

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 142 Week ending December 10, 1960
Every Thursday, price 6d.

INSIDE
CLIFF
RICHARD
FILM
SHOCK
See centre pages



MARION RYAN—Cover discs? British artists don't stand a chance.

Top singer hits at rock 'n' roll

They're killing pop songs

says **MEL TORME**



MEL TORME—"My songs were too good to be accepted!"

ONE of the most outspoken attacks ever on rock 'n' roll and the disastrous effect of teenage influence on pop music has been made to me by American singer and songwriter MEL TORME, writes John Burrowes from Melbourne.

In a forthright, no holds barred interview, he condemned the commercialism of the music business which resulted in "97 per cent of the songs being bad," and he attacked the DJs who, "as we know them in the States, have ruined the music game."

"Because of all this I discourage any bobby-sox or teenage interest in my work," said Torme, who was touring Australia with Ella Fitzgerald and who expects to be in Britain soon for a Palladium show and TV spots.

"I feel at this age the kids are not old enough to make a choice between rock 'n' roll and good music. It really bugs me to see, in my own country, the way that a bunch of grown men are catering to the whims of young children."

"Nowadays these youngsters are controlling a multi-million dollar industry."

"And because of this, do you know what has happened?... the American popular song, in the 32-bar

(Continued on page 8)

Another DJ show for Sam Costa

DISC jockey Sam Costa starts a new Light Programme midday record show on December 27. This is in addition to his four weekly Radio Luxembourg spots.

On January 3 he begins a BBC General Overseas Service disc series entitled "Pick Of The Pops."

LATEST DISC WINS RYAN NEW CONTRACT

COLUMBIA have re-signed Marion Ryan to a two-year contract because of the anticipated success of her latest disc "It's You That I Love."

This follows a six-month period in which Marion has been absent from the disc scene. Why the long delay?

Speaking to a DISC reporter Marion said: "I don't believe in recording regularly."

"It's much better to wait until something suitable comes along which is right for you. Then everybody's enthusiastic and the record conse-

quently stands a really good chance."

Originally the backing "Somebody," was the A side, but it was agreed to change it over.

"I'm very pleased that happened, because I've got 'It's You That I Love' exclusively to myself," said Marion. "'Somebody' wasn't exclusive, of course, because it's a number from the show 'Cinderella'."

Marion thinks the disc stands a far greater chance of success because she's the only artist who has recorded "It's You."
"English artists don't have a hope on

cover discs" was one of the reasons for the failure of so many British girl singers, thought Marion.

A visit to America early in the New Year is in line for Marion. "I'm going to have to sandwich the trip in between 'Spot The Tune' appearances, and I obviously won't have time to get beyond New York. "There's a chance I may appear on the Jack Paar show, but nothing's definite."

"It's You That I Love" is the first published song written by Harold Davison, the impresario.

He had submitted a number of songs to publishers during the 5 1/2 years of his RAF service, and although the replies he got praised his work and its promise, none of the songs were accepted.

A wonderful new romantic ballad from glamorous

MARION RYAN

It's you that I love

and SOMEBODY (from film 'Cinderella') 45-DB4550

COLUMBIA RECORDS

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.

EPs should have new material

I WOULD like to see more original EPs. At present they seem to be made up from tracks of LPs or hit singles which most fans have already. EPs are some of the best "buys" of the record market and I am sure many fans would buy them if they contained material from, for instance, their favourite stage acts.

Many listeners to the Cliff Richard Show, on Radio Luxembourg, would like to have songs such as "40 Days" by Cliff and "3.30 Blues" by The Shadows, on an EP.—DAVID BOYCE, 85, Cloverfield Gardens, Bucksburn, Aberdeen, Scotland.

PRIZE LETTER

ALL SET

IT seems likely that Johnny Tillotson is about to have his first hit this side of the Atlantic with "Poetry In Motion."

I have been an admirer of Johnny for some time, and I think it is ironic that the disc which may bring him success is his worst for some time.

To support my theory, I suggest the public listen to his "Why Do I Love

You So" and others, including "Never Let Me Go," and "Earth Angel."—S. C. FAIRFOUL, Tudor Cafe, Rednal, Birmingham.

NO SALE

I AM still trying to discover why good records by virtually unknown stars do not get into the American or British hit parades.

A person I have in mind is a

gentleman called Sanford Clark. I have bought both his records, and I think he is *fabulous*. Most people who come to our house and hear him like him also.

I think the reason he doesn't sell is because his records aren't advertised enough and he never gets into the American hit parade first.—PETER UPTON, 41, Sibthorp Street, Lincoln, Lincs.

THE BEST

I HAVE just heard the latest disc by Gene Vincent, "Anna Anna-bella." It's a great rocker and I would say one of the best discs this year. At a time when backings are so important, the one on this disc is well above average.

This record really deserves to be a hit parader, and I hope will enjoy even more success than his last disc, "Pistol Packin' Momma."

When will his unbeatable talent be fully realised?—PETER LESLIE, 14, Stranmillis Road, Belfast, N. Ireland.

REVIVALS

THE trend for popular music to revive the hit records of a few years ago is sensible and worthwhile. The bulk of the record buying public has changed—modern teenagers were either not familiar with these old hits, or else they were not attuned to them when these songs were originally released.—D. L. RUSHWORTH, Homestead, Onslow Crescent, Woking, Surrey.



* GENE VINCENT . . . when will his unbeatable talent be realised? See "The Best." (DISC Pic)

WITH JACK

I SHARE Jack Good's enthusiasm for Edith Piaf's tremendous recording of "Milord." I prefer this disc to the "big-band-everything-thrown-in" version by Frankie Vaughan.

The success of this record shows that discs with real quality have a chance these days.—JOHN WATERFIELD, 55, Avondale Terrace, Plymouth, Devon.

MISTAKE

IT is a mistake for popular singers to make LP albums.

No matter how much one likes a vocalist, a dozen songs or more at

one sitting are too many; the sound of the same voice becomes monotonous.

A far better idea would be to record LPs featuring two singers and some instrumentalists.—CECIL WATKINS, Pine Ville, Chapel Lane, Coombe Martin, Devon.

LONG WAIT

AT last, after waiting two years, we have got a group as good as Buddy Holly and The Crickets. I refer, of course, to The Drifters. This American outfit has given us back the sound that only Buddy Holly gave us in songs like "Peggy Sue."

Their latest disc "Save The Last Dance For Me," could make the No. 1 spot in the top ten.—D. BLUNDELL, 13, Garfourth Road, Garston, Liverpool 19.

SQUARE?

TWANGY guitars and lush strings are the popular backing instruments at the moment; the piano seems to be considered "square." Yet I think it is significant that in most of the Elvis Presley recordings—fast numbers such as "Mess Of Blues," "Stuck On You," and slow ones such as "It's Now Or Never"—the piano is distinctly noticeable and very effective.

Surely what is good enough for Elvis is good enough for other singers?—P. R. GARRATT, Sherwood, 229, Banstead Road, Banstead, Surrey.

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

BRIAN BENTLEY

Late for his first record session

—but he made his debut with TWO discs

PUNCTUALITY is a virtue which is eluding young Mr. Brian Bentley, Philips' latest beat artist. No matter how hard he tries to be on time, something always goes wrong.

For instance, he was over an hour late in arriving at the DISC offices, because of a puncture, and, "I was 40 minutes late for my first recording session at Philips," he recalled ruefully. "Mr. Franz was very irritated about it, and told my manager so."

This near calamity was again

caused by Brian's car—he was stopped by the police because of a noisy silencer.

However, when Brian and his group, The Bachelors, finally got going in the studio, the results were so successful that Philips decided to release two singles simultaneously.

They are "First Flight East"/"Sunday Break" and "Wishing Well"/"Please Make Up Your Mind." The first was given four stars by DISC's Don Nicholl, the second three stars.

Brian has achieved quite a lot for someone who is just over twenty

years old. Apart from his vocal talents, he has been a teenage club impresario with a string of clubs in the London area.

"I started off during the skiffle craze," he said. "At that time we could get work six nights a week at various places, but I knew it wouldn't last for long. So I decided to open some clubs myself to provide work for the band."

Before all this started to happen, Brian was working at a car body factory. This fact influenced him when he chose a new surname.

"I enjoyed the work in the car

industry, but then there was a spell of redundancy in the business and I was one of those laid off. I made my mind up there and then that I would chance my luck in show business without trying for another ordinary job."

Altogether he's run eighteen clubs in recent times, and the group continued working six nights a week, moving from club to club. On nights when Brian and The Bachelors weren't appearing, record sessions were organised.

Brian has appeared on ABC TV's "Sunday Break," and was shaking all over, to coin a phrase, by the time he was due on. "He is sure, though, that his work in his clubs before teenage audiences has helped



* BRIAN BENTLEY and The Bachelors. That's Brian, third from the left.

a lot to breed confidence in his style.

His debut discs are a vocal coupling and an instrumental one. Three of the four titles bear Brian's name as composer.

"Actually they are joint efforts," he explained. "The Bachelors and I work these themes out together and put my name on them."

Strangely enough Brian hasn't the stereotype ambition of becoming an all-round entertainer and/or an actor.

"I want to stick to music and I hope to move on to real rhythm and blues eventually."

"People's tastes are changing gradually. When we first started, hard, fast rock was the only thing audiences wanted to hear, but they like slower, more tuneful items nowadays."

The title of one of Brian's instrumentals is "First Flight East," and this name embodies one of his immediate hopes for the future.

"I'd love to do a tour of British service bases overseas. I know it's not the highest paid work there is, but it's something I think is really worthwhile doing."

John Summers

MIKE PRESTON
TOGETHERNESS
45-F 11207
DECCA
45 rpm record

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending December 31).

Last Week	This Week	Title	Artist
2	1	Are You Lonesome Tonight	Elvis Presley
4	2	Last Date	Floyd Cramer
1	3	Stay	Maurice Williams
3	4	Poetry In Motion	Johnny Tillotson
7	5	A Thousand Stars	Kathy Young and The Innocents
8	6	New Orleans	U.S. Bonds
—	7	North To Alaska	Johnny Horton
—	8	Alone At Last	Jackie Wilson
—	9	Let's Go, Let's Go, Let's Go	Hank Ballard
5	10	Georgia On My Mind	Ray Charles

ONE TO WATCH
Sailor - Lolita

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending December 31).

Last Week	This Week	Title	Artist
1	1	It's Now Or Never	Elvis Presley
2	2	Save The Last Dance For Me	The Drifters
3	3	Rocking Goose	Johnny and the Hurricanes
4	4	My Heart Has A Mind Of Its Own	Connie Francis
5	5	Man Of Mystery	The Shadows
—	6	Goodness, Gracious Me	Peter Sellers
6	7	Dreamin'	Johnny Burnette
7	8	As Long As He Needs Me	Shirley Bassey
—	9	Strawberry Fair	Anthony Newley
—	10	Little Donkey	Nina and Frederik

Published by courtesy of "The World's Fair"

JUKE BOX

TOMMY STEELE
MUST BE SANTA;
BOYS AND GIRLS
45-F 11299
DECCA
45 rpm record



Her Majesty The Queen Mother chats to CLIFF RICHARD at a Gala Variety Performance which was held last week at the London Palladium in aid of the St. John Ambulance Brigade. Next to Cliff is Bruce Forsyth.

Elvis hit to back polio campaign?

TWENTY top recording stars, including Adam Faith, Russ Conway, Cliff Richard and Tommy Steele, have backed a statement issued by the National Polio Vaccination Committee which says that Presley's song, "It's Now Or Never," currently number one in the hit parade, should be adopted as a slogan to persuade everybody to take advantage of the free vaccine available under the National Health Service.

Among the other stars who are supporting this idea are The Beverley Sisters, Johnny Dankworth, Billy Fury, Cleo Laine, Dennis Lotis, Joan Regan, Marion Ryan, Peter Sellers, Anne Shelton, Malcolm Vaughan and Marty Wilde.

Harmonica star Max Geldray starts an Australian tour in Sydney on December 26. It is expected to last at least a month.

SINATRA HONOURS JACK KENNEDY

FRANK SINATRA is to produce and star in a star-studded variety show in honour of Jack Kennedy. It is to be held in Washington on January 19, the night before Mr. Kennedy becomes President.

Among those taking part are Sammy Davis Jr., Shirley MacLaine, Dean Martin, Juliet Prowse, Harry Belafonte, Milton Berle, Nat "King" Cole, Ella Fitzgerald, Henry Fonda, Gene Kelly, Red Skelton and Mahalia Jackson.

Joey Bishop, seen here with Sinatra in "Ocean's 11," will be the M.C. and the Orchestra will be conducted by Nelson Riddle.

'Connie at the Copa' LP

MGM Records WILL make an LP of Connie Francis at the Copacabana. It will be cut "live" during one of her performances and will be called "Connie at the Copa."

There have been persistent rumours that such an album would be cut and MGM confirmed their plans this week.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending December 3, 1960

Drifters move up behind Presley... Cliff Richard now at number 5

Last Week	This Week	Title	Artist	Label
1	1	It's Now Or Never	Elvis Presley	RCA
3	2	Save The Last Dance For Me	The Drifters	London
2	3	Man Of Mystery - The Stranger	The Shadows	Columbia
4	4	Goodness, Gracious Me	Peter Sellers and Sophia Loren	Parlophone
14	5	I Love You / D-In Love	Cliff Richard	Columbia
10	6	Strawberry Fair	Anthony Newley	Decca
5	7	Rocking Goose	Johnny and The Hurricanes	London
7	8	Little Donkey	Nina and Frederik	Columbia
8	9	My Heart Has A Mind Of Its Own	Connie Francis	MGM
6	10	As Long As He Needs Me	Shirley Bassey	Columbia
12	11	Oh! MacDonald	Frank Sinatra	Capitol
11	12	Lively	Lonnie Donegan	Pye
9	13	Dreamin'	Johnny Burnette	London
—	14	Poetry In Motion	Johnny Tillotson	London
15	15	Lonely Pup	Adam Faith	Parlophone
—	16	Gurney Slade	Max Harris	Fontana
13	17	Only The Lonely	Roy Orbison	London
—	18	Perfidia	The Ventures	London
19	19	My Love For You	Johnny Mathis	Fontana
20	20	Blue Angel	Roy Orbison	London

ONE TO WATCH
Counting Teardrops - - - - Emile Ford

LONNIE DONEGAN
'LIVELY'
B/W
"BLACK CAT"
7N 15312 45 rpm

JOAN REGAN
WITH DR. BARNARDO'S CHILDREN
'MUST BE SANTA'
7N 15303 45 rpm
Give a 'GOLDEN GUINEA' for Christmas

EMILE FORD
AND THE CHECKMATES
'COUNTING TEARDROPS'
7N 15314 45 rpm

LONNIE DONEGAN
'VIRGIN MARY'
B/W
"BEYOND THE SUNSET"
7N 15315 45 rpm

TEENAGE

Marion Ryan

TOPICS

**This shop used to be swish
—now it's swingy**



successful Danish pair Nina and Frederik.
You know how we all sigh after the fashions of Paris and Rome? Well Nina, surely one of the smartest dressed artists in the business, has just decided to stop buying her clothes on the Continent—she is going to shop in London in future.
Nina believes that Britain now leads the world in ladies' fashions, and advises us all to "buy British."
Could it be that the time is coming when clothes with "Made in England" on the labels will be more desirable than those with "Fabriqué en France"?

THERE is a little shop in London's Baker Street where I sometimes go for curtain materials, chair covers, carpets, etc. But just lately the whole character of the place has changed.

What once used to be a conservative boutique has suddenly burst into rip-roaring modern tempo.

I could hardly believe my ears when I walked past this elegant shop. Surely that wasn't jazz I could hear? But, my goodness, on closer investigation I found that my ears had not deceived me. I had a look through the window, and to my amazement I saw that the shop was crowded with young people, mostly girls, and they were all looking with tremendous interest, and much hubbub, at lengths of brightly coloured material.

Hi-fi player

And that jazz music? It was coming from a hi-fi record player situated in a corner of the shop. I had to know what was happening, so I went in and had a word with the proprietress, Mrs. Aszal. Mrs. Aszal is a charming, and quite remarkable woman. She is knowledgeable in the trade, much to her chagrin, as the "Flying Draper." You see, Mrs. A. has an aeroplane,

a twin-engined Gemini. She flies it all over Europe, searching for unusual fabrics for her shop.

From her latest trip, which Mrs. Aszal considers one of her most successful, she has collected 14 materials of various designs from Italy, France and Belgium, but they all have one thing in common—a jazz motif.

"So that's the reason," explained Mrs. Aszal, "why the average age of my clientele has dropped from 40 to 17.

"These designs depict jazz in all its forms, Blues, Negro Spirituals, New Orleans, Riverboat, Chicago, Boogie-Woogie, Swing, Bebop, Progressive, Cuban West, and what have you.

"There is Louis Armstrong and his trumpet, Milt Jackson and vibes, Pete Johnson and piano.

"Many of the designs are by jazz artists on the Continent, and as a result are most authentic in conception. Some of the modern jazz prints are abstract in design, but their relationship to jazz is obvious."

Mrs. Aszal told me that she thought that while her stocks lasted she would go all the way and have "background" music playing, in order to encourage youngsters to come in and look around.

For the next week or so the shop

window will be decked with these materials, there will be musical instruments and jazz LP covers displayed to add still more to the jazz mood.

Mrs. Aszal has kindly given an invitation to all DISC readers to drop in and see her. She told me she would be pleased to work out colour schemes for their rooms.

Don't be surprised, either, if you see some famous show business personalities browsing around too.

I think I can safely prophesy "roaring trade" for Mrs. Aszal and her go-ahead little shop at 78 Baker Street.



DID you see the "Pink Elephant" skit that Bob Monkhouse did on his TV show the other night?

Well, the Pink Elephant is a real club, and I thought I'd mention it as a follow-up to my comments a couple of weeks ago about the free time that an artist doesn't have.

The Trotter Brothers, puppeteers, from America, have opened a new club in London mainly for members of the theatrical profession. Well, I missed the opening night, and I missed the second night; and it looks as if I'm not going to get along there till well after Christmas.

The reason I want so much to go is that there is a young and very brilliant pianist/singer, Maurice Allen, who entertains every night.

Maurice has a voice simply made for sophisticated, romantic LPs, and I believe he has one coming up

soon.

His piano is nothing short of fabulous. It is glass-covered and it reflects all the lights in the club.

The club's first guests were Russ Conway, Alma Cogan, Bob Monkhouse, Mrs. Dickie Valentine, Georgia Brown, many, many others, but no Marion Ryan... ah well.

FASHION CORNER — GIRLS'
DEPT.: This week's advice comes from that beautiful blonde singer, Nina, one half of the fabulously

How's that for a happy bride? When Leigh Madison and Ernest Maxin married it was THE show biz wedding of the week and Dave King (left) was there among dozens of guests wishing the couple luck. (DISC Pic)



GO GAY THIS CHRISTMAS!

Put these wonderful records on your shopping list!

PARTY SPECIALS

ALF LARKIN (DAVID KOSSOFF)
"Larkin Singin'" L.P. MG.20043
(A sing-up of Cockney Songs)

JOHNNY MILTON AND HIS BAND

- "Charleston Cocktail" 45-CB.1588
- A. Some Of These Days
If You Knew Susie
Tiger Rag
- B. I Can't Give You Anything But
Love Baby
Sweet Sue
12th Street Rag

LES PERRY AND HIS ORCHESTRA

- "Old Time Dances" E.P. 7041
- A. Valeta
Valsetta
- B. Pieta
Lafleur

THE CONTINENTALS E.P. 7032

- "The Continentals" directed by Ronnie Aldrich
- A. Bye Bye Blackbird
I Wonder Where My Baby Is Tonight
Toot-Toot Tootsie
- B. Everybody Loves My Baby
Margie
Limehouse Blues

PHIL TATE AND HIS PARTY BAND

- "Gay Gordons" 45-CB.1584
- "Boomp-A-Daisy" 45-CB.1585
- "Hokey-Cokey"
- "The Conga"

MARTIN SLAVIN AND HIS GANG

- "Rock-A-Charleston" 45-CB.1587
- "The Charleston's Gonna Rock The Hop Tonight"

INTERNATIONAL FAVOURITES

UMBERTO BINDI 45-CB.1577
"Il Nostro Concerto"
"Un Giorno, Un Mese, Un Anno"

DOMENICO MODUGNO 45-CB.1586
"Si, Si, Si"
"Ojola"

THE DANDIES 45-CB.1583

- "Veronica"
- "Hay Mulata"
- "Mademoiselle Cha-Cha-Cha" 45-CB.1582
- "It's Easy"

'PING PING' & AL VERLANE 45-CB.1589

- "Sucu Sucu"
- "Maria Della Montagna"

CURRENT POPS

MAUREN EVANS 45-CB.1581
"Why Don't You Believe Me?"
"Tili"

THE TED TAYLOR FOUR 45-CB.1573

- "M.L."
- "You Are My Sunshine"
- DICK JORDAN 45-CB.1566
- "Alive Alive Oh" (Cockles and Mussels)
- "Garden Of Eden"

THE DAY BROTHERS 45-CB.1575

- "Angel"
- "Just One More Kiss"
- THE FRIDAY KNIGHTS 45-CB.1579
- "Don't Open That Door"
- "Poor Man's Roses"

DAVID KOSSOFF & MAUREN EVANS

- "OLIVER" E.P. 7039
- (Excerpts from Lionel Bart's Musical)

JAZZ

DJANGO REINHARDT L.P. MG.10019
"Django"
Quintet du Hot Club de France—
Original Recordings

JOHN LEWIS & SACHA DISTEL
"Afternoon In Paris" L.P. MG.10036

DIXIELAND

DOC EVANS & THE 6 ALARM 6 E.P. 7035

- "Doc Evans," Vol. 1.
- A. "Dr. Jazz"
- "Willie The Weeper"
- B. "Ostrich Walk"
- "Milenburg Joys"

GIFT SUGGESTIONS

BROTHER BONES AND HIS SIDE-MEN

- A. "Sweet Georgia Brown" E.P. 7031
- "Margie"
- B. "Poor Butterfly"
- "Rosetta"

"THE SOUNDS OF TIME" L.P. MG.20021

The greatest documentary record!
A dramatisation in sound of the years 1934-1949 by the voices that made history.

"HAIL VARIETY" L.P. MG.20033

(Great stars of the old time variety stage)
(Proceeds from this record go to The Variety Club of Great Britain Children's Home)

FOR THE CHILDREN

ELIZABETH HUMPHREYS AND CHARLES YOUNG E.P. 7025

"18 Favourite Nursery Rhymes"

THIS WEEK'S

HITS



Richard Allan
POETRY IN MOTION
PARLOPHONE 45-84171

The John Barry Seven
BLACK STOCKINGS
COLUMBIA 45-DB454

Frankie Avalon
TOGETHERNESS
H.M.V. 45-POP724

Michael Holliday
STAY IN LOVE
COLUMBIA 45-DB458

The Planets
CHUNKY
H.M.V. 45-POP818

The King Brothers
SI, SI, SI
PARLOPHONE 45-84715

Ricky Valance
MOVIN' AWAY
COLUMBIA 45-DB453

Gene Vincent
ANNA-ANNABELLE
CAPITOL 45-CL15109

CUT OUT FOR REFERENCE

- Connie Francis—best female vocalist
- 'Bikini' Hyland cuts third disc
- Mantovani's fantastic success

CAMEO Records have just issued a new disc called "Theme From The Young Ones." When asked whether "The Young Ones" was a film or TV series, the firm stated that it wasn't from anything, but they felt that it was a good title to sell the record!

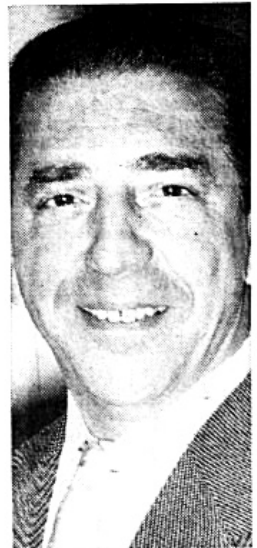
Three hundred dealers and record industry personalities attended the dinner given at the Park Sheraton Hotel by The Association Of Record Dealers, where **Connie Francis** and **Paul Anka** were presented with the awards for the best Female and Male singers of the year. **Jonathan Winters** received the plaque for the best comedian on disc.

Brian (Bikini) Hyland has just written and recorded another "novelty" number for the Kapp label. This could be an even bigger one for young Brian—it's called, "Iop-Sided, Overloaded—And It Wiggled When We Kede It!"

The two-year production association between star guitarist **Duane Eddy** and the Lester Sill-Lee Hazelwood team is at an end. During the past two years the Sill-Hazelwood team produced all Eddy's discs for release on the Jamie label. During that period

CABLE from AMERICA

Edited by
MAURICE CLARK



TOP BRITISH record seller in America, Mantovani has just sold 200,000 albums in six days.

nearly 200,000 albums were sold in six days.

Larry Verne has another smash hit on the way in the style of his first disc, "Mr. Custer." This time it's all about "Mr. Livingstone," again on the Era label.

Erol Gartner's song "Dreamy" which has been recorded in over 40 versions, has, he thinks, just been cut in the best version of all - by **Adam Wade** on the Co-Ed label.

Gene Krupa is, on his doctor's advice, resting for the remainder of the year. A slight heart attack during his performance at the London House in Chicago made the drummer decide to take a holiday.

Since **Bobby Deo** found such success with his disc "Devil Or Angel," the 17-year-old singer-composer has had to leave his college. He is now taking correspondence courses from the North Dakota State College. He has another big hit disc on the way with his "Rubber Ball."

Herbie Kalin, of the Kalin Twins, became the father of a boy, **Buddy Ladd Kalin**, on November 11.



ADAM WADE... his is the best of forty versions of "Dreamy."

Eddy had 14 singles on the hit parade, plus albums and EPs. Hazelwood said he and partner Sill have just signed a new guitarist and they are currently preparing material for recording.

Jack Pleis, former Musical Director and Arranger for the Decca-Coral labels, moved to Columbia this week. Pleis will work under pop manager **Frank DeVol** and will handle Artists and Rep and M.D. for Columbia in New York. He will continue to record under his own name.

Mantovani's new London LP "Exodus And Other Movie Themes," created, in one week, sales and excitement unparalleled by any of his previous successes—

SWITCH AROUND

In Guy Lombardo's new disc "Belly Up To The Bar Boys" (One of several Capitol singles from the hit show "Unsinkable Molly Brown") you will hear for the first time the singing voices of three famous bandleaders, **Billy May**, **Nelson Riddle** and **Stan Kenton**. The trio perfectly capture the goodtiming saloon atmosphere of **Meredith Wilson's** rowdy show-stopper. Last time Capitol pulled a turnabout disc round was 14 years ago when they recorded a group called **Ten Cats And A Mouse**, on a tune called "One Thirti O'Clock Jump." It featured **Peggy Lee** on drums, guitarist **Dave Barbour** on trumpet, trumpeter **Billy May** on trombone, among other switch-arounds.

Buck Ram, who has guided **The Platters** to stardom, has just signed a new folk singing trio who call themselves **The Evergreens**. **Buck** has big things in store for them.

Brenda Lee's newest hit, "Rock Around The Xmas Tree," was written especially for her by **Johnny Marks**, who wrote among many others, the Christmas hit, "Rudolph."

Aaron Schroeder, who penned fifteen of **Elvis Presley's** hits, this week introduces his protegee, **Gene Pitney**, on the Musical label, distributed by **United Artists Records**.

A talented writer himself, **Gene** at 19 is credited with turning out hit songs for **June Valli**, **Steve Lawrence**, **Ray Orbison** and **Billy Hill**. He is accomplished as a guitarist, pianist and drummer, and now will introduce his voice via "I Wanna Love My Life Away" and "I Laughed So Hard I Cried," using multiple voicing on both sides.

FOUR IN THE TOP 100

RAY CHARLES is something of a disc star phenomenon this week with four different sides (all standards) in the top 100 best sellers, on two different labels, ABC Paramount and Atlantic.

The new song "When You Come To The End Of A Lollipop" which has been recorded by **Max Bygraves** on London and **Paul Winchell** and **Jerry Machoney** on Epic, was one of the last tunes penned by the team of **Al Hoffman** and **Dick Manning**.



LPs of the week



JIMMY SHAND "Step We Gaily" PARLOPHONE PMC1102 (Mono) PCS3007 (Stereo)

BRUCE FORSYTH "Mister Entertainment" PARLOPHONE PMC1132 (Mono)

VICTOR SILVESTER "Another Party with Victor Silvester" COLUMBIA 33SX1275 (Mono) SCX3343 (Stereo)

A wonderful LP for your party! "GET HIT" PAT DODD and his boys, with the MICHAEL SAMMES SINGERS H.M.V. CLP1407 (Mono)

RUSS CONWAY "Party Time" COLUMBIA 33SX1279 (Mono) SCX3345 (Stereo)



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

'Stay' is a hit in America but it won't be here

A great record, yet it hasn't a chance

DID you know that Top Rank Records have released over here the record which was No. 1 in the States last week—a thing called "Stay" by Maurice Williams? I doubt it. EMI, who have taken over distribution of Top Rank in this country, have hardly been shouting the news from the roof-tops. Indeed I should be quite surprised if you had ever heard the platter.

Do try to listen to it. It's a gas. So is another Top Rank release, "New Orleans," by someone with the fantastic, but apparently genuine name of U. S. Bonds. U. S. stands for Ulysses Samuel.

"New Orleans"—not the same as the Presley number from "King Creole"—gives us an appalling example of the tyrannical power the record world exercise over your choice of record. Currently this record is No. 6 in the States. But you have probably never heard it, and never will.

Why? Why can't you decide for yourself whether you would like to buy this disc?

- (1) Because no record reviewer in this country would give it anything more than a faintly damning write-up.
- (2) Because I guarantee no disc-jockey will play it unless ordered to do so by the authority responsible for the programme.
- (3) Radio Luxembourg is the only possible medium for exposure of this disc—and EMI have apparently decided that it would not sell over here, so they are not routing for it.

Result? As far as this country is concerned you can forget about it. It is almost as if "New Orleans" by U. S. Bonds never existed. And this I submit is a great pity because it is a wild, wild waxing.

Of course, the argument that is often brought to bear in the situation where an American hit is a British miss is that their teenagers and ours have different tastes.

This may be true but it is also true

ADAM FAITH . . . when he appeared with Alma Cogan he was more relaxed and confident than I have seen him for a long time. (DISC Pic)



LORNE LESLEY, AND ALL AT

CINEPHONIC MUSIC CO. LTD.,

AND



WISH TO THANK

BARRY ALLDIS,

TED KING and

ERNIE WILLIAMS

FOR MAKING:—

"WE'RE GONNA DANCE"

(66953)

RECORD OF THE WEEK

ON

RADIO LUXEMBOURG

that there is nothing that goes down well in the States for which our public could not acquire a taste. Nor is there anything that is big in this country that could not be equally successful in America. It all depends on how it is presented.

NONSENSE

WHAT is all this about Brook Benton being rated in the States as second only to Elvis Presley? This fantastic line is being shot all over the shop these days, and it's just nonsense.

Not that Brook has not got a tremendous following over there, he has. But his type of singing and Elvis' are as different as chalk from cheese—to compare them is like saying Mantovani is second only to Acker Bilk.

Brook Benton always reminds me

of Nat King Cole, with a bigger range and a more fluid treatment of his melodies. He, Nat Cole and Earl Grant have very similar voices. But certainly none of them could be mistaken for Elvis.

But poor old Elvis is always being flashed around to support other singers' publicity campaigns.

Recently two new British boys were boosted in their publicity by alleging that Elvis thought them promising, or the best he had heard for months from Britain.

Nobody is saying Elvis did not make these comments, but on the other hand nobody can prove he did. And anyway, it should not necessarily carry any weight.



by

JACK GOOD

SCEPTICAL

AS you may have gathered from my past moans I have always been sceptical about the value to teenage stars of appearances on TV Spectaculars.

They often seem like fish out of water, and their hosts, not infrequently, seem very condescending towards them.

So I was agreeably surprised by the Adam Faith appearance on Alma Cogan's show.

Alma struck just the right note with Adam, and Adam seemed more confident and relaxed than I have seen him for a long time.

Only criticism I would have, would

be the obvious lack of rehearsal on the duet number.

This fault was made doubly clear by comparison with the glossy polish of Bobby Rydell's work with Como on BBC the same evening. Rydell by himself was, if possible, almost too polished—he did not seem to have Adam's warm, personal charm. But Perry, with his consummate art of bringing the best out of his guest, made Bobby appear much more human.

One amusing feature of the Rydell appearance was the strong influence of Bobby Darin's visual style. He had the bent knees, the lean-back, the taut, jerky gestures off pat.

It was really funny when he did an "impersonation of Bobby Darin." I could not see any difference from his normal act.

ALONG THE ALLEY

Ssh! They're watching and waiting now

QUIET is the word for the Alley and its subsidiary thoroughfares at the moment. In other words, nothing's happening.

Everybody's dusted off their old Christmas numbers, or placed some new ones. It's now a question of seeing if Fred Nurge's "I Saw Lassie Under The Christmas Tree" will tempt the public's purse for the fortieth year in succession or whether perhaps a new seasonal opus will win a chart rating.

At the moment "Little Donkey" by Nina and Frederik on Columbia and Adam Faith's "Lonely Pup" are the only Yuletide items showing.

It's more than likely that they will be joined before Christmas Eve by Lonnie Donegan's "Virgin Mary" on Pye, and possibly an outsider in the Christmas stakes like Lyn Cornell's "The Angel And The Stranger" and one of the "Must Be Santa" versions.

DENMARK Street survived the BBC TV "Tonight" featurette rather well a week ago last Monday. The film was about the Christmas numbers of various publishers, and was screened approximately three hours after this column rang the TV Centre and was told there

was no definite date for transmission.

Consensus of opinion in the Alley was that the results of the interviews were comparatively harmless and the whole affair was light-hearted. Inevitably there was a question or two about taste and profiting out of the Christmas spirit (musically speaking), but nobody took offence about anything.

No one placed much value on the meagre plugging opportunities offered by the feature, either, and

NEWS from the street of MUSIC

none of the Alleyites interviewed, who sang a few bars of their Christmas plugs, has been approached by any agents!

FILMUSIC are greeting the New Year with a number with a north-of-the-border flavour entitled "A Guid New Year." The singer is David Kinnaid and the label is Pye.

Filmusic's Don Black is also optimistic about Ray Merrell's "Why Did You Leave Me?" (Ember) and "My Mommy Told Me" by The Shane Sisters on the same label. This latter item was composed by ace songsmith Tommy Connor, who has "I Saw



LONNIE DONEGAN (DISC Pic)

Mummy Kissing Santa Claus," "Down In The Glen" and many other hits to his credit.

An unusual disc issued by Oriole is Janine de Waylayne's "Farewell Christina." Mam'selle de Waylayne plays the old French instrument known as the martinet. This looks like a piano keyboard, according to Don, and produces some very colourful sounds.

The instrument used for this recording of the theme from the film "Faces In The Dark" was flown over specially from France.

TERRY OATES of the Frank Music office in the Chappell group is preparing for March 9. This is the date when "The Music Man" opens at the Adelphi, and Frank Music publishes its music.

The latter will be released for performing and on record in February. Discs are already lined up, but are still on the secret list.

Main songs from the show are called "76 Trombones," "Good-night My Someone" and "Till There Was You."

N.H.

ANTHONY NEWLEY



Offers, and good ones at that, are still coming in from the States, but Tony Newley stands firm

AMERICA?

I'm not interested

OBVIOUSLY Tony Newley had already given a lot of thought to the problem. His reply came immediately: "No, I don't intend going to America and trying to establish myself over there."

Ever since Tony hit the number one spot with "Do You Mind," visiting American record executives have been forecasting a great future for him in the States.

When "Do You Mind" nibbled its way into the American charts, their interest increased. So did the offers for him to make personal appearances.

But Tony said "No," then. And he's still saying it.

"They think I'm just a boy singer. They seem to forget that I've been in show business for fifteen years."

Tony, of course, is already established here. I suspect that he doesn't hold the prospect of being "established" in America in quite the same awe as a number of other British disc stars.

ing on TV and cutting the sort of discs that after two weeks climb well into the top ten.

"Strawberry Fair," in fact, looks to be well on its way to becoming Tony's third chart topper this year.

If it does reach the number one slot it will confirm Tony's belief that it is better to make no records rather than bad ones.

Since "If She Should Come To You" went out of the charts last September, Tony has been looking for a follow-up. He was concerned about the delay but refused to record sides which he thought were wrong.

mistake

"My flat has been full of songs, but none of them was right. I think it would be a great mistake for me to make a disc just because I had nothing current."

After a string of hit ballads, "Why," "Do You Mind," "If She Should Come To You," Decca released Tony's current disc with "A Boy Without A Girl" as the A side . . . another romantic ballad.

But it is the flip, "Strawberry Fair" which is racing up the charts and that's strictly a comedy number. A complete break from the usual Newley style.

The lyrics were written by Tony himself . . . which explains how his version of "Strawberry Fair" arrived in the shops as one of the funniest records for a long time.

It was first heard in Tony's "Strange World Of Gurney Slade" . . . with original words. When Tony was looking for a backing to "A Boy Without A Girl" and heard the tapes of the TV programme, he thought it might be suitable.

He re-wrote the lyrics, kept the Latin beat, and the flip became the selling side.

Now that he's broken into the comedy disc market . . . even though he's a natural humorist, there's no question of Tony concentrating on this type of disc. But it does mean that he might begin including this material on his LPs.

There's a new one on the stocks and Tony is at present selecting the songs for the album which is planned to be released early next year.

different

Newley rarely follows the accepted or well tried pattern in his work. His next album he describes as "different."

"I think we've found another way or presenting twelve songs on an LP," he told me. How different Tony wasn't saying.

But it won't be as different as Tony's "Strange World Of Gurney Slade" which disappeared from ITV screens two weeks ago.

From a commercial angle the shows were not a success. But Tony Newley isn't commenting about them, or their reception at the hands of the mass ITV audiences.

"I feel like a mother who's just given birth to a baby," is all he is saying.

David Marshall

TWO

MATHIS

L.P.s for the price of

ONE

'RHYTHMS and BALLADS of BROADWAY'

The two entirely new Mathis LP's "Rhythms and Ballads of Broadway", in their exciting photographic album, cost no more than the price of one. And none of these twenty-three winners has ever been recorded by Johnny before!

THE BALLADS OF BROADWAY

MOANIN' LOW
(from "The First Little Show")

FUN TO BE FOOLED
(from "Life Begins at 8.40")

I HAVE DREAMED
(from "The King and I")

ON THE SUNNY SIDE OF THE STREET
(from "International Revue")

MY ROMANCE
(from "Jumbo")

I MARRIED AN ANGEL
(from "I Married an Angel")

ISN'T IT A PITY
(from "Pardon My English")

SPRING IS HERE
(from "I Married an Angel")

DON'T BLAME ME
(from "Clown in Clover")

TAKING A CHANCE ON LOVE
(from "Cabin in the Sky")

THE PARTY'S OVER
(from "Bells Are Ringing")

THE RHYTHMS OF BROADWAY

GUYS AND DOLLS
(from "Guys and Dolls")

I WISH I WERE IN LOVE AGAIN
(from "Babes in Arms")

YOU DO SOMETHING TO ME
(from "Wake Up and Dream")

LET'S MISBEHAVE
(from "Paris")

I COULD HAVE DANCED ALL NIGHT
(from "My Fair Lady")

A COCK-EYED OPTIMIST
(from "South Pacific")

I JUST FOUND OUT ABOUT LOVE
(from "Strip for Action")

LET'S DO IT
(from "Paris")

I AM IN LOVE
(from "Out of This World")

LOVE EYES
(from "Whoop-Up")

LOVE IS A GAMBLE
(from "American Motors")

SET 101
(mono)
SET S101
(stereo)

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2 L.P.s
only
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MEET MISS WILDE

MARTY WILDE and his wife Joyce gaze with proud eyes at their two-week old daughter Kim. Just to bring the baby up in the right tradition a special photo session was held for the Press! (DISC Pic)

Joe Brown to leave Decca for Pye?

JOE BROWN, guitarist, singer and comedian, may be changing recording companies, from Decca to Pye. A spokesman for the latter told DISC that while nothing is settled, there is every possibility that Joe will go to that label. Should he do so, nothing will be done with him until the New Year.

At Decca, a spokesman said that no future releases are planned, but it is believed that they have one more disc "in the can."

Joe Brown is under contract to Elmpo Records, a subsidiary of L.M.P. Entertainments. Larry Parnes holds this contract, and is at liberty to sell to whichever company he thinks fit.

Wynter 'Break' put back

MARK WYNTER'S tentative Christmas Day date on ABC TV's "Sunday Break" has been postponed to January 1.

Mark will be at the Granada, Brixton, this Saturday morning to launch his own toy-for-a-sick-child campaign at the children's matinee there.



Perry Como to make a film
DON ADAPTS DICKENS — after 13 years!

CRAIG'S TV spot

AN entirely new Christmas pantomime based on Charles Dickens' "A Christmas Carol" opens on Boxing Day at the Pembroke Theatre, Croydon.

It will star John Slater as Scrooge and Marion Grimaldi as Belle. The songs have been written by Peter Hart, and the book has been adapted by DISC's pop record reviewer Don Nicholl.

Another presentation of Dickens' famous Christmas novel was originally planned for the Royalty Theatre this year with music by Russ Conway, but the project did not materialise.

PERRY COMO is to make his first film for 13 years when he goes to Switzerland early next year to shoot scenes for 20th Century Fox's "The Great St. Bernard." It will be a dramatic part but he will sing in it.

He takes the part of a monk whose duties are training St. Bernard dogs in an Alpine monastery. One of the dogs is chosen as a present for a United Nations official in New York, and Como is selected to take it over the Atlantic for the presentation.

Shooting will commence in the Alps next May, but at present there are no details about who will star with Como in the film.

Como's last films, also for 20th Century, were made in 1947. They were: "If I'm Lucky" and "Come Back To Me."

The signing of Como is in accordance with the present policy of 20th Century, which is to give starring roles to top singers.

Elvis Presley ("Flaming Star") and Frankie Vaughan ("The Right Approach") are the two most recent examples, and in line for future films are: Sarah Vaughan ("Murder Incorporated"); Jimmie Rodgers ("Little Shepherd Of Kingdom Come"); Jess Conrad ("The Queen's Guards," recently completed at Twickenham Studios) and Pat Boone ("All Hands On Deck," due for release next year).

Company I was with, and because I was young and did not want to make a fuss or seem like a know-all, I agreed to their suggestions for recordings.

"Then one day they came up with a number, 'I owe A Kiss To A Girl In Iowa.' That was the end. I went to a much smaller company and I no longer had to record commercial songs.

"Of course, there are many reasons why the kids go so much for rock 'n' roll. We live in an age of anxiety and most of these kids don't want to be bothered with good music. They just want it as an adjunct to their dancing. They don't want to think too much.

"And music has never been at such a personal level as it is today. In America we have more or less every body with a few radio and TV sets about the house.

"The DJs, as we know them in the States, have ruined the music game. Backing them are the recording companies which have reached demonical proportions.

No value

"Songwriting has completely lost its value as a craft. This really breaks my heart. As you know, I write songs myself and recently I took some to a publisher, and do you know what I was told? ... that they were far too good. For that reason they were rejected.

"Can you imagine this happening in any other industry?

"But at least some of the DJs are trying to throw in some good music now. And TV could be a white hope. On the 'Gary Moore Show,' for instance, you will not get rock at all, and only the good artists."

Mel's recording news is that he has just had his first release, singing with The Meltones, in 14 years. It is called "Back In Town With Mel Torme And The Meltones" and is already released in the States, due for release other places very soon.

"I think you will like this one," he predicts. "We have three of the original group plus two new ones and the sound is just swell. It is all vocal group stuff and among the numbers are: 'Bowie's Little Darling,' 'Tiny's Blues,' 'Never Been In Love Before,' 'It Happened In Monterey,' 'Some Like It Hot' and, of course, 'What Is This Thing Called Love.' I think the result will knock you out."

CLIFF RICHARD TO H
Decca issue 'live' disc

BECAUSE of inquiries following the singing by Max Bygraves of "When You Come To The End Of A Lollipop" on "Sunday Night At The London Palladium" on November 6, Decca have released a recording of the actual Palladium performance of the song.

Special clearance had to be obtained from ATV, the Musicians' Union and from MGM Records in America, who have the Palladium TV conductor Cyril Ornadel under contract.

Composers of the "Lollipop" song are Al Hoffman and Dick Manning, who wrote a big Bygraves hit of the past, "Gilly Gilly Ossenfeffer Katzenellen Bogen By The Sea."

CLIFF RICHARD TO H

Plans for
CLIFF RICHARD, who has
Mickey Delamar, may be ge
His manager, Tito Burns, told D
and although Cliff wants to film i

KATHRYN GRAYSON IN 'JUKE BOX'?

HOLLYWOOD singing star Kathryn Grayson, last seen on British TV when she guested on "Sunday Night at the London Palladium" some time ago, will be making a "live" guest appearance on David Nixon's "Showtime" on Sunday, December 18.

Miss Grayson arrives in London this coming Friday (December 9) and during her stay will tape a further appearance for showing on the same programme in the New Year.

It is also expected that Miss Grayson will join the "Juke Box Jury" panel on December 17, in company with Anne Shelton and Tony Osborne. Another surprise star on BBC Television will be Gracie Fields, who will guest in Alan Melville's "Parade" on December 14. Two other guests in the same edition will be husband and wife, Jackie Rae and Janette Scott.

Folk singer

The following week, Alan Melville will introduce well-known folk singer and guitarist Theodore Bikel, who has been living and working in America for several years. Also lined up for appearances in the same week (December 21) are Joan Hammond and the Trio Capricho Espanol.

The previous day, December 20, Perry Como will welcome the newly-wed Tommy Sands to his programme, together with the Crosby Brothers and the Lennon Sisters.

On December 20, in "Be My Guest," Joan Regan will be teamed with the King Brothers and the Polks Dots. Finally, on December 22, BBC Television are to show "The Jack Benny Show," with the famous comedian as host to Danny Thomas and The McGuire Sisters.

Danny Williams has been booked for another appearance on "Saturday Club," on December 31.

Torme hits at rock (Contd. from front page)

form, which was sung and copied around the world, has gone down the drain.

"The British are writing better songs nowadays than the Americans are.

"And the American popular song? ... it's been lost in the shuffle. It is a crying shame to see people like Johnny Mercer and Richard Rodgers being forgotten, while some dumb jerk in Tennessee or in the Ozarks writes a song that sells millions of records and songsheets.

"No, I don't think rock 'n' roll is fading. It is there just as strong as

ever and radio station managers don't seem to be doing too much about it.

"The scales are really tipped against the good stuff. I would say that of all the music that gets anywhere in the States today, 97 per cent is bad. The rest is good. No kidding, it is frightening.

"It is all very infuriating to me. And it is because of this I take such a strong stand against rock 'n' roll. Unfortunately, my country is dominated by commercialism.

"For instance, take what happened to me. I did many good things for the

company I was with, and because I was young and did not want to make a fuss or seem like a know-all, I agreed to their suggestions for recordings.

"Then one day they came up with a number, 'I owe A Kiss To A Girl In Iowa.' That was the end. I went to a much smaller company and I no longer had to record commercial songs.

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On the way up
SWAY
By BOBBY RYDELL on COLUMBIA DB4545
LATIN-AMERICAN MUSIC CO., 8 DENMARK ST., LONDON, W.C.2

NEW RELEASES

What's it all about?
Brian Matthew
and **Pete Murray (Mabel)**
45-F 11305 Decca

Bob Luman Why, why, bye, bye
45-WB 28 Warner Bros

The Everly Brothers
Like Strangers
45-HLA 9250 London

Corrine, Corrine Ray Peterson
45-HLK 9246 London

Anita Bryant
Wonderland by night
45-HLL 9247 London

The Bobettes
Have mercy baby
45-HLU 9248 London

WINIFRED ATWELL
OLD PI-ANNA PARTY
45-F 11296 Decca

ANITA BRYANT
ONE OF THE LUCKY ONES
45-HLL 9218 London

DECCA

RD MAY GO HOLLYWOOD

First American movie

Just bought himself out of his contract with British film producer going to Hollywood in March to make his first film in that country. DISC that negotiations are in hand with an American film company in this country, he is willing to go to America if necessary.

Under his old contract Cliff Richard had a film scheduled for February, but as it seems unlikely that arrangements could be made so soon for the American deal, he will probably undertake a tour of one-nighters then.

Atlantic sign up many top stars

ATLANTIC Records in America have signed eleven new artists—Diahann Carroll, Lurlean Hunter, Bobby Scott, The Isley Brothers, Jimmy Ricks, Ben E. King (former lead singer with the label's hit paraders, The Drifters), Solomon Burke, Carla Thomas, Jean Dushon, and songwriters Jerry Lieber and Mike Stoller, who have recorded an LP entitled "Yakety Yak."

Several of these artists have already recorded their first discs for that company, who release over here through London.

Among the material ready for presentation in the States is Bobby Scott's jazz album of his original music to the British play, "A Taste Of Honey," which was a smash hit on Broadway.

Prettiest fan contest

ALEX SLATFIER, manager of the Regal Cinema, West Norwood, has issued a challenge to all the Regal managers in London, to find "The Prettiest Elvis Fan."

If any London readers of DISC feel they qualify, they are invited to get in touch with their local Regal managers.

Trad Jazz News

by

OWEN BRYCE

BEST crack of the week was Diz Dizley's story of a North London promoter who excused the band's low money by remarking that "It was a poor night." "And there he was," says Diz, "stripping the paper off the walls to make room for more people."

Diz was speaking at the inaugural meeting of the Jazz Musicians Association, which drew over 70 working musicians, all traditional to Jazzshows Club on Thursday, November 29. Twenty-five bands were represented and only two outfits failed to make it. Humphrey Lyttelton, then in Germany, and Kenny Ball, working on a television programme.

CLIFF RICHARD and The Shadows begin a new 13-week series for Radio Luxembourg, on Thursday, December 29. They spent last week and this taping some of the shows.

The programme is to be called "The Cliff Richard Show," and the series will take over from the current one by Pat Boone.

KENNY BUCKNER, who drums with The Bob Wallis Band, was suddenly attacked by a mystery illness on Monday evening, November 28. Due to depart for the Windsor Jazz Club, Kenny fell unconscious, and by the week-end had still not sufficiently recovered to talk to anyone. Doctors were standing by waiting to ask him exactly what happened.

The Wallis band used Jeff Blackwell, from the Steve Lane band for



A show business wedding of note last week was that of TV personality JEANNIE CARSON and BILL MCGUIRE. Among the many guests at the reception were Eric Maschwitz, BBC Head of TV Light Entertainment (left) and Norman Newell of EMI. (DISC Pic).

Date fixed for Russ Conway TV series

THE Russ Conway TV series, to be shown by ATV while the pianist is in Australia, is to start on Thursday, January 5. It will be called "The Russ Conway Show," and will run for six weeks.

In addition to playing the piano, Russ is expected to sing during the series.

The first programme has already been taped, and the second one is set for filming on December 14.

Anne's new show

ANNE SHELTON, who begins a half-hour Luxembourg series on February 12, will have The Squadronaires with Ronnie Aldrich, and a weekly guest star in her "Anne Shelton Show."

The series will last for 13 weeks and Miss Shelton will visit different parts of the country, giving live performances, from which the programmes will be taped.

most of their engagements last week, but we're pretty well stuck by the end of the week.

THE Mike Peters Band, who, as announced last week, have changed their name, uniforms and signature tune have now gone one step further. They have changed three members of the band.

The present line-up is: Roy Williams, trombone, Ted Owen, clarinet; Phil Ward, banjo; Derek Teale, bass; and Ron Derby, drums, Mike, of course, plays trumpet.

THE news that Sonny Morris had also folded his band to join Micky Ashman's Ragtime Band, came as something of a surprise to those of us who have known Sonny since his early days.

The surprise was the reason given by Micky for the change. He said: "I think he will be better able to lead the band on the stage."

"We are trying a complete change of presentation. Starting on Saturday, December 17, our announcements will be pre-recorded on a tape recorder. We just stand there, 'thinking' . . . all very beat generation stuff. We will be at Bradford, the next day at Leicester. I won't try it at jazz clubs, only concerts."

Keith Smith and Don Cook have left Micky to form their own band. It will play "A basic form of New Orleans jazz."

MELODISC are bringing out a new label. It is called "Blue Beat," and will be all rhythm and blues. The recent Hal Paige record is the type of thing the label will concentrate on. Masters are derived from the Fire and the Fury label in America.

The biggest seller on the label is reckoned to be Laurel Atkins.

THE GREMLINS, who have been working overtime to sabotage the good efforts of at least one musical paper, got at my column last week. Ron McKay's excellent vocal on Bill's "Willie The Weeper" came out as an Acker item. My apologies all round.

THE MUSIC MAN

ADDITIONS are proceeding at the rate of seventy a day to cast "The Music Man," the American musical by Meredith Wilson which opens at the Adelphi on March 9.

No details of the likely cast are yet available apart from the fact that American film star Van Johnson will take the male lead.

Bert booked for 'Beat'

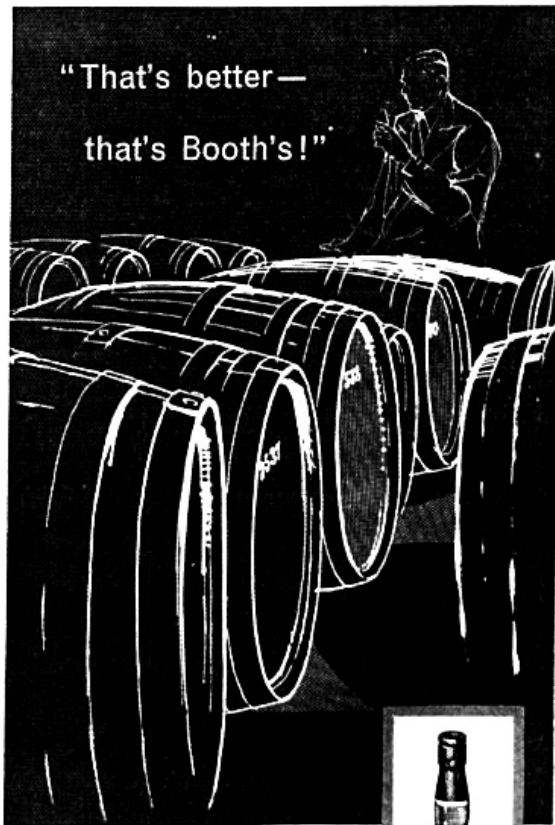
BERT WEEDON and his Septet will be starting in the BBC's "Easy Beat" on Sunday mornings throughout the first three months of 1961. Bert will be featuring all types of guitar music during the series, including flamenco and classical styles.

Gary Mills for Denmark

GARRY MILLS is to visit Copenhagen this coming Sunday for a concert sponsored by one of Denmark's leading newspapers.

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A MILLION TO ONE JIMMY CHARLES

45-HLU 8208 London

ANTHONY NEWLEY A BOY WITHOUT A GIRL; STRAWBERRY FAIR

45-F 11295 Decca



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5 pages of record reviews

POPS — LPs — EPs
JAZZ and CLASSICS



BILLY COTTON . . .
Oldies that will keep you
in party mood.
(DISC Pic)

CHRISTMAS CORNER

BILLY COTTON
Wakely Wakely Medley (I and II)
(Columbia DB4555)***

FAIL In And Follow Me; Burlington Bertie; Boiled Beef And Carrots; Bill Bailey; I'm A Lonely Little Petunia . . . and What A Referee.

Those are the oldies you get in Billy's rousing Christmas party recording. Billy and the Bandits all take a hand at singing the familiar items.

LORNE LESLEY
We're Gonna Dance; Bloodshot Eyes
(Polydor NH66 956)***

DESIGNED for seasonal parties . . . or indeed any parties . . . We're Gonna Dance is a British heater which Lorne Lesley chants happily to a band backing directed by Vic Barrel. Opens with room full of talk and this effect is maintained rather cleverly all the way without distracting from the vocal.

Bloodshot Eyes seems to be right in the revival line just now. Miss Lesley whips into it with the snapping technique it needs.

DEE DEE FORD
Good Morning Blues; I Just Can't Believe
(London HLU9245)***

GOOD Morning Blues hardly sounds like a title you'd find in our Christmas corner, but the lyric of this loping blue, is definitely angled on Mr. Claus.

I Just Can't Believe is a clinging shot which the girl sings like a rather subdued Kay Starr. Strings sobbing in the background.

THE CARSON TWINS
Cosy The Bear; My Christmas Dream
(Decca F11304)***

DEBUT d'sc by identical twins Margaret and Josephine Carson, 19-year-old Londoners who changed their surname from Collins.

The bouncy, friendly novelty **Cosy The Bear**, which they sing here, was written by Denys Hamilton who was inspired by the symbol used for the Coal Utilisation Council advertisements. Tripalong effort which should suit the very young.

Tommy Connor's composition "My Christmas Dream" is a slow ballad with a strongly sentimental idea behind it. The girls sing it with sweetness.

D'Rone goes pop — and cuts a hit

FRANK D'RONE
Strawberry Blonde; Time Hurries By
(Mercury AMT1123)

FRANK D'RONE, the great guitar player, whose vocal discs are making a big mark in the States nowadays, could also come through to big British sales at long last via this coupling.

Normally D'Rone is a little too far out for the pop parade, but with the rocking revival of "Strawberry Blonde" he should justify the tip he gets on top of this review. A vibrant beat performance of a modern arrangement by David Carroll . . . it ends all too soon.

"Time Hurries By" is a slow rock-a-ballad sung by D'Rone in front of a lush orchestra and chorus. Warm, romantic theme which he handles firmly in a way which ought to capture plenty of feminine fans here.

ALYN AINSWORTH
Gurney Slade Theme; Puerto Rico
(Parlophone R4719)****

ALYN AINSWORTH comes up with a version of the Tony Newley TV series theme—Gurney Slade. Follows pretty much the same pattern as the sound-track . . . piano, flute and the clock-tick gimmick. One of the best themes of the year for my money.

Nothing to choose on disc between this and the original Max Harris performance.

Flip brings us the full orchestra, under Ainsworth's direction playing

your weekly
DISC DATE
with **DON NICHOLL**

a cha cha composed by the conductor himself. **Puerto Rico** is a highly polished, brassy offering with a good melody.

THE CAMBRIDGE STRINGS
Themes From "Tunes Of Glory";
Theme From "The World Of Suzie Wong."
(Decca F11303)****

If you liked The Knightsbridge Strings records, then you will go for The Cambridge Strings, too. Both groups organised and directed by the same man, Malcolm Lockyer. Name change because of the move to Decca.

Themes From "Tunes Of Glory" has a distinct Scottish flavour as you might expect from the regimental setting of the new Alec Guinness picture.

Atmosphere is tremendous on this disc and I can see it being a winner in America if not here. I hope it



CARMEN McRAE . . .
Five stars for "The Very Thought Of You."

which does not seem necessary. NOT the well-known Down South on the second side. This is a new ballad riding the "lonely stranger" kick. The girls beat it out smartly.

CARMEN McRAE
The Very Thought Of You; Oh! Look At Me Now
(Mercury AMT1122)*****

THIS girl never lets you down! And what a beautiful revival of Ray Noble's **The Very Thought Of You** Carmen produces. She sings the old romantic ballad slowly and so effectively, while Belford Hendricks' orchestra and girl group round out the background.

Tempo lifts for the flip **Oh! Look At Me Now**. Here, with a crisp beat to the tune, Carmen raps out the lyric about the change love has brought to her life.

Punchy contrast to the upper deck.

TONY BENNETT
Marriage Go-Round; Somebody
(Philips PB1089)****

THE title song from the Fox film "Marriage Go-Round" is sung in swinging fashion by Tony Bennett to a big band accompaniment batoned by Glenn Osser.

Good ballad with an easy tune to hold. Should collect plenty of sales for Bennett, particularly if the film catches public fancy.

Another film item on the turnover — from the Jerry Lewis production "CinderFella"—**Somebody**, is a slower ballad with a simple lyric idea. Bennett sings it easily and clearly.

JOE REISMAN
Love Theme From "The World Of Suzie Wong"; Melodie D'Amour
(Columbia DB4553)***

THE theme from the film version of **The World Of Suzie Wong** is played with an oriental lushness, by the Joe Reisman orchestra on this Columbia release. A slow attractive side which may, however, be inclined to be too "atmospheric" for quick commercial take-off.

On the reverse, **Melodie D'Amour**.

THE LANA SISTERS
. . . The threesome sing
"Two-Some."
(DISC Pic)



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RATINGS

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



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

the familiar tune is played with emphasis on plucking strings by the Reisman crew. Pleasing flow to the performance.

LITTLE JOE AND THE THRILLERS
Stay: Cherry
(Fontana H281)****

STAY, the steady rocker written and featured by Maurice Williams, is given a fairly large cover by Little Joe and The Thrillers for this release. Plenty of voices to pick from including a high-pitched one.

Honking sax in the meaty musical backing.

Cherry is a slower rock-a-ballad sung huskily by Little Joe to band accompaniment. Could catch on.

PETE SHRAYDER
Where's The Girl For Me; Take Me Back Baby
(Capitol CL15174)***

WHERE'S THE GIRL still has not taken off in the big way hoped for, so there is time for Pete Shrayder to sell. He sings the liting ballad strongly and clearly to a rippling background which also includes a girl group echoing the title phrase.

Take Me Back Baby is a taut little rock number which Shrayder sings as if he would like to climb right inside the microphone.

FATS DOMINO
My Girl Josephine; Natural Born Lover
(London HL9244)*****

FATS is part-composer of the rocking number My Girl Josephine which he sings against a shuffle rhythm from the drums and some strong saxophone work.

Vocal is a Domino typical, and the tune is of the simplest. They tell me

it is moving upwards in the American charts.

Very nice piano tinkling for Natural Born Lover, which brings Fats round to the bluer side of rhythm 'n' blues. Slow, pleasant melody and a soft vocal.

Strings lush up the accompaniment.

GINO LATILLA
Il Nostro Concerto; Sera Di Pioggia
(Cetra SP802)****

THE ITALIAN success Il Nostro Concerto (Our Concerto) is sung in rich baritone by Gino Latilla, who is accompanied by orchestra and feminine chorus. In Italian and full of dreamy romanticism.

Evening Rain (to give you the English title of the flip song) is a slow ballad, too... a very slow one which Latilla sings soulfully.

THE MEDALLION STRINGS
Suzie Wong Theme; Gloria's Theme From "Butterfield 8"
(London HLR9242)****

DIRECTED by Emanuel Vardi, The Medallion Strings come out lushly with two current film themes. From The World of Suzie Wong they play the slow love theme richly and with plenty of attraction.

From the Elizabeth Taylor film Butterfield 8 they present another slow melody that has a mood-laden presence. Trumpet leads with the strings in this performance.

ANDY WILLIAMS
Don't Go To Strangers; You Don't Want My Love
(London HLA9241)*****

ANDY WILLIAMS has a very warm way with a good ballad, and it is a good love song he has to offer in Don't Go To Strangers. Mr. Williams packs this slow sentimental number with a sincerity that comes right out of the groove.



BOB MILLER... with his Millermen Bob gives "Night Theme" a haunting melody.

collaborated on Confusion. Another mood piece but with a more brash approach and a quicker tempo.

Saxes above the rhythm outfit here—and a good beat.

OLIVER COOL

Oliver Cool; I Like Girls
(Columbia DB4552)*****

OLIVER COOL—and don't ask me who that is—has a beat novelty to sing. Identifies himself as a swinging fellow who is the meepest with the girls in school.

Amusing and catchy tune. Girl group hooting in the background as Mr. C sings with a raspy little voice. Messrs. Vance and Poskrisk, who wrote Oliver Cool, were also responsible for I Like Girls, the flip which gets a very good production on the flip. Big boy group as well as the girls behind Cool here.

BOB MILLER
Night Theme; Last Date
(Fontana H284)****

BOB MILLER and his Millermen riding records just now. Night Theme receives a haunting treatment led by sax with guitar and piano beneath. The right sort of sound for this gentle theme.

Love Cramer's Last Date—which I think to be the better tune—follows the piano lead treatment that we have already heard. Heavy rhythm section underlines everything—and there's a short break for the rest of the musicians to take it up.

HOLLYWOOD ARGYLES
Gun-totin' Critter Called Jack; Bug-Eye
(Top Rank JAR530)***

THE vocal team the Hollywood Argyles, are led by Gary (Flip) Paxton on this coupling. Together they draw through a rock novelty about a gun-slinger called Jack which may be amusing enough to sell here.

Rather after the pattern of their caveman antics on a previous release.

Bug-Eye is a slow and heavy

Contd. on page 12

Simple accompaniment relying mainly on the rhythm section.

Things are much more lively for You Don't Want My Love. This, in fact, may well be the selling side of the coupling.

Williams trots into this one with an infectious manner. A country tune using that kind of piano briefly in the accompaniment.

GLEN MASON

I Like It When It Rains; That's What I Want
(Parlophone R4723)****

IT seems ages since we had a record from Glen Mason. Here he comes, however, with a punchy vocal on a slick novelty heater I Like It When It Rains. Easy tune to remember and a good crisp accompaniment (including girl team) directed by Johnnie Spence.

This one could be a sleeper for Glen. Right in the current mood.

On the second deck That's What I Want rides a shuffle rather after the Lloyd Price style. Girl group and strong rhythm work behind Mason as he places this one firmly on the road to the jukes.

SUSAN GREY

Let's Slip Away; The Thing About Love
(Parlophone R4717)****

JOHNNY DANKWORTH'S insinuating slightly jazz theme for the film "Saturday Night And Sunday Morning" makes Let's Slip Away an appealing ballad for Susan Grey to sing. And she sings it lightly with feeling to a simple guitar and rhythm accompaniment.

Dave Lindup looks after the backing direction and he lifts the tempo a little for the romantic ballad The Thing About Love which Miss Grey slips over neatly on the second side.

THE MARK II

Night Theme; Confusion
(Columbia DB4549)****

THIS instrumental group come up with a performance of Night Theme that has a very distinctive noise indeed. Piano and vibraphone combine to achieve this above the drums and guitar.

Should get it into the juke and into fairly heavy sales without a lot of trouble.

Wayne Cogswell and Ray Peterson, the authors of Night Theme, also

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Contd. from page 11

novelty, too, which demands all your ear attention if you want to get the words.

RON GOODWIN

Wedding Dance; Windows Of The East
(Parlophone R4718)****

WEDDING Dance is one of those very colourful melodies at which Goodwin excels when he gets in front of an orchestra. Immediately, here, we get a picture of swirling skirts and stomping feet. Mandolin effect helps to conjure up the scene of festivity. Delightful.

Windows Of The East opens in tremendously lush fashion before settling into its oriental pattern. Plenty of strings at work here and flutes too. Painting by music.

JERRY BUTLER

He Will Break Your Heart; Thanks To You
(Top Rank JAR 531)***

JERRY BUTLER double-tracking with himself for **He Will Break Your Heart**, the easy beat offering on the upper half of this disc. Vocal is almost laconic as Butler makes sure the words get across. Rhythm accompaniment is not overdone.

Thanks To You is a very straight ballad, softly sung with romantic sincerity. Strings in the accompaniment as Butler drifts through this eulogy to the girl who has changed his life.

MARION RYAN

It's You That I Love; Somebody
(Columbia DB4550)***

A WARM romancer, **It's You That I Love**, is sung in heart-felt fashion by Miss Ryan to a lulling accompaniment directed by Tony Osborne.

Plenty of strings to lush it up and also a male group, as Marion wears her heart on her sleeve most prettily. The "Cinderella" song, **Somebody**, provides her with another tender ballad for the turnover. Marion is in good voice.

TERENCE HOLDERWAY HALE

Beauty And The Beast; My New Year's Eve
(Fontana H285)***

TERENCE HOLDERWAY HALE (there is a mouthful if you like) comes out rocking with **Beauty And The Beast**. Modern, Saturday night taste about blind dates. Amusing and bright performance with big band backing.

Bernie Brenz directs the accompaniments and he puts guitar noise behind Hale for the more relaxed **My New Year's Eve**. Play along the word Eve gives the singer another girl friend.

Billie Holiday—the only jazz singer



A BILLIE HOLIDAY MEMORIAL

I Cried For You; Riffin' The Scotch; One, Two, Button Your Shoe; That's Like I Guess; I'll Never Be The Same; My Man; Nice Work, If You Can Get It; I'll Get By; If Dreams Come True; On The Sentimental Side; What Shall I Say; Long Gone Blues; It's Easy To Blame The Weather; Gloomy Sunday; Am I Blue?; For All We Know.
(Fontana TFL 5106)*****

THERE have been many good blues singers. There have been even four or five outstanding blues singers. There have been many great vaudeville artists. But there has only been one jazz singer. Her name is, or rather was, for she died not long ago, Billie Holiday.

She was a tragic figure, with a whole heart to pour out on to the world of understanding jazz musicians, jazz students and jazz lovers.

If jazz feeling, jazz tone, jazz phrasing and jazz improvisation are what we judge jazz by, show me any other singer that can do what Billie did. Listen to any other singer, and there is often some doubt whether she's going to turn out a ballad performance, a dance music routine, or a stage or cabaret-type spot. From the first syllable of any Holiday disc you know it's jazz you're gonna hear. Even the incomparable Ella wouldn't have started **I Cried For You** on the same note or with the same intonation that Billie employs.

Almost all these tracks were so indelibly imprinted on my mind that I could have written about the disc with only the most superficial ear for what's on the wax. As it is the disc has spun non stop for seven days, much to my own personal pleasure and the intense discomfort of all the non-jazz-fans that often invade my "reviewing" den.

Most of the tracks date from the 1936 to 1939 period . . . her best. Many of them have Hodges, Lester, Wilson, Carter, Buck Clayton. They are great.

THE BLUES

Josh White
How Long, How Long Blues; Kansas City Blues.

Big Bill Broonzy
In The Evening; Going Down The Road; Feeling Bad.
(Pye, Pieces of Eight PEP 605)***

I THINK it is mainly for sentimental reasons that I have given this disc three stars. Because, truth to tell, I don't feel that good about it and it

BILLIE HOLIDAY . . .
* most of the tracks date from the 1936 to 1939 period—her best.

isn't one that would normally stay in my collection

Neither Josh White nor Big Bill Broonzy are in top form, or even in good form.

Josh has the benefit or otherwise of a bigish band, and one that more often than not intrudes upon his guitar playing. At its best it does little to add to the mood of the two numbers. At its worst, which could be most of the time, it detracts considerably from Mr. Josh White's easy delivery.

Big Bill was apparently recorded at a party, though I invariably feel that these things are "cooked up" in a studio. Almost certainly in this case



in London as these are Record Supervision sessions.

There is a dead quality about the recordings, but at eight shillings for a 7in. EP, it might seem impertinent to grumble.

But grumble or not, I know I've heard a lot better from both artists. The band includes Bertie King, Fred Hartz and Benny Green, saxophones, Jack Fallon on bass, Phil Seamen on drums, and Kenny Baker on trumpet.

ROBERT PETE WILLIAMS, HOGMAN (MATTHEW) MAXEY, GUITAR (ROBERT) WELCH

Angola Prisoners' Blues
Levee Camp Blues; Prisoner's Talking Blues; Motherless Children Have A Hard Time; Some Got Six Months In Lonesome Blues (Williams); Stagger; Black Night Blues (Maxey); Electric Chair Blues; Backwater Blues (Welch).
(Collector Records JGN 1003)***

MUCH as I love these earthy blues singers, I never really feel myself fully qualified to write critically about them. This is specialist material for the collector of field ballads, of unknown southern blues singers, of early song derivations.

These three highly gifted singers and guitarists were all recorded at Louisiana State Penitentiary in Angola. Their songs, like all true poetry, express more than any words of mine could, the suffering and mental anguish of the man in prison without hope, without friends, and, more to the point, without women.

Hogman Maxey is the roughest of

the three. At times he appears to be singing out of key. This is apparently an attempt at polychordality, though it must be doubted whether the singer ever intended it that way. His voice, too, is deeper than the Southern Negro who sings quite high up the register and often even in falsetto. I found his guitar playing boring, most of the time he is content to strum, whereas both Robert Williams and Guitar Welch play melodic improvisations.

The record was recorded by Folk Lyric Recording Company for the Louisiana Folklore Society. It comes with a 15-page booklet giving details of the performers, words of the songs and notes on the tunes.

KEN COLYER'S JAZZMEN

This Is Jazz: Volume 1
Sweet Fields; Salvation March; Riverside Blues; Dusty Rag.
(Columbia SEG8038)***

FROM the first clarinet note on the intro of track one on side one there is no doubt about what it is about. Every thing I have written in the last three months about the recording of our bands can be repeated here.

What a shame! Colyer, for all his many faults, still runs our sincerest band. If he bent his style to suit the fans more he would be much higher than he is today.

Ray Foxley is the pianist. He plays a solo on the first side. It is, in fact, the first solo of the EP. At the end he is switched off. Just like that! Unfortunately, this band is no more. Foxley has returned to his native Birmingham. Mac Duncan and Ian Wheeler have left. A great pity. Colyer is an institution and should have been allowed to continue.

Riverside is the best side. Colyer demonstrates his heavy vibrato here—the sound that so many of our trumpeters copied until quite recently. **Dusty Rag**, is typical of Colyer's outlook on jazz. The other two tracks are just as typical although sadly out of touch with the real jazz.

Other bands play this stuff with tongue in cheek. Ken believes in it.

CLASSICS

Reviewed by

Alan Elliott

'Magic Bow'
is their best yet

THE IMMORTAL PUCCINI
Michael Collins and Strings of Romance.

(Columbia 33SX1272)****

THINK of a Puccini melody and I am willing to bet that it is included on this very fine disc which contains 12 of the greatest tunes ever written, wonderfully played by Michael Collins and a special string orchestra.

"One Fine Day" . . . "Your Tiny Hand Is Frozen" . . . "Oh My Beloved Daddy" . . . they are all here, all first-class adaptations and arrangements and somehow it doesn't matter that the voices are missing.

Personally, I am not over fond of this kind of recording as I find them rather hotch-potch, but this one is far better than most . . . mainly, I think, because the performance by Michael Collins and his ensemble is so good.

BETHOVEN

Symphony No. 9 (The Choral)
Orchestra Philharmonie de Stuttgart
conducted by Isaac Disenberg
(GEM 46)***

THIS is another from the French GEM label, and although it is quite a good recording of the Choral it seemed to me that it lacked quality.

The soloists in the finale, for instance, are rather second-rate. That is not to say they do not sing well but their voices are not of the quality one would expect.

The orchestra play well, especially in the second movement, but the recording quality is only fair and often the orchestra takes on a rather nasal effect, with wavery brass passages.

But I have heard many worse performances than this from orchestras and soloists of far greater repute.

THE MAGIC BOW
Michael Rabin (violin) and the Hollywood Bowl Symphony Orchestra conducted by Felix Slatkin.

Caprice Viennois (Kreisler); Hora Staccato (Dinicu-Heifetz); Meditation From Thais (Massenet); Zigeunerweisen (Sarasate); The Old Reftain (Paganini-Kreisler); The Flight Of The Bumble Bee (Rimsky Korskov-Heifetz); Introduction And Rondo Capriccioso (Saint-Saens).
(Capitol 8510)*****

THIS is a fine recording, possibly the best record that the Hollywood Bowl Symphony Orchestra has yet made.

The soloist, Michael Rabin, is superb throughout and his playing is equal to any of the fiddle masters of the past or present.

I think he is at his greatest in the **Introduction and Rondo Capriccioso**, when his nimble fingering and notation reminds me of Heifetz at his imperial best. And Mr. Rabin is only 26—such maturity in one so young is a sure sign of genius.

The orchestra, under Felix Slatkin, gives ample support, never detracting from the playing of the soloist.

The only unfortunate sequence was the first part of the **Zigeunerweisen** which seemed a little slow and dragged out . . . a minor point but an irritating one.

Make no bones about it, this is a really good record and I for one will enjoy it every time I play it.

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WHO WHERE WHEN

Week commencing Sunday, December 11

	ABERYSTWYTH
Kings Hall:	Johnny Keating and his Orchestra (Tues.).
	BELFAST
Rooftop Room:	Gary Marshall (Wk.).
	BEXHILL-ON-SEA
De La Warr Pavilion:	Dr. Crook and his Crackpots, Tony Brent, Maria Pavlou, Davy Jones, Don Fox (Wed.).
	BIRMINGHAM
Town Hall:	The Shadows, Cherry Wainer, Chas. McDevitt and Shirley Douglas, Dave Sampson, Frank Ifield, Landis Brothers (Tues.).
West End Ballroom:	Cy Laurie (Sun.).
	BRIDGWATER
Town Hall:	Michael Cox (Sun.).
	BUXTON
Pavilion:	Acker Bilk (Sun.).
	CHIESTER
City Jazz Club:	Acker Bilk (Mon.).
	CORK
Arcadia Ballroom:	Ricky Valance (Mon.).
	DERBY
Locarno:	Eric Winston and his Orchestra (Fri.).
	DONCASTER
Gaumont:	The Shadows (Thurs.). See Birmingham.
	GALWAY
Sea Point Ballroom:	Ricky Valance (Thurs.).
	GLASGOW
Empire:	Craig Douglas, Dallas Boys (Wk.).
Piccadilly Club:	Elaine Delmar (Wk.).
	HALIFAX
Odeon:	The Shadows (Wed.). See Birmingham.
	HIGH WYCOMBE
Town Hall:	Mick Mulligan (Wed.).
	HULL
City Hall:	Chris Barber (Sun.).
	IPSWICH
Gaumont:	Emile Ford and the Checkmates (Sun.).
	LIVERPOOL
Top Ten Club:	Danny Rivers (Wk.).
	LONDON
Granada, East Ham:	The Shadows (Mon.). See Birmingham.
Talk of the Town:	The Andrews Sisters (season).
Marquee:	Chris Barber (Wed.).
Poplar Town Hall:	Chris Barber (Sat.).
Queen Mary College, Mile End Road:	Humphrey Lyttelton (Wed.).
New State Ballroom, Kilburn:	Flee-Rekkers, Jimmy Baron (Tues.).
	LOOE
Nailzee Point Hotel:	Cyril Stapleton and the Show Band (Thurs.).
	MALVERN
Winter Gardens:	Mick Mulligan (Sat.).
	MANCHESTER
Free Trade Hall:	Acker Bilk (Sun.).
Cabaret Club circuit:	Don Lang (Wk.).
Hulme Club circuit:	The Crescendos (Wk.).
	MATLOCK
Ritz:	Terry Dene, Gary Mills, Michale Cox (Wed.).
	PURLEY
Orchid Ballroom:	Flee-Rekkers, Jimmy Baron (Wed.).
	READING
Majestic Ballroom:	Flee-Rekkers, Jimmy Baron (Mon.).
University:	Nat Temple and his Orchestra (Wed.).
	ROTHERHAM
Bards Hall:	Humphrey Lyttelton (Fri.).
	SCARBOROUGH
Spa Ballroom:	Humphrey Lyttelton (Sat.).
	SOUTHEND
Odeon:	The Shadows (Fri.). See Birmingham.
	STOCKPORT
Empress Club:	Terry Dene (Wk.).
	STOCKSBRIDGE
Victory Club Ballroom:	Acker Bilk (Fri.).
	UNBRIDGE
Buton Ballroom:	Humphrey Lyttelton (Sun.).
	WEST BROMWICH
Adelphi:	Marty Wilde (Mon.).
	WOLVERHAMPTON
Scala:	Marty Wilde (Tues.).



Turned down by the experts, they had to form their own record company to get a disc cut.

The Ventures have done it again

'Perfidia' comes in at 18

THE Ventures, one of America's newest instrumental groups, have done it again. "Perfidia," their second record released over here, has entered the charts and looks all set for to do even better than "Walk, Don't Run."

This time there's no competition from The John Barry Seven, who knocked The Ventures' version of "Walk, Don't Run" clean out of the charts last September. They were back a week after Barry's cover version hit the charts, but from then on the Ventures took a back seat.

Now they've got the field to themselves and their beaty, catchy sound is likely to establish them even more firmly among the teenagers. "Walk, Don't Run" took The Ventures to the high spot only last June when the disc was released in America.

But at least two of the group had been riding high a long time before that.

Dizzy heights

Blond Don Wilson, 23, and Bob Bogle, also 23, have been together since 1957... and they had reached the heights, and dizzy ones too, working as "tuckpointers" (men who, suspended in cradles sometimes 25 stories above the ground, chis out old pointing from brickwork).

This is how they met... swinging above the ground in Seattle. Both were interested in music, so they would get together to work out ideas on their guitars.

If their jobs hadn't taken them to different areas, the Ventures might have hit our shores sooner.

It was two years before they found themselves working on the same building again. They had been practising and perfecting their styles during this time and when they at last came together they were good enough to entertain college students.

They played at school dances—and were paid enough to add a drummer to the two guitars.

They had high hopes. This was going to be the start of their climb to the top. But it didn't prove so simple. They entered talent contests and came away with just \$1.25 apiece and a wrist watch.

But though they didn't fare so well in the contest results they were offered an appearance in a local TV show. What should they play? Well, they

knew a number which might go down well, "Walk, Don't Run."

It did too. Other offers came their way and they began to compose some of their own songs. Don, apart from playing guitar, used to sing, and is reported to be very good, too. Though so far British record buyers haven't had the chance to hear him.

Their first record was made in tape form and Don's mother was asked to try and place it with a record company. The number they recorded wasn't "Walk, Don't Run." They had talent, admitted the companies. But, "No, they couldn't really see their way clear to issuing their recordings."

There was only one alternative. Don's mother formed her own record company — The Blue Horizon Record Co. — and after several months the first disc, a novelty number, was ready.

Perhaps because no one connected with the label—least of all Don's mother—knew anything about the

disc business, the orders they had anticipated just didn't materialise. It looked as if the hard work—and money—had gone for nothing.

But as far as Don and Bob are concerned, it wasn't wasted. They now say: "Looking back we can see the material was weak. It was a good thing this first disc did fail, for now we can really appreciate the success we have had."

The boys were still working at tuck-pointing and decided to keep on with their jobs and improve their act.

They hired another drummer and then decided to add a bass guitar. This change landed them the job of playing in cabaret every night of the week.

Not happy

The hours were long and hard, swinging during the day, rocking by night.

But they still weren't happy with their sound. They needed a regular drummer and guitarist. Howie Johnson (24) bass guitar, and Nokie Edwards (23), who had established himself as an excellent, reputable percussionist, were picked.

When they thought they were good enough "Walk, Don't Run" was issued on their Blue Horizon Label. It was a smash success immediately. And in June this year the boys hit the big time in the States.

And now "Perfidia," issued here on London, looks set to establish them even more firmly.

David Marshall

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Actual size



FRANKIE VAUGHAN and Gary Crosby in a scene from "The Right Approach."

The best film I've ever made

FRANKIE VAUGHAN

FRANKIE VAUGHAN flew in from America on Sunday, after a ten-week stint in Hollywood where he has been making his second film for 20th Century Fox, "The Right Approach." And straightaway he enthused over it.

"It is the best film I have ever made," he said, "and my first starring role with 20th Century.

The day before he and his wife, Stella, flew home Frank saw the rough cut of the film. Additional alterations may yet be made but, at the moment at least Frankie is very delighted with his role. So are 20th Century.

As soon as they saw the rough cut, which is normally a very rough version of the film, they asked Frank to sign for a third picture.

Paul Cave, Frankie's London based manager, is at present negotiating this and if Frankie can have his way the picture will be filmed in Britain or on the Continent.

Apart from giving Frankie his first starring role in a US film, "The Right Approach," if all reports are correct, is likely to establish him as an actor that the critics won't be able to knock so easily.

Frankie plays "a not very nice character, who sponges and cons on six young men who live in Los Angeles.

In the film with Frank are Juliet Prowse, Presley's co-star in "GI Blues," Martha Hyer and Gary Crosby. "Wonderful people to work with," said Frank.

"When will the picture be ready for release?" "Some time next year," said Frank. "I don't know anything more definite than that."

In the meantime he is having a two-week holiday, "playing with the kids and fishing as much as I can."

But just after Christmas Frank starts on a tour of the big cities in the North of England, visiting Newcastle City Hall (December 26); Rialto, York (27); Gaumont, Hanley (28); Gaumont, Chester (29); Gaumont, Bradford (30); City Hall, Sheffield (31), and the Colston Hall, Bristol (January 1).

Last Tuesday he saw Johnny Franz, A and R man for Frank's label, Philips, and discussed record plans.

just back from America talks to John Wells

He will be cutting some of the numbers from "The Right Approach" and will be making singles and an album.

He is also in line for a series of Saturday night performances for the BBC as DJ in their "International Star Time" series.

If it can be fitted in, Frank will be returning to America before the Vegas date for a nationwide personal appearance tour to promote "The Right Approach."

The Teddy Johnson column

Big album release for folk singer Bikel

THEODORE BIKEL has arrived as a star... next week he reaches London on the return journey he started six years ago.

Bikel is a great folk singer—a fine character actor. In the first capacity he has earned fame, terrific LP sales, and great gratification from singing the songs of the common man. As an actor he was nominated for an Academy Award for his role, last year, as the Southern sheriff in the film "The Defiant Ones."

Versatile

Here is a man who set out in life with a mission. He wanted to succeed on his own terms—the terms of a sensitive, versatile artist as well as an intelligent and articulate man.

He succeeded—and with his success came fame and prestige.

To disc fans he is best known for his multi-lingual interpretation of folk melodies. Though fluent in seven languages he sings in twenty... he backs himself with his own guitar stylings... and when not strumming this instrument can be heard playing a mouth organ or bamboo flute.

Bikel has dozens of LPs out in the States and this week Pearl checked up on his British outlets.

She found that Audio Fidelity are to market the Elektra recordings in Britain. And that there will be releases in Britain to tie up with his ten-day visit.

Theo (he hates people who call him Ted or Teddy) was born in Vienna, and spent his first 14 formative years in the city of Strauss. Then his family moved to Israel where his father became Director of the Public Health Service.

In 1946 Theo came to London.

He studied at the Royal Academy of Dramatic Art. After graduation he played in small theatre productions. Then Sir Laurence Olivier, a great admirer of Bikel's talents, gave him the role of Mitch in "A Street Car Named Desire."

His film debut was in "The African Queen"... and other major parts followed, including "Moulin Rouge," "Never Let Me Go," "The Divided Heart," "The Vintage," "The Colditz Story"... and so on to "I Want to Live," "The Angry Hills," "The Blue Angel" and "A Dog of Flanders."

British TV viewers have since seen him in many U.S. canned shows, including "Alfred Hitchcock Presents."

For a man so talented his visits to our shores are all too few—as a disc star his releases have been inadequate.

Cabaret stars

WE (still) GET LETTERS... and from Max Knight, our New York newshound, comes the information that another man and wife duo—Ken and Mitzi Welch—have been made offers to appear here in Britain on television. Writes Max: "At least one

major company is on an all-out campaign to bring this slick couple to London. I'm putting my last red cent on these two.

"They are currently making the supper-club-set let their meals go cold, and their wines get warm, with their sharply angled offerings."

There is no definite date fixed for appearances here, but thanks to London records you can get a preview of America's new Mr. and Mrs. Cabaret.

The disc is out this week-end and is entitled "Piano, Icebox and Bed."

Happy sign

ODD SPOT... Pearl was looking down the best selling lists published in the trade paper of the record shops, "Record Retailer."

And among Cliff Richard, Elvis, etc., up in the top twenty she saw "Number 19—'The Messiah' (Pye)."

A happy sign that Britain's youth has a wide and good taste in its disc buying.



An Old fashioned wish to you — May your Christmas be Merry and your New Year Bright.

Joan Regan

P.S. A special Christmas wish to the Doctor Barnardo's children without whose help I would never have been able to make our Christmas record

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