

November 14, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 86 Week ending November 14, 1959

TOMMY STEELE

EVERY
6^D
THURSDAY



From the Associated-British/
Warner-Pathé release
"TOMMY THE TOREADOR"

TOMMY'S

HIT SINGLE

LITTLE WHITE BULL

F 11177

and out this week
THE SOUNDTRACK EP
CONTAINING ALL SIX
TITLES FROM THE FILM
DFE 6607

Tommy is donating all his royalties
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DECCA

45/78 RPM
RECORDS

Post Bag

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

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

MY STAR

GIVE me the singing of Allan Bruce, the new name on the Fontana label. His latest recording, "My Only Love," backed with "A Dangerous Game," is a disc worth listening to, and his voice is pleasant, even outstanding.—(Miss) EILEEN PEGG, 300, Lansdev Road, Ipswich, Suffolk.
(Your Only Love?)

GREAT ACTOR-SINGERS DO NOT EXIST

—except Frank Sinatra, of course!

I AM getting rather tired of reading about these singers who aspire to be great dramatic actors. In the current issue (DISC 31-10-59) I read that Dennis Lotis and Adam Faith are the latest hopefuls who yearn to out-Olivier Sir Laurence. The incredible thing is that although neither appears to have had any acting tuition great things are expected of them. I would be much happier if both Mr. Lotis and Mr. Faith employed their energies in becoming really great in the pop singing field, where

they have both already exhibited a considerable amount of talent, and where talent, heaven knows, is certainly at a premium. After all, the number of good singers who can act tolerably well is not high—and great singer-actors just don't exist. All right, I've heard of Sinatra. He is the well-known exception that proves the rule. When we produce a Sinatra in this country, well, I'll eat my words.—D. MORRIS, 270, Corporation Street, Birmingham, 4.

HOT VIOLINS

I AM very interested in hot violinists. I have heard, on record, Stephane Grappelly, Jee Venuti, Eddie South, Ray Nance and "Stuff" Smith, and know a few details about them.

In this country, I know of only three—Bob Clarke, a man from the West Country, who appeared on "Six-Five Special," "Mac" McCombe and "Snatch" Snashall, who, I think, plays real jazz.

Can anyone tell me anything about these three, please, and whether they know of any more jazz fiddlers in this country?—(Miss) BRENDA HUBBARD, 5, Nelson Road, Edmonton, London, N. 9.
(*"Snatch" Snashall was mentioned in DISC'S Talent in Your Town feature on Brighton in June.*)

D.N.T.? NO!

AFTER reading Don Nicholl's 8-page (DISC 31-10-59), I am astonished to see that he has given

his DNT to the American version of "Seven Little Girls."

Undoubtedly one of the versions will be a hit, but to my mind, the best by far is by British boy Garry Mills on Top Rank. He puts far more zest into it than Paul Adams, or The Avons. What is more, he recorded an equally good flipside in "The Night You Became Seventeen." Mr. Nicholl, what is wrong with the British?—ENA JONES, 29, Williamson Avenue, Radcliffe, Lancs.

(*We'll know who was right in a few weeks' time!*)

BANNED

EVERY now and then, someone decides to ban a record from the United States, on radio or television. The Playmates' recording of "Beep Beep" was banned because of car names, then Johnny Horton's "Battle of New Orleans" had to be altered because it mentioned "the British," although Lonnie Donegan was allowed to record it in its original form.

Now Conway Twitty's "Danny Boy" has been banned on the radio here because the words "Boosey and Hawkes" are used. Well...! —JOHN W. R. CLARKE, 24, Wollaton Grove, West Park, St. Budeaux, Devon.

(*You'll have to press for a second radio channel here.*)

NEW LP

CONGRATULATIONS, Frankie Laine, on your new, fast-selling record "Rawhide."

It seems that after two years of rock records, top singers of the Laine calibre are coming back into favour.

Incidentally, can we have a review of Frankie's sensational new album, "Reunion in Rhythm"?—P. D. HARRISON, 75, Sutton Avenue, St. Johns, Woking, Surrey.

(*This LP was issued in June and the printing dispute prevented Ken Graham from reviewing it.*)

THE CONWAYS

AS one of Russ Conway's multitude of fans, may I suggest an idea for him for a future LP?

The last Conway to be a firm Family Favourite was the late Steve Conway; indeed, he still is.

To hear Russ playing 12 of the songs made famous by Steve, would give a wide market for sales, for there are many people who greatly admire Russ, and still fondly remember Steve.—MARTIN J. MOSS, 26, Lillyville Road, London, S.W.6.

(*Good idea.*)

CHANGING

THERE is more life in pops now than ever there was. Consider "Dynamite," "I Go Aps," "Big Hunk Of Love," "The Shape I'm In" and "Red River Rock."

Even Bill Haley has had to change his style to keep up with the times.—R. F. ULTER, "Lyndhurst," Bradgate Caravan Site, Margate, Kent.

(*Music styles don't stand still for long.*)

JAZZ CELLARS

I AM a jazz fan, also a jazz cellar fan. Mr. D. Morris (DISC 24-10-59), but I am no "greenhorn." And nor is anyone who is a jazz lover and does not go running around after the stars.

Not all the fans can afford the expensive concerts.—TONY PENFOLD, 1, Woodcroft Road, Bristol, 4.

(*Not all jazz fans can get to a top concert!*)

SENSE PLEASE

RECENTLY, the main topics in the readers letters have concerned British versus American artists, and suggestions for coloured discs.

I'm sure your readers are a little tired of these topics, so please may we have a rest from them.

If future discs come in colours the black ones will still stay, so surely everybody will be satisfied?

And whether "Bs" or "As" are better is definitely a matter of opinion.

So, please let us have sensible letters from readers.—D. WILDING, 61, Dexter Road, Higher Blackley, Manchester, 9.

(*This will make some readers wild, Mr. Wilding.*)

AUNTIE SAYS...

ONE of my aunts says that there were so many old songs in the hit parade, she thought that the modern songwriters could not do their jobs.

What rubbish! There will always be oldies in our hit parade. In a few years, present-day hits, such as "Sea Of Love" and "High Hopes," will be back in the charts. My aunt seems to forget that there are far more recording artists today than when she was young, and most of them have records in the hit parade at some time or another.—T. D. ROYDEN, Sandstone Cottage, Redstone Close, Meols, Cheshire.

(*Is she Aunt Sally?*)

BACKERS

THANKS for publishing the recent pictures of Cliff Richard's backing group, The Shadows. It is rare that we see the backing groups of the stars given prominence.

In my opinion, The Shadows, especially Hank B. Marvin the lead guitarist, are the best in the country.—(Miss) DIANE TAYLOR, 16, Powell Street, Sheffield, 3.

(*Backing for the backers.*)

BE CAREFUL, MR. GOOD

I WAS shocked to read Jack Good's article (DISC 24-10-59) "Another Most Hated," which said that the teenage record-buying public had the worst taste of any public in the world.

If this is so, what about the stars who make the records we buy? They are a recording public on their own.

I have listened to one of the records he mentioned, "Deck Of Cards," and find it is quite different from the usual big beat, and one which we can sit down and listen to.

I have a great collection of pop records, and one which I would buy is "Deck Of Cards." I hope that in future Mr. Good will be more careful when he describes the teenage record-buying public.—DAVENA E. BROWN, 221, High Street, Portobello, Edinburgh, 15.

(*Jack's views are not always shared by every reader.*)

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BEVERLEY...

I WAS naturally very pleased to read the kind remarks about our Beverley's record, "Me And My Teddy Bear" (DISC 31-10-59), and a reader's request for a picture of our daughter. As you were not able to obtain one, I enclose a print which you might like to use.

Beverley has won many singing and dancing competitions all over Cornwall.—A. B. BUNT, 31, Carworgie Way, St. Columb, Cornwall.

... and here she is



TOP ROCK

THESE people, in order of vocal talent, are, in my opinion, Britain's top rock stars:

1. Marty Wilde, who made a superb job of "Endless Sleep," but recorded both "Donna" and "Teenager in Love" in a lower key than the original versions.

2. Cliff Richard, who is ideally suited to his own type of material, but is often inaudible.

3. Emile Ford and The Checkmates. This group has a terrific future.

4. Craig Douglas. Although I feel that Sam Cooke's recording of "Only Sixteen" was better than Craig's, he was quite well established by then, and he deserved to reach the top.

5. Billy Fury, who, with a really good disc, could soon soar to the heights.—A. STINTON, 35, Montana Avenue, Birmingham, 22a.

(*You know why you like 'em!*)



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THE DRIFTERS

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AMERICAN TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending November 7)

Last Week	This Week	Title	Artist
1	1	Mack The Knife	Bobby Darin
2	2	Mr. Blue	The Fleetwoods
3	3	Put Your Head On My Shoulder	Paul Anka
5	4	Don't You Know	Della Rees
4	5	Teen Beat	Sandy Nelson
6	6	Lonely Street	Andy Williams
10	7	Deck of Cards	Wink Martindale
8	8	Primrose Lane	Jerry Wallace
7	9	Just Ask Your Heart	Frankie Avalon
9	10	Poison Ivy	The Coasters

ONES TO WATCH

Misty	Johnny Mathis
We Got Love	Bobby Rydell
Woo-Hoo	The Rock-A-Teens

JERRY KELLER

IF I HAD A GIRL

LONDON

HLR 8980 45/78



TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending November 7

Last Week	This Week	Title	Artist	Label
1	1	Travellin' Light/Dynamite	Cliff Richard	(Columbia)
2	2	Mack The Knife	Bobby Darin	(London)
3	3	Sea Of Love	Marty Wilde	(Philips)
5	4	Red River Rock	Johnny and The Hurricanes	(London)
10	5	What Do You Want To Make Those Eyes At Me For	Emile Ford and The Checkmates	(Pye)
7	6	High Hopes	Frank Sinatra	(Capitol)
8	7	Makin' Love	Floyd Robinson	(R.C.A.)
4	8	Three Bells	The Browns	(R.C.A.)
6	9	'Til I Kissed You	Everly Brothers	(London)
12	10	Put Your Head On My Shoulder	Paul Anka	(Columbia)
16	11	Morgen	Dickie Valentine	(Pye)
12	12	Mr. Blue	Mike Preston	(Decca)
9	13	Living Doll	Cliff Richard	(Columbia)
11	14	Only Sixteen	Craig Douglas	(Top Rank)
19	15	I Want To Walk You Home	Fats Domino	(London)
14	16	Mona Lisa	Conway Twitty	(M.G.M.)
13	17	Someone	Johnny Mathis	(Fontana)
18	18	Count On Me	Shirley Bassey	(Columbia)
15	19	Here Comes Summer	Jerry Keller	(London)
17	20	Broken Hearted Melody	Sarah Vaughan	(Mercury)

Mike Preston's 'Mr. Blue' is in with a rush

and Mike takes a celebration drink in Champagne. (DISC Pic)

ONE TO WATCH

Little Donkey - The Beverley Sisters

SHIRLEY BASSEY IS IN AGAIN

COVER PERSONALITY

HAPPY-Go-Lucky Tommy Steele. That is how he appears to people who meet him; that is the personality portrayed in his fan pictures. For happy-go-lucky he is. A youngster who is always laughing and who can make others laugh with him.

That is one side to the Pied Piper of Bermondsey. The other is one known only to Tommy. He has a shrewdness for doing the right thing that goes hand in hand with his boundless talent. It is this combination that has helped to make the Cockney kid a living legend.

Exaggeration? Well, little more than a year after he rocked his way into show business he had a film made of his life—"The Tommy Steele Story." Then came "The Duke Wore Jeans." And, now, next month the latest Steele epic, "Tommy The Toreador," will be released.

From this Associated British Pathé film comes his latest disc release—"Little White Bull."

IF IT'S LAUGHTER YOU'RE AFTER, STEELE'S YOUR MAN

In addition to films, Tommy Steele went into television. That, initially, was in the rock 'n' roll stage of his career. But now he has tempered the vigorous with a quieter, ballad approach.

Tommy was beginning to develop his own style as a family entertainer rather than just a teenager's delight.

In three years he has progressed from "Six-Five Special," through "Oh Boy!" to his own ATV "Saturday Spectaculars."

But much else has been packed into those three years. They have been three years of work—and three years of fun, because whatever he does, Tommy enjoys doing. Discs, variety, "Cinderella" at the London Coliseum, tours—the lot. He has toured extensively, gained tremendous popularity on the Continent and early in the New Year sets off on what promises to be a big-money tour in Australia.

This year, too, Tommy went to Russia. He wanted to present Mr. K. with a guitar, but he did not manage to bridge the Kremlin walls. But the Russians were not left entirely ignorant of Tommy's talent; he gave an impromptu rock 'n' roll demonstration in the street!

Tommy Steele does not know the meaning of the word relaxation. He is forever on the go; in his dressing-room between shows you might well find him writing a short story. Most Sundays during the winter he will be on the football field, playing on the wing for the TV All-Stars in a charity match.

A character, indeed, who has worked hard to get where he is—at the top of his profession.



Their next move—to the top

EMILE FORD AND THE CHECKMATES

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

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DAVID MACBETH

"MR. BLUE"

PYE 7N 15231 (45 and 78)

HALL MARKS **THE BEST IN JAZZ** BY TONY HALL

The Scott Club is going to do great things



PETE KING ("I always play with my eyes shut") is the most outstanding of the new young jazzmen at Scott's Club.

YOU mark my words. The greatest development period in British jazz for 10 years or more has just begun. And I'll tell you where I bet that most of it will "happen" . . . at the new Ronnie Scott Club in Gerrard Street.

Though clubs like the Flamingo and Marquee are as essential to the London jazz scene as Birdland is to New York, what our metropolis has lacked since the old Club Eleven is a small, intimate club for musicians, run by musicians, which can stay open longer and later than the larger, more commercial concerns.

And after even one weekend—no, even at the end of the opening night—Ronnie Scott's Club had more than a little of the old "Eleven" atmosphere.

And the kids are listening, not dancing.

Who can you hear there? To begin with: Scott himself. The original leader of the British modern jazz scene and today a better player than ever. The guest groups are the best of the batch and the cream of the crop. With his old Couriers colleague, Tubby Hayes' new Quartet getting (deservedly) a large chunk of the bookings.

But the Scott Club goes deeper than that. Ronnie is keeping his own work young by bringing in some of the fine, new, enthusiastic young jazzmen who have appeared on the scene over the past few months.

The most outstanding of these is the 19-year-old altoist, Pete King. On opening night, he blew like a seasoned veteran.

Very much a Parker man, Pete plays with tremendous drive and spirit. If he stays with his horn, he is going to be really marvellous.

Then, on the first Saturday all-night session, Ronnie gave a gig to a fine young tenorist from Manchester,



Checking on that Australian tour? Tommy Steele and Frank Ifield get together soon after Frank's arrival (DISC Pic.).

TOMMY WILL FIND IT TOUGH 'DOWN UNDER'

But if he clicks it will be worth it

Says **FRANK IFIELD**

It was a great party that Tommy Steele threw for in-coming Australian Frank Ifield last week; despite the fact that they are both singing to catch your ear tonight (Thursday) at the same time, on rival television channels; despite the fact that Tommy said: "I don't know why we asked this bloke . . . he's the opposition!"

But Tommy is big-hearted enough to have meant it only as a joke. Nor is he really worried. He knows that "This Particular Show" is a bigger draw for his fans than all the talent Ted Ray has packed into "It's Saturday Night" on the B.B.C., handsome, blue-eyed Frank Ifield included.

So, why the party? Chumminess to a visiting ballad singer apart, Tommy must be mighty conscious of his St. Valentine's day opening at the Tivoli, Melbourne, now three months away. Frank Ifield's a boy who knows the audiences in Adelaide, Brisbane, Perth and Sydney, Tommy's other ports of call "down under."

No 'shop' talk

But they did not get the chance to talk "shop" at the party, Frank told DISC.

"If you don't click with an Aussie audience, they don't mind telling you so," explained Frank who, at 21, has six years of stage and disc experience behind him.

"But if they take to you, they just won't let you go! You have to be sure you've got plenty of material."

Theatres in the Tivoli circuit, his manager said, are as big as the Palladium. But some of the big disc names aim for 30,000 audiences.

This tall, blond, Coventry-born singer (mainly C. and W.) went to Australia in 1948, lives in Sydney and is now one of their top pop singers. He is over here to record for E.M.I. and for an appearance on Ted Ray's B.B.C. TV show, "Look at the Stars" this Saturday. He also has a radio programme lined up for November 25.

"In two weeks" said Frank, "they can cover everything there is to cover out there."

When Presley goes he will be out on the cricket ground, where Billy Graham Crusade meetings were held in one city.

Scattered fans

Tommy Steele will have to travel thousands of miles by air on his trip, to meet Australia's scattered fans. Judging by fan club membership they rate Frank Ifield second top of the pops.

But this sample of Frank's non-stop itinerary clearly shows how even big names have to dig for the gold "down under." Sydney, for the Sunday night "Frank Ifield Show" on TV. Fly 600 miles to Melbourne to put three TV spots on tape and do a "Rock and Pop" midday concert; drive 60 miles by road to Geelong for an evening variety show; fly back to Sydney, drive 50 miles along the coast to Wollongong; then next stop Brisbane, 400 miles north . . . and so it goes.

Show business is a tough business in Australia. But Tommy Steele is only one of many who are finding out it is worth it.

who is just out of the Army. His name: Stan Robinson. Another name to remember. He blew some "chases" with Scott which would have done much better-known jazzmen proud.

In the audience were American "Newport" package stars, bassist Gene Ruffley and drummer Herbie Lovelle. They applauded heartily all night long and were most impressed with what they heard.

The outcome can only be a boost for British jazz . . . which is already so very much better than its own supporters and critics give it credit for.

Jazz-a-plenty but fans . . . ?

"THERE'S more modern jazz in London than anywhere else in Europe." I've taken a survey of the scene and I am convinced that this is so. Just look at this list.

SUNDAY: At the Flamingo, the swinging Tony Crombie band and new Tony Kinsey crew. About 30 yards away, Johnny Hawksworth jammed with some of the Heath boys. While down the road, Tubby Hayes and Ronnie Scott led quartets at the Scott Club. Up at Oxford Street, Joe Harriott's Quintet blew opposite Andre Rico's cha-cha-cha men. At the Downbeat in Old Compton Street, the three-horn Jazzmakers played for listening. In the suburbs, Red Price led a group at Southall.

MONDAY: The Jazz Committee run their own show at the "Princess Louise" pub in High Holborn.

TUESDAY: The West End offers the wonderful Humphrey Lyttelton band at the Marquee. The Jazz-makers are always out at Iford's "Plough," the Committee are at Southall.

WEDNESDAY: The suburbs are on their own with the Committee at Dagenham and (that week) Vic Ash at New Cross, Art Ellefsen at West Norwood. Coming soon: weekly Wednesday Flamingo sessions.

THURSDAY: Back in town, the tremendous Downbeat Big Band is at the Marquee when the Dankworth crew is out of town—plus the Jazz-makers. Hawksworth has a go down in Gerrard Street. Then there's Tubby Hayes' "Tubbs' Place" at the White Hart out at Acton.

FRIDAY: The Flamingo's open again; so is Ronnie Scott's Club. And there's jazz at Burton's out in Uxbridge and at Kingston.

SATURDAY: The Soho big boys open up with all guns firing with the Marquee, Flamingo, Scott and Hawksworth all vying for your custom. And there's a "bash" out at Richmond.

What a scene. But are there enough fans to fill these clubs?

And it is no use just rotating the same old names and bands. They will outstay their popularity unless they are careful. There must be new faces to be seen and heard.

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JACK GOOD

There are plugs and plugs

BUT THE BEVS OVERSTEP THE LIMIT

I'M not against plugging discs—I couldn't very well be, I do it too often—but my goodness, there are limits! And I thought the Beverley Sisters well overstepped that limit on "Sunday Night At The London Palladium" the other week.

It was November 1 and they were topping the bill (though how this happened when Cliff Richard was on the show is incomprehensible to me and makes a farce of current show-business values).

The girls finished their act, dressed in low-cut sequined dresses, by introducing their latest record, "Little Donkey," a song about the donkey that carried Mary to Bethlehem.

The song itself is a sickly enough piece of tasteless slush . . . and the only justification for singing it could be if it were seasonal.

But this was November 1 and the only apparent reason for including it in the act (let alone as a closer) was so that the team could get the edge on the Christmas record market.

It seemed to me like blatantly cash-

OH TOMMY!

I SAW a preview of the new Tommy Steele picture, "Tommy, The Toreador," the other day. Very bright and colourful it is. The music is good, too, and the sound-track excellent. But there is only one word to describe Tommy's singing—chronic. And I do wish he would, just for one song, stand still for two seconds together.

ing in on people's religious sentiments. And it left a nasty taste.

Give me healthy, vigorous rock any time. And if Cliff, too, finished his act by plugging his latest record, I suppose he could afford to. After all, it did happen to be number one in the charts

The lyrics are very different—much stronger—from the ones that you hear on the Fabian record. And the performance of Morty Shuman is electrifying.

You will have a chance to see him sing these numbers on "B.M.G." on November 21.

Pomus and Shuman have written a totally different sort of number for Michael Cox. It is a quiet ballad

HEAR THIS 'IN THE MOOD'

GAS—and you'll know why the Americans have us licked

THE Americans can get better and more original sounds on their records than we can in a month of Sundays. There are exceptions to all rules, of course, but a record on my turntable at this minute—worn out by being played so often—is not the exception in this case.

The disc is "In The Mood." But it sounds very unlike Joe Loss. More like Lord Rockingham—only different. It is played by the Ernie Fields' orchestra on the London label.

What a gas it is! The noise is indescribable. You'll just have to hear it to know exactly what it is like. And the flipside is very good, too—"Christopher Columbus."

I am really very annoyed with this record. Not only is it getting on my nerves, but it also ruins my current theory that strings with a rock rhythm is the thing these days.

But what is the secret of the Americans' superiority? Firstly, they have better musicians, better equip-

ment and better production and engineering staff.

Oh, I almost forgot. They have better artists.

And, oh yes, I meant to include better arrangers.

Now let us get down to the business of comparisons. Examine the "Eton Boating Song," an old British waltz, refurbished by Cyril Stapleton (Decca) and the Knightsbridge Choral (posh way of saying Michael Sammes' Singers) on Top Rank. Then compare the British efforts with the "Tennessee Waltz," a similar old American waltz as it appears performed by Jerry Fuller (London).

THE BROWNS COMING

THE BROWNS — country and western vocal group who have hit the jackpot with their version of "Three Bells" — are definitely to appear on "Boy Meets Girls" on November 28 and December 5.

Then on December 12, 19 and 26, we greet Gene Vincent.

The show has been extended until mid-March, and I hope that we will be able to announce another extension in the New Year.

The British efforts are merely jolly jazzings-up of the original; you know, with that old vocal group "bup-choo-wah" style that I was talking about the other week.

Both British records are equally so corny that they achieve the remarkable feat of sounding far more dated than the original. As far as arrangement and sound are concerned, there is, to my ear, not a scrap of originality.

The American version by contrast is bang up-to-date in its treatment, and very original.

The vocal group has a clean, commercial, vibrato-less sound, and the use of strings, and double tracking on the voice during choruses adds up to a most effective disc which really has something to say.

Unusual

Of course, I am not saying that Jerry Fuller's "Tennessee Waltz" will sell more than either of the "Eton Boating Songs" (Cyril Stapleton's version is called "North West Frontier," which is, I confess, the one unusual thing about it).

After all, most of our disc jockeys will probably prefer the "Boating Song"—it is more their kind—and date—of music.

MORT SHUMAN GOES WILD

LAST week I was present at the wildest rock 'n' roll session I have ever experienced. The occasion was the recording by American songwriter Mort Shuman of two hits he wrote with Doc Pomus in their original version—"I'm A Man" and "Turn Me Loose."

The lyrics are very different—much stronger—from the ones that you hear on the Fabian record. And the performance of Morty Shuman is electrifying.

You will have a chance to see him sing these numbers on "B.M.G." on November 21.

Pomus and Shuman have written a totally different sort of number for Michael Cox. It is a quiet ballad

called "Serious." They wrote it in half an hour. But this is not a rush job, by any means.

They have never taken more than an hour to write any song.

It takes them much longer to work out the right backing for the song than to write the song itself.

If most of the people who sing

Pomus and Shuman numbers sound like Mort Shuman, the reason is that Mort makes a sample record of the song for the singer to learn from.

Maybe if you listen to Fabian, Dion and Shuman, you will see what I mean. Even Marty on his latest, "It's Been Nice," is not without the influence.

JERRY L.L. WANTS TO COME BACK

JERRY LEE LEWIS' latest record "Little Queenie" is written by Chuck Berry. Jerry is still anxiously hoping for a come-back. In a message he sent to me he told me how much he wants to return to England. I only wish it could be fixed.

I rate Jerry Lee second only to Elvis, and it seems a terrible shame that by-gones can't be by-gones.

TOP RANK RECORDS

NEW RELEASES

THE TOPS IN POPS

A new one from the "KISSIN' TIME" guy

BOBBY RYDELL
We Got Love

coupled with
I Dig Girls
45-JAR 227

A jet-age Stateside teen choice

THE SPACEMEN
The Clouds

coupled with
The Lonely Jet Pilot
45-JAR 228

Craig, with a new odds on favourite for The Number One Spot.

CRAIG DOUGLAS
Riddle of Love

45-JAR 204

THE KNIGHTSBRIDGE STRINGS

Wheel of Fortune
45-JAR 216

...and another one for the teenagers

THE TASSELS
My Guy and I

coupled with
To a Young Lover
45-JAR 229

From the soundtrack of the 20th Century Fox film "The Blue Angel"

MAY BRITT
Falling In Love Again

coupled with
Lola-Lola
45-JAR 230

DEE CLARK
Hey Little Girl

45-JAR 196

THE KNIGHTSBRIDGE CHORALE

Eton Boating Song
45-JAR 220

For all who like North o' the Border Songs

SYDNEY DEVINE and THE WHITE HEATHER GROUP
Wee Jean Frae Auld Aberdeen

coupled with
The Lass of Edenvale
45-JAR 231

BOBBY PETERSON QUINTET

The Hunch

coupled with
Love You Pretty Baby
45-JAR 232

THE FIREBALLS
Torquay

45-JAR 218

SANDY NELSON
Teen Beat

45-JAR 197

ONE of America's best-known songwriting teams, Doc Pomus and Mort Shuman—they write for Elvis Presley, Connie Francis and Frankie Avalon, to name a few—have been living in Britain for the past few weeks. They are here to write more songs, but this time for release initially on British labels.

Now that they have had the opportunity to listen to and meet many of our artists, DISC asked them if they would have a fireside chat with Lionel Bart, the man who has written many of Tommy Steele's hit songs and who is now turning his attention to musicals. "Sure," said this song-writing duo. "We'd be delighted. Bring Lionel along."

And so to Doc Pomus's Mayfair flat went DISC contributor Bill Evans to record the trio's conversation. There, during half an hour's discussion the three swapped views about pop songs and artists.

Mort: I went to a recording session by Marty Wilde last night. He sang great—it was our number "It's Bin Nice" and it looks like being a good record.

Doc: Marty stands up very favourably with our big rock 'n' roll stars. In fact, he's more versatile than most of them.

What other of our disc stars had they seen over here?

Mort: I saw Cliff Richard in a show. What impressed me most about him was his timing. Not only when he was singing, but the way he moved his body in time to the music—very

Doc: We feel that there should be in Britain, by this time, a completely original British artist. Because there's so much earthiness, the stuff of which artists are made, over here.

Lionel: Well, Tommy Steele is a completely original artist.

Mort: Yes, we've admired Tommy's work.

Lionel: We thought a lot about it, then decided to put him over to a more general audience... mums and dads, you know... because we thought he had other potentials as an entertainer. He's a comedian as well as a singer.



AN ANGLO-AMERICAN FIRESIDE CHAT (DISC Pic)

Tommy, Cliff and Marty are three nice guys

—SAY THE SONG-WRITING DUO

much like Elvis. It's sort of a natural thing—he does a little step exactly in-time. He told me he was a big fan of Elvis. But he has a few tricks of his own, too.

Lionel: I think most of the boys on that beat were originally influenced by Elvis but gradually they've developed their own feet.

Doc: I'm glad you brought that up. In the States we've had the situation where every one of the Presley imitators have failed to make it. The fact is, the only one who really sings like Presley is Presley. There have been hundreds of imitators on records who have never made it. When I say "imitators" I mean "who have been influenced."

But we have lighter artists—like Frankie Avalon and Bobby Darin—and I'm amazed that over here there aren't more people doing that.

Lionel: These boys are slightly on the cooler kick—and it's most difficult to originate cool singers here.

So we wrote him ballads and point songs, and gradually his appeal has become very general—so much that he's no longer the teenage idol he was. But he's here to stay."

Doc: I agree. You see, in the States there's no way of making, say, a Frankie Avalon anything other than a teenage idol. His whole approach to his music is so geared, and musically he's really so limited, I don't think he could make it. Tommy reminds me of Donald O'Connor. I don't mean he imitates him, I mean he has the youthful facets of O'Connor and is a comic type. A nice young guy... and though Donald isn't that young now he still uses that youthful look.

Do Doc and Mort usually work together?

Mort: Yes, you can't really tell where one stops and the other begins. We've been working as a team ever since Doc's cousin was walking out with my best friend. She introduced

us. That was four years ago and we've been working together steadily for the last two and a half years.

Asked about the American song scene Doc Pomus described it as "phenomenal."

The competition is just unbelievable—the odds against any writer making a living at it are really ridiculous.

We know two gigantic office buildings, each about 30 floors high, entirely occupied by publishing companies. So you can imagine how many songwriters there are.

How were they finding the situation in England?

Doc: Compared with the way we have to work in the States it's so leisurely it's a joke.

Not so hard

Lionel: It's not so cut-throat, in other words?

Doc: Well, that explains a great deal. But with us it's not so cut-throat any more, since we are under contract to a publisher who takes care of most of the business. But sometimes we have to write as many as six or seven songs a week. Here you don't have to work that hard.

Mort: We work very closely with most of the Atlantic Records artists, and among the people we write for regularly are Presley, Fabian, Avalon, Connie Francis, Jimmy Rydell and The Drifters.

Lionel: I've always admired these boys, but strictly speaking beat stuff is a job of work to me. I'm really a show writer. There's "Look Up Your Daughters" running now, and another one, "Fings Ain't What They Used To Be." My musical version of "Oliver Twist" should be in London by February.

Closed shop

Doc: That's great, Lionel. But in the States a Broadway show is a closed shop. It's just about impossible for a new songwriter to break into that market.

The motion picture situation is practically the same. We've been fortunate there because we had so many successes they came to us, but this hardly ever happens, and next week they're liable to forget us. They'll go back to the old, tried tunes by fellows who are paid fantastic sums to do very little work. That's why very little good work—music-wise—is coming out of Hollywood.

You're all writing for the teenage market. What does the average teenager want from a song?

Mort: Some only listen for a beat, while others will exclaim, "Aren't those violins beautiful?" Sometimes

it's a little phrase which sells a song, or the way an artist sings it, or a warm and sincere lyric.

Doc: There's really no formula, but in some way they have to identify themselves with the song.

Lionel: I think either very simple phrases in lyrics everyone can latch on to, or else an off-beat type that I call neurotic, are two that go well.

But it's very difficult to write a "standard" song—one that will last for years—these days. That's why I went away from beat music.

Doc: If we had a couple of successful shows under our belt we would write more for the show market. But we both get great satisfaction out of working for the record industry and pop singers.

Chris took jazz to New Orleans and they liked it!

TWENTY-FIVE States in 42 days rolls off the tongue easily enough. And when one remembers that most of these States are bigger than the British Isles, some idea of the vastness of an American tour suggests itself. It is rather like tackling every country in Europe and adding parts of the Middle East for good measure—and coming back to London once every four days!

As Chris Barber told me soon after he returned to London last week from HIS American tour, it is not the round trip that the word "tour" suggests. The map he showed me of the journeys done by the Barber boys was a criss-cross of lines.

And much of the travel was done in two cars. Fifteen thousand miles each—a good year's tally for a British week-end driver. The really long journeys (like the two-day stint in New Orleans), were made by air.

Accepted by all

The New Orleans dash was the highspot of the six weeks scurry. A concert appearance with Pete Fountain's Jazz Group and the celebrated Paul Barbarin All Stars. A jazz conquest in the Home of Jazz by boys born and bred thousands of miles away.

Chris' most memorable recollections of the tour were the universal acceptance by musicians and critics of the band's jazz ability. Over here the Barber band has a great following of fans. But critics and musicians generally don't dig it all that much.

"Throughout America," Chris

said, "jazz musicians told us how they liked the band, how near we played to the New Orleans idiom, how we reminded them of King Oliver. The interest and enthusiasm of these original artists was a wonderful experience."

In New Orleans Chris was made an Honorary Citizen of the City. He proudly showed me the large Presentation Certificate. Then he bubbled over with laughter as he pointed out the clerical error which resulted in his name appearing as MRS. C. Barber.

Refreshing music

The rave notices appearing in papers in every territory visited, were fascinating to read. The Americans found Chris's music refreshing after the pseudo-Dixieland of such groups as the Riverside Five, Turk Murphy, Bob Scobey... and they lost no time or print in putting that opinion into words.

Paul Barbarin and his All Stars impressed the British boys very much. But they told me that Negro bands still find it hard to get work, even in the great city of jazz; inferior white bands work more regularly.

While over there the Barber band heard one of their records being played. It turned out to be a "pirate" recording made from a concert on their previous tour and issued under the name of the All American Jazz Band! Chris Barber, Otilie Patterson and the boys have returned home having accomplished the impossible. Coals to Newcastle is child's play compared with taking jazz back to New Orleans.

Owen Bryce



THE NUTTY SQUIRELS
"UH! OH!" Parts 1 & 2
 Pye Int 7N25044
MISS THIS! This record could only be released on Friday 13

You'll be hearing a lot more of MAUREEN EVANS and THE KESTRELS

'Now I can sing in my own style'

IT'S your first "big label" record. You have an advance pressing. And naturally you want to lose no time in getting disc to turntable. But the radiogram is not working properly and other than a few squeaks, no sound comes forth.

Frustrating? Of course it is—as 19-year-old Maureen Evans, of Cardiff, told us this week. She has just had released by Oriole "Don't Want The Moonlight" backed with "The Years Between." Her debut for that label, And, with an advance copy from Oriole A. and R. man, Reg Warburton sent to her Cardiff home, Maureen was itching to hear Maureen. "I'll get the record played today somehow, somewhere," she laughed when DISC telephoned congratulations on her disc getting the coveted five-star reaction from reviewer Don Nicholl.

"Five stars? Oh that's wonderful!" said Maureen. "That makes two outstanding moments in my life. The first was to appear recently in Arthur Askey's 'Saturday Spectacular.' And now this, I'm so happy."

Maureen Evans was happy, too, about her chance to break into the "open" market of record sales.

"Now," she said, "I can sing in my own style. Until now, on the 12 Embassy records I have made, it has been necessary to follow very much the pattern of songs that have done well in the charts."

The disc history of the singing Welsh girl goes back many years, to the time when she was 11. Then she made a record privately for the enjoyment of her family who all had great

faith in her ability as an entertainer. It was natural that in the land of song she should have sung in the school choir, and equally naturally with a voice such as hers that she should soon be singing solo in the school concerts.

While still a schoolgirl she got her first big chance as a singer. She took part in a matinee for charity organised by the Lord Mayor and made an immediate hit. Mr. Reg Phillips, manager of the New Theatre, Cardiff, so liked the performance of this diminutive 14-year-old that he offered her a week's engagement.

Following shows throughout Wales and some summer seasons at Llan-

First for Oriole from the Welsh girl and first for Pye from the Bristol group—and they both rate five stars (see page 10).

Such terrific verve. So it is not surprising that she has had variety engagements, a whole host of radio and more than 30 television appearances on T.W.W.

Just over a year ago she was in London seeking new songs. She visited the offices of Lawrence Wright, the popular music publishers, where Mr. Ted Morgan heard her sing. He was so impressed that he introduced her to Reg Warburton, of Oriole. A test recording proved satisfactory and Maureen landed a contract.

Welsh audiences, who have always dearly loved a good singer, have thrilled to that husky voice which she whips out of her petite frame with

such terrific verve. So it is not surprising that she has had variety engagements, a whole host of radio and more than 30 television appearances on T.W.W.

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September is the key month

MOVE over, teenagers. Here come a vocal group who are out to please not only you—but your mums and dads as well. Their name—The Kestrels; Habitat—Bristol and care of Her Majesty's Forces, but can be seen throughout much of South Wales and the West via T.W.W.; Song—very pleasant and easy to listen to.

And like the bird from which they take their name, they may well be soaring high during the next few months.

This talented group of musicianly vocalists are no overnight wonder. They began, as a trio, four years ago, when they left school to work as clerks in a Bristol paper-making firm.

There was Roger Maggs, Bristol Cathedral School choirboy who played piano and guitar; Roger Greenaway, Kingswood Grammar schoolboy who studied piano for three years, and Tony Burrows, from Colston's School. They had teamed up when fooling around during their lunch break, but soon they were singing at local shows.

Then Roger Greenaway, vocal lead of the group, went into the Army, and the group broke up—but only for a time. Carroll Lewis went to Bristol, and the boys decided to have a shot at being discovered. They brought in a fellow pupil of group leader Roger Maggs, Jeff Williams, as second tenor. And they won their heat.

About this time Bristol band leader Arthur Parkman became their manager, and two months later arranged their first television appearance on the Carroll Lewis Show from Birmingham.

Resident on TWW

Another TV appearance followed, and then a chance to record. It came from Lord Donegal, for whose label they made an E.P.

Roger Greenaway was in the Army at this time and then all four of them wore khaki. Eight months after coming together, Greenaway was demobbed.

The others are still there, but are allowed off duty for television

appearances—they have been resident vocal group on the T.W.W. "Youth Makes a Show" programme and for broadcasts on the West Country Home Service and Light Programme.

Pye A. and R. man Alan Freeman heard their EP at a cocktail party, liked what he heard, and bought up their option from Lord Donegal. "In the Chapel in the Moonlight"/"There Comes a Time," released this week and reviewed on page 10, is the first result.

What of the future for the group who like classical music and whose favourite vocalists are The Mills Brothers?

There is a "Cool for Cats" appearance lined up for tomorrow (Friday) and on November 25 they televise for Anglia.

But for the Army they could have had a run in a topline London pantomime. Now they must wait until September next year before they can really make the most of their undoubted talents. That is the month that Roger Maggs and Tony Burrows hang up their boots.



MAUREEN EVANS

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AND INSIDE

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CLIFF RICHARD writing his third article for PHOTOPLAY insists he is not another PRESLEY and gives his reasons.

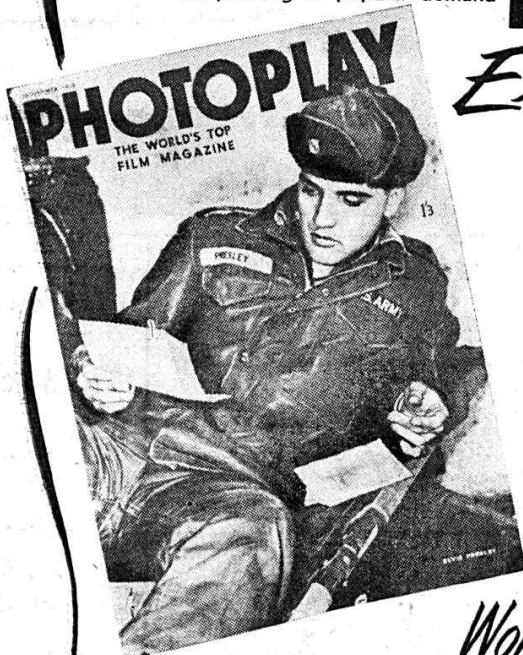
ALSO FABIAN the new American singing rage defies readers to resist his hypnotic powers in an intriguing experiment headed "Can You Resist His Eyes"—and we warn readers not to try this experiment alone.

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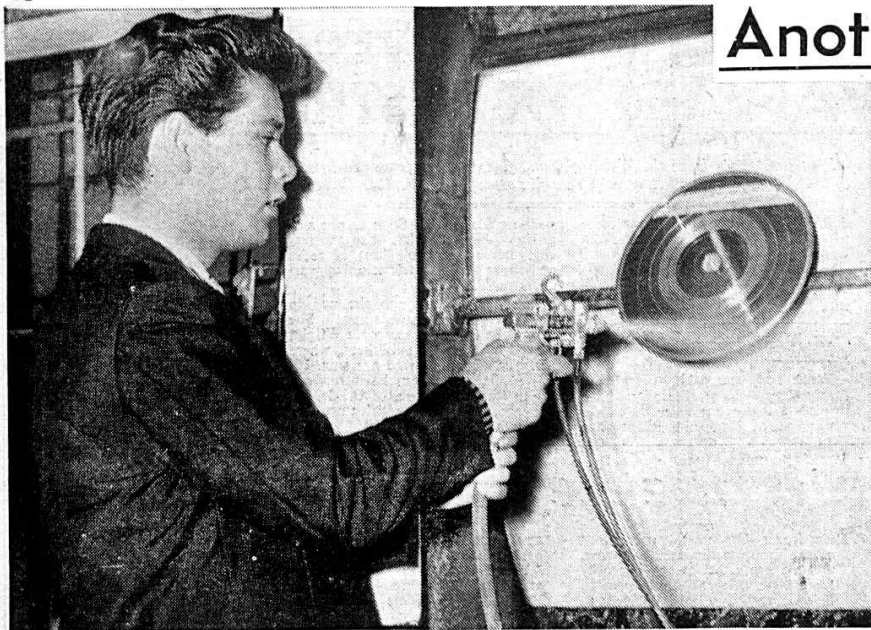
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Another Silver Disc for Richard

TED HEAL LAS V

THERE is a big question mark in T. British bandleader is due to take tour next March. But, he told DISC if proposal that the band should do a four week hotel.

THE Golden Boy of discs, Cliff Richard, has added yet another trophy to his credit—a Silver Disc for "Travellin' Light"/"Dynamite". By so doing he became the first recording artist to win two of these coveted awards presented by DISC for sales in Britain of more than a quarter of a million. And what is more, he has done it with two consecutive issues.

Cliff Richard won his first Silver Disc for "Living Doll" at the beginning of August and just under a fortnight ago E.M.I. Records presented him with a Golden Disc for this same number.

This latest Silver Disc is the eleventh to be won since news of the award was announced early this year.

ON PARADE

"PICTURE PARADE," the popular film programme on B.B.C. TV returns on November 23, with excerpts from "Tommy the Toreador," and a scene with Danny Kaye and Louis Armstrong singing "The Saints" from "The Five Pennies."

INTERVIEW

AN interview with Harry Belafonte, probably tele-recorded, is planned for a programme which will coincide with his newest film. This is expected to be released at the end of the year.

Frankie Vaughan home soon?

FRANKIE VAUGHAN, whose unprecedented success in America has resulted in his return to this country being postponed time and again, may slip home for a few days later this month.

Much depends on the results of talks now taking place about the 20th Century Fox film, "The Billionaire."

Frankie has been approached by the film company but nothing definite has been fixed. The film is to star Gregory Peck and Marilyn Monroe and work should start in February.

BELAFONTE DATE

THE third of the Harry Belafonte programmes, which he tele-recorded for the B.B.C. while he was in Britain recently is to be shown on Christmas Day.

Under his exclusive B.B.C. contract Belafonte will be making three TV appearances a year for three years.

Making his own Silver Disc? Cliff Richard sprays silver on to a disc—one of the processes—during a visit to the E.M.I. factory, when he was presented with a gold pen and pencil set in honour of his million sale of "Living Doll." (DISC Pic.)

CLIFF'S SECRETS ARE OUT

OUT this week is a new book which gives the truest, most intimate picture of the Cliff Richard of the one-night shows, the variety rehearsals, the recording sessions yet printed. It is called "Driftin' With Cliff Richard" and is written by bass guitarist of The Shadows, Jet Harris, and Cliff's writer-friend, Royston Ellis. No fan should miss it.

Dalli's tour

TONI DALLI opens his Granada cinema tour of one-nighters with the Bernard Bresslaw Show at Aylesbury, on November 23. Subsequent dates are Maidstone (24), Kettering (25), Grantham (26), Mansfield (27) and Rugby (28).

Lena Horne follows Roy

THREE recorded Lena Horne programmes will succeed the current Roy Castle series, "Castle's On The Air," on ATV which ends on November 30. First is on December 7.

Freddy Cannon is here for 'B.M.G.'

"TALLAHASSIE LASSIE" star, Freddy Cannon, arrived in London on Monday, for two appearances in "Boy Meets Girls"—this Saturday and the next.

On November 21, in addition to Cannon, Jack Good will be introducing American songwriters Doc Pomus and Mort Shuman, in a "stepped up" show, containing some 17 numbers, all written by Pomus and Shuman. During the programme, Shuman will sing, and also accompany Marty Wilde on the piano.



Callboard

(Week beginning November 16)

- MAX BYGRAVES—London Palladium (season).
- BERNARD BRESSLAW—Theatre Royal, Hanley.
- MARIO CALPE—Finsbury Park Empire.
- DALLAS BOYS—Gaugmont State, Kilburn.
- JACKIE DENNIS—Empire, Edinburgh.
- PETER ELLIOTT—Gaugmont State, Kilburn.
- DON FOX—Theatre Royal, Hanley.
- EDMUND HOCKRIDGE—Coventry Theatre, Coventry (season).
- JOE HENDERSON—Coventry Theatre, Coventry (season).
- MICHAEL HOLIDAY—Hippodrome, Brighton.
- KING BROTHERS—Coventry Theatre, Coventry (season).
- KEN MORRIS & JOAN SAVAGE—Coventry Theatre, Coventry (season).
- BILL & BRETT LANDIS—Gaugmont State, Kilburn.
- PETERS SISTERS—London Palladium (season).
- THE PLAYBOYS—Empire, Leeds.
- JOAN REGAN—Hippodrome, Brighton.
- CLIFF RICHARD—Gaugmont State, Kilburn.
- AL SAXON—Gaugmont State, Kilburn.
- HARRY SECOMBE—New Theatre, Cardiff.
- JIMMY SHAND & HIS BAND—Empire, Newcastle.
- ANNE SHELTON—Finsbury Park Empire.
- TINO VALDI—Palace, Manchester.
- DICKIE VALENTINE—Theatre Royal, Chester.
- CHERRY WAINER—Gaugmont State, Kilburn.
- DAVID WHITFIELD—Empire, Leeds.

DICKIE VALENTINE

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"TREBLE CHANGE"

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MANTON and his orchestra
BRYAN J

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RECORDS

There's a colour picture of "Tommy the Toreador" on this issue; 16 pages of pictures of enthusiasts; details of all Decca's your monthly guide to the Sixpence from your Decca.

THE DECCA RECORDS DECCA HOUSE ALBERT

ATH FOR VEGAS?

Ted Heath's diary for next spring. The e his orchestra on their fifth American this week, there is now a tentative pro-weeks residency spot at a top Las Vegas

"First offer was for a three months stay," said Ted Heath. "But that was impossible. However, should the one month Las Vegas hotel stint materialise it would mean that we should have to cancel our American tour, for it is most likely that the residency would be for the month of March.

"Understand that all this is very much in the air and it might fall through."

The uncertainty whether the trip to the States is to be for a static spot or a tour means that Ted Heath cannot do more than pencil in a few possible dates for early next year.

"Should we not go to Las Vegas, I shall consider an offer for a 10-day tour of Switzerland next February," added Ted Heath.

His Monday evening "Ted Heath Show" on the Light Programme has been extended for a further three months.



Stars from stage, screen, TV and discs, crowded the Annual Film Ball, organised by the Film Industry Sports Association at the Royal Festival Hall last Friday. Among those present were, Jayne Mansfield and Terry Dene (above) and newly-weds Ronnie Carroll and Millicent Martin (DISC Pics).



'I'm no Marlon Brando, but ...'

Craig Douglas takes his big film chance

CRAIG DOUGLAS, tall, elegant 18-year-old who bounced into the charts limelight with two hit records in quick succession—"Teenager in Love" and "Only Sixteen"—completed his first picture last week. It's title—"Climb Up The Wall."

Soon after filming had finished Craig told me: "This is just the chance I wanted. I get to do a bit of acting as well as singing a couple of numbers, 'Miss In-Between' and 'Of Love.'"

"All I hope is the fans like it." Starring with Craig in this light-hearted romp are Jack Jackson and Glen Mason.

"I was pretty nervous when I first started the film," Craig said. "I found it far more difficult than making a television appearance. About five minutes before I was due to do my bit I was handed a script. 'This is what you've got to say,' they told me. I don't know how I remembered it—in fact, I didn't. I made it up as I went along, more or less. But the director seemed very pleased with me."

Does Craig think he has acting talent? His manager Robin Britten said: "Yes, he has." But the cautious Craig told me: "I didn't think I had. I'm no Marlon Brando—but I'm taking lessons and I'm eager to learn."

"I enjoyed every minute of making the picture, but they're not kidding when they say it's hard work. I sang both my numbers about 50 times for various camera shots and angles."

Craig realises that the film part could open up a completely new and exciting career for him. Marty Wilde and Cliff Richard both made the most of their first screen opportunities.

"I'm just hoping that it will lead to bigger things," Craig said. "But who knows? One thing is certain—it will not change me if I do hit the top in films. I'll still be my same old self."

"A little more than a year ago I was doing a milk-round for a living and, if I hadn't been lucky, I'd probably still be doing that now. I'm very grateful." P.T.

TELEVISION ROUND-UP

AMERICAN singer Wilbur Evans guests in the Palladium show on Sunday, November 22, followed by Norman Wisdom and Harry Secombe on consecutive weeks.

JOAN REGAN will be the special guest of Jewell and Warriss in their "Saturday Spectacular" of November 28, while the girl who made a name for herself recently on Arthur Askey's show, Maureen Evans, returns with him the following week.

THIS weekend Tommy Steele will introduce Jugoslavain singing group The Four M's in his third Spectacular for ATV. Tommy's final show in this series has been booked for Saturday, December 12.

ALMA COGAN will play hostess to the Dallas Boys and Lomnie Donegan in next week's edition of "Startime" (November 19), and on Sunday, November 15, Teddy Johnson will introduce Petula Clark, Andy Cole, York de Sousa and the John Burden Horn Quartet in "Music Shop."

VISITS by Johnny Mathis, Nat "King" Cole and Pat Boone for Palladium show appearances are now definitely off until the New Year.

Stapleton out

CYRIL STAPLETON will be missing from ATV's "The Melody Dances" for the next fortnight; he is still suffering from arthritis. His place will be taken for the next two weeks by Jack Parnell.

Singer Duffy Power has been booked to appear throughout the series of "The Melody Dances."

Phil Harris in Como show

PHIL HARRIS is to guest on the Perry Como Show to be screened by the B.B.C. on November 25. The following week Nat "King" Cole and Rosemary Clooney will be appearing and on December 9, Teresa Brewer and Buddy Hackett star.

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COGAN
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H.M.V. 45-POP670

ROCK-A-TEENS
Woo-Hoo
COLUMBIA 45-DB4361

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RODGERS
THE NIGHT YOU
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COLUMBIA 45-DB4582

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"POP" FANS! get the disc news of the month in "RECORD MAIL"—a 16-page paper, price only 1d., obtainable from your record dealer.



Lonnie takes the second side of The Kingston Trio's latest release and whips it along at a much quicker tempo—and in a Mexican accent, too!

5 PAGES OF POP, JAZZ, LP AND EP REVIEWS

Donegan's different —but he's no less commercial

D.N.T.

LONNIE DONEGAN

San Miguel; Talking Guitar Blues (Pye N15237)

HAVING already remarked on the virtues of "San Miguel" when I reviewed it as the second side of the Kingston Trio release, I am naturally happy to find Lonnie Donegan cutting it as a top deck. Lonnie's treatment of the compelling number is completely different from that by the Kingstons. It whips along at a much quicker tempo and Donegan makes quite a play of the Mexican accent.

I must admit that I prefer the Trio's singing, but I think that Lonnie is very commercial indeed. It ought to rise into the Twenty.

Country and Western singer Ernest Tubbs wrote the "Talking Guitar

I ALWAYS enjoy reviewing the week's crop when there's a chance of saying something good about new arrivals on the disc scene. And this is such a week.

The newcomers who've come up with very good couplings indeed are to be found on two British releases by Oriole and Pye. Oriole is the label which has captured Welsh singer Maureen Evans and they've every reason to be moon-jumping with joy, because the-girl's got a great way with a ballad.

Pye send out The Kestrels—a young British group of four boys whose ages fall between 17 and 19. And if you think the modern American groups are the only ones with the right answers just give The Kestrels a spin and discover how wrong you can be.

★ ★ ★ ★
MAUREEN EVANS
 Don't Want The Moonlight; The Years Between

(Oriole CB1517)★★★★
I AM sure there must be many I hundreds besides myself who caught, and were vastly impressed with, Maureen Evans' TV debut in a recent Arthur Askey Show. This young Welsh singer looks good and sings even better than she looks. She could easily become one of our top feminine vocalists. Listen to her performance on the ballad-with-a-beat-in-it, *Don't Want The Moonlight*. Deserves six figure sales.

Gordon Franks directs the big orchestral backings with emphasis on strings and piano. And this kind of noise is admirably suited to *The Years Between*. Again the crystal clarity of the girl is combined with warmth. Could be another Jane Morgan here.

★ ★ ★ ★
THE KESTRELS
 In The Chapel In The Moonlight; There Comes A Time (Pye N15234)★★★★

ROGER GREENAWAY, Roger Maggs, Jeff Williams and Tony Burrows are four teenagers from Bristol who ought to make a big name

RATINGS

★★★★—Excellent.
 ★★★ —Very good.
 ★★ —Good.
 ★ —Ordinary.
 * —Poor.

And the really hit records that look like spinning to the top are marked by **D.N.T.** (Don Nicholl Tip).

The lush romancer on the other side has Julie pulling out all the dramatic stops. Backings are by Tony Osborne.

★ ★ ★ ★
ADDRISI BROTHERS
 It's Love; Back To The Old Salt Mine (Columbia DB4370)★★★

DON and Dick Addrissi have had some big sellers in the States as well as their own TV show. Now they should make an impact in Britain with the strong rocker *It's Love*, which they chant with country voices.

Song has the kind of compulsion which will have juke box crowds swaying. One worth watching.

On the reverse, the brothers have a teenage school lyric. *The Old Salt Mines* turn out to be the class-room! Rocks without grabbing the same attention as the top deck.

★ ★ ★ ★
LARRY LAWRENCE
 Goofin' Off; Bongo Boogie (Pye-International N25042)★★★★

FROM the American Balboa label comes Larry Lawrence and his Band of Gold. Larry has got a solid background as an arranger and composer in the States. The group he now directs is made up of two tenor saxophones, two guitars, piano, bass and drums.

And I think you will enjoy the noise this blend achieves as they rock with a Latin lilt through *Goofin' Off*. The guitars and saxes take turns at leading on the melody. Gets under your skin.

Bongo Boogie, as you will guess from the title, brings in the bongos and this sound is carried throughout while the others move on a Latin beat.

★ ★ ★ ★
BOB MILLER
 In The Mood; Joey's Song (Fontana H228)★★★★

ANOTHER Miller man had an original hand in making *In The Mood* famous. Now that the tune is enjoying a rocking revival, Bob Miller steers his Millermen through it.

A solid beat arrangement which will put up a strong fight against American versions. I have a feeling this one will spread out from the juke.

Joey's Song on the turnover is a catchy little melody which many of you will know already. The Miller styling is simple and very smooth with guitar taking it along gently before the saxes pick up the melody.

★ ★ ★ ★
JERRY FULLER
 Tennessee Waltz; Charlene (London H1H8982)★★★★

JERRY FULLER, a 20-year-old Texas boy, whips out a rocking revival of the familiar *Tennessee Waltz* which ought to find him a big following in Britain.

This song was a hit as a slow ballad eight years ago and I think it will find itself a hit all over again as a result of this rock arrangement. Jerry sings it easily and gets a strangely effective orchestra and chorus backing with a lot of strings sawing away.

(Continued on facing page.)

Your weekly
DISC DATE
 with Don Nicholl

Blues" which Lonnie offers on the flip. Quick and humorous narrative with some special adaptations to Anglicize it for Lonnie. He talks it in Cockney and will gather plenty of chuckles. If you want a Donegan that is different, this is your coupling.

and there's a bull's-eye from Tommy

D.N.T.

TOMMY STEELE
 Little White Bull; Singing Time (Decca F11177)

BOTH songs here are taken from the sound-track of Steele's latest picture "Tommy The Toreador." And "Little White Bull" will probably find itself grazing in the Top Twenty for Christmas. A jingly novelty ballad with Tommy using his Cockney accent for the title phrasing. Has a kids chorus with him to echo.

Tripping tune which will amuse and which will reach the counters just at the right time of the year. Not one of Tommy's best recordings, but one which I am pretty sure will be seen in the Twenty.

"Singing Time" opens with hand-clapping and moves away on a rocking beat. Bigger noise here with Tommy chanting amiably and being very careful to drop his aspirates.

for themselves as The Kestrels. For a new and such a young group they have got tremendous polish and a way with a beat ballad which certainly would not disgrace any of the top American teams in this line of country.

Please listen to their modernised arrangement of *In The Chapel In The Moonlight*. Greenaway takes the vocal lead while others back him up. The number could become a hit all over again.

There Comes A Time is the Jack Scott song and The Kestrels sing it with a smoothness that should have fans clubs falling over themselves to form. I rate *Chapel* as the selling side, but the second half proves that their top deck performance was no flash in the pan.

★ ★ ★ ★
VALERIE MASTERS
 If There Are Stars In My Eyes; Just Squeeze Me (Fontana H224)★★

VALERIE MASTERS makes a bold, clear attack on the Hoffman-Manning ballad *If There Are Stars In My Eyes*. It is a good enough version, though I feel that she tends to force it a little too much occasionally.

Just Squeeze Me is better material for the girl and she handles this coy romancer effortlessly. She makes a good half of this one and receives excellent understanding from the Ken Jones backing which helps her to build the number.

★ ★ ★ ★
JULIE RAYNE
 Waltz Me Around; Love Where Can You Be? (H.M.V. POP665)★

JULIE RAYNE offers a cling cling waltz on the upper half here, but frankly, this is one invitation to the dance which I must decline. Miss Rayne seems to be trying very hard but sounds too hard and harsh in the higher registers.

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FRED AND Co. GO INTO BATTLE

FRED WARING'S PENNSYLVANIANS
Battle Hymn Of The Republic;
You'll Never Walk Alone
 (Capitol CL15095)*****

THIS arrangement of the famous **Battle Hymn Of The Republic** was made by Roy Ringwald for one of Fred Waring's LPs. Now, as a single, it is brought out at just the right time for the Christmas market.

Whether it will sell enough to hit the parade is difficult to say. Certainly anyone searching for a familiar song and a very inspiring treatment ought to give it a spin. Chosen for the coupling is Rodgers and Hammerstein's **You'll Never Walk Alone**.

ANNE SHELTON
The Village Of St. Bernardette;
You're Not Living In Vain
 (Philips PB969)*****

WRITTEN by singer Eula Parker is **The Village Of St. Bernardette** and I'm not surprised that it has now been recorded as a result of TV audience reactions. This is a slow religious ballad nicely built in both lyric and tune. Anne sings it with utter simplicity and sincerity.

Another "uplift" ballad can be found on the other side of the disc. Anne states the philosophy in straightforward fashion.

CLINTON FORD
Red Indian Christmas Carol; Silver Threads Amongst The Gold
 (Oriole CB1518)****

RED Indian Christmas Carol is a very unusual song to hit the seasonal market. And one which is treated with such delicate care in the lyric that it deserves to be a heavy seller.

Clinton Ford puts it across powerfully to an Indian-type chorus backing.

Silver Threads Amongst The Gold is sung by Ford in true Country and Western manner to drums, guitar and chorus accompaniment. Good old tune.

MAX BYGRAVES
Jingle Bell Rock;
Who Made The Morning?
 (Decca F.11176)*****

MAX has turned up with a very good entry for the Christmas market. His revival of **Jingle Bell Rock** beats easily along with Max singing by himself for the first part

★ ★
MAX BYGRAVES and **Anne Shelton** are both aiming at the Yuletide counters with their new releases.

Still plenty of time before the big Christmas winner emerges, and it's going to be quite a battle this year, with more emphasis than is usual on the serious ballads.

★ ★
 of the side. Then in comes a big kiddies chorus to join the star. A very happy-go-lucky Yule effort that many families will want for their seasonal parties this year.

Change of mood for the turn-over with Max singing a very thoughtful ballad by the American composer **Wilson Stone**. **Who Made the Morning?** A fine song with a grand lyric. Max sings it strongly and with a good-to-be-alive feeling. This half may well grow on people so much that it takes over as top side.

CHRISTMAS CORNER

RUSS CONWAY
More And More Party Pops
 (Columbia DB4373)****

ANOTHER coupling for the Christmas counters from Conway.

If **You Were The Only Girl In The World**, **Tiptoe Through The Tulips**, **When I Leave The World Behind**, **Any Old Iron**, **The Sheik Of Araby** and **Who Were You With Last Night** are the tunes.

Russ rattles them out in a medley which is going to be played over and over again as the parties get going.

NINA AND FREDERIK
Mary's Boy Child; Oh, Sinner Man!
 (Columbia DB4375)****

SCANDINAVIAN stars **Nina** and **Frederik** are the latest to try their disc luck with **Mary's Boy Child**. If the song breaks big again, this version will take many sales from the originals.

The traditional **Oh, Sinner Man!** arranged by the couple for themselves gets a slow opening from **Frederik**, then speeds up into some clever duetting.



Happy-go-lucky Yuletide effort from **MAX BYGRAVES**.

(Continued from previous page)

Modugno won't win a cup for this one!



Charlene is a slow beater which has Jerry double-tracking much of the way. Not so potent.

DOMENICO MODUGNO
Sole, Sole, Sole; Notte, Lunga Notte
 (Oriole CB1513)****

MODUGNO steps dramatically into another of his own compositions, **Sole, Sole, Sole**. Singing in Italian with a slick rhythm backing, he makes for good listening yet again. This time, however, I doubt if the song will emulate previous sales. Just a little too odd in construction.

Notte Lunga Notte is not one of Domenico's compositions. But it certainly suits his singing style with that typically striding beat. A coupling strictly for the man's more fervent fans, I'd say.

MANTOVANI
 (with **Bryan Johnson**)
It Was Love; The Best Of Everything
 (Decca F11178)*****

MAKES quite a change for a vocalist to be featured prominently on a Mantovani coupling ... I

Domenico Modugno's latest offering is not in the San Remo-winning class of "Volare" or "Piove."

think **David Whitfield** was the last one to join forces with the maestro.

Bryan Johnson here sings to a typically lush backdrop and has a firm, slow ballad to sing in **It Was Love**. I can visualise a big sale for this, because **Johnson** is in good, strong voice and the singing strings orchestra has that magical sound.

On the reverse is another slow, gliding ballad, **The Best Of Everything**. More from the orchestra by itself on this track, but when **Bryan** comes in, it is with a sure feeling for the warmth of the romantic lyric.

NATALINO OTTO
Carina; Questo Nostro Amore
 (Oriole CB1515)***

ANOTHER Italian vocal cutting of **Carina**. **Natalino Otto** is a
 (Continued on page 12)

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LONG PLAYING REVIEWS

DONNA HIGHTOWER

Take One

Perfidia; Maybe You'll Be There; Lover Come Back To Me; There I've Said It Again; Because Of You; Please Don't Take Your Love From Me; C'est La Vie; Too Young; Baby, Get Lost; I Get A Kick Out Of You; Anytime, Anyday; Anywhere; Trouble In Mind. (Capitol T1133)***

DONNA HIGHTOWER is a very accomplished vocal stylist. She is exciting, vibrant, entertaining and promises to give out with even better work than this in the future.

She has a kind of cuteness in her voice which can be slightly irritating at first, but this soon vanishes once you begin to appreciate her real talent with a song.

Here Miss Hightower has an excellent accompanying group under the direction of Sid Feller. A full orchestra would have detracted from the intimate aim of the album.

1. for one, am going to watch out for this gal in future. One day she will come up with an album which will set the record world aflame.

ON THE TOWN

Famous Film Series No. 1

Overture; I Feel Like I'm Not Out Of Bed Yet; New York, New York; Prehistoric Man; Come Up To My Place; On The Town; Main Street; You're Awful; Count On Me; Closing.

(Columbia 33SX117)***

WHEN the original film starring Frank Sinatra, Gene Kelly, etc., hit my local cinema some years ago I saw practically every screening and still came away begging for more. Since then I have seen a couple of revivals, yet this wonderful movie never dates.

All through that time I have been trying to get hold of a sound-track recording without success. Now Columbia have turned up with the

DONNA'S MY BET FOR DISC STARDOM

next best thing. This album is superb and the immediate thought that springs to mind is why the film industry have by-passed the talents of two of the stars found on this disc—Dennis Lotis and Lionel Blair. I know both have been featured on screen, but surely this team could do wonders with a real Hollywood build-up.

The remainder of the cast—Stella Tanner, Noele Gordon, Shane Rimmer and Rita Williams—are all of top standard and Geoff Love, whose praises I have often sung here, supplies the accompaniment.

TEENAGE PARTY

Bad Boy; Twilight Time (Jack Melrose); Rollin' And Rockin' The Cha Cha, Como Se Baila (Raoul Zequiera); Les Amours De Jeunesse, Buona Sera (Emil Stern); Old Charleston, Charleston Time (Onesime Grosbois); Tequila, Eso Es El Amor (Ben); Ca C'est Le Blues, Vieux Freere (Moustache); Banana, L'He De Tamago (Leo Missit); Tu Joues Avec Le Feu, Ne M'Laisse Pas Comm'Ca (Eddie Barclay). (Felsted PDL85067)**

THIS is an uninspired party with the guests keeping very much to themselves. As you can imagine this does not really make for the party mood.

'She has real talent with a song'

I found the album lifeless, with only occasional sparks of the real atmosphere coming through.

I do not think many teenagers will like the disc for what it is intended to be. However, quite a few may enjoy it as easy on the ear music for a quiet evening at home.

Do not expect too much from the LP and you will find something you like.



By KEN GRAHAM

★

GREAT MOMENTS OF THE MOVIES

Get Happy (Judy Garland); Singin' In The Rain (Gene Kelly); So In Love (Kathryn Grayson and Howard Keel); Can't Help Lovin' Dat Man (Ava Gardner); Bless Your Beautiful (Howard Keel); A Couple Of Swells (Judy Garland and Fred Astaire); Baby It's Cold Outside (Esther Williams and Ricardo Montalban); Thou Swell (June Allyson); Anything You Can Do I Can Do Better (Betty Hutton and Howard Keel); Love Is Here To Stay (Gene Kelly and Georges Guetary); Over The Rainbow (Judy Garland). (MGM—C 789)***

PRACTICALLY all of these tracks have been available on singles, EP and LP for quite some time now so I cannot really predict fantastic sales for this particular collection of film items. However, there may still be a few among you who would like these and have not yet got around to buying them. Here is your chance.

Certainly, several of these items can be considered as part of filmdom's history and will be forever favourites with a vast audience.

COUNT BASIE—JOE WILLIAMS

Memories Ad-Lib

Ain't Misbehavin'; I'll Always Be In Love With You; Sweet Sue, Just You; If I Could Be With You; Dinah; Sometimes I'm Happy; Baby Won't You Please Come Home; Call Me Darling; The One I Love; Memories Of You; Honeyuckle Rose; All Of Me. (Columbia 33SX1175)***

THIS is a good album, very good, in fact, but unfortunately it will not appeal to the mass of the record-buying public.

Joe Williams, the amiable giant of the Basic band, is in fine fettle with these standards and he is beautifully accompanied by the Count himself, on organ for a change.

Also on hand is a top rank rhythm section comprising Freddie Green, George Duvivier, Jimmy Crawford, and there are occasional visits from ace trumpet star Harry "Sweets" Edison. The latter you will know from his superb muted work on many Sinatra recordings.

Disc Date (Continued from page 11)

vocalist with a mellow approach, but I cannot see him catching many ears with this side.

On the second side Natalino drifts into a slow beat ballad *Questo Nostro Amore*. Singing in Italian again.

CYRIL STAPLETON
North West Frontier; Third Man Theme
(Decca F11180)****

FROM the film "North West Frontier" Stapleton picks up the old Eton Boating Song and dresses it up à la Ray Conniff and The Kirby Stone Four.

A treatment which is bound to offend many older ears who treat the Boating Song with reverence. But with younger customers it should sell like a bomb.

That old *Third Man* tune pops up again as a result of the TV series. Stapleton pushes it along with orchestra and chorus riding a similar sort of noise to that on the top deck.

HARRIOTT AND EVANS
On Top Of Old Smokey; Follow The Rainbow
(Parlophone R4598)***

GEOFF LOVE has made an arrangement of *On Top Of Old Smokey* which really brings this old traditional number bang up to date. The two singers move it smartly along to a rocking background.

Follow *The Rainbow* is a light-hearted contrast. A brisk ballad which the pair duct smoothly. Tune's good and easy to remember.

TONI DALLI

Each Little Hour; Magdalena
(Columbia DB4376)****

TENOR Toni Dallì has one which will appeal more to older ears as he sings *Each Little Hour*. Reminiscent of the ballads mum and dad used to sing around the piano, the song is performed in stately style.

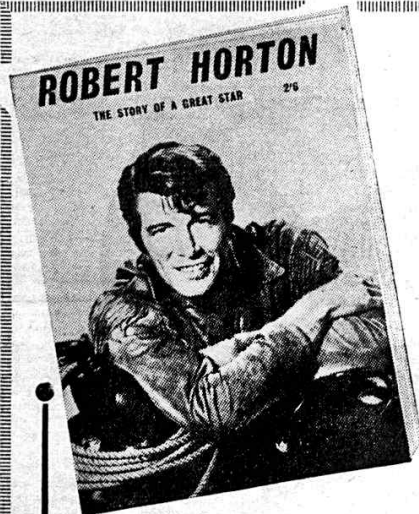
On the reverse, *Magdalena* brings the disc into the youthful market. Toni sings this romancer with a modern beat and his heavily accented English adds its own charm.

ADRIANO

Folies Bergere; The Happy Hobo
(Parlophone R4602)***

ADRIANO, the accordionist, has a catchy piece with a French flavour to play in *Folies Bergere*. Tony Osborne directs the easy-going rhythm backing and uses a vocal group in the background, too.

The *Happy Hobo* is a tuneful novelty which strolls along merrily. Adriano has some whistlers to help him plant the hiking mood.



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TRADITIONAL JAZZ . . . by Owen Bryce

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At last they've recorded Leadbelly as he deserves

LEADBELLY (Huddie Ledbetter)
Rock Island Line
Rock Island Line; Take This Hammer; Red Cross Store Blues; I'm On My Last Go Round.

FOR long I've expanded on the great ability of Huddie Ledbetter. Yet it's true to say that I had never really heard him properly. Poor recording saw to it that Leadbelly only came across through a haze of surface hissing.

At long last here are four examples of his work which are well recorded. Not superbly, but well enough to justify everyone's faith in him as an original blues artist.

Leadbelly, who spent seven years in jail after 1918, was born in Louisiana about 1885. In 1930 he was again jailed for attempted murder. He came to collectors' notice when released by the Governor of the State on account of his singing. John Lomax recorded him for the Library of Congress and by 1949 he was singing at concerts in France.

Rock Island Line is not the same version as that already released. This one, is considerably better than the one Donegan copied. **The Last Go Round** has nothing to do with the commercial song of the same name. This one is raw, rough blues singing and humming, with that solid, boogie-type guitar accompaniment often heard in Mississippi blues.

ORY GETS JUST

WHAT HE WANTS

KID ORY'S CREOLE JAZZ BAND
Savoy Blues; Copenhagen; Royal Garden Blues.

(Good Time EP 1238)****
HERE'S yet another version of the popular Ory favourite, **Savoy Blues**. I frankly don't know which one it is . . . but it has probably appeared over here already. This one, like the other tracks here, was recorded end of November and early December, 1954, with Alvin Alcorn

(trumpet), George Probert (clarinet), Don Ewell (piano), Barney Kessell (guitar), Ed Garland (bass) and Minor Hall (drums).

The line-up is hardly impressive . . . except for Ory himself and the rhythm section, whilst the presence of Barney Kessell is unusual, to say the least. However, under the leader's dominant personality and ability to get just what he wants from whoever works under him, the band sounds like all the recent Ory groups.

The choice of tunes on the reverse is strange. Two numbers long associated with the Dixieland side of traditional jazz. Yet this group manage to make them sound just right.

Alvin Alcorn is more usually thought of in connection with the George Lewis school, Probert I don't know at all, while Don Ewell is an excellent white pianist with a yen for Jelly Roll Morton.

Savoy Blues shows off the Ory brand of easy riffing. Most of the tune has remained unchanged now for thirty-five years. It is still the best example of written 12-bar blues.

MAKE WAY FOR

THE CLICHES

HARRY ZIMMERMAN

Big Dixie
South Rampart Street Parade; Wabash Blues; When The Roll Is Called Up Yonder; Tin Roof Blues; Way Down Yonder In New Orleans; Tiger Rag; That's A Plenty; Basin St. Blues; High Society; Darktown Strutters Ball; Chimes Blues; Twelfth Street Rag.

(Vogue VA 160144)***
UGH! Ugh! Readers of this column will not need reminding in exact detail of what I think of pseudo-big-band-dixie-type-arranged-jazz. It stinks. Nearly always, with the possible exceptions of the Bob Crosby Band and some of the Tommy Dorsey efforts. Otherwise you can chuck it right out of the window. And this lot too.

The only saving graces about this

disc are the occasional spots of Eddie Miller's tenor (which reminds me a little of that Crosby band) and the all-in ride-outs (arranged by Heinie Beau again) which also remind me a little of that same . . .

Otherwise you may expect all the old clichés, trotted out in the old familiar forms. I wouldn't object if they played about with tunes like **Twelfth Street Rag**. But when they do this to **Chimes Blues**, **Tin Roof** and **High Society**, I say **LEAVE THEM ALONE**. Even the back-to-the-Delta brigade make a better job than this over-large conglomeration.

THAT NOSTALGIC FEELING

RED NICHOLS AND HIS FIVE PENNIES

When The Saints Go Marching In; Battle Hymn Of The Republic.

(Capitol EAP 1.1206)***
Parade Of The Pennies
Buddy's Habits; Japanese Sandman; Mississippi Mud; Delta Roll; Dixie Avalon; Davenport Blues; Tea For Two; Bassface Poet; Washboard Blues; Parade Of The Pennies.

THOSE of you who, like me, have a yen for the good old days, will not find these Red Nichols discs hard to take. In my youth Red Nichols was the idol of every trumpet player. Four-bar solos by him on rubbishy records were eagerly sought after by travel-weary collectors searching through the junk shops.

Then, overnight, poor Red had a reversal. He was démodé . . . corny . . . insipid . . . commercial . . . Dixie . . . all the bad words of jazz rolled into one spelled the name Red Nichols. Now a film is made of his life and back into the limelight he zooms.

Frankly, there's nothing very great about either of these discs or his own trumpet playing. He can still play all the notes, and still they come out with hardly a trace of real New Orleans jazz.

The arrangements are by Heinie Beau, the clarinet player, who has absorbed a lot of the atmosphere of those old Five Penny records.

The two numbers on the EP are dire, though Red has made a really wonderful version of **Battle Hymn** already. On this one he descends to tricks of the trade which do him little justice. **Saints** is, of course, over-arranged and over-played.

I preferred the LP. Actually (but please whisper it) it gave me quite a nostalgic kick.

ANY NUMBER, ANY STYLE

STAN GREIG'S JAZZ BAND
Featuring B. MacSandy and Ali Bad Weather

Swinging The Blues; Dreamed I Had The Blues; Skennie Minnie; St. James Infirmary Blues.

(Tempo EXA 90)***
AS you can see by the title, someone in this band has a good sense of humour. Could be they all have, for a lot of it comes out in the playing. Both B. MacSandy (could that be Brown?) and Ali Bad (Al Fair's brother?) approach jazz in a slightly whimsical vein.

They are assisted by Jeremy French (trombone), Tim Mahn (bass), Graham Burbridge (drums) and Al McPake (guitar). The session was recorded two years ago in Denmark. Stan Greig, the leader, plays piano, although he will be remembered mostly as an ex-Lyttelton drummer.

The approach these boys have to jazz is neither the purist one of the trad school, nor the let's-experiment-at-any-price one of the modernists. They blow whatever comes into their heads, any style, any number, and they make a very acceptable noise.

If you just enjoy music, or even if your sole interest is reading "beat" sleeve notes, you'll find this little foursome an interesting addition to the British jazz side of your collection.



Inspired, swinging solos from **COLLEMAN HAWKINS**. (DISC Pic)

WORTH IT FOR HAWK — BUT THAT'S ALL

TINY GRIMES - COLEMAN HAWKINS

Blues Groove
Marchin' Along; A Smooth One; Blues Walkin'; April In Paris; Soul Station.

(12in. Esquire 32-082)***
PERSONNEL: Tiny Grimes (guitar); Coleman Hawkins (tenor); Musa Kaleem (flute); Ray Bryant (piano); Earl Wormack (bass); Teagle Fleming Jr. (drums).

FUNNY how Hawkins reacts to a rhythmic and blues-cum-rock 'n' roll setting! Because that's what basically the backing band is here. The result: Hawk puts down some of his most inspired, swinging solos in recent years. There is one long, building solo in particular on the 18-minute **Marching Along**, which breathes fire and fury on the almost shuffle-rhythm tempo.

Grimes is still an unpretentious, earthy blues wailer, who does not try to kid anyone. The flute-player is pretty dire. Ray Bryant, though more forceful than usual—I guess he did not have much option—is probably the most tasteful soloist. But everyone sounds as though they had a "let's-let-our-hair-down-and-blow" ball!

Worth it for Hawk, that's all.

SONNY STITT

Sonny Stitt Plays Quincy Jones Arrangements

My Funny Valentine; Sonny's Bunny; Come Rain Or Come Shine; Love Walked In; If You Could See Me Now; Quince; Star Dust; Lover.

(12in. Vogue LAE12171)***
PERSONNEL: Sonny Stitt (alto) with Anthony Ortega (alto); Seldon Powell (tenor); Cecil Payne (baritone); Jimmy Nottingham or Thad Jones, Ernie Royal (trumpets); Jay Jay Johnson or Jimmy Cleveland (trombone); Hank Jones (piano); Freddie Greene (guitar); Oscar Pettiford (bass); Jo Jones (drums); Quincy Jones (arranger).

THESE Roost label tracks were cut four years ago. Sonny had only just taken up the alto again after several years on tenor. He plays with much passion and warmth, especially when the accompanying band is laying out.

I found his performances most moving on the four ballads and the typical Quincy Jones blues, **Quince**.

Probably enhanced by the presence of Freddie Green and Jo Jones, **Bunny** has a very Basic-ish feel and parts of this arrangement are now in the Basic book, unless my ears deceive me.

The band is good and spirited. I have views on Quincy's writing, which I'll hold on to till the new Basic-Jones LP comes out. But Sonny is the star, though I think he is—and sounds—happier with just a rhythm section.

HANK MOBLEY-LEE MORGAN

Monday Night At Birdland
Walkin'; All The Things You Are; Bugs' Groove; There'll Never Be Another You.

PERSONNEL: Hank Mobley, Billy Root (tenors); Lee Morgan (trumpet); Curtis Fuller (trombone); Ray Bryant (piano); Tom Bryant (bass); Specs Wright (drums). Introduced by "Symphony Syd" Turin.

(12in. Columbia 33 SX1160)***

AN uneven, but enjoyable set. A cut "live" at New York's biggest jazz club. The whole thing obviously happened in a hurry. The rhythm section balance is far from perfect. There is some hesitancy about a few of the backing riffs and there cannot have been any second takes, as the tempos (especially on **Walkin'** which speeds up noticeably) are not the steadiest. In fact, both **Walkin'** and **Groove** sound uncomfortably fast, insofar as the theme statements are concerned.

On the credit side: some spirited blowing by all the horns, with Lee Morgan scoring more heavily. Mobley sounds "harder" than of yore and ex-Gillespie-ite, Root blows with attack and vigorous swing. Fuller is a rhythmic player in the Jay Jay Johnson style with a lot of "soul".

It is like a modern version of the original JATP idea.

● INSTRUMENTALLY YOURS!

THE CLANGER MARCH

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with **Des Lane**

The Penny Whistle Man

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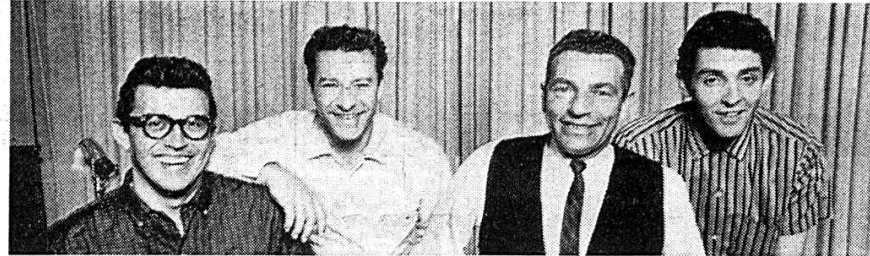
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with **Bert Weedon**

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KID ORY
"Savoy Blues" shows off the Ory brand of easy riffing, and his dominant personality makes the record.



THE KIRBY STONE FOUR—they sound dated and lack the lustre of previous releases.

Not vintage Southern —BUT SOOTHING FOR ALL THAT

JERI SOUTHERN

Ridin' High

Who Wants To Fall In Love; Ridin' High; He Reminds Me Of You; I Like The Likes Of You.

(Columbia SEG 7935)*****

REGULAR readers will know that one of my soft spots in the recording field is Miss Jeri Southern. Her caressing voice is a first-class

antidote for my nerves after an hour or so in London's "crush-hour" traffic.

This set comes as a double treat to me as the accompanying orchestra is conducted by another of my friends, Mr. Marty Paich.

This is not the best of Jeri Southern but it is certainly among her better stuff in recent years. Her fans will love it.

JOE LOSS ORCHESTRA

Favourite Waltzes And Quicksteps Parlez Moi D'Amour (W); Marie (W); Cheek To Cheek (OS); After You've Gone (OS).

(H.M.V. TEG 8478)****

STRICT dance tempo from the Joe Loss Orchestra, long a favourite with the world's dancing population. Joe offers two waltzes and two quicksteps for the dancing mood, whether it be romantic or light-hearted. Guaranteed to get you out of your

easy chair and tripping gaily around the floor.

KIRBY STONE FOUR

Alexander's Ragtime Band; They All Laughed; How Deep Is The Ocean; A Foggy Day.

(Gala 45XP 1056)**

THIS is the Kirby Stone Four all right, but not quite the same team as we know from their other recordings. These sound slightly dated and the group does not appear to have that

final polish which has made them outstanding on other recordings.

Nevertheless, it is an entertaining EP and although it is probably the only Gala album which has so far really disappointed me slightly, I think that there may be much enjoyment in it for some.

MAX JAFFA

Serenades Of Yesterday Embraceable You; The Best Things In Life Are Free; Dearie Beloved; You Made Me Love You.

(Columbia SEG 7928)*****

AGAIN we have the "pop idol" of the mums and dads back with us and he provides another of his smooth collections of popular ballads.

The sleeve note claims that the album is aimed at sweethearts in the main—well that can cover any age group and the set is certainly going to please wherever it is heard (well, perhaps not in the local juke box!).

BOBBY CHRISTIAN

Mr. Percussion The Lady Is A Tramp; I'm Forever Blowing Bubbles; Ballin' The Jack; Miami Beach Rhumba.

(Mercury ZEP 10028)*****

"ONE man band almost" states the sleeve note and while Bobby Christian is tearing around the studio playing his various instruments that is just the impression one gets. It is more accurate, however, to call him a "one man rhythm section" as he

specialises in that section of the orchestra.

The results are not world-shattering but they certainly make for good entertainment. More than a few record buyers will be thoroughly delighted with this EP. It has a touch of the exotic and there are lots of interesting and entertaining things happening all the time.

GEOFF LOVE

Academy Award Songs The Way You Look Tonight; You'll Never Know; When You Wish Upon A Star; The Last Time I Saw Paris.

(Columbia SEG 7932)*****

THIS is an excerpt, if my memory is accurate, from an LP of similar title released by Geoff Love earlier this year. Being an admirer of Mr. Love's work I assume that I praised that album as I am about to praise this one.

This is obviously the work of a man who loves every minute of what he is doing. Music is in his blood, in fact he probably thinks music all day long.

A first-class effort, well worthy of your attention.

WHITE HORSE INN

Vocal Gems The White Horse Inn; Your Eyes; Goodbye; You Too.

(H.M.V. 7EG 8488)*****

FEATURING the voices of Andy Cole, Rita Williams, Charles Young and Peter Regan supported by

the Williams Singers and Tony Osborne's orchestra, this EP recaptures all the magic of the evergreen musical comedy.

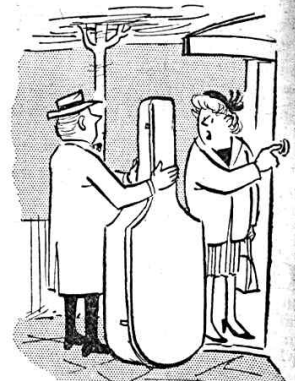
This album should prove a delight to all lovers of the musical theatre and those who enjoy good, straightforward melodies sung truly.

VICTOR SILVESTER

Bewitching Melodies Some Enchanted Evening (SFT); People Will Say We're In Love (OS); No Other Love (SFT); Bewitched (SFT). (Columbia SEG 7929)*****

ONCE again it is the turn of Mr. Silvester's Silver Strings to lay down the strict tempo beat for dancing. For me, this is a very acceptable orchestra from the listening point of view and I am sure that many Silvester fans will agree.

As usual the selection is played in the cool and flawless Silvester manner and will no doubt be spinning in all the homes of dancers before long.



"For goodness sake don't start hinting you want to play—wait and see if they ask you!"

Record buyers are becoming lazy and will turn to radio

BY 1970 THE SWING WILL BE TO BIG BANDS—AND CLASSICS

—THAT'S THE PATTERN SAYS BBC MAN

"IN ten years time," said Donald McLean, Assistant Head of B.B.C. Light Entertainment on Sound, "the record player will be a thing of the past. Record buyers are becoming lazy. They don't want to have the trouble of changing discs, resetting their radiogram, Radio is going to be the big thing as far as music is concerned."

All the listener will have to do is to push another button on the radio and they will be able to get the music of their choice for no trouble at all. "This, as I said, will be in about ten years time, when there are more channels to choose from and everyone will have a stereophonic receiver."

"And make no mistake, it's coming. There's still plenty of room left on the air to provide dozens of wavelengths. But the music won't be the same as you get now. To start with, bands will be much bigger, say about sixty musicians."

Half the trouble with bands today is that they just aren't big enough. Sixteen musicians, which is about average size, is only a compromise between a quartet and an orchestra like the Hollywood Bowl Symphony Orchestra—that has about sixty musicians.

Forecast

"And the type of music they would be playing? Well, that's a difficult one, but if I had to put my money on something I'd say that in ten years time the music of the day will be popular classics."

But ten years time is a long way ahead. What of the more immediate future?

McLean is responsible for selecting many of the artists who appear on his programmes and by his selection he contributes in no small way to the success of a trend or an artist.

Radio is still the first medium by which an artist usually reaches the public.

"It is a great responsibility and of course, we sometimes make mistakes. For example, we missed out on Russ Conway and turned him down at an audition, but normally we are right."

"I think I'm right, for example, in entering this controversy over the

of today's music is judged. But the difference is that it is the older people who are judging, not the teenagers.

"They have left the sound not simply because they want something new, but because as soon as it became respectable they lost interest."

"That's why artists like Wilde and Steele are branching out and attempting to appeal to an older public. A less fickle one, too."

"But you can tell how much interest older people show by looking at the listening figures for a show like our 'Saturday Club.' They can't all be teenagers."

Feelers

Of course, this trend is a gradual one—and so is the appeal of the nostalgic programme.

McLean and his colleagues started the latter with a show called "These Were Hits." It was put out as a feeler to test public reaction and they found that it appealed to nearly all listeners.

That's why more and more of the old standards are getting a fresh airing.

In the future they will be putting out more feeler programmes, very likely one with a sixty-piece orchestra. But that will be in a few years time.

JOHN WELLS

LISTEN TO
DAVID
JACOBS
EVERY WEDNESDAY
AND FRIDAY
at 11.00 p.m. on
RADIO LUXEMBOURG



"Rock is going to influence music for many years to come—DONALD McLEAN."

future of bands by saying that for most of them I cannot see a glossy future.

"The majority of them are just not sufficiently entertaining. It's not enough for them to come along to the studios and play. They have got to put on a show in the way in which Bob Miller and Ted Heath do."

"But I don't think that, in the next few years at least, we will see a swing to big bands."

A trend that McLean did think was under way concerned rock. It was becoming the music of the older people and so were the artists connected with it.

"Rock is going to influence music for a good few years to come because it has set a standard by which much

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TERRY LIGHTFOOT

--trad man who knows where he's going

The Lightfoot band that "warmed up" for Kid Ory has had no personnel changes for 12 months. Left to right: Phil Rhodes, Vic Barton, Terry Lightfoot, Jimmy Garforth, Alan Elsdon and Paddy Lightfoot.

that keen determination of his to get in on this musical business, he switched to clarinet.

While still in the school band he became proficient enough to guest at a Lyttelton Conway Hall concert. Soon his band was getting engagements at local jazz clubs. I personally remember him at the Wood Green jazz club years ago. Then he joined the R.A.F., gaining valuable experience with the Air Force Bands.

He still carried on rehearsing his own band at weekends, however, just waiting for the day when he would once again return to civilian life. When he finally came out his band was ready for immediate work.

NOW that all the fuss and bother surrounding the Kid Ory visit has died down, I want to introduce you to someone who had a lot to do with the success of that tour. His name? Terry Lightfoot.

Terry's is the band that was contracted to play with Ory throughout his British tour, and a very fine job they made of it.

On the final night they were great. They gave a well rehearsed and well presented show. Their musicianship could hardly be faulted, whilst in Alan Elsdon they have a fine trumpet player. His "Black and Tan Fantasy" solos were exquisitely played.

What sort of a man is this Terry Lightfoot?

To start with, he is very young, 24 only... which is not an age when most men lead their own well known band. And then he does not even look like a jazz musician, let alone a leader in his own right.

But in spite of these difficulties Terence John Lightfoot knows, and has known for a long, long time, exactly what he wants to do and exactly how he aims to do it. He has an ability for rehearsing musicians and getting them to do what he wants.

Good band

At the moment he wants a traditional jazz band, which is not so silly when you come to think of the popularity of this music. And by now he has got a good one in that field, it will get better and better under his able leadership.

Terry, born in Potters Bar on the outskirts of London, and still living right there, wanted to play trumpet when he joined his school band at the age of sixteen. But the school band wanted a clarinet, so, with

Crescent City

Then came a period of indecision in matters of musical policy. First the band was out and out trad. With no compromises. Then he added guitar and piano and approached the mainstream line of thought. Then came the day, when he, together with the fans, decided it was time he went back to the earthy music of the Crescent City.

Since then he has hardly looked back. The band, with its present unchanged personnel (twelve months without changes must be almost a record in this business) has toured the country playing concerts and clubs from Cornwall to Scotland.

It has been featured extensively on the B.B.C. and also on ITV. They have made several almost-best selling discs, both EP and LP, and their latest, "More Trad," is fast climbing the sales charts.

This then is the man offered the task of opening up the Kid Ory concerts. He took it—and as a result can now show a very healthy date sheet, a lot of interest everywhere in the band and the chance of getting right to the top. Personally, I think he will make it.

OWEN BRYCE

Rita's stab at fame

OVER in Belfast this week on the stage of the Opera House stood a nervous, Alice-in-Wonderland type of wee girl. She was making her big stab at fame after a whirlwind weekend.

Twelve-year-old RITA WARDLE is coming to London when her season at the Opera House is over. She is moving into the capital with her parents because some important people feel that Rita may well be a star of tomorrow.

She made one TV appearance that started people talking. That Irishman with the magic touch, Dickie Afton (sure, it was he that kicked off Ruby Murray and Mike Holliday on the telly) introduced Rita in the Charlie Chester show a few weeks ago.

Now she has two disc companies after her (she'll make tests in a fortnight for both) and is to make a film test for a major company for the name part in "Alice In Wonderland."

The only problem about this that I can see is if the film moguls decide that she has to sing.

Oh she can sing well enough... in fact, very well. But did Alice have a "contralto voice with the development of a woman twice her age"?

Never mind Rita. They can get your voice dubbed—and you can sing the Queen's part.

Antique row

OH dear, that new musical by Wolf Mankowitz, "Make Me An Offer," has upset the antique dealers.

This pleasant street-market production at The Theatre Workshop, in East London, has words and music by Monty Norman and David

TEDDY JOHNSON'S

MUSIC SHOP

then look up Monty Marcussen in the telephone book. He tells me he has some fine examples of the work for sale. "And you can tell Wolf—he can have them (and the story for a new musical) if he'll make me an offer," he said.

Ssh!....

THE signing of Joan Regan by Pye Records was one of the best kept secrets of the year.

Riding very high is our Joan. Her B.B.C. TV show has rated top figures among viewers. And don't be surprised if the contracts department try and push over a piece of paper with the request "Sign here please."

But the secrecy which surrounded Joan's joining Pye is nothing to the security shield which was at first placed around her debut issue on the label.

But now I can reveal that the number is called "Happy Anniversary." No release date has been fixed, but by all accounts it is a cracking number—one that should follow Joan's last song, "May You Always," into the Top Twenty.

Henneker, and is the story of a bunch of dealers who decide to buy a room full of Wedgwood plate and vases. This decision causes a lot of haggling and bargaining before finally the Wedgwood is purchased and sold to America. Last week I sat next to a stranger. We got talking. In the course of our conversation my newly-found companion blew his apex at the mere mention of the show.

Based on fact

"Was it based on fact?" he asked. "Of course it was... I am the fellow who bought the Wedgwood... and Wolf was with me when I did it. No, I'm not pleased with his using the incident as the basis of the play." Neither were his three companions. They didn't like the thought that they were the "central character" in the plot, or so they claimed. And they objected to the lid being blown off the dealing business.

But if you want any Wedgwood and Bentley vases—in three colours—



JOAN REGAN—her first coupling for Pye was top secret. (DISC Pic)

Want a hit?

SAID Alma Cogan, "So I had recorded 'Last Night On The Back Porch' and to the stage door came a lady with an old piece of music. She asked to see me and said: "This song was written in the same year as 'Back Porch.' My late husband and I danced to them both when we were young. I thought you might like to see it."

Alma saw it and recorded it. That is why this week "I Don't Mind Being All Alone" is Alma's H.M.V. release.

She posted a copy of the disc to the donor of the music. "And I sent back the copy. I felt it might have sentimental attachments," said a very understanding Miss A.C.



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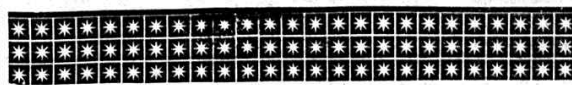
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RUSS MAKES A 'NO CHARGE' PHOTO OFFER

—AFTER DISBANDING FAN CLUB

RUSS CONWAY has sent a letter to all his fan club members telling them: "The club is disbanded." The surprise news heralds a new deal for the Conway fans.

Money in the funds of the official fan club he intends donating to the National Society for Spastics, provided members agree.

Russ has been unhappy lately about his fan club arrangements. "Not at the way the club has been run," he explained. "Just at the way it has been developing."

Club membership fee was up to 6s. A bit too much, Russ felt, for the young fans' pockets.

"From now on," says Russ, "any fan can write to me and I'll arrange that they get a personally-signed photograph—free."

News

in Brief

PIANIST Semprini celebrates his 100th B.B.C. broadcast on Thursday, November 19. He first went on the air with "Semprini Serenade" on September 29, 1957, and the programme has since been broadcast without a break every week.

A MERICAN singer Constance Towers, will be seen in her first film role, "The Horse Soldiers," to be released in London early next month.

SAMMY DAVIS Jnr., became engaged in Hollywood last week. To 21-year-old Joan Stuart, a Canadian dancer.

PLANETARY Kahl, one of London's newest music publishing houses, have secured the rights to the theme music of the film "On the Beach," which is to have a simultaneous premiere in 18 countries just

before Christmas, on December 18. Columbia Records propose to release a complete LP of the film music.

CHRISTMAS is the season of goodwill, good cheer—and discs not only about animals but BY animals! Latest recruits from the four-legged kingdom are the Three Reindeer (Dancer, Prancer and Nervous) who have made "The Flappy Reindeer" on Capitol, and The Nutty Squirrels, whose "Oh, Oh" is released by Pye-International tomorrow (Friday).

Over to you, Chipmunks!

A NEW B.B.C. radio series called "What Are The World's 100 Best Tunes," starts on the Light Programme on Sunday, November 15. The programme aims, in its 13-week series, to include the 100 best tunes of the past and present.

THE PLATTERS, who make their third visit to Britain when they arrive in January, start their tour with a concert at Sheffield on January 13. Subsequent dates are: Newcastle (14), Glasgow (15), Manchester (16), Birmingham (18), Portsmouth (19), Cardiff (20), Bristol (22), New Victoria, London (23), Brighton (24), with a final concert at the Odeon, Plymouth on January 25.

Among the TV spots definitely negotiated is an appearance on

ATV's "Sunday Night at the London Palladium" on January 17.

The Platters will be joined on their British tour by the Jiver Hutchinson Orchestra and Cuddly Dudley.

PLANS are in hand for 19-year-old rock singer Earl Sheridan to take part in a Radio Luxembourg programme later this month.

BLUES singer, Georgia Brown, who earlier this year returned to Britain after a three-year stay in America, appears on Granada's "Bandstand" tonight (Thursday).

CHRS BARBER, golden disc winner, much-travelled musician—and now an "Honorary Citizen of New Orleans." Chris and singer Otilie Patterson hold the certificate on their return to England with the band, having completed their second American tour of the year. (See story on page 6).

HUMPHREY LYTTLETON and his Band have accepted dates for two German tours next year. On January 6, the band leave on the first lap of their German trip, for a four or five day series of concerts

with American clarinettist Edmund Hall.

The Lyttelton Band has another German date next September, with Buck Clayton and Jimmy Rushing.

Buck Clayton particularly asked for Humphrey to be with him on his next German tour; they played together earlier this year at the Essen Jazz Festival.

Until January, Lyttelton's band has a strenuous programme of one-night engagements, including a date at Middlesbrough on November 20. On December 8, the band starts a short Northern tour.



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