

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 140 Week ending November 26, 1960  
Every Thursday, price 6d.

## Lonnie challenges Presley record



LONNIE DONEGAN . . . "Lively" had an advance order of two hundred thousand.

LONNIE DONEGAN looks like equalling Elvis Presley's disc achievements very soon as far as advance orders are concerned. His present single, "Lively," notched a demand of 200,000 before the first pressing was completed. Last week a leading wholesaler ordered 10,000 more copies of his burglar ballad. Lonnie's sales swell with each release and it looks only a short matter of time before he qualifies for a Silver Disc on the strength of advance orders alone. The latest addition to the Donegan success story is his triumph Down Under. Reviews of his shows in the Australian press are glowing with praise, and his visit to New Zealand resulted in pleas for him to stay on longer.

## Luxembourg to launch new shows

THERE are to be several new shows over the Radio Luxembourg wavelength. This Saturday, folk singer Ramblin' Jack Elliott takes over the 7.45 p.m. spot from Nina and Frederik. On November 29, Connie Francis starts a series with an indefinite run called "Connie Francis Sings," from 8 to 8.15 p.m.

On November 30, at 9.30, there will be the first of a 13-week series featuring French jazz violinist Stephane Grappelly, accompanied by Laurie Holloway (piano), Joe Muddel (bass) and Jock Cummings (drums). "The Swinging Door Club" introduced by Eric Winstone and starring The Roy Marsh group with singer Margaret Bond and The Brook Brothers, can be heard on December 1 at 9.15 p.m. Valerie Masters' show moves to the 9.15 p.m. slot on December 2.

Disc jockey David Jacobs begins a new Luxembourg series on December 8. Broadcast every Thursday at 9 p.m., it will last for thirty minutes and feature his own choice of pop records.

# ITV plumps for Pop star Xmas

## MORE SIGNED FOR HOLIDAY SHOWS

ITV is lining up a host of recording artists for what promises to be the most pop influenced Christmas ever. Already the names of many artists who will be appearing over the holiday have been announced, and with many programme companies still to finalise their schedules, it looks like being a bumper Christmas for the disc fan.

ATV's "Saturday Spectacular" on Christmas Eve will have a Christmas flavour, and the first provisional list of artists in line for it includes: Vera Lynn, Michael Holliday, Eve Boswell, Marion Ryan, Alma Cogan, John Slater, David Jacobs, Tony Britton, and Lionel and Joyce Blair.

Cyril Stapleton, Bob Sharples and Tony Osborne will share the MD duties for the show. It will be a sixty-minute production starting at 9 p.m.

On Christmas Day there will be an ice spectacular from Brighton Palladium. Entitled "Sleeping Beauty On Ice," it will star the Kaye Sisters, who were originally discovered in a similar ice show.

This will be another hour production, starting at 4 p.m.

The "Tommy Steele Show" will take the place of the Palladium show on Christmas Day, and will be screened at 8 p.m. No details of supporting artists were available at Press time.

At 11.5 p.m. on Christmas Day, Cyril Stapleton and his Orchestra will be featured in a programme called "Roll Back The Carpet And Dance." An interesting request programme is scheduled for 1.30 p.m. on Christmas Day.

Producer Jo Douglas left London last week, with a team of seven cameramen and sound technicians, on a 21-day trip around British forces bases throughout the world to interview servicemen and ask their request tunes for their families.

The team will visit the British section of the Vandenberg missile base near San Francisco, and also Hong Kong, Singapore, Bahrain, Nairobi, Aden and the Indian Ocean island of Gan.

On her return, Jo Douglas will contact the artists requested by the servicemen to arrange for them to perform the requests during the programme on Christmas Day.

## INSIDE

The Shadows  
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Nina and Frederik  
●  
Reviews of the latest POP releases

PLUS  
NEWS  
FEATURES



LONNIE says— 'LIVELY!'

# Post Bag



CRAIG DOUGLAS

## A CHANCE

MANY pop record stars have been given the chance to increase their popularity among audiences other than teenagers by appearing on the "Sunday Night At The London Palladium" show or by being given their own "Saturday Spectacular."

Each week an LP is awarded to the writer of the Prize Letter . . . and once a month there is a bonus prize of a Ronson lighter/ashtray set. The address: Post Bag, DISC, Charles Buchan's Publications, Ltd., 161, Fleet Street, E.C.4.

# DISC photos can save your singles

Surely, Craig Douglas should be given this chance. In my opinion he is continually improving and is rapidly becoming an all-round entertainer.—**BRENDA COPELAND, 57, Dawes Road, London, S.W.6.**

## ANY OFFERS?

IF any DISC readers are interested, I have a lot of pictures of Elvis Presley, Fabian, Jess Conrad, Frankie Avalon and others including Western stars. I would like to swap them for any of Pat Boone, —**HILARY COUGH (Miss), Arrow Cottage, Eardisland, Herefordshire.**

## NUISANCE

RECENTLY, while in Winchmore Hill, we passed Cliff's new house and saw some girls making a thorough nuisance of themselves. Several were hanging over his front gate peering into his house, while others were climbing his fence at the side. Some girls, very bad mannered, were scribbling on his fence. I am a Cliff fan and think he is

PEOPLE are always complaining about the poor quality covers on 45 r.p.m. records. Here is a practical suggestion to help them brighten their record collections.

DISC abounds in good, suitable pictures of popular recording artists as well as the lesser-known stars. It's only the work of a minute or two to stick a suitably sized photograph of the singer to the cover of the record, together with a few written points of general interest such as the position it reached in the hit parade.

The result, which I achieved, is an informative and interesting collection of records to LOOK at as well as to hear.—**D. L. RUSHWORTH, Homestead, Onslow Crescent, Woking, Surrey.**

## PRIZE LETTER

great, but I feel it is very unkind to pester him in this way. I only hope Cliff will realise that his true fans would never act in the way these girls did.—**VALERIE JOHNSON, 176, Westmount Road, Eltham, S.E.9.**

## BEST SINCE

THE greatest record since "Who's Sorry Now?" and the most exciting voice since Connie Francis,

that is my view of "Be My Love," sung by Joanie Sommers.

The strength and quality of Joannie's voice make this the best recording released in months.

For some time now, Connie Francis has monopolised the women's section of records, but if Joanie records more songs like this, she will certainly rank as high as Connie in no time at all.—**ROLAND PEXTON, 15, Wivern Road, Bilton Grange, Hull, Yorks.**

## RIGHT SOUND?

HAS Larry Parnes found the new sound for us teenagers? I think he has, but to some extent, rock and trad just don't mix.

The rock field is suddenly disillusioned when Dixieland comes into the proceedings, and vice versa. But if they are kept together in equal quantity they do blend.

The Rock 'n' Trad show is brilliantly produced and I would like to thank all concerned for bringing to the teenagers a show which they can appreciate in the way they know best.—**ERIC BIRCH, 16, Crookes Street, Barnsley, Yorks.**

## THE GROOVE

IN these days, when nearly every vocalist is trying to branch out into all fields of popular music, I wonder why many instrumental groups, as soon as they have had a hit, are content to employ exactly the same formula with every disc they produce. For instance, Johnny and the Hurri-

# Crompton turns the tables

**DON NICHOLL** has been criticising compositions of mine in his disc reviews for a long time now and he has always been honest and fair in his remarks.

One quickly learns in the song-writing game that critics must have their say . . . be it good or bad, but for the first time I must ask Mr. Nicholl to reconsider his review on the latest disc by the Shadows, "Man Of Mystery" and "The Stranger," which appeared in your paper.

After lavishing praise about the merits of "Man Of Mystery" (which is a Michael Carr number) he spares me four lines on "Stranger" (which is my number) and sums it up by saying "another fairly solid instrumental with a theme that's rather reminiscent of some western tunes which have gone before."

Now this is where Mr. Nicholl drops a clanger. If he will do me the favour of playing over the Decca disc "Orange Vendor," by Mantovani, which was released only a few months ago, I am sure he will agree that "Man Of Mystery" is not only practically note for note the same, but even includes the same tango rhythms as the Mantovani platter.—**BILL CROMPTON, Hampstead Gardens, Golders Green, London.**

canes seem to have become attached to their miniature organ since "Red River Rock." Among other instrumentalists stuck in the groove are Bill Black, Sandy Nelson and Michael Hill.—**M. H. MCCAUSLAND, 86, Manor Road, Harrow, Middlesex.**

## IN AGAIN

WHEN listening to Tony Hall's "Record Show" on Radio Luxembourg recently, I was pleasantly surprised to hear that the late Buddy Holly's "Learning The Game" had made the hit parade.

It proves beyond doubt that Buddy was one of the greats who will always be associated with the rock 'n' roll era.—**ROLAND PEXTON, 15, Wivern Road, Bilton Grange, Hull.**

## BOUQUET

I THINK Adam Faith is to be congratulated on his LP. In it he proves that he is by far our most versatile pop singer.

The backing by John Barry has done much to help, but it is the polished performance of Adam that makes this record.

Before hearing it I was certainly no fan of Adam's, but now it's different.—**FRANCIS GARNIAM, Eastridge Farm, Bolnes, Haywards Heath, Sussex.**

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

# ALONG THE ALLEY

## They'll have a very merry Christmas

FELDMAN'S Music are likely to celebrate a very merry Christmas and a highly prosperous one, too, with their "Man Of Mystery," recorded by The Shadows for Columbia.

This item was penned by veteran songsmith Michael Carr, who certainly seems to have got "with it" as far as the modern teenage idiom is concerned.

The tune is the signature theme for a forthcoming series of films being shot by Anglo-Amalgamated which will be based on stories by Edgar Wallace and which will also be called "Man Of Mystery."

Other items on Ben Nisbet's plug roster include a Parlophone single by Tommy Watt and his Orchestra. Tommy, who was recently appointed director of the BBC Northern Dance Orchestra in succession to Alyn Ainsworth, wrote both sides for the Brian Rix film "The Night We Got The Bird."

Topside is the title tune, and the flip is a Latin opus called "Les Cigales De St. Tropez."

Another film number published by Feldmans' is "Madelaine."

This is from the Boulting Brothers production "The French Mistress," and was composed by Roy Boulting. It has been recorded for Decca by Frank Chacksfield and his Orchestra.

An imminent Top Rank release features Cathy Grant singing "The Thousand Stars"—another

Feldman item—and Chris Barber's fast-selling Columbia LP, "Elite Syncopations," contains an exclusive selection of Feldmans' traditional jazz catalogue with the exception of one track.

\* \* \*  
**BERT CORRI**, of Francis Day and Hunter Music, has an international number on hand for Christmas. It's a French tune with an American lyric sung by a British star.

The title is "In Jerusalem" and Columbia are releasing the Gracie Fields version this Friday. Apparently, the disc has already had a plug which stimulated a

## NEWS from the street of MUSIC

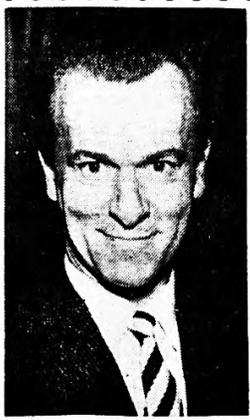
gratifying and very promising wave of enquiries.

Another current EDH item is "Savvy Robbie," recorded by guitarist Bert Weedon for Top Rank. This, of course, is Bert's modernisation of "Ye Banks And Braes"—or Scotch on the rock beat, as you might say.

Nobody has put any bombs in Bert Weedon's letter-box or tossed a caber at him yet, so maybe the apologetic title wasn't necessary after all.

\* \* \*  
**PETER CALLENDER**, of the Brom Music group, is doing what every male dreams about at some time or other—marrying a beauty queen. The event takes place in a fortnight's time.

He has a healthy crop of plugs to add to the general rejoicing. Two of them, at least, stand a



BERT WEEDON (DISC Pic)

good chance of making the charts by then.

They have "Togetherness," with two records competing for the lists. The American version, by Frankie Avalon, is on HMV, and the strong-selling British version—which looks like the favourite—is by Mike Preston on Decca.

Other chart fodder is a song called, "Let's," covered by Sarah Vaughan for Columbia and by Jerry Dane for Decca.

Again, the British version is more than holding its own sales-wise.

Harpisichordist Michael Hill has followed up his "Joey's Song" debut on Parlophone with "Mike's Tune." This novel instrumental has caught the ear of a large American publishing group and is set for a No.1 plug treatment throughout the States when it's released there.

Other Bron group numbers are Paul Anka's "Summer's Gone," on Columbia, and Glenda Collins' "Take A Chance," on Decca. They have proved slow starters, but neither is dormant by any means.

"Togetherness," "Summer's Gone," "Take A Chance" and "Let's." All good matrimonial titles!

N.H.



**MARIO LANZA**  
BE MY LOVE  
RCA RECORDS  
45/RCA-1210 45 rpm

**AMERICAN**

**TOP TENS**

**JUKE BOX**

**ELVIS PRESLEY**  
IT'S NOW OR NEVER  
RCA RECORDS  
45/RCA-1207 45 rpm

These were the ten numbers that topped the sales in America last week (week ending November 19)

Last Week	This Week	Title	Artist
4	1	Georgia On My Mind	Ray Charles
3	2	Poetry In Motion	Johnny Tillotson
5	3	You Talk Too Much	Joe Jones
2	4	I Want To Be Wanted	Brenda Lee
1	5	Save The Last Dance For Me	The Drifters
7	6	Stay	Maurice Williams
8	7	Let's Go, Let's Go, Let's Go	Hank Ballard
—	8	Last Date	Floyd Cramer
—	9	A Thousand Stars	Kathy Young and The Innocents
9	10	Blue Angel	Roy Orbison

**ONES TO WATCH**  
Hucklebuck - Chubby Checker  
He Will Break Your Heart - Jerry Butler

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending November 19)

Last Week	This Week	Title	Artist
1	1	It's Now Or Never	Elvis Presley
4	2	Rocking Goose	Johnny and The Hurricanes
5	3	My Heart Has A Mind Of Its Own	Connie Francis
3	4	As Long As He Needs Me	Shirley Bassey
6	5	Dreamin'	Johnny Burnette
—	6	Save The Last Dance For Me	The Drifters
2	7	Only The Lonely	Roy Orbison
7	8	Nine Times Out Of Ten	Cliff Richard
8	9	Let's Think About Living	Bob Luman
9	10	So Sad/Lucille	Everly Brothers

Published by courtesy of "The World's Fair"

**BOBBY DEACON CLAIMS TWO DISTINCTIONS—HIS NAME IS THE ONE HE WAS BORN WITH AND HE IS...**

**The cousin of Adam Faith's auntie**

IT'S not everyone who can claim a distant relationship with Adam Faith, Pye singer Bobby Deacon can do so. "I'm Adam Faith's auntie's cousin! How about that?" he told me recently.

Long-range kinship with the pop aristocracy is not Bobby's only distinction by any means, however. His name is the one with which he was christened.

"When I started in show business, I thought my name was no good for professional use," he said. "But when I signed with the Grade organisation, the first thing they said to me was: 'Keep your name, it's just right.' So I did, and I've got quite used to the idea."

Bobby was born in New Malden, Surrey, eighteen years ago. His first interest in show business was stimulated when he saw Bing Crosby in the film "White Christmas" during his childhood.

"That film really fascinated me. It seemed so realistic as far as show business life was concerned. I thought then that I would like to be part of that life, but I didn't do anything but think because I thought it was impossible for me to break into entertainment."



**BOBBY DEACON** ... he prefers the country and western material.

**Coffee bars**

When he was fourteen, Bobby started taking an interest in amateur dramatics. Then the skiffle era began and he tried his luck singing at coffee bars and the like in the New Malden area.

The Deacon style soon found favour and grew in popularity. Bobby extended his activities, working with his own group called The Cruisers. Dance halls were added to his engagements, and one night at the Royal, Tottenham, opportunity knocked in a big way.

"Bernie Lee, of the Grade Organisation, spotted me, and offered me a contract. Until then I had been working in an accountant's office during the day. I liked the work, but my singing jobs were beginning to clash with it.

kind of package. I have always liked travelling, and I want to keep working and getting as much experience as possible. I think Emile's one of the greatest performers in the country, and it is great to appear on the same bill with him."

Musically, Bobby's preference is for country and western material, and his latest Pye disc reflects his taste.

"I admire what I call the commercial C and W style of artists, like Ricky Nelson," he explained. "I wrote both sides of my record and I tried to keep the C and W flavour and make the songs commercial at the same time. The tunes came fairly easily, but I had difficulty with the words."

The topside is called "Your Kisses Are Fine," and the flip is "I Love You So." Bobby intends to continue his composing activities and has two music publishing companies interested in the results. He hopes to write a song for Emile Ford soon.

**Bath melody**

"I do most of my composing in the bathroom," he said. "When I get an idea for a melody I have a bath to work it out. My voice always sounds so good in the bathroom!"

He has appeared on TV in one of the "Wham!" shows, and also in "The Melody Dances" series. He would especially like to do a "Saturday Club" broadcast for the Light Programme, and to have one of his discs played to the panel on a "Juke Box Jury."

"I can take criticism," he said. "In fact, I want honest, impartial opinions on my recordings. You play your discs to your friends and they say how much they like them."

"BUT ALWAYS YOU WONDER WHETHER THEY ARE JUST SAYING THAT BECAUSE THEY ARE YOUR FRIENDS."

JOHN SUMMERS

**TOP TWENTY**

Compiled from dealers' returns from all over Britain  
Week ending November 19, 1960

**The first Christmas disc crashes in at number eleven**

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

**ONES TO WATCH**

Lonely Pup - Adam Faith  
O! MacDonald - Frank Sinatra

**A NEW SMASH HIT!**  
**EMILE FORD**  
"COUNTING TEARDROPS"

B/W  
"White Christmas"

PYE 7N15314



GIVE A GOLDEN GUINEA FOR CHRISTMAS

45 R.P.M.

**EVERYBODY'S CHRISTMAS RECORD**  
**JOAN REGAN**  
"MUST BE SANTA"

WITH DR. BARNARDO'S CHILDREN

PYE 7N15303

45 R.P.M.

# NINA AND FREDERIK ARE RIDING HIGH

## —and 'Little Donkey' kicked them there

**NINA AND FREDERIK**, the handsome, talented couple from Scandinavia, have at last reached the Top Ten with one of their recordings, "Little Donkey." Nina and her husband Frederik—their titles are Baron and Baroness—have roamed the world to international success, singing songs of the people.

Why do they do it? For personal pleasure, and the pleasure it brings their vast audiences who have warmed to their tremendously polished performances. It is a coincidence that "Little Donkey" has gone high in the charts during Nina and Frederik's first professional engagement in this country—a three week cabaret engagement at London's Savoy Hotel.

They have also been tele-recording two programmes in the series "Nina and Frederik At Home," which will be transmitted in January.

"We recorded 'Little Donkey' last year," Frederik told me, "but for some reason, the record was not released in this country."

The great acclaim which has greeted this amiable twosome has not affected their charming, friendly personalities.

"We have been very, very lucky," admitted Frederik. "We have never had to struggle for success. It was practically handed to us, but we have worked hard to give our best."

"When we came into this business we didn't expect anything to happen. I was studying for a degree at the time. I had intended to make a career in tropical agriculture and had studied the subject at the University of Trinidad."

"However, at a party one evening, Nina and I were entertaining some of our friends when one of them dared us to do an audition."

"We accepted the dare and later were booked to play two weeks in the Tivoli Gardens, Copenhagen."

### Not starry-eyed

"Things went very well and we stayed there for two months. Even then we really didn't think it would lead to anything, although I took a year off from studies."

The couple have not returned to their studies—and have no regrets. They have their feet firmly planted on solid ground.

"We were never obsessed by the so-called glamour of show business. We came into it having seen a lot of the world, and we were not starry-eyed."

"We realize we are in a

by **KEN JOHNS**

business of illusion—and you cannot afford to have any illusions about yourself."

Nina and Frederik have never been tied down to a long-term contract.

"As soon as anyone mentions a time contract we do not wish to know," said Frederik. "A short-term contract is O.K., provided it does not tie us down in one place for very long. We like to roam."

"While we were in America two years ago, the Hecht-Hill-Lancaster film company offered us a seven-year film contract. We turned it down."

### Friendly

"We are very interested in acting and we have already made three films, playing character parts. But we are not interested in a career in films."

"Should a good script come along—and a director good enough to take us apart and put us together again—then we will make a film. But we shall not make films just for the sake of doing so."

"Certainly, we shall never sign a long-term film contract. You know, we haven't a contract with our recording company, just a friendly agreement which can be ended any time by either party."

They also have strong views about the ways in which they are presented.

"We have our own ideas about what we want when it comes to a performance. Not that we take no notice of what people suggest. But we know what we want. We try to put over a certain atmosphere when 'something' is there at a certain moment."

"It is very difficult to explain, but we have turned down very

good offers because we felt we were unable to get over what we wanted in the surroundings in which we have been asked to perform."

"Always, our first consideration is to do a good show. Money is important, naturally, but it is our performance that really counts."

Among the notable performers they have worked with is Louis Armstrong, in the film *Formula For Love*. Nina and Frederik wrote the title song.

"Louis can do no wrong as a musician," said Frederik. "He is a man with a true sincerity for what he is doing. A wonderful person."

Nina and Frederik's individual tastes in music cover a very wide field. They have over 600 songs in what they call their "song book."

### Long romance

"I have more classical records in my collection than Frederik," said Nina. "He is a modern jazz fan and admires Miles Davis and Milt Jackson. But we both like almost any form of music, and that includes some of the rock 'n' roll material."

The romance between the beautiful Nina—once described by her fellow people as "the most beautiful girl in the world"—and the tall, handsome, bearded Frederik—son of a Dutch Ambassador to Denmark—began when they were five.

Their parents were great friends. "Last spring we decided to have a break from each other," said Frederik.

"I went to Spain to watch bullfighting and to have a rest, and Nina went to Rome. Well, I missed her terribly and when the holiday was over we decided to marry. We were never engaged."

I asked Nina what her husband had bought her as a wedding gift. "A necklace," she replied. "And I bought him some cuff-links and studs."

Their future plans include a country-wide tour of Britain next year. In January they will be cutting an LP here.

They will spend Christmas in Geneva with Frederik's parents.



NINA AND FREDERIK . . . friends since they were five years old.

## AND NOW, AFTER 'APACHE'

# The Shadows chase a Silver Disc with 'Man Of Mystery'

**FOUR lads who call themselves The Shadows appear to be well on the way to their second Silver Disc with their latest recording "Man Of Mystery" and "The Stranger."**

The disc is the Shadows' follow-up to their smash hit recording of "Apache" which is selling well in America and is No. 2 in Australia and No. 10 in Holland and Belgium.

In Sweden, Norway and New Zealand, the disc is rapidly climbing the charts.

I talked to the boys in their dressing room at the Palladium where they are appearing with Cliff Richard.

"Naturally, we wanted to follow "Apache" with another good instrumental," said Tony Meehan, "but we wanted to do something different."

"We were all surprised with the success of 'Apache' particularly as our other three discs flopped. They were bad records. The nearest we came to getting into the charts was with our recording of 'Saturday Night' which came around No. 31."

In choosing "Man Of Mystery" as their all-important follow-up, the boys waded through thirty numbers.

"They were almost identical to the theme of 'Apache'. You know, western and Indian stuff," said Tony.

"We all agreed on 'Man Of Mystery'—written for an Edgar Wallace TV series—because it was different and unusual and very melodic. Maybe we will start a new sway towards melodies, 'Apache' had a really great melody."

The boys told me they cut this latest single during a midnight session.

"We asked EMI if we could do the session after midnight because we feel more relaxed and find that we can play better. They were shocked,

But we insisted and they finally agreed.

"The session ran from midnight until four in the morning. It was our first all-night session and we were so pleased with the way it went that we would like to do more like it if we can."

During the four hours, the boys cut three titles. Their third was the film theme from *Giant*, which is in the can for possible inclusion on a EP or LP under discussion.

They recorded "Man Of Mystery" in twenty minutes. "The Stranger" took an hour-and-a-half.

"Most of the time is spent on getting the right sound balance," said Bruce Welch. "We sometimes spend hours on this before we start cutting the tapes. It is so important to get just the right sound."

They attribute a lot of their success to their "boss," Cliff Richard.

Said Bruce, "Cliff has always encouraged us to make our own records. In fact, he has sometimes gone out of his way to help us. He's a great guy."

"A split with Cliff has never been discussed, but we will be separating for eight weeks next February when we go on a tour of one-night stands while Cliff makes his film."

The Shadows are looking forward to playing one-nighters after six months at the London Palladium.

"We are getting a little bored with being in the same place all the time. It will be great to get into the country and meet our fans again."

When the Palladium show finishes the boys will start a short tour of one-nighters, beginning December 11.

They will have a two-week rest at Christmas—their first real break in eighteen months.

In January they will tele-record eight TV shows with Cliff.

K. J.



THE SHADOWS . . . midnight recording session started EMI

# MARION RYAN

## Barry Sisters sing in Russian!

**STARRING** at the Pigalle Restaurant, Piccadilly, London, are The Barry Sisters, who were recently voted Television's Best Dressed Singers. The vivacious, striking brunettes, Merna and Claire feature in their act songs in Italian, Rumanian, French, Spanish, Israeli—even Russian!

The girls told me they used their Russian repertoire only last year when they were on TV in Russia and had to sing in the language.

They showed me beautiful Russian table cloths and vodka glasses which they had received just before flying here from America.

"They were presents from a Russian fan," they said. He did not know their names, but he had a fan picture of them. He gave the gifts to a symphony orchestra player who took them to Paris then passed them on to a man who took them to America.

Some months after the original despatch the Barry Sisters received the parcel—and their photograph was the only address medium!

### I love it

**T**his time of the year, pre-Christmas, is probably the busiest for a singer. Take me as an example. This is my week's schedule:

**Monday:** Recording at Columbia studios; TV Spot the Tune.  
**Tuesday:** BBC broadcast.  
**Wednesday:** Travel north to open store.  
**Thursday:** Cabaret engagement.  
**Friday:** Cabaret engagement in the North.  
**Saturday:** Cabaret and BBC recording.  
**Sunday:** Cabaret engagement in the West of England.

I often have to do this column with a typewriter on my knees in a train or in the back of a car. Still, I love show business and I love being busy.

### Full-time

**I** WAS happy to hear that Carol Simpson, Ray Ellington's new vocalist is getting along so well.

This engagement with Ray's quartet is her first professional one. Before it she worked in an office during the day, and sang for various small groups in her spare time.

Ray saw her when she was out front for Dick William's Jazz Band and took an immediate liking to her. That was in March and Carol is now singing full-time and making quite a name for herself with Ray's quartet.

Carol, who is 20, was born in

Marion must have enjoyed her supper, judging from the way she sings as she washes up. (DISC Pic)

### Teenage Topics

East Barnet and went to Southall Girls' School where she learned to play piano—she was in great demand for parties and social functions as a result.

She comes from a show-business family, for her mother was in Revue and her two sisters, Diane and Andrea, are both musically proficient.

### Nice person

**I** SPOKE to Judy Garland the other day. I phoned her to say how sorry I was to hear of the death of Clark Gable, who was a dear friend of hers.

Clark had been a great influence on Judy's career and was always on hand when she needed advice and guidance.

In "Broadway Melodies" Judy had sung a song which is now always associated with her, "You Made Me Love You." She started the song with a chorus which had been written for Clark's birthday, and it was so good that they decided to use it in the film.

When she first sang it to him, that wonderful specimen of manhood had tears in his eyes. He and Judy often laughed over that years later.

I believe the single record of this song has been deleted, but you can still hear it on Judy's Capitol LP "Miss Show Business."

In spite of this sad news, in spite of her own and her daughter's recent illnesses, Judy and her family are settling well in England and are very happy here.

Judy often says how fond she is of the English people, how natural, polite and friendly they are.

The same can be said of Judy. She is the sort of person you cannot help being nice to.

## \*No woman is ugly\*

**FASHION CORNER—GIRLS' DEPARTMENT:** This week's beauty hint comes from the Barry Sisters, who insist that there is no such thing as an ugly woman, only a woman who "can't be bothered." This is their recommended beauty treatment.

Cream your face daily, massaging with both hands. Once a week put your head over the sink and run the hot water tap—keeping a towel over your head so that no

steam escapes. Sing two choruses of your favourite pop song and come up for air!

Cream your face, remove the cream, wash with a rich soap—not recommended for dry skins—and rinse with ice cold water.

Put on a light foundation make-up to relax the skin, and make-up with light powder and a touch of rouge. Keep strictly to this routine and, in a couple of weeks, you'll benefit enormously.



THIS WEEK'S HITS



**Alma Cogan**  
MUST BE SANTA

**Nat King Cole**  
JUST AS MUCH AS EVER

**Little Bobby Rey**  
and his Band  
ROCKIN' 'J' BELLS

**Fabian**  
LONG BEFORE

**Jimmy Jaques**  
NOT TO WORRY

**Damita Jo**  
I'LL SAVE THE LAST DANCE FOR YOU

**Cliff Richard**  
I LOVE YOU

**The Planets**  
CHUNKY

CUT OUT FOR REFERENCE



LPs of the week



**JOE LOSS and his Orchestra** 'Party Dance Time'  
H.M.V. CLP1400 (Mono) CSD1228 (Stereo)

**PAUL ANKA** 'Paul Anka Swings for Young Lovers'  
COLUMBIA 335X1268 (Mono)

**CHRIS BARBER** 'Elite Syncopations'  
COLUMBIA 335X1268 (Mono) SCE3511 (Stereo)

A wonderful LP for your Party!  
**'GET HIT'** PAT DODD and his boys, with the MICHAEL SAMMES SINGERS. H.M.V. CLP1401 (Mono)

**RUSS CONWAY** 'Party Time'  
COLUMBIA 335X1279 (Mono)



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70 Manchester Square London W.1

# CABLE from AMERICA

Edited by  
MAURICE CLARK

## Film music again makes a hit—and history

THE increased importance of film movie themes in the pop record field has again been proved by the fast entry to the hit parade of the Ferrante and Teicher recorded single of the "Exodus" theme.

United Artists say this has been the fastest selling disc for them in the history of the company. It has sold well over 200,000 copies. Also in the best selling charts are 12 other film movie themes, with "Exodus" making the 13th.

The next disc expected to appear is the Steve Lawrence-Eydie Gorme waxing of "The Facts Of Life," from the film of the same name which stars Bob Hope and Lucille Ball.

RCA Victor are launching an all out push on their new Harry Belafonte album, called "Belafonte Returns To Carnegie Hall." This terrific LP was recorded live last May in the famed hall. In addition to Belafonte it features Odette-Miriam Makeba and The Belafonte Singers.

Pioneers of rock 'n' roll, Elvis Presley and Ray Charles, are bigger

than ever—and with ballads! Elvis has done it again with a double-sided chart entry, an oldie "Are You Lonesome Tonight" and "I Gotta Know."

Ray Charles, on ABC Paramount, has his new version of "Georgia On My Mind."

With two instrumental versions of "Wonderland By Night" climbing the hit parade, Carlton Records have rushed out the first vocal by their best seller Anita Bryant. It will soon join the others in the charts.

A very cool Press was given to the new Nat King Cole musical "I'm With You" when it opened at the Geary Theatre, in San Francisco. It is hoped, however, that with a lot of rewriting on tour, the show will be a big success when it opens on Broadway in the New Year.

Capitol Records have just signed Roy Rogers and Dale Evans on a long term contract. The famous husband and wife team will mostly make children's discs.

Stan Getz, on the Verve label, has just made a great jazz version of oldie "Nature Boy." Franz Schubert, a direct descendant of the great composer, is on the way to becoming famous. He looks like having this year's big Christmas novelty winner with his "Twinkle, The Xmas Tree."

### Talented 15

KATHY YOUNG is a new name on the record scene. She is creating plenty of action on her first Indigo Record release, "A Thousand Stars." It is expected to hit the No. 1 spot any week now.

Kathy, who is just 15, and hails from Long Beach, California, is a very talented young lady. Not only is she a good singer, she is also an arranger, composer, and she plays a fine guitar.

United Artists have the newly re-organised Sauter-Finegan orchestra, and Decca have just signed Bob Wilson.

The Innocents, a newly formed group, are cashing in on two labels at the same time. On Indigo Records they have a smash hit with "Gee Whiz," and on Trans World, an upcoming record called "Tick Tock."

Johnny Mercer and Henry Mancini have combined talents and written the number "Moon River," which will be sung by Audrey Hepburn in her new film "Breakfast At Tiffany's."

Johnny Mathis has turned down approximately \$1,000,000 for TV, night club and other offers this year. It seems pretty certain that Johnny will perform in England next year.

### Ray rave

JOHNNIE RAY, now back in action at New York's plush Basin Street East, is getting very good reviews from the Press. Jim Reeves' disc of "He'll Have To Go," on the RCA Victor label, has sold over three million copies, and still selling well. It is predicted his latest title, "I Missed Me," will sell even more.

The two new versions of "Rudolph, The Red Nosed Reindeer," are one by The Chipmunks, and the other a wild version by a new group called The Mello-deers.

Next year should prove to be a big year for Adam Wade. After his recent success with "Ruby," and even more recently with "In Pursuit Of Happiness" he looks like having a smash hit with "Gloria's Theme," from the movie "Butterfield 8."

Apart from being a fine singer, Adam is an accredited scientist,



\* EYDIE GORME . . . in her new disc, "The Facts Of Life," is on the way.

having worked as a biochemist for a year with Dr. Jonas Salk. He still studies in his spare time.

Brenda Lee's next hit will be a seasonal number called "Rock Around The Christmas Tree."

Everyone here is still shocked by

the untimely death of Johnny Horton. He was very well liked by his fellow performers. His best pal, Johnny Cash—had a nasty car accident a few weeks earlier—said he had a premonition that something was going to happen.



\* HARRY BELAFONTE . . . has a new album released.

## Meet Jimmy Jaques—the boy who didn't want to sing

THE burning ambition of most people with show business careers in mind is to win a recording contract. Ninety-nine of every hundred would do almost anything to get their names on the dotted line of a disc contract.

Last week DISC met the hundredth. He is Jimmy Jaques—please spell Jaques without a 'c'—but his reluctance has been overcome to the extent of recording two of his own compositions which Parlophone released last Friday.

He is still very perplexed about almost everything.

"I am a bit mixed up," he confessed. "I am not sure where I want to go or what I want to do."

### Trying to convince

The Parlophone single is not the first Jaques effort in the pop world. He first ventured into show business in 1957, after leaving the RAF.

"I left the RAF in May of that year and spent the next three months trying to convince people I was worth their attention as a singer and songwriter."

No one was convinced, unfortunately, and Jimmy starved. His first attempt to establish himself in the world of entertainment came to an abrupt end when he collapsed with meningitis and was taken to hospital.

Things improved slightly in the autumn of that year, and he joined the staff of a music publisher. Then

came a Fontana recording contract, and eventually a place in The Granadiers TV singing team. Then—a full stop.

"My three Fontana singles didn't catch on," said Jimmy. "The songs I wrote were more successful, especially 'Hand Jive.'"

But they weren't sufficiently successful to soften the blow when Jimmy's association with The Granadiers came to a sudden end.

That was in June last year. Jimmy left London, sadder and, perhaps, wiser, to join his family in Finland, where his father is a member of the British Embassy staff in Helsinki.

### Bitter and fed up

"I was very bitter and completely fed up with things. I lost all confidence in myself as a singer and I didn't have much left as a songwriter, either."

But in May this year—exactly three years after his demob. from the RAF—Jimmy decided to come back and try again.

He had become a member of the Performing Rights Society, on the strength of his published songs, and he returned to concentrate on this side of his former activities.

Unexpectedly, things began to go well almost immediately. Robbins Music showed an encouraging interest in his compositions and he started singing again to demonstrate his own songs and those of other people.

"That is really how this offer came from Parlophone," he told me.

"Apparently, I was the only one who could make my own songs sound right, but when the recording chance was offered to me, I refused it. I just didn't want to sing after my earlier experiences."

After some stern lecturing from Robbins Music and being called all kinds of a fool by all and sundry, he was persuaded to cut the disc. The clinching factor was the news that his colleague, Johnny Keating, would direct the accompaniments.

"I am still not happy about the disc. The songs aren't too bad, although I think the B side, 'Not To Worry,' is better than 'Do Me A Favour.' But I am not at all impressed by my singing. I don't want the record to be a flop, yet, in a way, I am scared of it becoming a hit."

### Hit or a miss

Whether the disc is a hit or a miss remains to be seen. Whatever happens with it Jimmy seems destined to exercise his vocal chords more and more in spite of his uncertainties.

There is a date on Scottish TV and another on Tyne Tees TV in the offing, and Johnny Keating has asked him to join the vocal crew of his new band.

Said Jimmy: "I don't know whether to swim with the tide or dig my heels in against singing. I'll just have to see what happens, I suppose."

NIGEL HUNTER

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WORLD

# CLIFF and ELVIS HAVE SO MUCH IN COMMON



\* ELVIS PRESLEY . . . his voice is warmer than Cliff's.

**I**T is Cliff's inevitable fate to be compared and contrasted with Elvis. Inevitable, in that they have so much in common. One particular thing they have in common at this moment is that they have new records with songs by the same team of writers—Tepper and Bennet.

This highly successful pair of songsmiths are responsible for one side of Cliff's latest single, "D— In Love," and also of the title song of Elvis's new picture, "G.I. Blues."

With another regular writer for Elvis, Aaron Schroeder, they also wrote the big rock 'n' roll song of the film "Shoppin' Around."

**How does Cliff's treatment of their work compare with Elvis'?**

Both have a tremendously strong feel for the beat. Both use Tepper and Bennet's "stops" effectively. Cliff is more precise, Elvis more relaxed.

Cliff's voice is clearer, harder, Elvis's has more warmth. Both handle their material very well. I feel, however, that Elvis has a big advantage in his backing. The piano and vocal group add a good deal of "body" to the sound and, by comparison, Cliff's backing seems a little empty.

Not that The Shadows are not very good. They are excellent. I particularly liked Tony Meehan's work on drums—and the sound balance on them has great warmth and clarity.

But I feel that they and Cliff are at their best on sides like "I Love You," when Cliff uses his "Livin' Doll" voice. On this sort of number Cliff is unsurpassed.

## by JACK GOOD

His performance owes nothing to Elvis—who has never really tackled this sort of thing—or anyone else. And The Shadows' backing is ideal—anything else added would get in the way of the effect.

What I find extraordinary is the consistent quality of Cliff's records. Some people take the attitude that Cliff's discs sell simply because they are by Cliff and that the quality of the recording is immaterial. I disagree.

More attention and exploitation is given to his records because of his reputation. And, of course, many fans place advance orders without hearing the record simply because it is Cliff.

But if the quality started to slip, slowly but surely the sales would slip

as well. *That this isn't the case is great credit to Cliff, The Shadows and not least of all, A and R man Norrie Paramor.*

### Confusing

**T**ITLE-WISE, this last week has been very confusing. We have the debut of two instrumental groups on two different labels—Palette and HMV both called "The Planets."

Palette's Planets are a fairly standard rock group. Their gimmick is that the recording is made with background noises of a party—and a fairly riotous one at that, with many a girlish giggle and scream, and a "happy bunch of" teenagers joining in the chorus.

"Ippy Yippy Beatnik" is the title of one side. This had me foxed for it turned out to be "Coming Round The Mountains."

HMV's Planets have affinities with The Shadows, plus a Red Price-type sax on one side—"Screwball," not to be confused with Stewball—and on the other side, "Chunky," a bigger band gradually emerges in a beater with an oriental flavour.

Palette are also involved in another confusion. The flip side of Tony Dunning's record is "Be My Girl." This is Not Jim Dale's old hit number.

Further, on Top Rank a gent named Col Joye turns up—the Col is not short for Colonel, by the way—with a song "Be My Girl," which is different from the other two.

On the other side Col Joye sings "Yes, Sir, She's My Baby," which is the same as the Ricky Nelson and Johnny Kidd record.

But Col still manages to be confusing, for he sounds to me almost indistinguishable from Gene Vincent. And Gene has a new record out this week, too, called "Anna-Annabelle."

Anthony Newley—who covered Frankie Avalon's hit "Why"—has this week come out with "Boy Without A Girl." You might easily imagine this was a cover of Avalon's American hit, "A Boy Without A Girl." It isn't.

Finally, I was sent a record—not yet released over here—by an artist called "The Hawk." It is a thumping piano instrumental of "In The Mood." Very good—but very confusing, because I'll eat my hat if "The Hawk" is any one else but Jerry Lee Lewis.

### Chances

**I** AM quite sure that the flip side of Tommy Steele's new record, "Boys And Girls," would stand a better chance than the top side, "Must Be Santa."

Not only is it a better job, but I suspect the record-buying public are going to get sick to death of Santa in the next few weeks.

In the serious Christmas songs the slant of 1960 seems to be oriental Gracie Fields, with a tremendous Cinemascope and Technicolor arrangement, sings "In Jerusalem"—the best thing Gracie has done for a long time—and the record is distinctly oriental in flavour.

Ella sings "We Three Kings Of Orient Are," and Lyn Cornell's "The Angel And The Stranger" is an adaptation of an Indonesian lullaby.

### Influence

**T**HE influence of Bobby Darin is certainly spreading wide. Paul Anka abandoned his own style to emulate Bobby on "Hello Young Lovers." Our own Dick Jordan, on Oriole, couldn't get closer to the Darin technique than in his "Alive, Alive-o."

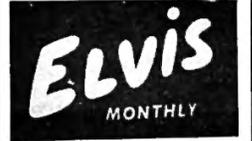
There is talk that "O! MacDonald's farm" represents Sinatra doing a Darin, and now Bobby Rydell in his latest "Sway" is sounding very much like Bobby Darin.

Mind you, "Sway" is an excellent record, whether it reminds you of Darin or not. In fact, it is a good deal better than "Someone To Love," the last single release by Darin himself.

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CLIFF RICHARD . . . his performance owes nothing to Elvis.

## 'My best,' says Maureen

by NEVILLE NISSE

**D**ISC jockeys have raved for months about records made by that 20-year-old petite songstress, Maureen Evans, and for weeks she has been heard on the radio in "Music With A Beat," on Saturday nights, and "Easy Beat," on Sunday mornings. She has also made two or three TV appearances.

I called on Maureen at Oriole's Bond Street recording studio not long after she had cut her new disc "Till" and "Why Don't You Believe Me?" As I arrived, she was telling her mother: "I think it is about the best recording I have ever made."

"I can usually tell if I have made a good disc or not. I try to get into the atmosphere of the song. I try to feel what I am singing about and I hope that my sincerity carries

me through," she told me.

Maureen, who was born in Cardiff, on the other side of the city from Shirley Bassey, and who still lives there, was engaged to a local estate agent, named Tudor, two months ago.

At the age of 12 she started appearing in small concerts around the Cardiff valley. A couple of years later she was auditioned and accepted for a summer season show in Llanudno.

On leaving school at the age of 15 she became a full-time student at Cardiff's College of Music and Drama. And, as her reputation spread,

it earned her a week's variety at Cardiff's New Theatre, with Sally Barnes and Ossie Noble.

That led to Mai Jones—a producer for the BBC Welsh Region—offering her several spots in the highly popular "Welsh Rarebit" radio series.

A year later she did another week's variety at the New Theatre. That led to her first TV date.

More TV dates and a recording contract with Oriole followed. They led to her big break—an appearance on a "Saturday Spectacular" TV show starring Arthur Askey. She was such a success that she was immediately booked for another "Spectacular."

Since then she has been a success at everything she has done.



# Silvester wins platinum disc

EMI are shortly to present a platinum disc to bandleader Victor Silvester to mark the sale of 30 million of his discs during the twenty-five years he has recorded for Columbia.

He will also receive a silver LP in recognition of 250,000 album sales.

Victor's orchestra records an average of two singles a month apart from LPs, but in spite of the phenomenal sales, none of their records has appeared in the hit parade.

## Conniff LP to be a top seller

A SPOKESMAN of Philips Records told DISC on Monday that the Ray Conniff two-LP album "Hi-Fi Companion" notched up a sale of 35,000 within days of its release. This album, priced at 39s. 9d., shows signs of becoming Philips' top Christmas seller.

However, Philips' companion label, Fontana, are issuing a two-LP Johnny Mathis album entitled "Rhythms And Ballads Of Broadway" next Wednesday.

Unlike the Conniff set, this will contain material previously unused in this country, and Fontana anticipate spectacular results.



Who's the girl swinging a left at Elvis making together—"Wild In The Country"

## Ready now

VERNONS GIRLS graduate Lyn Cornell rush-recorded a Christmas song for Decca recently. It's called "The Angel And The Stranger," and is available immediately.

Lyn will be featured as a solo artist in the Cliff Richard ATV series which is scheduled to begin next February.

## RYAN RECORDS

MARION RYAN recorded a single for Columbia on Tuesday for release on December 9. She was backed by Tony Osborne's orchestra, and the titles are "It's You That I Love" and "Somebody." The latter song is from "Cinderella."

## New folk series on BBC

BRITAIN'S Latin American folk song specialists, Dorita y Pepe, start a thirteen-week series for the Light Programme on January 6 with the BBC's Southern Serenade Orchestra directed by Lou Whiteson.

They will be writing the scripts and comping the series as well as performing two numbers in each programme.

Tonight (Thursday) they give a concert at the Festival Hall, and next Thursday they start three consecutive Thursday dates on the Light Programme's "Roundabout" magazine programme.

## Talent winners cut first disc

JOHN and Bob Allison, the winners of the talent contest sponsored by DISC in the summer, in conjunction with Stuzzi Tape Recorders and The Boys' and Girls' Exhibition at Olympia, passed their Fontana recording test last week.

The Allison Brothers will be cutting their first single some time next month for release early in the New Year.

## Cy debuts

CY GRANT makes his debut on the Decca label next week with a single coupling "Dear Melanie" with "The Little Match Girl." The first title is a Lionel Bart composition.

Cy has previously recorded for Lord Donegall's label and Columbia and Melodisc. Next Monday he starts a two-week cabaret season at Manchester's Sporting Club.

## Owen arrested by Russians

BRITISH arranger and bandleader Reg Owen was mis-directed on to the wrong plane at Brussels Airport recently, and finished up in East Germany instead of West Berlin.

He was arrested by three Russian soldiers, and only reached West Berlin after buying a visa.

Pop singers Johnny Carson and Neil Christian appeared on Tuesday at a ball held in Taunton in aid of victims of the recent floods in the West Country.

The Bert Weedon disc of "Sorry Robbie" has reached the final for the Carl Allan Award for the best dancing record.

## DISC PIC

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## Follow-up

RICKY VALANCE'S next single will be released on Friday, December 2, by Columbia. The titles are "Moving Away" and "Lipstick On Your Lips."

Ricky played his first professional date in his native Wales yesterday. It was at a concert in Cardiff. Eight coach loads of people from his village of Ynysddu, South Wales, including his family, attended the show.

A happy pair — Sammy Davis Jr. and his beautiful wife May Britt—and they should look happy too. This picture was taken immediately after their recent marriage in Hollywood.

## MURRAY'S TITLE

THE single recorded by disc jockey Pete Murray and BBC producer-compare Brian Matthew—reported in last week's DISC—will be released by Decca on December 9. The top-side title is "What's It All About, Eh?"

## record of the week

ON RADIO LUXEMBOURG

# THE VENTURES

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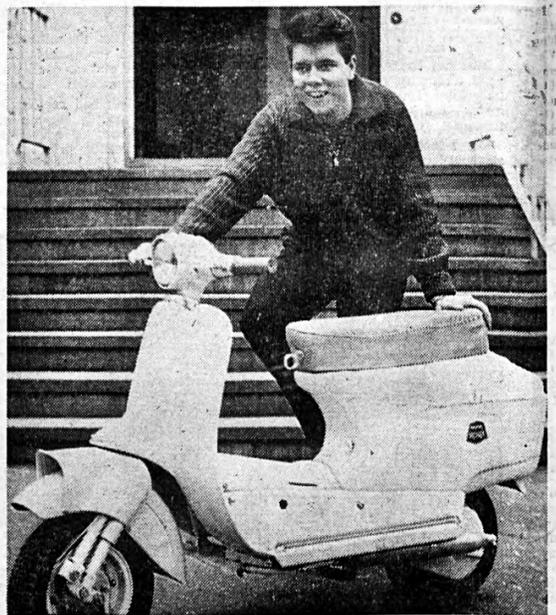
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## NEW RELEASES

Lyn Cornell  
The Angel and the stranger  
45-F 11301 Decca

Perry Como Gone is my love  
45-RCA-1218 RCA

Tweety's twistmas twouble  
Mel Blanc  
45-WB 26 Warner Bros.

Pat Boone Dear John  
45-HLD 9236 London

Hushabye little guitar  
Paul Evans  
45-HLL 9230 London

Billy Williams  
Begin the beguine  
45-Q 72414 Coral

## Anthony Newley

A BOY WITHOUT A GIRL

5-F 11295 Decca

## Robb Storme

ONE THOUSAND NINE HUNDRED AND WHEN

45-F 11282 Decca

## Tommy Steele

MUST BE SANTA; BOYS AND GIRLS

45-F 11298 Decca



The name's Millie Perkins. But it's called for in the script of the film they're making. Actually this scene was played so realistically that Millie injured her wrist!

## A daughter for Marty

**A** DAUGHTER, provisionally named Kim and weighing seven pounds, was born to Joyce, wife of Marty Wilde, last Saturday morning. Marty is shortly to set out on a variety tour. He plays at the Astoria, Edw Vale (December 4); Tyne Tees TV's "Come In" (6); Gaumont, Wolverhampton (9); Gaumont, Trowbridge (10), and the Winter Gardens, Margate (24). On the Wolverhampton and Trowbridge bills will be Julian Scott, who made his show business and recording debut as Julian "X."

## Atkins top

**C**OUNTRY and western guitarist Chet Atkins, who has been attracting attention in British pop music of late, has been voted "Country and Western Man Of The Year" for 1960 in a poll of American and Canadian disc jockeys conducted by an American magazine. Chet's latest release here, on the RCA label, is "Theme From The Dark At The Top Of The Stairs."

Morton Fraser's Harmonica Gang star in cabaret at the Manchester Cabaret Club next week.

So who said all the pop stars motor around in big American cars? Not Cliff Richard anyway. With all his travelling through London's traffic to reach the Palladium for "Stars In Your Eyes," Cliff finds a scooter more convenient.

## Nina and Frederik film TV series

**S**CANDINAVIAN singers Nina and Frederik are filming their forthcoming series "Nina and Frederik At Home" for BBC TV.

The first programme is scheduled for January 13, and will feature Larry Adler, Malcolm Mitchell and The Paddy Stone Dancers.

On Sunday, Nina and Frederik go to Belfast for a six-day season at the Opera House there. It is hoped that they will be able to return to London at the end of the Irish engagement to film a Christmas Day programme for BBC TV.

## JUDY CONCERT AT FREE TRADE HALL

**J**UDY GARLAND, accompanied by Norrie Paramor and his Concert Orchestra, will give a concert at Manchester's Free Trade Hall on December 4. Judy can be heard on Radio Luxembourg on November 30 at 9 p.m. for one show entitled, "Presenting Judy Garland."

## Valerie on BBC

**V**ALERIE MASTERS records her first "Sing It Again" spot for the Light Programme on December 1. This coming Sunday she can be heard in "Easy Beat," and she has a date on "Saturday Club" on December 17.

Top Rank singing star John Leyton made his stage debut at Cambridge on Tuesday in a pop concert.

# TRAD JAZZ NEWS by Owen Bryce

**T**HERE was something of a jam session atmosphere at the Marquee last Wednesday when Chris Barber and his band, with Otilie Patterson, played their first date since returning from America. The band is playing exceptionally well—much looser than a year or so ago, when their ensemble playing was too well knit for perfect jazz.

After the interval, Monty, Pat Halcox and drummer Graham Burbridge failed to return in time for the opening number. Chris promptly grabbed Ray Smith and Johnny Parker and set into a solo version of "Royal Garden Blues," with no holds barred.

By the time Pat and Monty joined in the thing was really going. I thought Monty played better than ever, although he said he hadn't touched the clarinet for seven days.

Incidentally, he is wearing a haircut in the approved American style, which is as near baldness as you can get yet still have hair.

Wally Fawkes, with his Quartet, supplied the interval music. This group consists of more- or- less regular members of the Troglodytes. I say more or less because Wally is not the sort to worry over-much about these things.

On this occasion Johnny Parker played excellent boogie-styled piano. Russ Allen was on bass and Ray Smith drummed.

Ray Smith was a knock-out. He tells me he has been playing the drums only a few months, but he certainly has absorbed the idiom.

*He swung like a bomb and I*

*thought the Barber boys had more spirit when he belted out behind them. Not that Graham can't belt the drums, too. But two years with Chris have toned him down quite a bit.*

Wally's bigger band still plays the Six Bells, Chelsea, every Monday night. They have been there 18 months and their personnel normally consists of Spike MacIntosh (trumpet), Jeremy French (trombone), Colin Bates or Johnny Parker (piano), Russ Allen (bass) and Ray Smith (drums).

At week-ends they can often be heard on out-of-town dates. Wally said of his policy: "We play exactly as we feel. And that is about all."

★ ★ ★

**I** TRIED to fix Bruce Turner for a guest appearance with me at Maidstone, but he is so busy that it couldn't be fitted in.

"We have suddenly hit the jackpot, Dad," Bruce told me.

Seems that at long last this truly great British jazzman has been "discovered."

There was a time, not more than two years ago, when Bruce and I played a date together at which he confessed that it was his first paid engagement for more than a fortnight.

Now he is working every night, mostly in trad clubs.

Today he can be heard at jazz-shops in Oxford Street. Tomorrow night will find him, with the Jump Band, of course, at his own club at the "Six Bells," where he has been resident for the best part of a year. On Saturday he will be at Guildford.

Last week he was the main attraction on the BBC's Jazz Club feature.

**T**HE Sims-Wheeler Vintage Jazz Band is the subject of a typical Peter Leslie publicity venture, Leslie, the man behind Acker's fantastic campaign, and the writer of the Micky Ashman sleeve notes, has produced a bottle-shaped brochure extolling the virtues of the Vintage Jazz Band in terms of good wine. A wonderful idea, but one wonders whether it might not be all rather above the heads of the Jazz Club Coca Cola/Baby Cham drinker.

Sims-Wheeler have in the market a single of the popular "Never On Sunday." Backed with "Curly Headed Baby," it is taken from the band's Polydor LP.

★ ★ ★

**T**HE first meeting of the St. Albans Jazz Record Society will be held on Monday. This society—so much better than club, don't you think?—is devoted to listening to jazz records and is one of the few in the country where live jazz is out.

Speaker on the first night will be Ken Lindsay. He will be talking on "The Jazz Scene Today."

And he should know. As secretary of the St. Albans Jazz Club, and as booker for many trad clubs in the Hertfordshire area, he probably has more contact with the top bands, and the fans, than anyone in the country.

## Linda gets US chance

**I**AN "SAMMY" SAMWELL, the young British song writer associated with many Cliff Richard disc successes, has flown to America with an acetate recording of a new 16-year-old British singer, Linda Doll.

Linda, discovered by Ricky Valance, so captivated Sammy when he heard her last week that he wrote a song called "If Elvis Came To Tea," at short notice, for her to record.

He plans to play the acetate to Elvis Presley and Freddy Cannon among others in the States, and hopes to launch her career over there.

He says she is the first British girl singer who has really impressed him.

## Mackintosh has busy Christmas

**K**EN MACKINTOSH and his orchestra will be as busy this Christmas as in previous years, resting only on Christmas Day.

On Christmas Eve they appear at Bath as usual; on Boxing Day they play at an Irish club in Harlesden; on December 27 they will be at the De Montfort Hall, Leicester.

On December 30, their venue will be the Royal Albert Hall, playing opposite Bob Miller's group at a ball—organised by Odham's Press—which has replaced the Chelsea Arts Ball.

On New Year's Eve the Mackintosh orchestra will be at Coventry and their first engagement in 1961 is at Trentham Gardens, Staffordshire, on January 2.

Ken reports that commercial big band business is as good as ever it was, especially in the north of England.

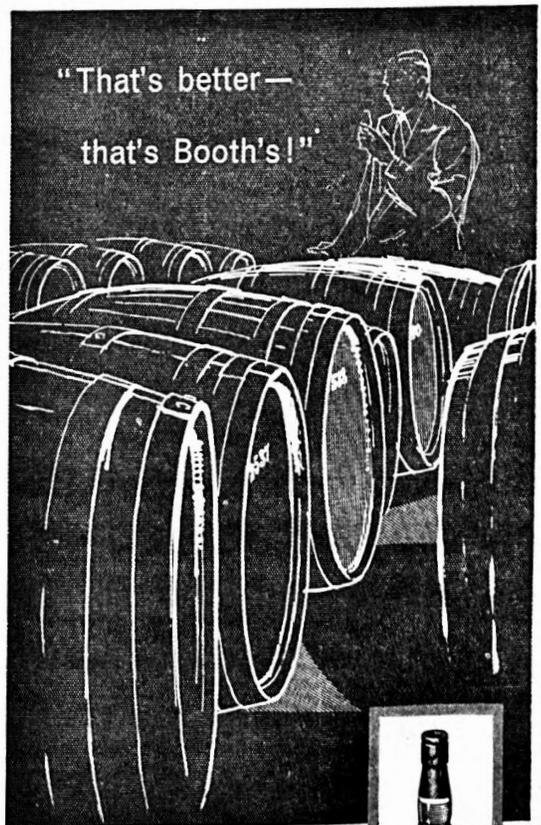
## Como's quest

**T**HIS Saturday one of the guests in "The Perry Como Music Hall," on BBC TV, will be Bobby Rydell, hit parading singer, who will sing his latest success "Volare."

The Christmas edition of the Como show is likely to be screened in Britain by BBC TV over the Christmas holiday.

The show gets its American airing on December 21, and tapes of it will be rushed to London immediately.

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### Krenda Lee WANT TO BE WANTED

45-0839 Brunswick

### Bobby Darin

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### UP THE WALL

The Johnny Howard Band

45-F 11296 Decca

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# Review Section

Six pages of Pop, Jazz, EPs, LPs and Classics

## This disc should really put Benton on the map

**BROOK BENTON**  
 Someday You'll Want Me To Want You; Fools Rush In  
 (Mercury AMT1121)

**D N T**  
 IT'S got to happen sooner or later... someday they'll want Benton so much he'll be high in our parade. So m e d a y, soon in my opinion because this disc has just got to be tipped. They have a great combination in Brook's vocal and the surging strings of a Belford Hendricks' orchestra. And it makes for a great revival of "Someday You'll Want Me To Want You." Play it—and you'll buy it.

Not only do you get one top-class track, you get two. The other being a furious high-speed arrangement of "Fools Rush In." Hendricks races the backing and Benton takes his song without flustering or fluffing at all. A very exciting performance riding a big sound.

**MATT MONRO**  
 Portrait Of My Love; You're The Top Of My Hi Parade  
 (Parlophone K4714)\*\*\*

**A** VERY appealing, slow, romantic ballad *Portrait Of My Love* is sung with his usual sure aim by Matt Monro. The boy, whom I still rate as the most wasted of British singers, turns out a bad performance about as frequently as the Bank of England issues million pound notes. Here he makes the most of a picturesque lyric, and gets a lush backing directed by Johnnie Spence.

For the turnover he changes the



tempo and swings effortlessly through an up-to-date eulogy of his girl friend, Nice contrast to the other side in every respect.

**GUY MITCHELL**  
 Sunshine Guitar; (Walkin' Down A) One Way Street  
 (Philips PB1084)\*\*\*

**A** STRUM-A-LONG song which takes the cue from its title, *Sunshine Guitar* is a pleasant half from Guy. Catchy melody to a clip-fy-clop tempo. Guy handles it happily to a warm backing directed by Monty Kelly. May well catch favour at this time of the year.

Ray Conniff directs the orchestra for the flip, and gives Guy a good echoing guitar noise for *One Way Street*. Number's a little out of the rut, and its deliberate jerkiness may take a while to get into your head.

**DUFFY POWER**  
 Whole Lotta Shakin' Going On; If I Can Dream

(Fontana H 279)\*\*\*  
**BRITISH** rocker Duffy Power rides the revival of *Whole Lotta Shakin' Going On* with an exuberance that will help the number to sell over again, even though it seems to have only just passed us by. Plenty of life here from the Johnny Keating big backing as well as the vocal.

A Pery Ford composition *If I Can Dream* changes the tempo to a steady lift. Power may be inclined to try a little too hard on this side, and his vocal could have been lighter to some benefit.

**DINAH WASHINGTON**  
 I'm In Heaven Tonight; Love Walked In

(Mercury AMT1119)\*\*\*  
**DINAH** WASHINGTON is one of those stars who comes into the love-her-or-hate-her category. Personally I find her weird voice to my liking, and she certainly knows how to convey the true feeling of any song she tackles.

How evident this is, she reveals once again with slow-to-almost-talking-tempo of the ballad *I'm In Heaven Tonight*.

On the reverse she sings a Belford Hendricks arrangement of the great Gershwin's standard *Love Walked In*. Opens slowly and deliberately with Dinah nailing each word down precisely. Nat Goodman's strings take-over about the mid-mark for some lush sweeping.

**BRYAN JOHNSON**  
 Sweetheart Tree; Bachelor In Paree  
 (Decca F 11297)\*\*\*

**BRYAN** JOHNSON is in light-hearted mood for the catchy *Sweetheart Tree* which he bounces along to a pleasing rhythm accompaniment that starts with the bare bones and builds to orchestral size before the close.

*Bachelor In Paree* has a rollicking approach that needs the Johnson kind of voice to put it across, and Bryan could be strutting the stage as you listen.

**THE JOHNNY HOWARD BAND**  
 Up The Wall; Orbit  
 (Decca F 11298)\*\*\*

**THE** Johnny Howard Band with the rocking arrangement of "Green Bottles" that is coming into prominence. Johnny's musicians go *Up The Wall* on a dark modern wave of sound that may have stepped straight out of one of those jazzy tracks behind the "Private Eye" television series. Meaty, meaty stuff to give the jukes. *Orbit* is a little further out—riding

\* **GUY MITCHELL**, here with wife Elsie, could have a seller on his hands.



**DUFFY POWER**... "Whole Lotta Shakin' Going On"—and it ought to sell. (DISC Pic)

a loping beat and with a melody that needs more definition perhaps. Sound and rhythm by themselves may not be quite enough. But *Up The Wall* is the seller.

**FRANKIE AVALON**  
 Here's To The Ladies; Green Leaves Of Summer  
 (HMV POP816)\*\*\*

**BOTH** of these songs come from the film "The Alamo" and one of them, "Green Leaves Of Summer," you're bound to have heard already.

The other, *Here's To The Ladies*, is a bouncy friendly number with a happy atmosphere. Avalon sings it merrily in front of a mixed chorus backing.

His vocal on *Green Leaves Of Summer* is tender, very appealing. Chorus background could have been dispensed with, I feel... I kept wishing I could hear Avalon air voice and the guitar by themselves without the extra dressing.

**MAUREEN EVANS**  
 Till; Why Don't You Believe Me  
 (Orion CB1581)\*\*\*

**HARD** to say which half should be the selling side of this new coupling by Welsh singer Maureen Evans.

Let's take the ballad *Till* first since it is being well covered at the moment. Maureen sings it with a steady simplicity that brings out the romantic sentiment of the lyric fully.

*Why Don't You Believe Me* has already had a best-selling run for its money some years back. Maureen revives it with a slow beat in front of a lush bank of strings. Her voice seems to improve—and that's saying a very great deal.

Backings are by Gordon Franks.

**KATHY KIRBY**  
 Love Can Be; Crush Me  
 (Pye N 15313)\*\*\*

**KATHY** KIRBY has a large slice of band-singing experience behind her although she's still just twenty-one. Now she debuts on disc under the Pye banner, and her unashamedly sentimental way with the slow ballad *Love Can Be* may take her to heavy sales right from the start.

Wally Stott's orchestral accompaniment uses throbbing strings effectively. Miss Kirby reminds me of the early Vera Lynn discs so far as style is concerned.

Another emotional foray for the flip as she sings *Crush Me*, a rockaballad.

**DANNY VALENTINO**  
 Pictures From The Past; Till The End Of Forever  
 (MGM 1109)\*\*\*

**A** GREENFIELD-SEDAKA song. *A Pictures From The Past* has a strong Country and Western approach. Danny Valentino sings it to fit this mood, and gets a hilly backing from Ray Ellis. Corny tune should plant itself.

*Till The End Of Forever* is totally different. Here we get a lush rockaballad which Valentino sings strongly in front of sweeping strings and vocal chorus.

**BILLY WILLIAMS**  
 For You; Begin The Beguine  
 (Coral Q 72414)\*\*\*

**BILLY** WILLIAMS is a dab hand at revivals, and he comes up with another intriguing vocal as he rides a slow tinkling arrangement of *For You*.

Apart from an anxious moment or two when I feared he was going to forget to draw breath, I enjoyed this deck.

The great Cole Porter song on the turnover gets a catchy treatment with some warping from Williams.

The Dick Jacobs backing from band and chorus builds powerfully for a hard-hitting sound.

**JORDAN BROTHERS**  
 Things I Didn't Say; Polly Plays Her Kettle Drum  
 (London HLW9235)\*\*\*

**THINGS I DIDN'T SAY** is sung gently and with plenty of warmth by The Jordan Brothers to a soft, ripply accompaniment. Could be a sleeper here, because the tune's a quick one to register.

Clever twist for the title of the flip novelty. Polly—it seems—plays in the school band. Amusing better item.

**BRIAN BENTLEY**  
 First Flight East; Sunday Flight  
 (Philips PB1086)\*\*\*

**QUITE** an honour for Brian Bentley and The Bachelors... this young British instrumental team make their disc debut with two singles released in the same week.

*First Flight East* is a slick little melody given a performance to match.

\* **BRIAN BENTLEY**... he debuts with two discs.



**RATINGS**

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

**D  
N  
T**

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

Middle Eastern atmosphere is well caught without being overdone.

**Sunday Break** is also a good rhythmic entry blending a good noise from saxes and guitars. I've a hunch that this is a group with a bright future.

Both melodies, incidentally, were composed by Bentlev.

**BRIAN BENTLEY**

**Wishing Well; Please Make Up Your Mind**

(Philips PB1085)\*\*\*

**SECOND** release by Bentley and The Bachelors, carries two vocals by Brian. And he's got a voice that's husky and easy on the ear.

**Wishing Well** is a number you've probably heard already and you'll probably be hearing a lot more of it via this disc.

**Please Make Up Your Mind** (which gives Bentley a third side carrying his own composition) is a quickish rock offering. Not a great number but good enough to collect some sales.

**THE BACHELORS**

**Lovin' Babe; Why Can't It Be Me**

(Decca F 11300)\*\*

**IT'S** a little unfortunate that in the same week as we get a double-disc debut from Brian Bentley's Bachelors, we should also get a disc by a vocal team calling themselves The Bachelors on Decca.

Singing in front of a rhythm noise they beat lightly through the **Lovin' Babe** song.

**Why Can't It Be Me** gets a larger noise into the background while The Bachelors sing the slow rocker.

**TED HEROLD**

**I Don't Know Why; Moonlight**

(Polydor NH 66817)\*\*

**TED HEROLD** lolls engagingly to a girl group backing as he sings **I Don't Know Why**. The voice is young and firm, though a trifle hesi-

tant about the hiccupping gimmicks.

**Moonlight** is a slow ballad which Herold sings competently without stirring up any great enthusiasms. Girl group present their oo-ooos for the accompaniment again.

**COL JOYE**

**Yes Sir That's My Baby; Be My Girl**

(Top Rank JAR529)\*\*\*

**COL JOYE** sings a steady rocking revival of **Yes Sir That's My Baby** in front of a honky-sax group for a potentially commercial deck here.

Rhythm is good for the jukes—and the hoarse vocal should carry through most coffee bar chatter.

The new **Be My Girl** song is taken along at a fair clip with vocal group noise behind Joye as he lolls competently.

**SAFARIS**

**Summer Nights; The Girl With The Story In Her Eyes**

(Top Rank JAR528)\*\*\*

**SAFARIS** (with the Phantom's Band) lolls easily in the current mood as he sings **Summer Nights**. Rippling strings and a chorus background as he glides this romancer over in very able fashion.

**The Girl With The Story In Her Eyes** adds a Latin dash to the lilt. Studio balance is not quite so good on this deck, with the result that you may find you have to concentrate too hard

**EDMUND HOCKRIDGE**

**Largo Al Factotum; Soliloquy** (from "Carousel")

(Pye N. 15293)\*\*\*\*\*

**PYE**, in a portrait sleeve of the star, take a chance on issuing the "Figaro" song from "Barber of Seville" to the pop market. I hope it succeeds, because I think there's quite



a section of custom waiting for discs like this.

Hockridge sings the famous operatic item with a sure strength and the right sense of comedy which it calls for. In Italian.

**The Soliloquy** from "Carousel" is one of the finest musical comedy numbers ever written by Rodgers and Hammerstein and it's a natural for Ted. Gets the atmosphere perfectly as he declares the future for his son-to-be.

Peter Knight's orchestra accompanies for both sides.

**AL SAXON**

**Blue Eyed Boy; Don't Push Your Luck**

(Fontana H 278)\*\*\*\*

**AL SAXON** comes swinging into earshot with a song, **Blue Eyed Boy**, which is strongly reminiscent of "Mack The Knife." And Al himself gives a performance which will remind you of Bobby Darin.

He should gather sales here, be-

cause, despite the comparisons it's a good strong performance. And the Harry Robinson band backing is first-class.

**Don't Push Your Luck** slows the tempo but still moves in a most attractive fashion. Modern ballad which Saxon sings slickly.

**BING AND SATCHMO**

**Muskkrat Rumble; Dardanella**

(MGM 1107)\*\*\*\*\*

**MR. CROSBY** and Mr. Armstrong step up to the mike with one of their rare and so welcome duetting sessions. Here they take up Kid Ory's great **Muskkrat Rumble** and how they take it!

When these stars get together a whole new atmosphere seeps into discland. The performance is so easy, so smooth that you can't help grinning along with it. Billy May provides the big band backing.

Another oldie for the flip—**Dardanella**—and you'll enjoy Bing and Louis throwing their smooth and

**JONI JAMES** goes over the score with **MD Geoff Love**. This was during her recent visit here when she cut one side of her latest single release—"Tall A Tree" (DISC Pic)

gravelly voices against each other with such professionalism.

**JONI JAMES**

**Be My Love; Tall A Tree**

(MGM 1105)\*\*\*

**JONI JAMES** comes into the limelight on the revival of Lanza's hit **Be My Love**. A good choice for the singer who has the clear voice to suit the lyric. Joni sings it in slow beat style to a string, guitar and chorus accompaniment directed by her husband.

On the reverse we get one of the sides Joni cut in the British studios with Geoff Love directing the orchestra for the ballad **Tall A Tree**.

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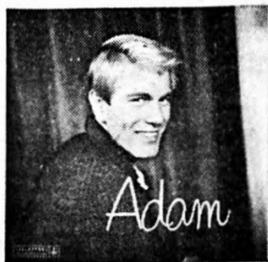
**ELLA FITZGERALD**  
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CAPITOL T1446 (Mono) 6T1446 (Stereo)

DISC DATE'S CHRISTMAS CORNER

# It's Tommy—and he's happy

**TOMMY STEELE**  
**Must Be Santa; Boys And Girls**  
 (Decca F11299)\*\*\*\*  
**TOMMY STEELE** with a breezy chorus of kids helping him to chant the **Must Be Santa** song.  
 Harry Robinson supplies the trot-a-long jingly accompaniment as everyone enjoys themselves. Side really builds into a happy occasion and it should be among the bigger sellers this season.  
**Boys And Girls** also has the boys and girls in the studio singing along with Tommy. Tune is a steadier rhythmic entry which

Steele controls neatly. As for the top half, the tune is easy to hold and should be a natural around party time.

**WINIFRED ATWELL**  
**Old Pi-anna Party**  
 (Decca F11296)\*\*\*\*  
**WINNIE** has always been among the heavy sales at Christmas time. In fact, a couple of her party discs still stand amid our biggest post-war sellers. Here she rattles out another gay selection of tunes to get the company on its feet.  
**Side By Side: There's A Blue**



**Ridge Round My Heart Virginia; Nobody's Sweetheart; I Can't Give You Anything But Love Baby; Jingle Bells; Mistakes; Girl of My Dreams; Danube Waves; Carolina Moon . . .** those are the melodies, Winnie plays on her "other piano," one side, quick-step, the other in slow waltz tempo.

**ALMA COGAN**  
**Must Be Santa; Just Couldn't Resist Her With Her Pocket Transistor**  
 (HMV POP 815)\*\*\*\*

**THE** Alma Cogan version of **Must Be Santa** comes complete with cheering, chanting kids and the Michael Sammes Singers. Result is a breezy, chirpy performance of the bouncy ballad.  
 Production never lets the atmosphere run away with the recording—everything's under control. Alma should be well up in the Yule sales with this.  
 The Latin-lilting novelty for the flip has one of those title phrases that may catch on swiftly. Alma sings the number neatly to a twangy instrumental accompaniment. The Michael Sammes Singers add their weight too.

**EMILE FORD**  
**White Christmas; Counting Tears**  
 (Pye N 15314)\*\*\*

**THEY** just can't stay away from it, can they? Here comes Emile Ford with his idea of how Berlin's **White Christmas** should sound.  
 Pleasant too, as he handles it with care in front of a modern rippling accompaniment. Around half-way Emile steps forward and wishes us all a merry Christmas on behalf of the Checkmates and himself. Well, it's a nice thought for his fans.  
 But I imagine the majority of

**EMILE FORD . . .**  
 Three stars for his version of "White Christmas."  
 (DISC Pic)

sales will be drawn by the middle of the road rocker **Counting Tears** which Ford raps out on the other side.

**ELLA FITZGERALD**  
**Jingle Bells; Good Morning Blues**  
 (HMV POP 809)\*\*\*\*

**ELLA'S** slick, quick performance of the traditional **Jingle Bells** will get you on your feet in no time.  
 The star rips along to a punchy accompaniment under the direction of Frank DeVol. Vocal chorus assistance.

**Good Morning Blues** is a Christmas blues—with Ella going to ask Santa for her baby. Interesting movement in the DeVol accompaniment here as Ella trails feelingly through the lyric.

**THE ADAM SINGERS**  
**Daughter Of The King; Secret Star**  
 (Palette PG 9007)\*\*\*\*

**CLIFF ADAMS** has a complete interest in the songs performed on this release by his chorus of singers.  
**Daughter Of The King** is definitely one to watch, because it's a delightful Christmassy ballad well away from novelties. Charmingly sung by the mixed choir. It will take its time, but deserves to move high.  
**Secret Star** has a catchy little beat to it with guitar noise backing the Singers in the romantic ballad.

**THE PLANETS**  
**Like Party; Ippy Yippy Beatnik**  
 (Palette PG 9008)\*\*\*\*

**NOW** here's a slick idea for a gift disc. Comes wrapped in a special photograph sleeve with a space to send greetings.  
 And the send-them-a-party gets off to a rousing start with the beauty **Like Party**. No words but a bunch of easy singers going along with the twangy instrumental group as if they were indeed joining in the fun at a seasonal binge. Put some holly on the juke box.  
**Ippy Yippy Beatnik** has the same informal, chattering, hand-clapping atmosphere for a rock treatment of "She'll Be Coming Round The Mountain."

**THE SHANE SISTERS**  
**My Mommy Told Me; Presents On The Christmas Tree**  
 (Ember EMB S 115)\*\*\*\*

**THE SHANE SISTERS** are neither of them called Shane.



**ALMA COGAN . . .**  
 "Must Be Santa"—complete with cheering, chanting kids.  
 (DISC Pic)

They are former band singer Mavis Kay and ex-Tiller girl Peggy Lee.  
 As a harmony duo they've been getting plenty of work and now debut on disc with a Tommy Connor song, **My Mommy Told Me**, which will be well in the running for cute 'n' coy attraction this season.  
**Presents On The Christmas Tree** is a likeable little number with a simple, sentimental story

**HARRY SECOMBE**  
**Bless This House; The Lost Chord**  
 (Philips PB 1083)\*\*\*\*

**HARRY SECOMBE**, from whom we seem to be getting too few records nowadays, has a sincere ballad coupling for Christmas release.  
 The songs themselves are too well known to need comment here. Enough for me to say that Harry's in fine voice and that he is given sensitive accompaniments by an orchestra under Wally Stott's baton. A family record.

On this showing Adam Wade proves himself to be a singer with a fine potential. But whether or not the Mathis style will do him good or harm remains to be seen. It could work either way

**PERCY FAITH**  
**Famous Film Themes**  
*Intermezzo From "Escape To Happiness"; Theme From "A Summer Place"; "L'Eau Vive"; The Song From "Moulin Rouge."*

(Philips BBE 12397)\*\*\*\*  
**TOP** musical director and record seller Percy Faith ties up a neat musical package of film themes, including his recent best-seller **A Summer Place**.

The three remaining titles have all been very popular too, so this alone should ensure a lot of attention from the customers.  
 Percy Faith is a very prolific recorder and I for one will not complain if he continues to feature such excellent material as this.

**THE FOUR FRESHMEN**  
**Five Guitars**  
*Rain; The More I See You; I Understand; Come Rain Or Come Shine.*  
 (Capitol EAP 1-1255)\*\*\*\*

**THE FOUR FRESHMEN** turn to guitars for their backing on this record. When I reviewed the LP from which this excerpt comes I said that this was the best backing they had had since the wonderful "Five Trombones" ten-incher of some years back. Well, that still holds true for my ears.  
 If all goes well we'll be able to see this famous group in person when their scheduled first British tour takes place next February.  
 Meanwhile there is this attractive EP plus another trombone album which I'll be reviewing later, to keep you from becoming too impatient.

**THE FOUR FRESHMEN . . .** with the best backing since "Five Trombones" they collect four stars.



Reviewed by Ken Graham

## Latin touch gives Shearing a hit

**GEORGE SHEARING**  
**Latin Lace**  
*The Story Of A Love; Serenata; It's Not For Me To Say; Mambo No. 2.*  
 (Capitol EAP 1-1082)\*\*\*\*  
**THE** smooth piano stylings of George Shearing are combined with the exciting rhythms of Latin America for this excerpt from a recent LP.  
 Four very fine examples of this musician's work which must be well received all round, and not only by his dedicated fans.  
 Good material for year round listening.

**UFFA FOX**  
**Sings Sea Shanties**  
*Australia; A-rovig; Life On The Ocean Wave; Spanish Ladies.*  
 (Parlophone GEP 8803)\*\*\*\*

**FOUR** stirring sea shanties sung by famed yachtsman Uffa Fox with orchestra and chorus directed by Ron Goodwin.  
 My remarks about Mr. Fox's singing not being of outstanding quality when I reviewed his LP some while back still stand but the album certainly has the right atmosphere about it.  
 So if it's the salt spray stinging your face and a heaving deck under your feet that you're after then this album is your meat.  
 Mr. Fox must have made quite an

impression with the LP from which this is taken as I hear he has been booked as a performer in a famous West End night spot.

**THE MONN KEYS**  
*The Lady With The Alligator Purse; Early Bird; All Of My Life; Wedding Day.*  
 (Decca DFE 6656)\*\*\*\*

**THIS**, I believe, is the first ever recording by the top Scandinavian vocal team, the Monn Keys, to reach Britain.  
 It is a good record but I have heard them do better. I hope that we will be hearing a lot more of this talented foursome in the near future.

Some months back they appeared in "The Variety Show" on commercial TV and proved quite a success with viewers.  
 All the songs are sung in English which makes a nice change for a foreign recording.  
 Well worth a listen.

**BEPI FONTANA**  
**Trumpet Love**  
*Melodie Pour Un Amour; Donne-moi Cherie; Le Coeur De Paris; Boucles D'or.*  
 (GEM EGEX 45143)\*\*\*\*

**BEPI FONTANA** appears to be an excellently entertaining trumpeter on this EP. Three of the songs you will all know better as "Broken Hearted Melody," "The Windows Of Paris" and "Starry-eyed."  
 The accompanying orchestra is somewhat average and dull but the

trumpet is exciting and smooth enough to attract your ear.  
 I think many of you will enjoy this one.

**ADAM WADE**  
**And Then Came Adam**  
*Tenderly; First Love; Fascination; Just In Time; Around The World.*  
 (HMV 7EG 8620)\*\*\*\*

**IF** you like Johnny Mathis then you must surely like Adam Wade, for there is a very strong similarity of style and presentation.



**Tony Bennett**

**Johnny Cash**

**Percy Faith**

**Lita Roza**

**Cliff Richard**

# Connie scores with an album of hits

**CONNIE FRANCIS**  
Connie's Greatest Hits

*Robot Man; Fallin'; Happy Days And Lonely Nights; Stupid Cupid; Carolina Moon; Plenty Good Lovin'; Valentino; It Could Be Worth It; You're Gonna Miss Me; If I Didn't Care; My Happiness; I'm Sorry I Made You Cry.*  
(MGM-C831)\*\*\*\*\*

THIS can't get anything else but five stars if one is to judge by the number of hits included in the title roll call.

Several times in the past year I've heard people say that Connie Francis is finished yet every time she comes sailing strongly up with another hit.

The answer is that the lass has everything that the record buying public is looking for in a female singer.

Great stuff for the fans, this, and although not to my personal taste, I still enjoyed the album all through. I don't know how many copies it will sell but you can take it for a fact that it will be a pretty healthy sales entrant for the next few months or more.



**TONY BENNETT**  
*To My Wonderful One*  
*Wonderful One; Till; September Song; Suddenly; I'm A Fool To Want You; We Mustn't Say Goodbye; Autumn Leaves; Laura; April In Paris; Speak Low; Tenderly; Last Night When We Were Young.*  
(Philips BBL7413)\*\*\*\*\*

ALTHOUGH I much prefer Tony Bennett performing in front of a big swinging band with up-tempo offerings, I found the smooth ballad approach of this album a very refreshing sound indeed.

Tony underlines his rating as one of America's top vocal stars in this set. His sympathetic readings of outstanding quality songs as heard here put him way up in that top bracket.

Supplying first-class arrangements and conducting is maestro Frank de Vol. The musical understanding between singer and orchestra is a joy to hear.

A definite must for all Tony Bennett fans and if you are not among that happy bunch then it's about time you jumped on the bandwagon.

**JOHNNY CASH**  
*Now There Was A Song*  
*Seasons Of My Heart; I Feel Better All Over; I Couldn't Keep From Craving; Time Changes Everything; My Shoes Keep Walking Back To You; I'd Just Be Fool Enough To Fall; Transfusion Blues; Why Do You Punish Me; I Will Miss You When You Go; I'm So Lonesome I Could Cry; Just One More; Honky-tonk Girl.*  
(Philips SBBL580)\*\*\*  
Stereo

JOHNNY CASH, prolific recorder and songwriter, pays tribute to the work of other singers and composers on this latest album. All the songs included have been big hits for top C and W artists and Johnny's deep-voiced treatment brings a fresh life to them.

**CONNIE FRANCIS**—her latest LP is great for the fans.

The album is so well balanced that it would be difficult to select any particular track performance as outstanding. Let's just say it is all of very high standard indeed.

This is a must for the more commercially-minded country fans and doubtless many of the hard core of enthusiasts will also be attracted to the set.

**PERCY FAITH**  
*Jealousy*  
*Jealousy; Temptation; More Than You Know; The Most Beautiful Girl In The World; Tia Juana; Sophisticated Lady; Begin The Beguine; That Old Black Magic; Right As The Rain; Dancing On The Ceiling; Where Or When; I've Told Every Little Star.*  
(Philips BBL7403)\*\*\*\*\*

THE stirring majestic arrangements by conductor Percy Faith have brought him world-wide fame on record—and deservedly so.

These twelve offerings constitute some of the most beautiful and favourite melodies from the past and the revitalised versions you hear here are thanks to the touch of the magnificent Percy Faith.

What finer sound is there on record than the powerful sweep of strings, brass, reeds and rhythm all bound together under the commanding baton of a first-rate conductor?

Well, that's just what you'll hear as you spin this latest Philips album by Percy Faith and his Orchestra.

**LITA ROZA**  
*Drinka Lita Roza Day*  
*Don't Get Around Much Any More; I Loves You Porgy; How Deep Is The Ocean; Trouble Is A Man; The Masquerade Is Over; What Is There To Say; The Man That Got Away; Lush Life; Lover Man; Something To Live For; Love For Sale; Ill Wind.*  
(Pye NPL18047)\*\*\*\*\*

COLLEAGUE Tony Hall made special mention of this delightful Lita Roza album on his jazz page recently and although I agree with him that it deserves the attention of the jazz audience I believe it will have



a lot of appeal for readers of this page too.

Rarely has Lita had such sympathetic musical accompaniment. Rarely has she had such an excellent song programme. In fact rarely has she been given this chance to show the real depths of her undoubted talent as a vocalist.

The only thing I didn't like about the album was the title—but then it will serve its purpose in attracting the eye of potential customers.

This is a fine piece of work from one of the most capable songstresses in Europe and I urge you to hear it at the first opportunity.

I also believe that this album could bring to Lita that long-awaited international recognition.

**CLIFF RICHARD**  
*Me And My Shadows*  
*I'm Gonna Get You; You And I; I Cannot Find A True Love; Evergreen Tree; She's Gone; Left Out Again; You're Just The One To Do It; Lamp Of Love; Gossip 'n' Changin'; We Have It Made; Tell Me; Gee Whiz It's You; I Love You So; I'm Willing To Learn; I Don't Know; Working After School.*  
(Columbia 33SX1261)\*\*\*\*\*

CLIFF and his popular Shadows have this entire sixteen-track album to themselves and they really go to town with the kind of music you like.

\* **JOHNNY CASH** . . . he pays a tribute to the work of other song-writers.

Great stuff for the teenage market this as its success already proves.

I liked the striking Angus McBean cover picture very much and I'm sure I'm not alone in that by any means.

**BILL SNYDER**  
*The Magic Touch*  
*The Touch Of Your Lips; A Sinner Kissed An Angel; The Kiss Tango; A Kiss To Say Hello; A Kiss To Say Goodbye; A Kiss In The Dark; Gimme A Little Kiss, Will Ya, Huh?; When I Fall In Love; The Magic Touch; I Kiss Your Hand Madame; No Kissin' Blues; Lover's Symphony; Kiss Of Fire.*  
(Brunswick LAT8341)\*\*\*

"THE Magic Touch"? Well, it isn't really magic but simply an excellent keyboard technique which makes Bill Snyder so popular with lovers of cocktail-style piano.

He brings his delicate fingers to bear on twelve items which are to do with or linked with kissing. Now osculation is very close to most of our hearts whether we be courting or much married and isn't it so much nicer with a musical background?

Twelve tunes given the pretty but not pretentious Bill Snyder treatment which will bring much pleasure to a lot of people.

## CLASSICS reviewed by Alan Elliott

**It's good but not brilliant**

**JOHANN STRAUSS**  
Waltzes  
*Das Mittel Europaesche Symphonie Orchestra, conducted by Isate Disenhaus*  
*The Blue Danube; Artist's Life; Tales From Vienna Woods; Wine, Women And Song; Vienna Blood; The Voices Of Spring; Treasure Waltz; Emperor Waltz.*  
(GEM 4)\*\*\*

DON'T be surprised, this is a French record, of eight of the best loved of the Waltz King's masterpieces played, apparently, by a German orchestra.

It is a straightforward presentation of all the waltzes. All the long introductions and codas that Strauss liked to append to his works have been cut and all you get are the basic waltz melodies.

The playing is good but not brilliant. As is to be expected from an unknown orchestra, there is a certain second-rate feeling about their playing . . .

**CHOPIN**  
*Les Sylphides*  
*New York Philharmonic Orchestra, conducted by Kurtz (Fontana CFE 15051)\*\*\*\*\**

THIS is an appealing disc, played with all the grace and charm the music deserves. It contains all the favourite Chopin melodies from the complete ballet, including the Nocturne Valse, Prelude and Grande Valse Brilliant.

Technically, the recording is very good considering it is not a brand new recording, and has come to light in its present form, via 78 rpm and 12in. LP versions. I can recommend this disc, especially at the price.

**CARNIVAL TIME**  
*Fête-Dieu a Seville from "Iberia" (Albeniz, orchestrated by Fernandez Arbis)*  
*Fête Polonoise from "Le Roi Malgre Lui" (Chabrier)*  
*The Sinfonia of London conducted by Robert Irving (HMV 7 EP 7104)\*\*\**

HERE is a record that doesn't give all that I hoped. I think the quality of the music is a lot to do with my disappointment. For instance, the Chabrier, although brilliant and stirring, doesn't contain any real meat . . . the score lacks substance.

The recording quality on this side is quite good, but the

reverse side is suspect. The orchestration of the Albeniz is effective, but I think I prefer the original piano version. Here again the music is really inconsequential, although attempting to be colourful and descriptive.

I don't think either of these two pieces will ever become immensely popular, although Robert Irving and his orchestra have a good try . . . which just about sums this record up . . . a good try.

**TCHAIKOVSKY**  
*Waltz Of The Flowers (from the Nutcracker Suite); Sleeping Beauty Waltz.*  
*The Hollywood Bowl Symphony Orchestra conducted by Felix Slatkin.*  
(FAIP 8436)\*\*\*

I CAN imagine this disc will be a popular choice around Christmas when the gift rush begins, for it contains two of a popular composer's most popular waltzes.

The opening of the "Waltz Of The Flowers" is marred by some considerable twangy instrumentation, but it is enjoyable once it gets under way. "The Sleeping Beauty Waltz" is rather thrown together and I was not altogether satisfied by the performance.

But it has all been done so many times before.

# HALL MARKS

## TONY HALL LOOKS AT THE MODERN JAZZ SCENE

I AM allergic to child prodigies. Simply cannot abide them. But I sincerely believe that 10-year-old Michael Goffi, of Romford, Essex, is a quite remarkable young drummer by any standards, especially age.

Have you heard him yet? You'll find him most weekends at the Narbonne or Flamingo Clubs. At the latter, he likes particularly to play with tenorist Kathie Stobart and Jimmy Skidmore and pianist Bill Le Sage.

At the Oxford Street premises, he often sits in with the entire Dankworth band, playing John's own intricate arrangements. A difficult task for any drummer, however experienced.

Young Mike is no flashy, "ricky-tick" exhibitionist. His ambition is to be a really swinging section drummer. And, by golly, he already is! His rhythmic sense is quite fantastic. Almost uncanny—especially when I tell you that he's never had a lesson in his life!

### What Dizzy dug

Immigrant trumpeter Dizzy Reece was always one of Mike's staunchest supporters. If he had his mouth-piece handy and there was a horn around, he always wanted to play a set with Mike. "Like a little Philly Joe (Jones)," he would exclaim. And when you listen to Mike's long open cymbal beat, you'll hear what Dizzy dug.

Listen to Mike's generally excellent time, his amazing ambidexterity and his understanding underlining of the soloist's statements. His gifts and his talents can only be innate.

If you doubt my word, go and hear him for yourself. I think you'll be in for a big surprise. I rate him as superior to Vic Feldman at the same age.

If Mike maintains this progress, he

# This Romford boy is a prodigy Ten years old and he drums with Dankworth

could become a giant of British jazz. I only hope for his sake, as his limbs gather strength and grow, that his head will not increase in size out of proportion! But he seems a very sensible sort of kid. So I don't think it will!

### A nice break

LAST night (Wednesday), London's Flamingo Club in Wardour Street held its first mid-week session in almost a year. In conjunction with John C. Gee, of the National Jazz Federation, Sam Kruger is presenting every Wednesday the "Flamingo Jazz Nursery."

The band Gee presented at his suburban "Nursery" at Peckham, now has a West End shop window. A nice break for those talented youngsters Gus Galbraith (trumpet), Peter King (alto), Bobby Wellins (tenor), Gordon Beck (piano), Tony Archer (bass) and Ginger Baker (drums).

Also on view was electrifying young tenorist, Dick Morrissey's Quartet. Guest star on opening night was the much-admired Cleo Laine, making her Flamingo debut as a solo act.

It will be interesting to see how Sam makes out. Because in the main, modernists tend to listen locally during the week heading for the bright lights only at week-ends.

Incidentally, at long last, the Flamingo has installed a full coffee bar service and also jazzland's first Wimpy Bar. The snack-bar service at the Scott Club has proved a boon to business there. I think that every club owes such amenities to its members. It's a step in the right direction.

### Exquisite

JOE HARRIOTT'S highly unconventional "Free Form" jazz experiments call for quick-witted, intuitive response from all his sidemen. The introduction of the fantastic Phil Seaman into the band on drums has brought about a remark-

able increase in musical "tension" and creativity.

Phil's uncanny ability to conceive and execute the "impossible" was most marked when I heard the Quintet the other night. Joe himself has seldom, if ever sounded so personal. Trumpeter-fluegelhornist Shake Keane's huge sound, agile fingers and lyrical power impress me more at every hearing. Pianist Pat Smythe was the most difficult job with exquisite taste and subtlety. Coleridge Goode remains a tower of amplified strength on bass.

### Back as leader

AFTER a couple of hectic months, during which he backed American singer Ernestine Anderson on her British tour, recorded two complete series of 15-minute programmes for Radio Luxembourg and did unmeten jobs as a sideman at the Scott Club, ace drummer Tom Kinsey is returning to the club scene as a leader.

His Quartet, featuring the brilliant Bill Le Sage (now Musical Director for the Danziger Brothers' film company) has started a residency at the newly-formed club at the Crystal Hotel, Redbridge Essex, on Sunday afternoons from 3-6 p.m. This Sunday evening (Nov. 27), TK returns to his old stomping ground, the Flamingo Club.

### Warm work

IF you read my review two weeks ago of the new Benny Golson LP on Esquire ("Groovin' With Golson"), you may have wondered why I did not comment on the superb trombone-playing of Curtis Fuller. My apologies—but last minute space-cuts were unavoidable that week. Just take it from me that the album contains some of the warmest work on that horn since the advent of Jay Jay Johnson.



DIZZY GILLESPIE blows the greatest trumpet of them all.

# DIZZY IS BEAUTIFUL —BUT THE DISC ISN'T

## Modern Reviews by Tony Hall

**DIZZY GILLESPIE OCTET**  
The Greatest Trumpet Of Them All  
*Blues After Dark; Sea Breeze; Out Of The Past; Shabazz; Reminiscing; A Night At Tony's; Smoke Signals; Just By Myself.*

(12in. HMV CLP 1381)★★★★  
PERSONNEL: Dizzy Gillespie (trumpet); Gigi Gryce (alto); Benny Golson (tenor); Henry Coker (trombone); Ray Bryant (piano); Tom Bryant (bass); Charlie Persip (drums).

I BELIEVE Dizzy suggested the idea of this recording of scores by Benny Golson and Gigi Gryce for an 8-piece group. Good for him. But I do not find the result to be particularly enjoyable. In fact, the album as a whole is rather doomy.

One reason could be lack of sufficient rehearsal. There's an air of concentrated, studious "reading" throughout, that it is so obviously a pick-up group. Clean, on the whole, but a little tired and ponderous.

All the tunes have a strong—almost "commercial" melodic content. Golson's *Breeze, Past, and Myself* are like superior standard pop tunes. All (as Leonard Feather's cover notes point out) have been recorded before, except *Blues After Dark*. This is the tune Dizzy blew on his two British

(piano); Julian Ewell (bass); Ed Thigpen (drums). (12in. Esquire 32-101)★★★★

YOU might think that Coltrane and Quinichette constitute a queer couple. And I guess you'd be correct. Because, though this May, 1957 session has its occasional satisfying moments, I certainly wouldn't say it was completely successful.

Trane is essentially an extremely adventurous harmonic experimenter. Quinichette, the poor man's Prez, concentrate on *rhythmic* playing and is not so inclined to run the changes. A much safer player altogether. Paul has a very good track in *Exactly*. But on the whole, fails to match up to his other Esquire LP performances.

The originals are all by Waldron, the late Billie Holiday's pianist. *Cattin'* is a 12-bar; *Anatomy* is "All The Things" and *Vodka* is a barely disguised "Yesterdays." Trane has his most inventive outings on the latter two tunes.

Not a "must" for Coltrane collectors, who should compare his work here with that on his own first LP as a leader (Esquire 32-079) recorded ONLY A WEEK LATER. What a difference!

## JOHN COLTRANE-PAUL QUINICHETTE

*Cattin' With Coltrane And Quinichette Cattin'; Sunday; Exactly Like You; Anatomy; Vodka.*

PERSONNEL: John Coltrane, Paul Quinichette (tenors); Mal Waldron

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# WHO WHERE WHEN

Week commencing Sunday, November 27

	<b>BARNET</b>
Barnet Jazz Club:	Acker Bilk (Tues.).
	<b>BEXHILL</b>
Delaware Pavilion:	Cyril Stapleton (Fri.).
	<b>BIRMINGHAM</b>
West End Ballroom:	Dick Charlesworth (Sat.).
	<b>BOURNEMOUTH</b>
Winter Gardens:	Acker Bilk (Sun.).
	<b>BRIDGWATER</b>
Town Hall:	Danny Hunter (Mon.).
	<b>BURY</b>
Palace Club:	Cy Grant (Wk.).
	<b>BURY ST. EDMUNDS</b>
Corn Exchange:	Terry Dene (Sat.).
	<b>CAMBRIDGE</b>
Rex Ballroom:	Acker Bilk (Thurs.).
	<b>CHESTER</b>
Royalty Theatre:	Bernard Bresslaw (Wk.).
	<b>CLEETHORPES</b>
ABC:	Joe Brown, Billy Fury, Tommy Bruce, The Valentine Girls, Dave Sampson, Dickie Pride, Peter Wynne, Johnny Gentle, Nelson Keene, Johnny Goode, George Fame, Duffy Power, The Viscounts, Billy Raymond, Red Price and Jimmy Nicol and his New Orleans Rockers (Sat.).
	<b>CREWE</b>
New Theatre:	The Kaye Sisters (Wk.).
	<b>DAGENHAM</b>
Palace Beat Club:	Ricky Valance (Sat.).
	<b>DORKING</b>
Dorking Hall:	Acker Bilk (Sat.).
	<b>DOVER</b>
ABC:	Joe Brown package (Wed.). See Cleethorpes.
	<b>DUBLIN</b>
Theatre Royal:	Tony Brent (Wk.).
	<b>GLASGOW</b>
Empire:	Anne Shelton, Don Fox, Kenneth Earle, Malcolm Vaughan (Wk.).
	<b>GRIMSBY</b>
Gaiety Ballroom:	Ricky Valance (Thurs.).
	<b>HANLEY</b>
Theatre Royal:	Emile Ford, Jimmy Lloyd (Wk.).
	<b>HEMEL HEMPSTEAD</b>
Adeyfield Hall:	Acker Bilk (Fri.).
	<b>HIGH WYCOMBE</b>
Town Hall:	Terry Lightfoot (Mon.).
	<b>HULL</b>
ABC:	David Whitfield, Ken Machintosh (Sun.).
	<b>LEEDS</b>
Empire:	Anthony Newley, Don Lang (Wk.).
	<b>LEICESTER</b>
De Montfort Hall:	Judy Garland, Norrie Paramor (Sun.).
	<b>LIVERPOOL</b>
Empire:	Ken Dodd, Eddie Calvert, Joe Henderson, Peter Sisters (Wk.).
	<b>LLANDUDNO</b>
Top Ten Club:	Terry Dene, Garry Mills (Tues. to Fri.).
	<b>LONDON</b>
Odeon:	Joe Brown package (Thurs.). See Cleethorpes.
	<b>LONDON</b>
Calford Jazz Club:	Humphrey Lyttelton (Wed.).
New State Ballroom,	
Kilburn:	The Fleet Rekkers (Tues.).
Talk of the Town:	Eartha Kitt (Season).
London Palladium:	Chil Richard, Harry Jacobsen, Joan Regan, Edmund Hoekridge, Des O'Connor (Season).
	David Whitfield, Andy Cole, Magy Fitzgibbon, Patricia Lambert (Season).
Victoria Palace:	
	<b>MALVERN</b>
Winter Gardens:	Sid Phillips (Sat.).
	<b>MANCHESTER</b>
Hippodrome:	Craig Douglas, The Mudlarks (Wk.).
Empress Cabaret Club,	Michael Cox, Billie Anthony (Wk.).
Stockport:	
Southern Sporting	
Club & Palace	
Theatre Club:	Robert Earl (Wk.).
	<b>MERE</b>
Golf Club:	Humphrey Lyttelton (Fri.).
	<b>NOTTINGHAM</b>
Dancing Slipper	
Ballroom:	Humphrey Lyttelton (Sat.).
	<b>NORTHWICH</b>
Memorial Hall:	Ricky Valance (Fri.).
	<b>PETERBOROUGH</b>
Corn Exchange:	The Fleet Rekkers (Sat.).
	<b>PURLEY</b>
Orchid Ballroom:	The Fleet Rekkers (Wed.).
	<b>READING</b>
Majestic Ballroom:	The Fleet Rekkers (Mon.).
	<b>ST. ALBANS</b>
Odeon:	Joe Brown package (Tues.). See Cleethorpes.
	<b>SHREWSBURY</b>
Granada:	Joe Brown package (Fri.). See Cleethorpes.
	<b>SOUTHAMPTON</b>
Guild Hall:	Acker Bilk (Mon.).
	<b>SOUTHEND</b>
Palace Dance Studios:	Ricky Valance (Sat.).
	<b>WESTON-SUPER-MARE</b>
Winter Gardens:	Frank Weir (Fri.).
Winter Gardens:	Cyril Stapleton (Sat.).

# This piano business is no joke

IAN MENZIES AND HIS CLYDE VALLEY STOMPERS

**Traditional Jazz**  
*Barnyard Blues; Blues My Naughty Sweetie Gave To Me; The Fish Man; I Can't Give You Anything But Love; Il Trovatore; Battle Hymn Of The Republic; High Society; Salty Dog; Prelude In C Sharp Minor Op 3; Five Foot Two, Eyes Of Blue; Twelfth Street Rag; Scotland The Brave.*  
 (PYE NJL26)\*\*\*

THE mixture as before. Acker, Lightfoot, Kenny Ball, Charlesworth, Mickey Ashman, and now the Clyde Valley Stompers. Where on earth is the individuality of any of these groups? When hearing them in the flesh the critic is usually able to tell one from the other. But, on record, they all sound exactly the same. Of course, Ian Menzies has a girl singer—so you know it isn't Lightfoot. He has a piano, too, but that doesn't help you to tell who it is.

As usual, it has been turned down to NOTHING.

This piano business is no longer a joke. The disc before this one on my turntable happened to be the new Kid Ory on HMV. Now these Americans can make a piano sound all right. Delightfully.

The repertoire is typical of today's output. Standards, things pinched from the classics and those horrible marches. I liked Fiona's singing on *Blues My Naughty Sweetie*, but not on *I Can't Give You, on Five Foot Two*, but not on *Salty Dog*.

She still has that awful tendency to generate heat by pushing madly. Jazz shouldn't come that way. It should always be relaxed. In spite of which the disc is still well above average.

## JAZZ HALL OF FAME VOLUME 2

Maxine Sullivan with Charlie Shavers And His Orchestra, *Loch Lomond*, Django Reinhardt And The Quintette Of The Hot Club Of France, *Nuages*, Jack Teagarden And His Orchestra, *Meet Me Where They Play The Blues*, Charles Mingus, John La Porta Sextet, *Abstraction*, Al Haig Quartet, *Woody'n You*, Osie Johnson And His Orchestra, *Osie's Oasi*, Josh White, *Evil Hearted Me*, Charlie Shavers Conducting The Original John Kirby Orchestra, *Flow Gently, Sweet Rhythm*, Ralph Burns Quartet, *Bijou*, Django Reinhardt And The Quintette Of The Hot Club Of France, *Melodie Au Crapahout*, Osie Johnson Quintette, *Johnson's Whacks*, Big Bill Broonzy, *Baby, Please Don't Go*. (GALA GLP357)\*\*\*

THERE'S nothing on here that I would like to keep permanently. But most of it is very pleasant and at the price that Gala 12in. discs come it's a good enough bet for the newcomer to jazz who wants a varied cross section of the jazz scene.

That last advantage is, to me, the one thing against it. I don't like these mixtures. There is something ridiculous about the Osie Johnson Quintet suddenly running into Big Bill Broonzy's *Baby Please Don't Go*.



How pleasant to hear a re-creation of the biggest little band in jazz—the John Kirby Onyx Club Orchestra. All except Kirby—Shavers, Procope, Kyle, Buster Bailey and Specs Powell—are here. And how neatly they play!

The mood of Charlie Mingus' *Abstraction* is unfortunately carried through the two Django sides. Not intentional, perhaps, but if anything is lacking on this LP it is gummy jazz.

## BROWNIE MCGHEE Sings The Blues

*Memories Of My Trip; How Long; Walkin' Blues; Big Wide World; A Hard Road To Travel; Face In The Crowd; Blues Singer's Prayer; You*

*Don't Know My Mind; A Cheater Can't Win; Poor Boy; Brownie's Blues; I Ain't Gonna Scold Ya; Hard Feeling; Gone But Not Forgotten.*

(Folkways FG3557)\*\*\*\*\*

A GREAT record! Topical, too. A for here is a tribute to the Chris Barber band and a recollection of Brownie McGhee's trip to Britain.

Although I thought McGhee and Sonny Terry absolutely superb when they were here. I think Brownie on his own is even better. Not that I'm against Sonny in any way! But this is something quite different.

It's Big Bill Broonzy material with a shade less force and vigour but with the addition of certain musical qualities. Brownie really has a beautiful voice and his diction is pretty good—despite the transcription of the words by someone at Folkways who seems to know little about jazz.

On the transcription Ottilie Patterson becomes R. B. Patterson. Dick, Graham and Eddie are translated as Big Gilman and, in two places, Ottilie is left as a blank.

No matter. This *Memories Of My Trip* is one of the best things here.

It is interesting that our sense of proportion is such that this disc is being advertised solely on Chris Barber's name. Why? I should have thought that the comparatively recent visit of this singer-guitarist, coupled with his pleasant voice and swinging guitar, would have been enough.

You might find the disc hard to come by. It isn't generally available, but the effort of tracing is well worthwhile.



\* JOSH WHITE... in "Jazz Hall Of Fame, Volume 2."

## Jazz Books

### O.K. for die-hards

#### THE ART OF JAZZ

Edited by Martin Williams (Cassell, London 21s.)

THIS is quite some work and definitely not for the man, boy or girl in the street. An excellent work of its type, it is only of importance to the student of jazz criticism and not just of jazz. The accent throughout is on the critic and his evaluation of jazz music.

But as often as not the contributors—William Russell, Marshall Stearns, Paul Oliver, Charles Fox, Andre Hodeir, Max Harrison and George Avakian—get tied up with their own importance.

The cult of "criticism" is not one that appeals to me. Let's get down to earth and talk about a record and its enjoyment, an artist and his achievements. Detailed analysis obviously has its

place but (shsh . . . sh) is jazz really that important?

A lot of the essays are liberally culled from sleeve notes and thus lose any value as objective reportage. After all, the job of the sleeve note writer is, primarily, to sell the record. Are there sleeves that say a record is bad?

On reflection a good half of the book falls into this category. Some of the bits from sleeve notes are no longer than three paragraphs, which makes it all rather disjointed.

Mind you, there's a lot of excellent stuff here, especially the two longish chapters on Ellington and the analysis of bebop development. I'm glad to have the book on my shelves, and I expect I shall refer to it weekly, but I'd hate to advise any but the die-hard student to buy it.

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Disc talks to the Andrew Sisters, the ...

# Legendary ladies of show business

THREE almost legendary ladies of show business spoke to DISC by transatlantic telephone this week. They were The Andrew Sisters—Patty, Maxene and La Verne.

Today's teenagers in Britain probably won't be familiar with this threesome, unless they are in the habit of browsing through their parents' old 78 r.p.m. discs.

However, everyone is likely to be seeing and hearing them very soon. They are due to open an eight-week season at "The Talk Of The Town" on December 5, and they will probably appear on TV while here.

The Andrews Sisters' story spans a whole era of show business history in much the same way as that of Bing Crosby—with whom they recorded several hits.

They started at a very early age in the hard school of vaudeville touring. They were broke in New York, teamed with musician, Vic Schoen, who saw the possibilities of their close harmony singing style—but still got nowhere.

Then they landed a booking at the Hotel Edison, including two broadcasts a week.

But they were fired after the second broadcast!

Fortunately, record executive Dave Kapp had heard one programme and was sufficiently impressed to start recording the girls. Their second record for him was "Bei Mir Bist Du Schoen"—no real connection with Vic—and it was a spectacular hit. That was in 1937.

After that they never looked back. Hit followed hit, among them being "Beer Barrel Polka," "Apple Blossom Time" and "Rum And Coca Cola." Eight of their discs each topped the million mark.

Films and top American variety and cabaret dates followed, and their success story snowballed to gigantic proportions.

Perhaps it became too overpower-

ing, for in 1953 the harmony faded and the girls split up after notching seventeen films and selling more than sixty million records.

La Verne decided to concentrate on being a housewife; Maxine went to New York to study dramatics; Patty continued in pop music as a solo star.

Three years later they got together again and made a sensational comeback at the Flamingo Hotel, in Las Vegas. TV offers, a Capitol recording contract and a tour of the States convinced them that the public were still interested.

It is nine years since The Andrews Sisters were in London together. On that occasion they topped the bill at the Palladium and packed the place to capacity. They are due to arrive again next Wednesday. Over the transatlantic line they told DISC how much they are looking forward to it.

Each sister had a phone and they all chorused their replies to my questions. I asked a delicate one—their age.

"We are the oldest young women you have ever seen," was the answer.

Are you rich?

"We are very rich in health."

What do you think of modern pop music since you returned to it?

"Not much, really. It is pretty bad, although rock 'n' roll seems to be going out of fashion a bit now."

What kind of songs are you singing nowadays?

"Oldies and a few new ones. We love singing our old hits and feature the biggest ones in our act."

Which is your greatest disc hit and is it your personal favourite?

"Our greatest was 'Rum And Coca Cola,' but our favourite is still the first, 'Bei Mir Bist Du Schoen.' 'Rum And Coca Cola' sold ten million copies."

Are you still recording for Capitol?  
"No, we are freelancing right now, and hope to do some sessions while we are in England."

These British recordings will be for Philips, and Capitol are to release a single of "Rum And Coca Cola," taken from one of their LPs for that label.

The Sisters are particularly keen to play to British audiences again because Patty paid a private visit to London some time ago and went to a show at the Palladium.

She was immensely impressed by the lively enthusiasm of the audience—something which, apparently, is lacking in America these days.

NIGEL HUNTER

THE ANDREW SISTERS—(left to right) Maxene, Patty and La Verne.



## DISC, RADIO and TV STAR

# TEDDY JOHNSON

## WRITES FOR YOU

# Alma has a week seeing the shows

London, and his zany, high-power gagging is the talk of the night-club circuits. Here are a couple of samples of the Carter brand of humour.

"A friend of mine," says Jack, "complained that his wife got tired of waiting for him to do the repairs around the house so she started to do them herself."

"He told me: 'Jack it's murder. She's hooked. All day long she builds things . . . fixes things . . . paints things. I didn't lose a wife . . . I gained a carpenter. What do you think I had to get her for her birthday? A set of tools. She was thrilled. She walked around, saying: 'What's to fix . . . What's to fix? I said: 'When are you going to do the dishes? She said: 'Why . . . are they broken?'"

These are Jack's observations of British clothes:

"You know, British tailoring is famous throughout the world, so the first thing I did when I got here was order some clothes. I wanted to look like Saville Row. Instead, I wound up looking like Petticoat Lane. The salesman said: 'Mr. Carter, the trouble is your spine.' I said: 'My spine. What should I do with it?' He said: 'Remove it. Then you'll look casual in your tweeds.'"

RONNIE HILTON was preparing to go to Newcastle to start rehearsing for his title role in "Dick Whittington" when the bells rang "Turn Again Ron Hilton."

In this case it was telephone bells which sent Ronnie back home. He received a message that his wife Joan had given birth to a baby girl, Jane Lesley, weighing 7½ lbs.

On behalf of DISC, Pearl and myself, congratulations Ronnie and Joan.

BOBBY DARIN . . . just one of the artists Alma saw.

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Alma is going back to America after Christmas, to do some television with Ed Sullivan.

ONE of the funniest American comedians to come to England in a long, long time is Jack Carter. He's at the Pigalle,



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