a Scottish folk singer well known north of the border, and this batch of three should help him to make a dent in Southern sales, too.

First disc is literally what the titles imply... a talking blues coupling rather after the style Peter Lind Hayes knew how to burlesque.

Let Ramensky Go and Sky High Joe are modern folk ballads with Scottish backgrounds.

Third of the trio comes up with two

THE KING BROS...
a happy-go-lucky performance on "Doll House." (DISC Pic)

C and W numbers in sentimental strains.

In all three records Macrae reveals himself to be a very versatile performer. Could be generally commercial, too, if he wanted to develop along the country and western lines.

LAURIE JOHNSON

I Aim At The Stars; Take My Lips (Columbia DB4546)***

LAURIE JOHNSON conducting a large orchestra in his own composition "inspired" by the film "I Aim At The Stars." Opens with a woosh that seems to be going right out through the roof on its stated journey. After which the side settles down to a lush performance of a velvety melody.

Take My Lips is a fairly colourful production with strong Continental flavours. Strings carry the theme high above pulsing rhythm.

KING BROTHERS

Doll House; Si Si Si (Parlophone R 4715)***

GEOFF LOVE'S trombone opening to Doll House gets a grin right from the start of this happy-go-lucky romancer which the King Brothers sing with typical precision. Tune seems to have old western square dance connotations. Extremely likable.

Si Si Si written by the "Volare" man Modugno, is a quick-moving ballad which the Kings run through to a mandolin-like backing directed by Geoff Love.

Both good sides—and both could sell.

THE PLAYMATES

Wait For Me; Eyes Of An Angel (Columbia DB4551)***

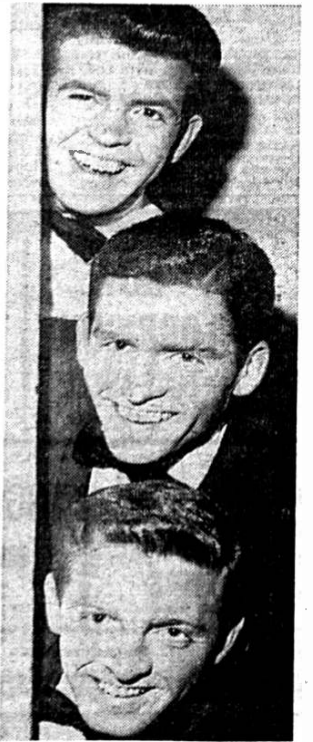
IN front of a Joe Reisman orchestra and chorus, The Playmates chant their steady beat ballad Wait For Me. A light, little song this with a clear noise that may help it to move on this side of the Atlantic.

Eyes Of An Angel is much more light-hearted and it goes at a merry trot all the way. The Playmates sing it effortlessly in front of a backing which uses a whistling gimmick.

THE PLANETS

Screwball; Chunky (HMV POP18)***

ANOTHER new instrumental team comes up with the name of The Planets. They will remind you some-



NEW FROM FILMUSIC LTD.!

★ ANGEL By THE DAY BROS. on ORIOLE CB1575

★ MY MOMMY TOLD ME By THE SHANE SISTERS on EMBER INTERNATIONAL S113

★ WHY DID YOU LEAVE ME By RAY MERRELL on EMBER INTERNATIONAL S113

★ UNKIND By JIMMY CRAWFORD on COLUMBIA DB4525

★ FAREWELL CHRISTINA By JANINE DE WAYLEYNE on ORIOLE CB1576

★ LET RAMENSKY GO By JOSH MACRAE on PYE 7N15307

★ A GUID NEW YEAR By DAVID KINNAIRD on PYE 7N15311

★ PICCADILLY THIRD STOP By ERIC WINSTONE ORCHESTRA and CHORUS on ORIOLE CB1570

CHRISTMAS CORNER

Lonnie can make it with this one

LONNIE DONEGAN
Virgin Mary; Beyond The Sunset
(Pye N15315)

DON'T CAN Lonnie make it two in the parade for December? I'm sure he can—because this delightful interpretation of the West Indian song "Virgin Mary" has a delicate carol quality which will appeal far beyond Donegan's normal customer circle. Melody and words are of the simplest—so is the clean-cut performance. Excellent.

The other side has the Ralph Dollimore orchestra supplying a big backing for Lonnie once more. Slow wistful ballad which Lonnie handles in country style.

EDD BYRNES
Yutesville; Lonely Christmas
(Warner Bros WB27)

DON'T **E**DD BYRNES, the Kookie character from "77 Sunset Strip," comes out with a Christmas novelty which he performs in his hip-talk style. You know, like "not soul was stirring all through the pad." Such is "Yutesville" . . . Byrnes' impression of Santa Claus and his reindeer. If you're looking for a cool Yule, tune in to Mr. B.

"Lonely Christmas" is a slow rather plaintive ballad which Byrnes sings (well, almost sings) while a choir and the Don Balke orchestra provide a lush framework.

chorus is directed by Johnny Gregory.
Xmas Stocking ventures more into the field of pop-Yule numbers. Cornell takes a rather boring melody to twangy accompaniment.

TENNESSEE ERNIE FORD
Little Klinker; Jingle-o-the-Brownie
(Capitol CL15171)***

ERNIE bounces on a corny happy melody for Little Klinker, the tale of Santa's pup who wakes the old man in time to get out on his rounds.

Mr. Ford will please the t. is with this one—and there'll be grown-ups falling for it too.

Jingle-o-the-Brownie is another novelty ballad telling the story of yet one more of Santa's assistants. This one builds the toys to fill the sleigh.

ELLA FITZGERALD
We Three Kings Of Orient Are; O Little Town Of Bethlehem; White Christmas
(HMV POP 817)****

DON'T look for typical Ella on the truly Christmas top deck here. She sings the two carols We Three Kings Of Orient Are and O Little Town Of Bethlehem with a sweet sincerity of purpose that will endear itself to many who wouldn't normally count themselves among her fans.

Irving Berlin's White Christmas on the turnover comes into the pop section firmly, however as Ella drifts so smoothly through the everwhite evergreen

LITTLE BOBBY REY
Rockin' 'J' Bells; Corrido De Auld Lang Syn
(Top Rank JAR 525)****

LITTLE BOBBY REY's group rock into the spirit of the times with their growly beat performance of Jingle Bells.

Their Rockin' 'J' Bells are hammered out via rhythm and saxophones in an infectious way which ought to have the juke boxes rattling everywhere.

The Dance Of The New Year—as they sub-title the flip—is a slick



beat treatment of the familiar Scots melody. Saxes and guitar carry the big weight smoothly.

STANLEY HOLLOWAY
Lily Of Laguna; A Bachelor Gay
(Pye N 15302)****

STANLEY HOLLOWAY picks up two all-time favourites and singing them with a nostalgic manner that will delight older hearts everywhere, even if it doesn't stir up a storm in teenage breasts.

I'm putting this coupling in the Christmas Corner mainly because I think it would make an excellent gift for those with old music hall and musical comedy memories.

Ivor Raymonde directs the accompaniments with a nice respect for period.

ROY CASTLE
Little White Berry; Crazy Little Horn
(Philips PB1087)**

LITTLE WHITE BERRY is a Christmas novelty with romantic angle dwelling on the mistletoe. Roy Castle wrote this number for himself, but I think he's gone overboard by making the words so simple they're puerile.

Roy's version of the Crazy Little Horn novelty for the other

side is slick and worth sales. Wally Stott fills the accompaniment with all the tooting it calls for.

CRAZY OTTO
A Merry Christmas From Crazy Otto
(Polydor NH 6637)**

RUDOLPH the Red-Nosed Reindeer; "I Saw Mummy Kissing Santa Claus"; "Jingle Bells"; "Sleigh Ride"; "Winter Wonderland"; "White Christmas." Those are the tunes you get from Crazy Otto's seasonal disc.

Typical pianistics in honky-tonk style with brushing rhythm accompaniment.

THE CHIPMUNKS
Rudolph The Red-Nosed Reindeer; Lily Of Laguna
(London HLG9243)****

DAVID SEVILLE's novelty voices, The Chipmunks, get cracking on a very special version of Rudolph. And it is both tuneful and humorous.

On the flip The Chipmunks are introduced in a real old British music hall fashion. Lily Of Laguna comes up with the gentlest of soft shoe shuffles.

MEL BLANC
Tweety's Twisting Trouble; I Keep Hearing Those Bells
(Warner Bros. WB26)***

REMEMBER Mel's famous "I Taut I Taw A Puddy Tat?" Well here comes the man with the odd voice out, riding another canary song and this time Tweety Pie's worried about what he should get for the Puddy Tat as a Christmas present. Rattles along amusingly to march tempo.

Another novelty in the bird's voice, I Keep Hearing Those Bells, also introduces the Sylvester cat voice. Comedy that will collect a quiet chuckle or two.

DAVID KINNAIRD
Auld Lang Syne; A Guid New Year
(Pye N 15311)****

I HOPE Mr. Kinnaird won't object to me placing his seasonal disc in the Christmas

corner . . . because, coming from Scotland it's naturally aimed more at the turn of the year festivities.

The traditional Auld Lang Syne is sung straight to accordion-led band.

A Guid New Year is an attractive arrangement of a traditional melody. Should find a home on many an exile's disc shelf.

LYN CORNELL
The Angel And The Stranger; Xmas Stocking
(Decca F. 11301)****

REMINISCENT in treatment to the "Little Drummer Boy," Lyn Cornell's seasonal disc, The Angel And The Stranger, a slow ballad with lyric based strongly on the story of the Nativity. There'll be plenty of custom for this one since the song is not only attractive in itself—its vocal by Lyn is simple and sincere. First-class backing including

Faron Young sings to clinking piano and sad western fiddles.
Forget The Past is another ballad aimed strictly at the fans who want C and W music. Of its kind, well made.

KALIN TWINS
Zing! Went The Strings Of My Heart; No Money Can Buy
(Brunswick O5844)***

THE KALIN TWINS haven't really fulfilled their early best-selling promise, but there's always the feeling that they'll come up with another big one again. And, indeed, they could sell heavily with the revival of Zing! Went The Strings Of My Heart. The boys swing it with a comfortable beat, to girl group accompaniment.

Slow romancer on the turnover, Strings behind the Twins on this one. Has a strongly dated feeling about it.

EDDIE ARNOLD
Before This Day Ends; Just Out Of Reach
(RCA 1212)****

EDDIE ARNOLD has a warm loping ballad Before This Day Ends to sing on his latest release. Arnold's really out on his own so far as Country and Western performers are concerned. And he proves it again with this rich yet simple vocal.

Just Out Of Reach is a slower and sadder ballad which Arnold sings to a good guitar and chorus accompaniment. Tune's as sentimental as the lyric and both are easy to remember

FABIAN
Long Before; Kissin' And Twistin'
(HMV POP 810)***

FABIAN comes out of his corner with a powerful beat number you may have seen him put over on a recent Come TV show. This is Long Before which, it strikes me, ought really to be titled "I Love Was A Hit." A good rocker chanted to a band and group backing under Peter De Angelis's direction.

Bob Mersey looks after the arranging and conducting chores for Kissin' And Twistin' the rock 'n' roller which Fabian zips across on the flip.

RICKY VALANCE
Movin' Away; Lipstick On Your Lips
(Columbia DB4543)****

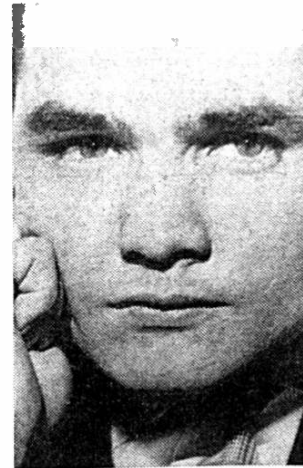
MOVIN' AWAY is a soft, lilted ballad which could get Mr. Valance into the hit parade again. Lyric story is about two youngsters who always lived next door to each other . . . now the girl is "Movin' Away."

Ricky takes the sad little romancer for a light and rather appealing ride. Chorus and orchestral accompaniment is directed by Frank Barber.

The "I'd-like-to-be . . ." song Lipstick On Your Lips is sung warmly and believably by Ricky. Light touch all the way suits the number.

VERA LYNN
Accordeon; Again
(MGM 1104)****

THEY have gone all out to get a French atmosphere into Vera's disc Accordeon. Geoff Love has directed the accompaniment here



RICKY VALANCE . . .
the girl he sings about is moving . . . and so should the disc—upwards. (DISC plus)

using an accordion prominently, of course—and also bringing in the Rita Williams Singers.

Slow, with a simple melody to remember, the ballad is sung clearly by Vera. But—oh, that lyric—at times it just about fits where it touches. This time of the year is always good for Miss Lynn's songs, so it could sell.

Again is the old ballad of that title and Vera sings it warmly to a lush love backing.

AZIE MORTIMER
Lips; Wrapped Up In A Dream
(London HLLX9237)*****

IF you want to get acquainted with a strong, powerful voice that can really punch a song across then spin the remarkable Azie Mortimer.

I say "remarkable" because this girl has a lot of the old spiritual singer's quality without ever descending to shouting. The way she sings the better Lips should make this a big seller. It could—given enough plays—reach the hit parade, and I hope it does.

For the second side of this (her first release in Britain) Azie delivers a direct contrast, Wrapped Up In A Dream is a slow, dragging ballad which Miss Mortimer sings like a trumpeter. The control and personality are outstanding.

Make a point of listening to Azie.

GINO LATILLA
Se Ci Sei; Hoppa Hey
(Cetra SP867)**

GINO LATILLA swings fairly easily with the ballad Se Ci Sei, taking the number in Italian first, then turning to English for the second part of the side.

But neither this nor the brisk, bouncy Hoppa Hey strikes me as the sort of material we will be hearing from much.

NELSON KEENE
Keep Loving Me; Teenage Troubles
(HMV POP814)***

THERE is an ear-catching string effect in the accompaniment to Nelson Keene's slow beat vocal on

Contd. on page 12

RATINGS

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



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

EP of the month

Patti's at her peak —and great



* PATTI PAGE. "The Lady Is No Tramp"—one of her finest albums ever.

PATTI PAGE
This Lady Is No Tramp
Nevertheless; Out Of Nowhere; The Lady Is A Tramp; The Thrill Is Gone.
(Mercury ZEP10092)*****

THERE'S no getting away from it, when the beautiful Miss Patti Page is at her peak she is a really great singer. And that is precisely the standard she sets on this EP which I now nominate as my pick for the month.

Both Miss Page and the accompanying orchestra combine to give us one of her finest ever recordings.

A winner all the way, friends, but I'm sorry to say that it won't be a best seller as we in this country still haven't rallied round this fine artist in the way she thoroughly deserves.

BROOK BENTON
When I Fall In Love
When I Fall In Love; But Beautiful; I'll Siring Along With You; The More I See You.

(Mercury ZEP10091)*****
MORE syrupy sweet offerings from the rich-voiced Brook Benton. Syrupy sweet, but certainly very fine performances. Brook is one of the finest new male talents to appear on record in recent times.

I think he is destined for even greater things. I also hear that he is paying our shores a visit early in the new year and this should further boost his career with the British public. A very listenable piece of wax indeed.

ADRIANO
The Happy Accordion
The Happy Hobo; Folies Bergere; The Wee Boy Of Brussels; Boffi.
(Parlophone GEP8817)***

AND a very happy accordion sound it is, too. Despite the exotic name Adriano is British-born and bred and has been in strong demand for broadcasting and studio work ever since he hit the top.

As long as he keeps up this standard he's going to stay there. The accordion is far from being my favourite instrument but it takes on a pleasing sound when the fingers of Adriano twinkle over its keyboard.

FERLIN HUSKY
Ferlin's Favourites
Deep Water; Stou City Sue; Keeper Of My Heart; Detour.
(Capitol EAP 3-1280)***

HERE'S volume three of Ferlin Husky's Favourites. Still present is the deep, rich voice which has endeared this country singer to so many record buyers.

Four songs typical of his repertoire are given good treatment and the disc should have a fair success with the fans. And now that country music is really taking a hold over here Ferlin Husky should be getting the wide hearing he deserves.

NINA AND FREDERIK
Jacob's Ladder; My Home Town; Carnival; You Can't Get To Heaven On Roller Skates.
(Columbia SEG8049)***

I'VE heard that charming twosome, Nina and Frederik in much better form and with much better material but this is still more than good enough to please their host of admirers.

And right now this disc will be more eagerly sought after, following on the couple's success with their Christmas offering, "Little Donkey." Well worth a listen.

ERNESTINE ANDERSON
Welcome To The Club
Welcome To The Club; Heat Wave; Social Call; Stardust.
(Mercury ZEP10089)*****

JUST about the brightest new vocal star to appear on the recording horizon in recent times is Miss Ernestine Anderson. This EP is an excerpt from her first LP, about which I raved around 12 months ago. Since then she has graced our shores with some night club appearances but unfortunately not appearing before the masses. I strongly recommend this set to those who don't already own the LP.

RON GOODWIN
The Smooth Sound
The Girl From Corsica; The Singing Piano; Tracy's Theme; My Girl.
(Parlophone GEP8816)***

SOME very soothing, relaxing music from maestro Ron Goodwin. The set is titled The Smooth Sound and that is precisely what you hear.

The four themes employed are top favourites universally and are improved even further by the touch of Ron Goodwin's orchestra.

RED INGLE
And The Natural Seven
Cigarettes, Whusky And Wild; Wild Women; Serutan Yob; "A" You're A Dopey Gal; Moe Zari's Turkey Trot.
(Capitol EAP 20052)****

FOUR more hits from the past come up in this latest Capitol nostalgic EP. The zany Red Ingle and crew smash their way through these four offerings in typical fashion.

These recordings had the English-speaking world laughing its head off when they were first heard and I'll bet they will still get a load of laughs at this re-hearing.

Yes, friends, a wow of a revival... due for some pretty considerable sales I would say.

DISC DATE

Continued

Keep Loving Me. While the violins saw away at an echo of his title phrase, Keene goes along stolidly with his plea.

Teenage Troubles is a racer sung competently by Keene while the strings and Michael Sammes Singers supply the backdrop.

PERRY COMO
Gone Is My Love; Home For The Holidays
(RCA 1215)****

PERRY COMO has an intriguing ballad on offer with the sincere *Gone Is My Love*, which he sings to the slightest of Latin rhythms. Mitch Ayres backs him up with big chorus and some lush strings.

The ballad may be just too intriguing to be a rapid seller over here. It will certainly need plenty of airings before it moves because it is not a disc that plants any theme quickly in your head.

The known *Home For The Holidays* is a charmer of the kind which Como expertly slides across.

AUSTIN TAYLOR
Push Push; A Heart That's True
(Top Rank JAR51)***

PUSH PUSH is a gimmicky little number that may easily sleep its way to happy sales. Taylor sings it in a way which try nearly slides out of the beat section into calypso.

A Heart That's True is a jolloping ballad which Taylor sings against a big chorus backing. Arrangement is not sensational but gets your toes moving for all that.

BOBBY RYDELL
Sway; Groovy Tonight
(Columbia DB4545)***

SWAY with Rydell's Sway if you want a polished dancing side. Indeed, Rydell handles this melody with just the right touch of Latin, and make it one of his best performances. Girl group chant along with him though they are not really vital to the appeal of the recording.

Groovy Tonight is a jiver based on the familiar door-knocking phrase *dum-diddy-dum-dum-dum-dum*. Amusing.

JOHNNIE LEE
Poetry In Motion; Let It Come True
(Fontana H280)***

POETRY IN MOTION gets another cover side from British studios with this version sung by Johnnie Lee to a Harry Robinson orchestral accompaniment.

Lee's vocal is good, too, capturing the quiet liking feel of the ballad. Let It Come True is a much more soulful ballad, and not an easy one

PERRY COMO...
"Gone Is My Love" *
intriguing.

to sing I should imagine. Johnnie wisely does not go over the top in emotion. Not a selling side, but well worth hearing.

KEITH KELLY
You'll Break My Heart; With You
(Parlophone R4713)***

A POMUS-SHUMAN song *You'll Break My Heart* moves on a steady beat and is sung rather mournfully by Keith Kelly. Must admit I found it a trifle tedious before the finish. Twangy backing set by Johnnie Spence.

With You is Kelly's own composition—a filter with typical siring accompaniment. Happy idea and a pleasing performance.

BERNARD CRIBBINS AND JOYCE BLAIR
Folk Song; My Kind Of Someone
(Parlophone R4712)***

TWO items from the stage revue "... And Another Thing." Bernard Cribbins is on his own for the mock Folk Song which he delivers deliciously. Great lyric here and excellent comedy performance which stole the Press reviews of the show. Not just a souvenir.

My Kind Of Someone, with Joyce Blair joining Cribbins, is pleasant show material... but definitely more for stage than for disc.

THE MCGUIRE SISTERS
To Be Loved; I Don't Know Why
(Coral Q72415)****

TO BE LOVED is a slow, romantic ballad that you will already know. The McGuire Sisters take it along as a steady rockaballad, with Dick Jacobs directing the big chorus and orchestra backing. The girls are in strong voice.

I Don't Know Why, is a modern rock arrangement of the oldie which opens as if it were the Teenagers singing it instead of The McGuires. Then the side settles down to some good beat harmony work. May be worth turning this record over for sales.

of the mastery of the magnificent Paul Robeson.

While I have heard better work from this wonderful voice one must take into account the age of the recordings. Recommended.

KEELY SMITH
Here In My Heart; Close
(London HLD9240)***

FROM a very powerful orchestral introduction Keely Smith takes the romantic ballad, *Here In My Heart*, for a straight run. Well sung with some feeling, but a slight disappointment after the expectations aroused by the beginning.

Close is a slower, more seductive ballad, which Keely varies from whispering to some crisp belting.

CLYDE McPHATTER
I Just Want To Love You; You're For Me
(Mercury AM11120)***

CLYDE McPhatter trots through a simple little tune *I Just Want To Love You* and may find some custom. No frills here, just McPhatter's normal high-pitch rhythm team and a song that does not seem to have an ending. They had to fade it out to finish the deck.

PAT BOONE
Dear John; Alabam
(London HLD9238)***

DEAR JOHN first appeared on the song scene some years back without being a top seller here. I think Boone could make it a seller now via this revival, but I doubt if it's got the strength to put him back in the upper ten.

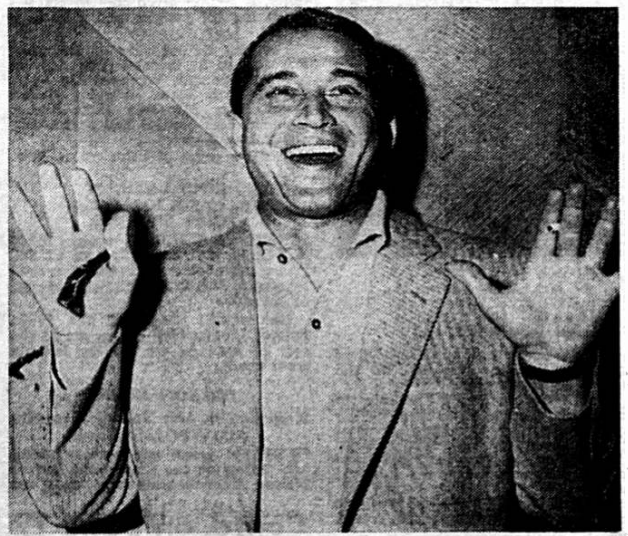
Alabam is a banjo-strumming back-to-the-South number which Boone bounces admirably.

BILLY STORM
Sure As You're Born; Chapel In The Moonlight
(London HLC9236)***

LIGHT-VOICED effort from Billy Storm on the slow ballad *Sure As You're Born* which can't seem to make up its mind just what it wants to be.

Rhythm and strings and chorus behind the vocalist—but it doesn't quite come off.

Revival of *Chapel In The Moonlight* would make a better topside, I



Conway Twitty

Dinah Washington

Bryan Johnson

Alfie Bass

The Hi-Lo's

It's Eddy's best, but will fans agree?



DUANE EDDY... proves that he is also a first class musician. (DISC Pic)

DUANE EDDY
Songs Of Our Heritage
Cripple Creek; Riddle Song; John Henry; Streets Of Laredo; Prisoner's Song; In The Pines; Ole Joe Clark; Wayfarin' Strangers; Top Of Old Smokey; Mule Train; Scarlet Ribbons.
(London HA-W 2285)***

IN my opinion this is one of Duane Eddy's finest ever recordings but whether his fans will share my enthusiasm is another matter. Gone is the pulsating twang and the honking sax sound. No "hip" voice calls out during the proceedings. No, friends, this is an album of some fine folk music of America, very tastefully and expertly played. Duane is on top form and proves what I've always believed to be true, that he is a first class musician. I really do hope that you will enjoy this sensitive recording. Actually the full colour sleeve—which opens like a book and contains quite a nice bunch of pictures of the lad—should attract quite a lot of custom alone. Really well worth a listen so I therefore recommend it to you all.

CONWAY TWITTY

Lonely Blue Boy; Just Because; Easy To Fall In Love; Sorry; My Adobe Hacienda; A Huggin' And A Kissin'; Trouble In Mind; Pretty Eyed Baby; Eternal Tears; Blue Moon; Can't We Go Steady; Heartbreak Hotel.



(MGM-C 829)***

AS usual Conway Twitty since at his brightest on this album when he sticks to his own material. The songs he writes himself and those written for him are the ones he performs in the most listenable way. For example, he is a top popful of talent on the title song but comes up with really disastrous results on an "oldie" titled *My Adobe Hacienda*: at least I believe that this is the same tune I have in mind though it is barely recognisable.

DINAH WASHINGTON

This Bitter Earth; I Understand; This Love Of Mine; Alone; Somewhere Along The Line; The Song Is Ended; Everybody Loves Somebody; Ask A Woman What Knows; A Man Only Does What A Woman Makes Him Do; A Bad Case Of The Blues; When I Fall In Love; Unforgettable.
(Mercury MMC 14048)***

DINAH WASHINGTON is in ballad mood for this latest collection of her songs. She is a fine singer with a strong jazz influence but not so strong that she frightens off the pop public.

I found this to be a very fine programme of songs sung in Miss Washington's inimitable style. The records should provide unlimited listening pleasure for her many fans and I feel certain that it will also attract a lot of new followers to the artist.

BRYAN JOHNSON

The Million Sellers Sing Songs; Red Roses For A Blue Lady; Don't Fence Me In; Tennessee Waltz; Heart Of My Heart; Around The World; The Yellow Rose Of Texas; On A Slow Boat To China; Careless Hours; Tell Me Why; Sioux City Sue; Someday; Mockin' Bird Hill.
(Decca LK 4362)***

STRONG-VOICED Bryan Johnson turns up with his first LP following his success with "Looking High, High, High" from the Eurovision Song Contest.

The lad is fine vocally, if somewhat "square" by teenage standards, on this collection and he is backed by a smooth chorus and orchestra directed by Roland Shaw—also somewhat rectangular for the record-buying masses.

JOHN WARREN'S STRICTEMPO ORCHESTRA

Chicago (QS); You're The Cream In My Coffee (QS); There's A Small Hotel (SF1); Once In A While (SF1); Paradise (W); So Blue (W); This Love I Have For You (Cha Cha Cha); Dream Talk (Cha Cha Cha); Havana's Highway (Tango); Jealousy (Tango); Madson Line (Jive); Make Mine Madson (Jive).
(Pye NPL18052)***

LET me start off by saying that the tempos heard in this album are the official ones as recognised by the Official Board of Ballroom Dancing. And that is what dancing teachers and students are looking for in any record they buy.

Although the emphasis is on the tempo I also found the music enjoyable—a point which is lacking in



CONWAY TWITTY... he should stick to his own material.

many strict tempo recordings heard today. There is no monotony. The sound is a happy one and designed to encourage you to get up on the floor with the rest of the happy couples.

ALFIE BASS and Company

Champagne Charlie (Charles Young); Pretty Polly Perkins (Benny Lee); Britannia, Pride Of The Ocean (Rita Williams Singers); Rat Catcher's Daughter (Alfie Bass); Keeno Kimo (Rita Williams); Work Boys, Work (Benny Lee); Anacreontic Song (John Gower); Willikers And His Dinah (Alfie Bass); Down Among The Dead Men (John Gower); Lost Child (Benny Lee and Rita Williams); Limerick Races (Pat Campbell); The Ballad Of Sam Hall (Alfie Bass).
(Pye NPL18050)***

THIS album is a collection of favourite old English songs taken from the last two or three centuries.

It seems that in those days too they had their drinking clubs—one of the most famous being the Anacreontic's—and these are some of the songs the lads used to sing while quaffing the odd pint or two.

Prominent on this set are Alfie Bass, that fugitive from "The Army Game," plus favourite disc-jockey Benny Lee and Pat Campbell.

The remainder of the company perform with their usual high standard

LP OF THE MONTH

The right amount of humour

THE HI-LO'S

All Over The Place; Bull Hat's; How Are Things In Glocca Morra; My Little Grass Shack In Kralakekua, Hawaii; Sand In My Shoes; Autumn In New York; April In Fairbanks; Italian Street Song; Massachusetts; Isle Of Capri; A Nightingale Sang In Berkeley Square; Dixie; Island In The West Indies.
(Philips BBL 7411)***

WHEN it comes to top class vocal harmony there are few groups who can equal the internationally popular Hi-Lo's. And when the Hi-Lo's are in top form they are practically world beaters.

This latter is the case in their latest LP. They sing this collection of songs beautifully and, as usual, they add just the right amount of humour. Hear them as they sing their straight-faced way through the delightful "April In Fairbanks" which is a very tongue in cheek love song.

The arrangements—all conducted by Marty Paich—are superb in true Hi-Lo's tradition. An excellent album which I have no hesitation in naming my choice as LP Of The Month.

from page 11

reckon, Storm takes it to a soulful beat and make a good commercial job of it.

CHUBBY CHECKER

Whole Lotta Shakin' Goin' On; The Hucklebuck
(Columbia DH4541)***

CHUBBY CHECKER sends me his revival of the rock 'n' roller *Whole Lotta Shakin' Goin' On*. Mr. Checker pipes it across in his particular whooping voice. Honking sax in the group backing and there are some other male voices for a raft. Squawky saxophone opens up the *Hucklebuck* and Chubby rocks into this dance song with a solid appreciation of the beat.

SARAH VAUGHAN

Lets; Serenata
(Columbia DH4542)***

THE Sarah Vaughan treatment of *Lets* has a gussy aspect that makes the ballad worth more than it would be in many other hands. Sarah slides smoothly through the song on a Latin rhythm set down by the Joe Reisman orchestra. Not for those who want Sarah in jazz vein perhaps, but a first-class ballad production. *Serenata*, too, almost gleams it is so highly polished. Once more Miss Vaughan is accompanied by the sweeping Reisman orchestra.

CONWAY TWITTY

Whole Lotta Shakin' Goin' On; The Flame
(MGM 1108)***

CONWAY TWITTY joins the rocking revivalists who are picking up and dusting off the *Shakin' Song*. Conway chants it more than competently, throwing in some of his yawning gimmicks as a trade-mark. Good rhythmic backing with guitar spotlighted. Girl group's here briefly, too.

Twitty's own composition *The Flame* is a romantic set in a dramatic beat frame with castanets a-clicking behind the vocal.

JIMMY JAQUES

Do Me A Favour; Not To Worry
(Parlophone R4710)***

JIMMY JAQUES sings two songs of his own writing on this Parlophone release. *Do Me A Favour*

actually strikes me as if Jimmy had Tony Newley in mind when he wrote it.

A slow, easy-going ballad developing the familiar catch phrase neatly. Johnny Keating directs the backing. *Not To Worry* lifts the tempo and lifts smartly to the Keating accompaniment.

MAX HARRIS

Gurney Slade; Hat And Cane
(Fontana H282)***

TWO things here which Max Harris composed for the backdrops of the Tony Newley TV series "The Strange World Of Gurney Slade." Played by Max's own group, they come over with the same catchy appeal I found they possessed on screen.

Hat And Cane, has the old silent film atmosphere about it, racing along in the way one expects from jerky speeded up action.

BERT KAEMPFFERT

Wonderland By Night; Dreaming The Blues
(Polydor NH66639)***

BERT KAEMPFFERT and his orchestra come up with a useful orchestral half in *Wonderland By Night*. Slow and melodious with trumpet fronting and some girl voices so far back they are almost in the street outside the studio.

Dreaming The Blues is indeed a slow, soft, dreamy item, with muted brass most of the way.

MILVA

Milord; Les Enfants Du Pirec
(Cetra SP4017)***

MILVA has one of those strong continental voices and her treatment of *Milord* is in the vein set down by Piaf, though I must say it lacks the verve of the French hit. Maybe this is because Milva slows down so much between the rousing choruses.

The song on the turnover is taken from the film "Never On Sunday" so says the label. In fact this is the "Never On Sunday" melody but with an Italian lyric under the title of *Les Enfants Du Pirec*.

Milva sings it to an accompaniment by William Galassini's orchestra.

I go for Acker's voice in a big way

ACKER BILK
A—C.R.E. March; Willie The Weeper (Pye 7NJ2033)****
C—Blaze Away; Higher Ground (Pye 7NJ2034)**
K—Under The Double Eagle; Easter Parade (Pye 7NJ2035)**
E—El Abanico; Carry Me Back (Pye 7NJ2036)**
R—Dardanela; Jump In The Line (Pye 7NJ2037)****
G—Gladious Rag; Louisiana-I-ay (Pye 7NJ2038)****



THIS batch of singles comes either as a complete set, with the covers spelling the word A.C.K.E.R., and the last one bearing the full name, or else they are available as singles.

I am told there is an increasing demand for jazz singles and most of our record companies are aiming at this market.

The 12in. LP is still with us, but our old friend the 10in. is practically obsolete. Fashions change, but I regret that I must now have a bothersome little 7-inch, or pay the best part of £2 for my records.

As far as I am concerned my sleeves will merely read: Acker Bilk. I wouldn't bother with C. K. or E.

Dardanela would stay with me, for I have grown to like the arrangement. Jump In The Line is far from being my cup of tea.

Willie The Weeper has the benefit of the maestro himself singing, and I look on this as a real benefit. I go for his voice in a big way, it's not particularly musical, but he has beautifully easy approach.

Gladious Rag and Louisiana-I-ay are very good, the former on account of the melody and the latter mainly because of the vocal.

The shame of the other discs is that in each case they have one very bad side.

KID ORY
Dance With Kid Ory Or Just Listen
Am I Blue; Ja-Da; Fidgety Feet; Hindustan; 12th Street Rag; Dinah.
 (HMV CLP1395)*****

THREE bands are carrying on the true tradition of New Orleans jazz in the States—the Wilbur de Paris group, the All Stars and the Kid Ory Band.

Of the three I believe the Ory band is the best integrated. It plays music punchy yet smooth, simple yet complex, sentimental yet full of jazz, modern yet going back to the early beginnings of our music.

The band's rhythm section, Cedric Heywood—it was this recording that proved it is still possible to record a piano in a traditional band—Frank Haggerty on guitar, Charles Oden (bass) and Earl Watkins on drums, plays as up-to-date as you can play—and still keep on the right side of the tracks.

Ory is the perfect ensemble trombonist, in spite of the ginks who can't recognise that you don't have to be a brilliant soloist to drive a band along.

HARRY GOLD
Harry Gold's Band
Alexander's Ragtime Band; Inn For Trouble; Way Down Yonder In New Orleans; Charleston.
 (Columbia SEG8045)**

FOU is about the only word to describe this sort of travesty of traditional jazz. I wanted to do Harry

Gold justice so I carefully looked through the sleeve notes to find some justification for this atrocity.

It might, I thought, be meant as comic stuff, and in that event I wouldn't want to pan it merely because it is not a JAZZ record.

But the only references that might throw light on his and his manager's intentions, were provided in the words: "Not many jazz musicians have featured the instrument" and later: "this LP includes some real 'jazz classics'".

So it was in search of jazz that I listened to the thing. In vain.

It would be hard to find one good thing to write about this AS JAZZ. There is a ridiculous piano behind Gold's ponderous bass sax on Way Down Yonder. This same side uses an old Louis phrase as its introduction.

Inn For Trouble has some guy hiccupping every few bars. Charleston is perhaps the most successful.

JOSEPH LAMB
A Study In Classic Ragtime
Cottontail Rag; Excelsior Rag; Cleopatra Rag; A Meeting With Scott Joplin; Sensation Rag; Arthur Marshall; Arrie Matthews; James Scott; Topline Rag; The Alaskan Rag; The Composition of "Nightingale"; Ragtime Nightingale; American Beauty Rag; The Naming Of "Contentment"; Contentment Rag.
 (Folkways Records FG3562) *****

THIS is the third Folkways record to grace my player in three weeks. The first two have stayed with me all of every day and it has been a struggle to get them off in order to concentrate on review copies.

The same thing has happened with Joseph Lamb. There is nothing technically brilliant about the piano-playing of Joseph Lamb.

Although a certain proficiency is essential for good ragtime, the clever-



* ACKER BILK... he has a great trick of laying behind the beat.

ness lies in the meticulous timing necessary to give that certain tilt.

Ragtime is essentially a piano music. On the piano it sounds wonderful even at the slow tempo usually specified. Ragtime, when played by jazz bands, needs to be altered to suit the idiom. Chris's mistake seems to be that he attempted to play the pieces pianistically. This disc has reaffirmed my faith in the idiom.

"DJANGO REINHARDT
"Django" The Unforgettable
Django Reinhardt And The Quintette Of The Hot Club Of France; Sweet Georgia Brown; Minor Swing; Double Whisky; Arrière Lourde; Saint James Infirmary; "C" Jam Blues; Honeyuckle Rose; Django Reinhardt; And Stephane Grappelly; Dream Of You; Begin The Beguine; How High The Moon; Nuages; I Can't Get Started; I Can't Give You Anything But Love; Manoir De Mes Reves.
 (HMV CLP1389)****

A BIG increase in jazz interest... ten years of prolific record

releases... at least a thousand bands actively engaged in plugging jazz music have put Django Reinhardt into a new perspective.

Even Alexis Korner, who writes the sleeve notes, says he wonders whether his improvisations were true jazz ones, or the jazz-flavoured fantasies of a gifted musician. I think the latter.

Reinhardt was a brilliant guitarist. His improvisations were equally brilliant. But they were tinged with the flavour of Central Europe more than the Deep South of America.

Not that that matters much. There is more honesty in playing jazz phrases as a gypsy would play them than in playing the music of the Delta when you were born and live two thousand miles away.

The LP is not much to write about. Too much is slow, sentimental, dreamy, dreary music, the side with his ex-partner, Stephane Grappelly sounding the worst. Those with Andre Ekyan, despite the latter's quaint phrasing, come off the best.

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Peter Gunn Theme; Sensation At Pete's Pad; Brothers Go To Mother's; Soft Sounds; Fallout; Dreamsville; Richard Diamond Theme; 77 Sunset Strip; The Thin Man.
 (12in. Pye Golden Guinea GGL 0060)
PERSONNEL includes: Skip Martin (arranger/conductor); Gus Bivona, Paul Horn, Bob Cooper, Dick Nash (saxes); Conrad Gozzo, Ray Lynn, Don Fagerquist, Pete Candoli (trumpets); Frank Rosolino (trombone); Jimmy Rowles (piano); George Roberts or Al Hendrickson (guitar); Red Mitchell (bass); Shelly Manne or Ivor Cottel (drums); Larry Bunker (vibes).
PETE RUGOLO ORCHESTRA
The Music From Richard Diamond
Richard Diamond Theme; Diamond On The Move; Fancy Meeting Karen; I'm Always Chasing Butterflies; Who's Sam?; All Star; The Teaser; Ye Old Curiosity Shop; Teen Age Rock; The Sleeve Shape; Does Mama Know You're Out; Richard Diamond's Blues.
 (12in. Mercury MMC 14034)**
PERSONNEL includes: Pete Rugolo (arranger/conductor); Bud Shank, Horn, Cooper, Buddy Collette (reeds); Candoli, Stu Williamson (trumpets); Milt Bernhart (trombone); Rowles, Al Viola, (guitar); Mitchell, Manne, Bunker (bongsos, vibes).
THE TV "private eye" jazz theme craze caught on overnight in America with the advent of "Peter Gunn". I haven't noticed a similar trend in this country yet. But, for those jazz-fing' fans who enjoy them, I really recommend the Pye Golden Guinea collection.
 Side one, in particular, has pleasant themes. (Mother's and Dreamville) and solos (by Cooper, Horn, Roso-

LET'S FACE IT—FOR 21s. YOU CAN'T GO WRONG

Modern Reviews
 by Tony Hall

MILES DAVIS QUINTET
It Never Entered My Mind; Four; In Your Own Sweet Way; The Theme (Take 1); Trane's Blues; Ahmad's Blues; Half Nelson; The Theme (Take 2).
 (12in. Esquire 32-108)*****
PERSONNEL: Miles Davis (trumpet); John Coltrane (tenor); Red Garland (piano); Paul Chambers (bass); Philly Joe Jones (drums).

FOR my money, Miles' original Quintet was the outstanding modern combo of the '50s. These titles come from the same two, mainly one "take," sessions in 1956, which produced the excellent "Cookin'" and "Relaxin'" albums.
 Miles himself is in typical, probing form. Sensitive and swinging, Trane was just beginning to formulate the conception which has since become a major influence in jazz.
 Garland was playing brilliantly the Ahmad Jamalisms, which are now part of every pianist's standard equipment, Chambers was already a

young giant on his instrument. And Philly Joe, with Miles' encouragement, was staking his claim as the modern drummer.
 These are typical of Miles' "big person" performances, and most of the tunes have been recorded before by him. Trane's Blues, incidentally was last called "Item Blues" (on the "Collector's Item" LP). Sweet Way is a beautiful tune by Brubeck. Ahmad's is, as you'd expect, very Jamal-like. Four and Nelson are taken at bright tempos.
 If I were buying records on a limited budget, I'd consider this—and "Cookin'" and "Relaxin'"—a very sound and rewarding investment.

HAROLD ASHBY QUARTET
Born To Swing
Oh, Slacks; Day By Day; My Buddy; Backstairs; Don't Get Around Much Any More; Dancing On The Ceiling; In The Blue Of Evening; Last Minute Blues.
 (12in. Columbia 33SX 1257)**
PERSONNEL: Harold Ashby (tenor); Jimmy Jones (piano); Al Hall (bass); Oliver Jackson (drums).
ASHBY is a "mainstream" discovery of the indefatigable Stanley Dance. As Stanley's notes point out, Ashby has been greatly influenced by Ben Webster (in fact, My Buddy is deliberately dedicated to Ben). Though Ashby can swing, for my ears he lacks the virility and muscularity of tone which, say, Bud Johnson or Jimmy Forrest etc. have in abundance.
 He sounds like an alto most of the time, with a strong Hodges influence. Only one track really moved me.

WHO WHERE WHEN

Week commencing Sunday, December 4

- BELFAST**
Roof-top Room: Richard Allan (Wk.).
- BIRMINGHAM**
West End Ballroom: Dick Charlesworth (Sun.).
- BOSTON**
New Gliderdrome: Terry Dene (Sat.).
- BRISTOL**
Hippodrome: Kenneth Earle, Malcolm Vaughan (Wk.).
Colston Hall: Acker Bilk (Sun.).
- BURY ST. EDMUNDS**
Cora Exchange: The Flee Rekkers, Jimmy Baron (Sat.).
- BUXTON**
Pavilion Gardens: Billy Terment (Sat.).
- CHELTENHAM**
Town Hall: Acker Bilk (Fri.).
- CIRENCESTER**
Town Hall: Michael Cox (Sat.).
- CROYDON**
Star Hotel: Humphrey Lyttelton (Fri.).
- EBBW VALE**
Astoria: Marty Wilde (Sun.).
- FELIXSTOWE**
Pier Pavilion: Humphrey Lyttelton (Sat.).
- GLASGOW**
Empire: Calum Kennedy, Robin Hall, Jimmie MacGregor (Wk.).
Green's Playhouse: Frank Weir (Wk.).
- HANLEY**
Theatre Royal: The Dallas Boys (Wk.).
- LIVERPOOL**
Empire: Craig Douglas, The Avons (Wk.).
Cavern: Humphrey Lyttelton (Sun.).
Top Ten Club: Davy Jones (Wk.).
- LONDON**
Fleet St. Jazz Club: Humphrey Lyttelton (Fri. lunchtime).
New State Ballroom: The Flee Rekkers, Jimmy Baron (Tues.).
Kilburn: The Flee Rekkers, Jimmy Baron (Tues.).
Stork Club: Streatham: Glenda Collins (Wk.).
Talk of the Town: The Andrews Sisters (season).
London Palladium: Cliff Richard, Harry Jacobsen, Joan Regan, Edmund Hockridge, Des O'Connor (season).
Victoria Palace: David Whitfield, Andy Cole, Magy Fitzgibbon, Patricia Lambert (season).
- LOWESTOFT**
Theatre Royal: Garry Mills, Michael Cox, Terry Dene, The Flee Rekkers, Davy Jones, Danny Rivers, The Hunters, Ricky Wayne (Sun.).
- MALVERN**
Winter Gardens: Acker Bilk (Sat.).
- MANCHESTER**
Hippodrome: The Jones Boys (Wk.).
Cabaret Club circuit: Janet Richmond, Diana Decker (Wk.).
Hulme Club circuit: Vera Day (Wk.).
Free Trade Hall: Judy Garland, Norrie Paramor (Sun.).
- NEWCASTLE**
Empire: Joe Brown, Billy Fury, Tommy Bruce, The Valentine Girls, Dave Sampson, Dikie Pride, Peter Wayne, Johnny Gealle, Nelson Keene, Johnny Goode, George Fame, Duffly Power, The Viscounts, Billy Raymond, Red Prince and Jimmy Nicol and his New Orleans Rockers (Wk.).
- NOTTINGHAM**
Theatre Royal: Anthony Newley, Don Lang (Wk.).
- PETERBOROUGH**
Cora Exchange: Johnny Keating Band (Sat.).
- PORTSMOUTH**
Guildhall: Johnny Kidd, Ricky Valance (Sun.).
- PURLEY**
Orchid Ballroom: The Flee Rekkers, Jimmy Baron (Wed.).
- ROCHESTER**
Casino Ballroom: Ricky Valance (Mon.).
- RUGBY**
Co-op Hall: Ricky Valance (Thurs.).
- SOUTHSEA**
Savoy Ballroom: Cyril Stapleton (Fri.).
- STOKE-ON-TRENT**
Town Hall, Longton: Ricky Valance (Wed.).
- SWINDON**
Locarno Ballroom: Acker Bilk (Thurs.).
- TROWBRIDGE**
Gaiety: Marty Wilde, Julian Scott (Sat.).
- WEST BRONWICH**
Adelphi: The Flee Rekkers, Jimmy Baron (Mon.).
Gala Baths Hall: Ricky Valance (Tues.).
- WOLVERHAMPTON**
Gaiety: Marty Wilde, Julian Scott (Fri.).
- WORCESTER**
Majestic Ballroom: Ricky Valance (Fri.).

Cannonball came, roared, and conquered!

But there are too MANY stars in this package

THE cast of the current Jazz at the Philharmonic tour, which opened in Britain at the Royal Festival Hall last Saturday, is the most star-studded ever to reach these shores. In fact, it is so star-studded it is top-heavy. On the opening night one whole section of the show was not heard at all! The concert opened with some of the happiest, most uninhibited, unpretentious jazz ever heard at the Festival Hall. For months now I've been telling you: "Cannonball is coming." Well, Cannonball came. He roared. And he conquered! His Quintet's jazz is lusty, gusty, very rhythmic and bluesy. They opened with a Jimmy Heath 12-bar, "Big P," followed by Vic Feldman's "The Chant." The



★ VICTOR FELDMAN. He made us feel proud (DISC Pic)

★ closer was a frantic-paced drum feature on "Bohemia After Dark." At second house, the legendary "This Here" was also included. Julian and Nat both blew with warmth. Cannonball was blazing, while Nat was mellow. Young Louis Hayes is a superbly fierce, lashing, kicking drummer. Very uncompromising. A true "hard swinger." Sam Jones is probably the best young bassist since Paul Chambers. But I could hardly hear him. Which leaves young London-born Vic Feldman. The only British jazz musician to emigrate and then return here as a featured artist in the company of some real giants of jazz. Take it from me—and without bias—Vic played so very well. Especially on his own tune. His comping throughout, too, was first-rate. How proud he made us feel! Then came an all-star group containing some of the greatest names in jazz. Amongst them: Coleman Hawkins, Roy Eldridge, Benny Carter, Don Byas and Jo Jones. Some of my earliest idols. I wanted so much to enjoy them. But the ballad medley apart, I can't say I did. I felt it was like Fathers' Day at school. Here were these great men, such masters of their instruments. But somehow so "old fashioned" sounding after Cannonball. Maybe I wouldn't have felt this had the running order been reversed. Hawk and Roy blew their ballads beautifully. Byas, slightly more modern than the others, played a most sensitive "I Remember

★ DIZZY GILLESPIE pictured soon after his arrival at London Airport. (DISC Pic)

Clifford." Carter, off the jazz scene for nearly ten years, still has the purest alto sound in the world. Jo Jones played with superb taste and imagination. But, visually, he was infuriatingly distracting and seemingly so self-centred. His solo brought the house down. Arthur Davis played excellent bass. After the interval came the ever-immaculate Jay Jay Johnson, with Victor, Sam and Louis, to be joined for "Billie's Bounce" by Dizzy Gillespie. Jay Jay played with warmth and tremendous control. I enjoyed his set very much. Dizzy played the blues seriously and superbly. The rhythm section sounded loose and happy. Dizzy's own section of the show

DISC'S Modern Jazz expert, TONY HALL reviews the opening concert of the JATP package

featured his current Quintet with Lec Wright outstanding on flute. Only Leo and Art Davis remained from the group we heard last year. They played a five-movement, heavily Latin and African-tinged suite by the pianist. The second (blues) section featured great Gillespie and Wright flute. Needless to say, the drummer had that heavy riveted cymbal, which Dizzy loves. Maybe it's Dizzy's own and he loans it to every drummer he employs. Then we should have heard the all-star jam session and Candido. But time was up. And the concert finished then and there. There were 17 musicians on the bill. Personally, I'd have been content with, say, ten. For my money, Cannonball's Quintet could have played all night and I'd have been happy. But to see the show. There's something for every taste. One final pertinent question: which 17 British musicians are to tour America in exchange? The answer would be most interesting.

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Diet earns 'Slim Win' £1,000

PI-ANNA star Winnie Atwell, now touring New Zealand after a record-breaking tour of Australia, has written to Pearl telling her that her campaign to keep her weight down continues successfully. And because of it she is to receive a Christmas present of £1,000.

This comes from the Australian promoters of her tour Down Under because she has kept her weight static.

The reason for the bonus is that when Winnie lost 5 stone earlier this year it cost £3,000 to replace her wardrobe. Any increase on the scales would have made the promoters liable for a similar sum for new gowns—so they offered Slim Win this financial inducement to forego cream buns and other delicacies.

Just to prove her £1,000-point she sent us a picture for DISC. And if you want to know how to lose 70lbs.—and keep it that way—Pearl says that Winnie's secret is: "Don't mix the proteins with carbohydrates."

Incidentally, her latest disc, on Decca, is a cracker—"Old Pi-anna Party." Just the thing for those parties where there isn't a pi-anna or a Winifred Atwell to play it.

JAZZ AT THE PALACE

BUCKINGHAM Palace and jazz—wired bedfellows. And, the general conception is that they were brought together when the Royal Festival Hall held its first jazz

concert. This being attended by the present Queen—then Princess Elizabeth.

Since this concert Princess Margaret has identified herself with modern jazz—attending Count Basie shows and collecting (according to my information) a considerable number of records on a jazz kick including those of Basie, Ellington and Dankworth.

But for the information of jazz lovers I can now report that Buckingham Palace rang to the strains of the New Orleans idiom 41 years ago, when the great Sydney Bechet played there.

How did this honour register with Pops Bechet?

Grand Central

"It was like Grand Central Station with a lot of carpets, and things on the walls. Only it had more doors," the late king of soprano sax recalled when writing his autobiography "Treat It Gentle," published currently in New York (Hill and Wang, 4.50 dollars).

Bechet recalled that when they arrived at London's Royal residence "I didn't know what to expect... but the way it turned out it was just bigger than any other place."

Bechet says that his first great jazz session was when he was six years old. He had borrowed his brother Leonard's clarinet and jammed successfully with Freddie Keppard and his band.

"That night, I guess I was the richest kid in New Orleans. You couldn't have bought me for a sky full of new moons," writes Pops.

The "new look" WINIFRED ATWELL photographed during her Australian tour.



I hope some enterprising British publisher will market this book here, and soon.

CHERRY HAS A GIMMICK

YOUNG and attractive Cherry Wainer has just passed through an uncomfortable bout of plastic surgery. A number of years ago Cherry fell and hurt her nose... now she has had to have an operation.

Cherry was being nursed back to her full good looks when I saw her last week. She was taking life easy in her West End flat.

Cherry is a gimmick-conscious young woman. She showed me the latest addition to her collection.

"I always seem to mislay my car key... one of the newspapers must have mentioned this, because today I received this from Mr. Shannoek, president of America's Glass Laboratories Inc."

by
Teddy Johnson
Star of TV
discs and
radio

★ ★ ★

It was a slim magnetic box. Inside she could slip her car key, and because of its magnetic qualities, the box could be stuck to the engine of the car, the underside of the metal part of the interior.

Explained Cherry: "In fact, you can hide a spare anywhere."

I gather that the enterprising Mr. Shannoek also makes other magnetic products... I'm looking for an ash-tray that will not be knocked off my typewriter every time I write this column. Any ideas, Mr. S.?

A RIGHT ROYAL RECORD

THE King of the Belgians is being told to sell a new pop disc. His photograph appears on the cover of a disc together with that of his betrothed Fabiola.

On the reverse side of the sleeve is a picture of the future Queen alone.

The melodies are "Our Concerto" and "Fabiola," played on the Barclay label by Rudi Lang and the Royal Belgian Strings. I don't think that this commercial exploitation of our Royal Family would be permitted.

But I gather Britain's Tin Pan Alley is bidding for the songs... I wonder if the BBC will play the discs?

Sammy Samwell raves over this living Doll

THE lack of girl vocalists in British pop music is regularly hemoaned. A new femme thrust on the recording scene happens about once or maybe twice every Leap Year.

There are innumerable would-be vocalists around who have harsh things to say about this state of affairs.

But despite their confidence in their ability and potentialities, the months go by without a single chirp from a new bird.

So, when the pop music grapevine starts vibrating with tidings of a sensational, unique young female with a voice to match, one is induced to probe beneath the corny, over-worked adjectives.

When such rumormongers concern a 16-year-old damsel with a name like Linda Doll, one gets a rough impression of what to expect.

Into the DISC office last week came a dark-haired doll, escorted by young British songwriter Ian "Sammy" Samwell.

"Actually, my name's Wendy Wright," she confessed sweetly.

"Everybody has always seemed to call me Linda, though, and when all this started to happen someone at the Noel Gay office said I was a living doll—so I became Linda Doll."

Explained Linda, "I have always liked singing and was often asked to sing at Christmas parties and things like that. One day, Ricky Valance presented a trophy to my Dad, who is a stock car driver, and they got talking afterwards. My Dad remarked that I sang a bit, and Ricky asked if he could hear me."

In came Sammy

It was arranged, and Ricky hot-footed it from Manor Park to the Tin Pan Alley manor, where you can never part. He sang Linda's praises to the Noel Gay office and, just as they started to do something about Linda, in came Sammy Samwell.

"I was tremendously impressed by Linda's voice and style," he enthused. "She is the first British girl I have heard who has really moved me with her singing."

The sound moved him to his desk where he wrote a song for her,

called "If Elvis Came To Tea." This is a humorous surprise type of speciality, and Sammy was cautiously vague about its exact contents.

"It mentions Anthony Newley, Cliff Richard, Tommy Steele and Ricky Valance, as well," he revealed, "and, briefly, Linda sings that she couldn't really care less if they came to tea because she has a boy friend already."

Linda made a private recording of the song backed by The Playboys and Sammy flew to America last week to see how show business there would react to the Doll voice.

We gathered that so far no one in British disc circles has burst a blood vessel in their rush to get Linda's name spinning on a label.

"Linda has a style of her own," said Sammy. "I think it will mature as she gets older, and that she won't fade away when she leaves her teens."

Asked what her vocal range would be, she said it was quite wide, although she wouldn't be challenging Yma Sumac.

Exactly what the enthusiastic Sammy will achieve in the States on Linda's behalf isn't known. Meanwhile, she is rehearsing hard with The Playboys. If the big chance offers itself in America before it happens here—which is quite likely—she intends to be ready for it.

John Summers



LINDA DOLL—No disc lined up, yet. (DISC Pic)

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