

DISC

THE TOP RECORD & MUSICAL WEEKLY

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PETE MURRAY TO STAR IN NEW MUSICAL



DAVID HUGHES and Pete Murray will star in the musical version of "Seagulls Over Sorrento" which author Hugh Hastings has adapted and re-titled "Scapa Flow." Originally produced in the West End in 1947 with Ronald Shiner and later filmed with Gene Kelly, the musical version will open on February 8 at the Royal Court Theatre, Liverpool, and a West End showing is planned.

Pete Murray, who has not appeared on the stage for some time and who will play "Badger" said: "It's a challenge and a great opportunity and naturally I'm excited but a little terrified at the same time."

"It won't affect my disc jockey work because the BBC have kindly agreed to pre-record my stuff and Luxembourg is taped anyway. But I daresay it will affect my television appearances."

For singer David Hughes this musical is the big chance he's been waiting for. "I've held off from a lot of things in the hope that a musical might come along," said David, "and 'Scapa Flow' has been on the cards for 12 months."

"It's not a Rodgers and Hammerstein musical but a play with music and I think it has a great chance because it has a gustiness like 'Fings'."

"It will be my first big musical since 'Summer Song' some years ago. And it is the kind of entertainment I was cut out for."

The other leading roles in the all-male cast are being taken by Canadian musical comedy star and composer Timothy Gray, who appeared in Joan Regan's "Be My Guest" show recently, and Edward Woodward. They will play the parts of "Sprog" and "Haggis."

Date set for Davis play

"THE Day of the Fox," the ATV play which stars Sammy Davis Jr. in a leading role, will be televised on Sunday next, December 10.

Former Shadows star joins Decca A & R staff

Tony Meehan to specialise in pop singles

TONY MEEHAN, 18-year-old ex-drummer with Britain's top instrumental group, The Shadows, has joined the A and R staff of Decca. The appointment took effect from the first of this month, and he will be part of a new production team in the Decca A and R department headed by veteran Dick Rowe. Other young operatives in the team will be Mike Smith, already on the Decca A and R staff, and Peter Attwood, who has been working as a balance engineer at Decca's West Hampstead studios.

This production team will be responsible for the selection of artists, material and recording for all pop singles issued on the Decca label. Its formation will not affect the activities of the remainder of Decca's A and R department and outside recordings for the label executed by individuals such as DISC columnist Jack Good and organisations like Audio Enterprises (recording Eden Kane, The Kestrels and other artists).

"I'm very pleased indeed about this appointment," Meehan told DISC on Monday. "I had no special plans in this direction when I left The Shadows, but it is a wonderful opportunity to put some of my ideas for pop music into operation."

The new appointment will mean that Meehan will no longer be able to accept session work as a drummer for other record companies. This will mean no sessions with Cliff Richard, who records for EMI. His new activities permitting, he will continue radio and TV session work with Bert Weedon, but will no longer participate in Weedon disc sessions.

"I intend to keep up my

drumming as much as possible, both playing and studying," he added.

This new production team is part of a Decca offensive to capture a larger portion of the British singles hit parade.

Other companies, too, are concentrating on youth. John Schroeder, another British A and R man in his twenties who played a large role in Helen Shapiro's disc success at Columbia, started with Oriole this week, and Ray Horricks, also in his twenties, leaves Decca to work for Pye's Piccadilly label in January.

Singer Lucille Mapp will be appearing in A-R TV's "Hippodrome" show on December 19.

'Gypsy' and 'Camelot' to be filmed

WARNER BROS. are to make a film of "Gypsy," the Broadway musical based on the life of Gypsy Rose Lee, with Rosalind Russell in the lead, and also of Alan Jay Lerner's current hit, "Camelot," which stars Julie Andrews and Richard Burton, in New York.

Shooting on the latter is due to begin early in the New Year, but as yet no parts have been cast.

Sinatra LP in stereo

FRANK SINATRA'S best selling album, "Come Fly With Me," originally issued in the States in 1958 and later released here, has now been released in stereo by Capitol in America.

Leyton sticks to the 'old firm' for his discs

IT looks like a hat-trick for John Leyton and his associates. The Leyton latest, "Son, This Is She," which is his first single following his label transfer from Top Rank to HMV, has won lots of praise (from Don Nicholl among others, see page 8) and a great deal of advance orders already.

Checker, Rydell on ONE LP!

BOBBY RYDELL and Chubby Checker have teamed up to do their first ever LP together. The album is on Cameo for whom they both now record and the title is "Chubby Checker-Bobby Rydell."

It features some of their greatest hits including "The Twist" and "Wild One."

It has been released in the States this week, and is likely to be issued here quite soon.

Another album released in the States is a new one by Ray Charles called "Do The Twist With Ray Charles." This is a collection of Charles' Stateside hits with a special twist beat.

In last week's issue of DISC Nigel Hunter suggested the possibility of LPs with more than one artist on them.

"Son, This Is She" features the "old firm" which proved outstandingly successful on John's previous two singles. Geoffrey Goddard wrote the song. Charles Blackwell did the arrangement and directed the accompaniment, and Joe Meek twiddled the knobs for the recording session.

And John foresees no change in that arrangement where discs are concerned.

"Geoffrey Goddard knows the sort of song I like and understands the way I sing," Charles Blackwell is terrific on arrangements and backing, and Joe is a wizard at recording the sounds we make."

John has just completed a 12-minute film entitled "The Johnny Leyton Touch" which will be reaching the cinemas shortly.

"It takes you inside the rehearsals for a show," he explained.

"My next film assignment is a half-hour feature on the theme of a day in my life. Also I'm filming my guest spot for 'It's Trad, Dad!' this month, and next April I shall start work on a full length feature film at Pinewood."



JOHN LEYTON—All set for filming.

Inside

BUDDY HOLLY film planned (page 4)

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★ **LONNIE DONEGAN** back in England (page 12)

A POWERFUL NEW HIT NUMBER BY

JOHN LEYTON SON, THIS IS SHE

coupled with **SIX WHITE HORSES** 45-POP956

HIS MASTER'S VOICE RECORDS



E.M.I. RECORDS LTD., E.M.I. House, 20 Manchester Square, London, W.1

Australia is wide open for our pop stars

PRIZE LETTER

I HAVE just returned from a trip to Australia where it was good to see British artists doing so well in the charts.

Perhaps best of all was the deserved success of Mark Wynter. He had two records in the top ten, and "Exclusively Yours" had been in the hit parade for 16 weeks. On the Everly Brothers—Bobby Vee tour, it was Mark who received the best notices and his television appearances proved what an excellent visual entertainer he is.

After the success of Cliff Richard's tour down under he should now be certain of his discs making the charts there. If more of our teenage artists would make the trek to Australia, they could keep up the momentum started by these two fine singers.—MIKE YOUNG, 39, Redcliffe Gardens, London, S.W.10.

GOING UP

WHAT a tremendous upsurge the British recording industry is enjoying at present. While our top stars are firmly establishing themselves abroad, at home refreshing new talent is emerging.

Aiding these have been our own composers and more industrious recording managers such as Joe Meek, who besides creating new sounds, has endeavoured to, and have obtained, a better balanced hit parade.—B. GRAHAM, 129a, Brockwell Lane, Chislehurst, Derbyshire.

SUPERIOR

THE superiority of British disc artists over their American counterparts as far as stage presentation is concerned has surely been emphasised by the varying fortunes of the American



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 is: Post Bag, DISC, 161 Fleet Street, LONDON, E.C.4.

disc stars who have ventured to play one-nighters here, compared with the Britons who have done likewise.

To illustrate this, look how Conway Twitty, Freddy Cannon, Johnny Preston and Jimmy Cannon, have drifted into obscurity, whereas Eden Kane, Billy Fury and Karl Denver have shot upwards.—P. FOWLER, 179, Usbridge Road, Hatch End, Pinner, Middx.

PETE'S RIGHT

THE Top Twenty is not an indication of public taste, as Pete Murray so rightly says. I think, in many cases, it is a deterrent to adult record purchasers.

The Mills Brothers recently made an LP called "San Antonio Rose." It had an excellent review in every publication, but the disc will never appear in the LP hit parade. If it did, I would feel as disappointed as I did when



KARL DENVER — Shot upwards

Dave Brubeck's "Take Five," for some unaccountable reason, made it.

No, the Mills Brothers, Bing Crosby, Lena Horne and Louis Armstrong seldom, if ever, get into the Twenty. I am sure they are not bothered, and nor are their countless fans who realise that the Top Twenty is a teenage institution and not at all indicative of talent.—P. G. BAILEY, 83, Galsborough Road, Tilgate, Crawley, Sussex.

NO GIRLS

WHEN will the record companies realise that the girl groups who screech out in the background of too many British discs are not at all appreciated by record buyers?

Take, for example, the case of Marty Wilde. For months he has been turning out discs like "Rubber Ball," which reached the charts rather because of the song than the performance. But now, with "Tomorrow's Clown," on which there is a noticeable absence of a girl group, he may have a really successful disc.—DAVID FOOTHILL, 15, Park Road, Waterloo, Liverpool, 22.

AFTER BUDDY

JACK GOOD is certainly correct in saying that Adam Faith, Mike Berry, Bobby Vee and too many others directly copy Buddy Holly's style. However, surely The Crickets, and to a certain extent, Earl



Sink (former group lead singer), have a right to do so. Buddy's style is their style, as theirs was Buddy's.

Therefore The Crickets do have a most definite right to continue with their style, and I hope they will soon be back in the hit parade.—J. G. LEVENE, 77, Redchurch Street, Bethnal Green, London, E.2.

SURPRISE

I WAS most surprised to see that a recent Juke Box Jury panel did not vote Russ Conway's "Toy Balloons" a hit.

It's at parties and Christmas time when Russ's "honky tonk" piano is appreciated most of all,

when the whole family gathers around for a sing song, and when we try our utmost to please the children and adults alike.

"Toy Balloons" in my opinion, has done just that. And surely Russ Conway is one of the most established family favourites in Britain.—YVONNE WEEDEN, 77, Bengarth Road, Northolt, Middx.

CASH IN

LOOK at the number of records now on the market which are there solely as part of a great Christmas "cash in," without any regard for the true spirit of the festive season.

We have "Give Us A Kiss For Christmas," "A New Baby For Christmas," "Little White Berry," etc. All most pathetic.

However, it is certainly good to see that few of our popular singers will risk endangering their careers by recording such rubbish.—IAN HUME, 47, Nigel Avenue, Birmingham, 31.

NOT PLAYED

I HAVE recently heard on Radio Luxembourg a number called "Just Out Of Reach." This is being played regularly and features a couple of singers, one of whom is Donald Peers.

I am, however, shocked that the best recording of this song, by Eddie Arnold, has failed to be played, or even mentioned anywhere. I am sure that if this recording was heard on Luxembourg, it would give Eddie Arnold a well earned and well deserved hit in this country, and would, I am sure, give Country and Western recordings a big boost over here.—K. DREW, 48, Marlfield Road, West Derby, Liverpool, 12.

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

Cable from AMERICA

RUMOUR has it that Steve Lawrence and his wife Eydie Gorme are to make yet another move, this time to the Columbia label. They are at the moment with United Artists. If they sign with Columbia their contract will call for a sum of \$50,000 guaranteed per year, also that Don Costa, formerly with United Artists, handles their sessions.

Aretha Franklin, who is riding high here with "Rockabye Your Baby" on Columbia, is shortly to have an LP released of Gospel songs on a new label called Battle, which will specialise in this type of music only.

CBS TV are to present a dramatic show this month called "Spin A Crooked Record," which is about the record counterfeiting business.

BOTH Jess Conrad and Eden Kane, who are billed here as England's top teenage entertainers, have disc releases this week and both of them have received good reviews. Many people in the business here are saying how the standard of English "rock type" discs is improving all the time.

Bobby Darin, proving all the time his versatility, has out this week on his A&O label two most unusual titles, "Ave Marie" and "O Come All Ye Faithful." Very nicely done, too. They are taken from his album "The 25th Day Of December."

Sammy Davis Jr, recently entertained 3,000 inmates of California's Folsom Prison, to the great delight of the convicts. He is at the moment filming the prison scenes there for his starring role in "Reprise."

Nat King Cole this week played host in his Hollywood home to a charity benefit for the "Exceptional Children Opportunity School." The cabaret he arranged had in the cast children of some of the biggest names in show business. Nat himself also appeared.

Talking of teams, Liberty have recorded together, Johnny Ray and hot newcomer Timi Yuro. This should help Johnny's record sales a lot, I should think. They do a great job on the oldie "I Believe" and the new one, "A Mother's Love."

Two years after its release, The Platters' album "Encore Of Golden Hits" is still selling at the rate of three thousand every month, which is quite fantastic. Mercury is very happy—so are The Platters.

BRENDA LEE'S Xmas disc "Rock Around The Xmas Tree" is selling this year even bigger than it has done on the two previous seasons it's been released.

Burt Ives looks all set to make the hit parade with his latest Decca issue, "Itty Bitty Tear."

Kitty Kallen's latest disc has the unusual title "It Wasn't God That Made Honky Tonk Angels" . . .

Chubby Checker says of the current rage, "The Twist," "it's like the Shimmy of some years back except you shake from the hips now instead of the shoulders, and to learn the best way is to practise drying your back with a towel while you imagine you are treading on ants." Figure that out if you can.

AUSTRALIA'S No. 1!

AMERICA'S No. 2!

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featuring

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Tiptoe through the tulips; After you've gone

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THE BABY BOY

45/RCA-1265



45 rpm

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending December 2).

Last This Week	This Week	Title	Artist
1	1	Big Bad John	Jimmy Dean
8	2	Please Mr. Postman	The Marvelettes
2	3	Runaround Sue	Dion
4	4	Goodbye, Cruel World	James Darren
3	5	Fool Number 1	Brenda Lee
5	6	Bristol Stomp	The Dovells
19	7	Heartaches	The Marceels
6	8	Tower Of Strength	Gene McDaniels
15	9	Crazy	Patsy Cline
9	10	This Time	Troy Shondell
10	11	The Fly	Chubby Checker
—	12	Walk On By	Leroy Van Dyke

Last This Week	This Week	Title	Artist
13	13	Tonight	Ferrante and Teicher
14	14	I Understand (Just How You Feel)	The G-Clefs
11	15	You're The Reason	Bobby Edwards
—	16	The Twist	Chubby Checker
—	17	Run To Him	Bobby Vee
20	18	A Wonder Like You	Ricky Nelson
12	19	I Love How You Love Me	Paris Sisters
—	20	Moon River	Jerry Butler
ONES TO WATCH			
		September In The Rain	Dinah Washington
		Happy Birthday, Sweet Sixteen	Neil Sedaka

MOON RIVER

from "Breakfast at Tiffany's"
HENRY MANCINI

45 RCA-1256



45 rpm

No. 2 in U.S. Charts
THIS WEEK!

PLEASE MR. POSTMAN



by
THE MARVELETTES

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending December 2, 1961

Last This Week	This Week	Title	Artist	Label
4	1	Tower Of Strength	Frankie Vaughan	Philips
2	2	Take Good Care Of My Baby	Bobby Vee	London
1	3	His Latest Flame/Little Sister	Elvis Presley	RCA
5	4	Moon River	Danny Williams	HMV
3	5	Big Bad John	Jimmy Dean	Philips
8	6	The Time Has Come	Adam Faith	Parlophone
6	7	Walking Back To Happiness	Helen Shapiro	Columbia
12	8	Midnight In Moscow	Kenny Ball	Pye
7	9	The Savage	The Shadows	Columbia
9	10	Take Five	Dave Brubeck	Fontana
15	11	I'll Get By	Shirley Bassey	Columbia
—	12	Stranger On The Shore	Acker Bilk	Columbia
10	13	Runaround Sue	Dion	Top Rank
19	14	You're The One Good Thing	Jim Reeves	RCA
—	15	My Friend The Sea	Pet Clark	Pye
13	16	Hit The Road, Jack	Ray Charles	HMV
16	17	Mexicali Rose	Karl Denver	Decca
17	18	I'm A Moody Guy	Shane Fenton	Parlophone
—	19	So Long Baby	Del Shannon	London
—	20	I Love How You Love Me	Jimmy Crawford	Columbia

ONES TO WATCH

Johnny Will	Pat Boone
Toy Balloons	Russ Conway

BIG HIT FOR ACKER BILK

ACKER BILK comes in at number 12 and Frankie Vaughan deposes Presley at the top—that is the chart news for this week. It is Acker's new sounding "Stranger On The Shore" that gives him this high chart rating. Does this mean that by using strings behind the trad sound an Acker disc stands more chance of heavy sales? It's a difficult question. But this one certainly seems to have caught the fans' fancy. Frankie Vaughan has finally made it. "Tower Of

Strength," the disc he aimed deliberately at the Top Twenty, has topped all sales of the week. It deposes Presley's "His Latest Flame" and "My Little Sister" which was anticipated to concede the number one position about this time. But it is significant that Presley doesn't give up easily. He only drops two places into the number three slot. Two notable entries this week are Del Shannon's "So Long Baby" and Jimmy

Crawford's "I Love How You Love Me." Crawford's disc was tipped in the Ones To Watch last week and it is his first chart entry. He has been trying for a chart rating for some time and deserves his placing with this one. Del Shannon proves that he wasn't a one-hit guy with "Hats Off To Larry" that hit the number nine spot ten weeks ago. This week his "So Long Baby" enters the charts at number 19.



THE RUSTLERS

"A MATTER OF WHO"

7N 15370

THE LAURIE JOHNSON ORCHESTRA

"DOING THE RACCOON"

7N 15404

BENNY HILL

"THE PICCOLO SONG"

7N 15405



Buddy Holly — Will his name live for ten years?

Buddy Holly's manager reveals plans for film of his life

FORTY-ONE recordings of the late and great Buddy Holly will eventually be made available to British record buyers, enough, say his label, to keep his name prominent for another decade—TEN years. And one of them was made when he was only twelve years old! THAT'S NOT ALL. NEXT YEAR A FILM IS TO BE MADE OF HIS LIFE STORY.



JOHN WELLS talks to **NORMAN PETTY** in America

PET CLARK RECORDS NEW STYLE NUMBER IN TOP SECRET

THERE was a hush of secrecy hanging over Pye's studios last week when Petula Clark recorded her latest single. They didn't exactly throw a cordon of police around the building, but unless you had a special pass you might just have well tried to walk into the Kremlin.

The number that Petula was recording was something special. A new number that was stamped "top secret."

Said Pet: "This number is a departure for me. It is completely different. It has a twist and is more stylish."

Why all the secrecy, I asked. "Well, you see, it is not a brand new number. It has been recorded before in America, Alan Freeman discovered it for me. We don't plan to release the disc until January and that would give time for someone else to record it."

"I have great confidence in this number and I would hate anyone else to do it before I'd had a crack at the whip."

What is so different about it? "It is not really a different number, but it is different for me. It has not got the conventional chorus, verse pattern. I wouldn't call it jazz, but it is more of a swinging number than the ones I have been recording recently."

Not deliberate

"I wish that I could play it to you, so you'd know what I was talking about. But that is definitely out, I'm afraid."

With numbers such as "Sailor," "Romeo" and now "My Friend, The Sea," all big hits and all cut from a similar length of cloth, I wondered why Pet had found it necessary to change the formula. "We didn't deliberately change," she said. "If we could have found another 'Romeo' then we would have recorded it. And we still would. But such numbers are hard to find."

"Sailor" started a good thing for me and although I don't think that now would be the time for radical changes I do feel that you cannot afford to stick to the same style of song for too long. The public can get bored. It is good to try new things."

Has the influx of jazz into the charts influenced Pet in the

choice of her latest number?

"No, not at all," she said. "Although I like to sing jazz I don't think that the time has come for me to do that commercially. But I do record more stylish numbers on the 'B' sides of my records."

"There are some people who like to hear me sing something other than 'pop,' and I like to do it. You can afford to do that on a 'B' side."

It is the new record a pop number?

"If by pop you mean commercial, it certainly is."

Pet admits that she selects less commercial—what she calls more stylish—numbers for her LPs.

"I select most of the numbers for my LPs," she said, "but I always leave the choice of singles to either Alan Freeman

or my MD Tony Hatch. "I should be planning my next LP right now, but I haven't got down to it yet. I haven't cut one for some time but it will have to wait until after junior has arrived."

Pet has about ten days to go before the big event. "I must take it easy now," she said. "I have been working hard. I have only just finished a tour of France which took me about 14 thousand miles. And then there was the recording session last week. Junior didn't like that one bit, especially the top notes!"

Pet is currently a hit in France, where her home is since she married. "Romeo," she tells me, is in the one or two spot at the moment.

Shut off?

Does Pet think that by working and living in France she is shut off from the British musical scene?

"I don't think that it does any harm if I am," she said, "at least I come back fresh when I make my visits. I don't fall into the trap of the sound of the moment. I stand little chance of being influenced by other people's styles and that tends to give me an originality."

Peter Hammond

This news was revealed exclusively to DISC by Buddy's ex-manager and friend, Norman Petty, speaking from his home in Clovis, New Mexico.

Said Petty: "I'm not in a position to be able to give you any details at this stage. I'm not even sure yet who will portray Buddy, but it is definite the film will be made."

The picture will be made in Hollywood and is certain to be released in Britain and Australia where, says Petty, Buddy is becoming more and more of a legend.

Mistakes

In America Buddy is still popular, but mistakes have been made in the release of his discs and his reputation has suffered as a result.

"A number of the discs issued since Buddy's death have not been up to the standard his admirers had come to expect," explained Petty. "Mrs. Holly and myself are now trying to make sure the same mistakes are not made elsewhere."

"I know there is a lot of feeling over there in England that we are taking an undue amount of time making some of this new material available to you."

"Let me clear up this point and explain things to Buddy's British fans."

"There is no question of us holding back the material, but

we are trying to make sure that only the right tapes are released, and sorting it all out takes time. "We are guarding Buddy's reputation very jealously. I could do a lot of damage and Buddy a great injustice if some of the tapes we have in our possession are released to a public expecting a studio produced disc."

Most of the tapes just aren't of a sufficiently high quality for us to be able to do this. Some of them we can dub and edit, but the bulk will be issued as discs made at home, most of them on the tape recorders of Buddy's friends which are still being unearthed.

"They'll be marketed as collectors' items—not as commercial discs."

All the singles released over here since Buddy's death—his latest, "Look At Me," is the eighth, and not all have had Petty's approval—have been taken from LPs. Apart from these and the handful of other masters known to Petty and some of the home-made discs that can be doctored to get a studio sound, these are the only commercial discs still available.

I asked Petty how he thought Buddy would rate in show busi-

ness if he were still alive today. Without any hesitation he replied: "He'd be at the very top, one of the greatest. He might, I think, even be challenging Presley."

"I was with Buddy when he was developing and he was flexible enough to be able to adapt himself to any trend," continued Petty.

"I'm confident he would be a big name now. He had his ups and downs—remember Buddy was the first person to introduce strings into rock 'n' roll, but that boy had terrific talent."

"And not only as a singer. I believe he could have made a very fine actor as well... he'd certainly be making films if he were alive today."

Talent

Since Buddy lost his life in a plane crash in a snowstorm near Mason City, Iowa, on February 3, 1959, his fans have grown, particularly over here and in Australia, and, says Petty, "when I was in Germany and Paris I discovered a great deal of interest there."

"It doesn't need me to say he had talent. This great interest in him now is proof of it and, as far as we can tell, many of his present fans are new... they like him simply because of his records, thousands of them never had the chance to see him."

"It's now up to people like myself and Mrs. Holly to make sure that no one damages his reputation."



GARRY MILLS has found himself a "steady," but he won't say who. (ABC TV picture)

Joe Temperley, who played a twenty-minute reel, with bits of Dizzy Gillespie and Miles Davis (thrown in for good measure!)

If the status of his singer is his car, then Billy Fury has gone one step further up the ladder. He has recently exchanged his sports job for a gleaming new Humber Super Snipe saloon, complete with partition for chauffeur. And the chauffeur is Billy. He's letting his Mum and Dad take it easy in the back seat while he does all the hard work.

All except...

NEIL SEDAKA, talented songwriter and singer has composed, either by himself or with Howard Greenfield, every song he ever recorded, with the exception of two flip-sides and one A side.

These are "One Way Ticket" and "Forty Winks Away" and a recent A side, "Sweet Little You." And, not surprisingly, in the case of the latter, it was not one of his most successful discs.

For the first time the Ted Heath Orchestra has led into a disc with a mandolin leading into a guitar solo, with the big band sound gradually climbing up into a climactic number is "Capuccina," a big Italian pop tune, and the reason for Ted's doing this is to add "local colour" to the disc.

S * T * A * R * T * A * L * K

by **June Harris**



PET CLARK, with MD Tony Hatch and A and R man Alan Freeman at her "top secret" recording session. (DISC Pic)

brilliant "West Side Story" has been picked for the Royal Film Performance on February 26 next year. Among the stars are Philips recording artist George Chakiris, who also played one of the leads in the London production. Natalie Wood and Rita Moreno.

Shindig

JOHNNY MATSIS, having just concluded a hectic year, which included a British tour, brought 1961 to an early close by throwing a shindig at his New York home last week. Immediately it was over, he headed towards San Francisco, Los Angeles, and an extended holiday in Mexico.

Lena Horne has just concluded one of the most exhausting tours of her career. Booked to do a series of nationwide one-nighters in the States, she finished the tour completely knocked out and disillusioned.

It seems that her bookers just took anywhere they could find to present the star, and she says that all the places were just like big barns, and entirely unsuited to her show.

Charity

VERA LYNN, known for the hard work she puts into charities, particularly for apostles, says: "Between making records, I now spend 75 per cent of my time working for charity, and it is very worthwhile." Vera, of course,

is one of the executives on the Stars' Organisation for Spastics.

Such has been the success of **Helen Shapiro's** Radio Luxembourg series that they are now setting up another for her, to commence on Sunday, March 4. She has signed a contract for 26 weeks with an option for a further 13, which means she may be heard on this network throughout the whole of next year.

And, talking of Radio Luxembourg, this station of the stars plans to broadcast a special Christmas programme to go out on Christmas Day between 7.15 and 8.00. The programme will consist of Christmas messages from famous stars on both sides of the Atlantic to all Luxembourg listeners.

Little DJ

A DJ who is New To You, is Little Jeff, who plays guest stints at all the leading Midlands and North ballrooms. Little Jeff is 4ft. 11in., and has to stand on a lemnade crate in order to make his announcements. Now somebody is making him his own special stand with his initials on it.

Hamprey Lyttelton almost saw the end of his career in sight when he was recently requested to play an eight-some reel at a recent stint for the Wellington Conservative Association. However, the day was saved by the two Scots in the band, pianist Ian Armit and saxist

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BERT WEEDON China Doll

(Theme from AR-TV series 'Tuesday Rendezvous')

Jackie de Shannon . . . she could become

THE WORLD'S NO. 1 FEMALE SINGER

THE week started on Wednesday at precisely 10 a.m. It was then that the great Pan American giant flew in from San Francisco carrying on board two dynamic, feminine all-American, teenage bundles of energy, Sharon Sheeley and Jackie de Shannon.

After travelling some 6,000 miles from their Hollywood homes and spending two nights almost without sleep they would, I thought, be drooping off the plane like wilting poppies. Instead of which, they popped out of the plane like jumping beans, and now, one week later, they're still jumpin'.

Tall, slender, ebony-haired Sharon Sheeley, you know already. When she was released from hospital after the crash in which Eddie Cochran was killed, medical opinion was that she would be permanently handicapped and when she flew back home she still had a noticeable limp.

Wampus cat

There's not a trace of one now, and in fact the first thing she did on arriving at my place was to spin the latest American Wampus Cats (Wampus cat . . . fast-moving hit record) and demonstrate the Twist. Believe me, the Twist à la Sheeley and de Shannon is nothing like the dreary demonstrations we have been given over here on TV.

Shari, hit songwriter of numbers like "Poor Little Fool," "Somethin' Else," "Dum Dum," and many others, has now teamed up with blonde, 19-year-old Jackie de Shannon and they have become one of America's most successful songwriting pairs.

But it is as a performer rather than as a writer that I find Jackie de Shannon most interesting. Interesting? That is the understatement of the year. Jackie de Shannon is potentially the world's number one female singer.

You think I'm kidding? Well cast your minds back to 1957

BILL HALEY—Who cares about the Top Twenty!



Jack



Good

When I introduced into "Oh Boy" an unknown American girl—the only other I have raved about in this way. Her name was Brenda Lee. It would be too easy to start comparing Jackie de Shannon to Brenda Lee . . . but it would be wide of the mark, as you will see when the

first de Shannon record is released by Liberty Records in this country early next year.

When you hear it you will maybe think in terms of a female Ray Charles, with a touch of Dinah Washington. But the truth is that this girl is not a second version of any one other singer. She's the very first Jackie de Shannon.

Liberty have such tremendous confidence in her that they have already cut an LP. Daringly enough, it's called "Jackie de Shannon Sings Ray Charles." I have heard it, but rather than comment I will leave it to Ray Charles, who said "I'll buy one."

GOOD old Bill Haley! He's back again with a number called "The Spanish Twist." O.K., I know that Bill Haley's always the same Bill Haley. And I'm glad about that. His music is always happy stuff and great for dancing, wonderful for parties.

It may not be the kind of material that makes the Top

Twenty these days, but he's in very good company in that respect. Neither is that of Chuck Berry, Howlin' Wolf, Bobby Bland, LaVern Baker and other great singers.

Who cares? The kids who really know will continue to buy them and to bell with the charts.

"SON, This Is She," says the voice from on high when this guy claps eyes on this chick. So says Geoff Goddard in his latest song for John Leston. I don't know whose voice from above is supposed to be, but if you hear a voice from below muttering "Son, this is trash," it'll be me.

Why should Geoff Goddard worry? It'll be a hit.

"YOUR Ma Said You Cried In Your Sleep Last Night" bawls out Kenny Dino on HMV, while the chorus yell Ba-Ba-Ba without any respite. The wonder is the poor girl got any sleep at all.

Along the Alley

News from the Street of Music

the songs which Helen Shapiro will sing in the film "It's Trad, Dad!" and will also be on one of her future Columbia singles.

THE bountiful Nevins-Kirshner catalogue is changing its British berth, moving from the Mellin group to the Dominion offices where it will be operated under the name of Alton Music.

Noel Rogers anticipates a lot of action on the catalogue's songs. Current bunch with big possibilities includes "Goodbye, Cruel World," covered by James Darren (Pye International) and Bill Forbes (Columbia), and "Happy Birthday, Sweet Sixteen" by Neil Sedaka (RCA).

PETER CALLANDER of Bron Music looks like achieving his ambition of two in the charts before Christmas. At the time of writing, Pet Clark's Pye rendition of "My Friend The Sea" is hovering on the brink of our Top Twenty,

and the Brook Brothers' "Married" for the same label is climbing that way steadily.

New Bron group items of interest are a stylish, swinging Frankie Avalon HMV cutting of "The Lonely Bit," Gene Pitney's "Airmail Special Delivery" (HMV) and Maureen Gray's double Bron for the same label, "Come On And Dance" and "I Don't Want To Cry."

DAVE TOFF of Toff Music is literally mapping out his plans these days. He's got up a map of Italy to publicise the latest recording of Toff Music's "Scalinatella" ("Stairway To The Sea") which comes from that part of the world. Disc is on Oriole and features a solo trumpeter under the name of Gay Brill.

I've always thought that "Scalinatella" came from Sicily, so wouldn't a map of that island alone have been sufficient, Dave?

N.H.

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British stars to be banned in States?

THE American Federation of Television and Radio Artists is determined to ban British artists from appearing on U.S. TV disc jockey shows. That is the depressing conclusion drawn from talks with the Federation by agent Ian Bevan, who recently returned from an American business trip.

AFTRA refused the necessary permission for a work permit to be granted to Mark Wynter to appear on TV during his American visit, and one of Bevan's main objectives in going to America was to seek clarification of AFTRA's attitude.

"I'm afraid they seem determined to prevent any appearances by British stars on their TV disc jockey shows," he told DISC on Tuesday.

They say that such appearances at scale rates by British artists are unjustifiable in view of the unemployment among American artists.

"Scale rates" refers to the sum of approximately 150 dollars paid to stars who guest on American disc jockey TV shows. AFTRA state that the fact that British stars receive this same scale rate proves that they are not indispensable to the programmes and the spots could be filled by Americans.

"AFTRA's policy will seriously handicap the American promotion of discs recorded by our artists," concluded Bevan.



Marty Wilde (left) was best man when former Vernons Girl JEAN RYDER married songwriter MIKE HAWKER last Friday. At the reception were Marty's wife Joyce, and another ex-Vernons Girl, Margaret Stredder (right). And just in the picture between Mike and Jean is Duffy Power (DISC Pic).

Reunion for Humph

TWO of Humphrey Lyttelton's "old boys," Jimmy Skidmore, sax, and Johnny Picard, trombone, will rejoin him for a BBC "Jazz Club" date on December 28.

Other dates for Lyttelton include the Spa Ballroom, Leamington Spa tonight (Thursday), Harrogate (Friday), Scarborough (Saturday), and Liverpool (Sunday).

New singles from Duane Eddy and Bobby Darin

TOPPING the final pre-Christmas batch of releases from Decca—due for issue on December 15—will be new singles from Duane Eddy and Bobby Darin. Eddy's is "The Avengers," while Darin's offering is "Multiplication," from his film "Come September."

Bobby and his wife, Sandra Dee, are now expecting their first child, the birth of which is imminent.

In February, Darin begins a season at Miami Beach, followed by a month at the Flamingo, Las Vegas. On May 3, he goes into the Copacabana, New York, for a three-week season.

At the moment Bobby Darin is filming another straight, dramatic role. This is in "Point Blank," in which he co-stars with Sidney Poitier.

Other releases scheduled for December 15 are John D. Loudermilk's "The Language Of Love," his own composition, Glenda Collins with "Find Another Fool," Jess Conrad, "Twist My Wrist," and Garry Mills' "Treasure Island."

Denver tour hitch

OWING to unforeseen difficulties Karl Denver's appearances at Barnsley, Doncaster and Newcastle-under-Lyme next week had to be cancelled.

Denver will be spending the time instead at the Decca studios at West Hampstead recording more songs for future single and album releases.

He is scheduled for a "Thank Your Lucky Stars" spot on December 23 for ABC TV when he will sing the title track from his current LP "Wimoweh."

New Year dates for Denver include a week's cabaret at Henley commencing on January 28, and a week of Scottish appearances beginning on May 7.

Coward for London

NOEL COWARD'S new musical "Sail Away" is to be staged in the West End next year by Harold Fielding. Coward is visiting London in about a fortnight's time to discuss details concerning the cast and venue.

The show received a mixed reception from American critics when it opened in Boston some weeks ago and also when it moved to Broadway. Coward has made some alterations to the book as a result.

The American cast album released by Capitol is currently amongst the best-selling LPs in the States.

Sheila takes over

SHEILA BUXTON is to replace Ruby Murray in Bernard Delfont's presentation at the North Pier, Blackpool, next summer.

She will fly there direct from New Zealand, where she will be doing a two months tour commencing in March. She joins Harry Worth, Edmund Hockridge and Bert Weedon, as announced last week.

Ruby Murray's new season will be announced later.

Williams and Fury on 'Saturday Club'

DANNY WILLIAMS and Billy Fury are two top pop names featured in forthcoming editions of "Saturday Club."

Danny's date is on December 16, and others on the bill will be The Viscounts, Rose Brennan, Ray Pilgrim, Joe Brown and his Bruvvers and Bob Wallis and his Storyville Jazzmen.

Billy stars with the Blue Flames in the edition to be broadcast on December 23. Other stars on that show will be The Four Kestrels, Bobby Angelo and The Tuxedos, Dorita y Pepe and Ronnie Aldrich and The Squadronaires with vocalists Joan Baxter, Bobbie Burns and The Squadcats.

The only panelist fixed so far for "Juke Box Jury" on December 16 is Arthur Askey.

JOHNSON FOR U.S.?

BRYAN JOHNSON, now recovering from a tonsils operation, is hoping to visit the States in a few weeks' time in order to attend the American premiere of "El Cid."

Bryan has recorded the Love Theme from this film, which is released this week.

Boone signs Crosby

PAT BOONE has signed the three Crosby Brothers, Dennis, Philip and Lindsay, to his Agoom Agoom label.

They have cut their first two sides for immediate release in the States. These are "A Little Bitty Tear" and "Tennessee Twist." The latter was written by Pat Boone.

U.S. takes 'Midnight'

KENNY BALL'S hit "Midnight In Moscow" is to be released almost immediately in the States, probably on the Kapp label.

The disc was sent to Pye's American representative Irving Chezar, who cabled that there was a great deal of interest in it.

'Spinalong' books Shane

SHANE FENTON and the Fontones will appear in Westward TV's "Spinalong" from Plymouth on Tuesday next, December 12. On December 18 the group guest on a BBC programme from Manchester.

Bobby TV and

TOP American singer Bobby The London Palladium "And Twist star Chubby Checker guest spot in "It's Trad, Dad."

Both artists are on the American through Columbia, and Bobby has just returned from the States.

Bobby Rydell will be arriving in Britain direct from a tour of the Far East which opens in Australia on January 9 and then takes him to New Zealand and Tokio, from where he will fly to Britain.

He will arrive on February 9 and stay until February 17, going on to the Continent for further dates and a possible visit to Radio Luxembourg.

A British tour is now being arranged for him to follow his Palladium date, and there will probably be more TV and radio appearances.

Rydell is due to go back to the States on March 7, but before doing so may return to Britain from the Continent for one or two further concerts.

Chubby Checker has been invited to appear on "Juke Box Jury" on December 16, and if he can possibly re-arrange his present commitments he will be over for that date. In any case he will stay until December 21.

In addition to his "Trad" film spot, he will also record a guest appearance on the December 23 edition of "Saturday Club" and may possibly appear on TWW's "Here And Now" demonstrating the Twist.

When Checker returns to the States he is set for a one-nighter tour and an appearance at New York's Copacabana Club in the New Year.

CHANGE IN 'STARS'

THERE has been a change in this Saturday's edition of ABC TV's "Thank Your Lucky Stars." Instead of having an all trad jazz programme as originally arranged, the show will also include several pop artists.

Heading the bill will be Russ Conway, who will play both sides of his latest disc—"Toy Balloons" and "Forgotten Dreams." Other guests will be Dick Charlesworth and his City Gents, Acker Bilk, Gary Miller, Brian Matthew (making his disc debut), Ray Ellington with Sandra Gale and Al Saxon.

Guest DJ for this week will be Muriel Young, and the records played will be Joey Dee's "Peppermint Twist," Ral Donner's "Please Don't Go," and Bobby Vee's "Run To Him."

The Beverley Sisters have been added to "Thank Your Lucky Stars" dated December 23.

Shapiro on TV

HELEN SHAPIRO is to star in ATV's "Starmite" on Monday next (December 11). With her will be Ronnie Hilton, Charlie Caroll, ventriloquist Dennis Spicer, magician Johnny Hart, the dancing Clark Brothers, the Ballet Trianas and Jack Parnell's orchestra.

This programme replaces ATV's "Probation Officer" series which has now been halted owing to the continuing dispute between the ITV companies and Equity, the actors' union.



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45-F 11419 Decca

BRYAN JOHNSON LOVE THEME FROM 'EL CID'
45-F 11411 Decca

NERO AND THE GLADIATORS CZARDAS
45-F 11413 Decca

I DIDN'T FIGURE ON HIM TREVOR PEACOCK
45-F 11414 Decca

A LITTLE GRAIN OF SAND NICO FIDENCO
45-RCA-1268 RCA

GIMME LOVE ANN-MARGRET
45-RCA-1207 RCA

EDDIE FISHER TONIGHT
45-RLG 9088 London

BOBBY VEE RUN TO HIM
45-RLG 9475 London

BILL HALEY AND HIS COMETS SPANISH TWIST
45-RLU 9471 London

Buddy Holly

LOOK AT ME
45-Q 73445 Coral

Ted Heath

TO-NIGHT
from 'West Side Story'
45-F 11410 Decca

THE DECCA RECORD

Rydell here for Palladium one-nighters

Rydell is to return to Britain to top a "Sunday Night At TV" bill on February 11 and to do a series of one-nighters, the first of which will be arriving on or before December 18 to film his

new American Cameo label, released here by label chief Harry Walters after talks concerning their visit.

Mr. Piano on TT TV

PIANIST Joe Henderson will guest in Tyne Tees Television's "Young at Heart" on Christmas Day, while on Boxing Day there will be a special version of "Mr. Piano Plays" on the Light Programme.

ABC Television are planning a special edition of "Sing Along With Joe" for New Year's Eve to be called "Sing Along With ABC Television."

Joe Henderson will also appear at the Granada, Shrewsbury, during Christmas week.

David Lisbon on 'Stars'

PIANIST David Lisbon guests in ABC TV's "Thank Your Lucky Stars" on December 23. He will have his own feature spot in the programme, and will also accompany the rest of the cast in a sing-song.

The Stars Organisation for Spastics held their Seventh Annual Ball at the Grosvenor Hotel, London, on Monday, and among the many show business personalities there were (left to right) Mrs. Don Moss, Mrs. Rita Belcher (her husband produces "Easy Beat"), Jerry Lordan, Mr. and Mrs. Brian Matthew, Tommy Sanderson and DJ Don Moss (DISC Pic).

Sunshine does the double

MONTY SUNSHINE, former clarinettist with Chris Barber, has two singles released at the same time but on different labels.

On Columbia his band come up with "Sobbin' And Cryin'", which also features Beryl Bryden, while Polydor have released a Sunshine original, "Sunstroke," which also features Beryl Bryden, this time on washboard.

On December 30 the Sunshine Band will guest on "Saturday Club" and in the evening of the same day will share band honours with Ted Heath at a ball at the Dorchester Hotel.

NICHOLL 'ON STAGE'

DISC reviewer Don Nicholl's "A Christmas Carol," which he adapted from the Charles Dickens story, is to be presented at the Pembroke Theatre, West Croydon again this year. It made its debut at the same theatre last Christmas.

Music and lyrics are by Peter Hart, with musical arrangements by Bernie Fenton. The show stars Laurence Hardy and Pamela Charles, and will commence on Saturday, December 23, for a limited season.

CLIFF FILM

AN extract from Cliff Richard's film "The Young Ones" is to be shown on BBC TV's "Picture Parade" on December 19.

In the same programme an excerpt from Walt Disney's "Babes In Toyland" will feature Tommy Sands and Ray Bolger.

Sheldon in line for Fabian, Sands film

DOUG SHELDON, whose cover of the American hit "Your Ma Said You Cried In Your Sleep Last Night," is released tomorrow (Friday), is auditioning for roles in two major films.

These are Darryl F. Zanuck's "The Longest Day," starring Tommy Sands and Fabian, and currently on location in France, and another war movie, "The Wolf Pack."

Sheldon has had his final interview with Lionel Bart concerning his possible lead in "Blitz," and is now awaiting results. He told DISC this week: "Everything is as it was, and I think I stand a good chance of getting the role."

Ember capture more top grade American material

EMBER RECORDS' British boss, Jeff Kruger, just back from a business trip to New York, has captured more items from the King, Rondo, Kapp and Atlantic catalogues for release on his label.

He intends to put out four new albums in January, by Billy Eckstine, The Platters, Jack Teagarden with Jonah Jones and Woody Herman, and there will be another major issue in March, which will include albums by Carmen McRae, Lionel Hampton, Chris Connor and Rene Touzet.

Later this month, Kruger is also to issue two more LPs in his "Jazz At The Flamingo" series. These will be by the Tony Kinsey and Tony Crombie groups.

Also planned for this month are seven EPs, including two by Glenn Miller and "The Best of Duke Ellington."

Secombe LP

HARRY SECOMBE, together with recording manager Johnny Franz and musical director Wally Scott, is to fly to Vienna in January to record an LP of Viennese songs.

He will be there for a week, and on the session will be accompanied by the Vienna State Opera Orchestra.

Harry, his wife and children will spend Christmas in Barbados, but he will not be missing from television screens as he is one of the guests in The Jo Stafford Show on Christmas Eve.

Leyton at Christmas

HIT parader John Leyton stars in the Light Programme's Christmas Eve edition of "Easy Beat." Folk singers Jill and Terry will be on the same bill, and Kenny Ball's Jazzmen will be filling the trad band spot.

The preceding programme in the series on December 17 will feature The Springfields and Alex Welsh's band.

Harriott for 'Trad Tav'

JOE HARRIOTT is to appear on the December 16 edition of the Light Programme's "Trad Tavern." Guesting in subsequent programmes are George Chisholm (23) and George Melly (30).

VINCENT FILMS 'TRAD DAD' THEN LEAVES FOR U.S.

FILMING for Milton Subotsky's bumper musical "It's Trad, Dad" began at Shepperton Studios last Monday. First on the floor was American rock star Gene Vincent, who had to make a special dash from Manchester in order to film his spot, before flying back to San Francisco the same evening.

Gene's number in the film is "Spaceship To Mars," and in it he is dressed completely in white, the opposite of his usual stage wear.

Kenny Ball and Terry Lightfoot filmed their appearances on Tuesday, while the two stars of the film, Helen Shapiro and Craig Douglas, began work on Wednesday.

Both singers appear in nearly every scene and this virtually marks their screen debut, except for Helen's "Look At Life," and Craig's contribution to "The Painted Smile," which is still to be released.

Final shooting date for "It's Trad, Dad" is scheduled for December 28, when John Leyton will film his special guest part. However, Columbia do not expect the film to be completed until January 2.

Cliff—new 208 spot

CLIFF RICHARD and The Shadows start another series for Radio Luxembourg on January 7. It will run for 13 weeks, and each show will be a 15-minute feature spot for Cliff and the group without guest artists.

Title is "The Cliff Richard Show."

Hall, MacGregor to debut at Nottingham

ROBIN HALL and Jimmie MacGregor, Scotland's famous folk singing pair, play their first concert in Nottingham on December 12.

This follows the release of their first disc in the States, a stereo version of their LP "Robin And Jimmie Sing Scottish And Irish."

Over the Christmas period the pair can be seen, with their group The Galliards, in BBC TV's "Seeing Is Believing."

On December 24 they begin a short Scottish tour, kicking off at the Dundee Jazz Club. On Christmas Day they will appear at the City Hall, Perth, and they will wind up their tour on New Year's Eve again at Dundee.

In January, Robin Hall, Jimmie MacGregor and the Galliards have a new Decca LP release, "Around the World With The Galliards."

Ronnie Hall at Bagatelle

PICCADILLY recording artist Ronnie Hall will be appearing at the Bagatelle Restaurant, London, during Christmas week.



<p>Pat Boone JOHNNY WILL 45-11401 Decca</p>	<p>Billy Fury I'D NEVER FIND ANOTHER YOU 45-F 11409 Decca</p>	<p>DECCA RCA RECORDS 45 rpm records LONDON CORAL</p>
<p>Lionel Bart GIVE US A KISS FOR CHRISTMAS 45-F 11405 Decca</p>	<p>I Understand The G-CLEFS 45-11403 Decca</p>	

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Photo-Cast 6 is out

THE sixth volume of International Photo-Cast, the Casting Directory for the Light Entertainment profession, is now available.

It contains the pictures and professional details of virtually all the top artists in light entertainment and is an invaluable work of reference for casting directors seeking actors for cabaret, stage shows of all types, private functions and the like.

Photo-Cast is distributed not only in Britain to all those responsible for bookings, but also to leading agents on the Continent, in America, Australia, and even to Persia and India.

The 1962-63 edition, to be published next autumn, is now being prepared.

Irish girl for New York

CLODAGH RODGERS, the 14-year-old Irish singer who recently signed a contract with Decca, leaves school next March and goes to New York where she will appear at Irish clubs.

In the meantime she will do Irish dance hall dates during the last week in December.

With regard to references in the "Along The Alley" column and in a reported interview with Acter Bilk about his latest single "Stranger On The Shore" in last week's DISC, Record Supervision Ltd. wish to point out that this issue was not written specially for the BBC TV serial of the same name, but was originally recorded on an LP for the American market under the title of "Jenny" a year ago by Bilk and Leon Young's strings. The tune was composed by Bilk and Young.

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Don Nicholl reviews the latest pop singles

Can Leyton do the hat-trick?

JOHN LEYTON
Son, This Is She; Six White Horses (HMV POP 956)

DNT ANOTHER Geoff Goddard song for John Leyton. This time both men are trying for the hat-trick. I think they'll make it all right despite the sticky awkwardness of the title, "Son, This Is She."

Not such a racer as "Wild Wind," but a firm beater which Leyton chants with confidence. Charles Blackwell directs orchestra and the flying girl voices.

"Six White Horses" by Robert Duke returns to the echoing sound of previous hits. Fine backing uses guitars and strings.

NEIL SEDAKA
Happy Birthday, Sweet Sixteen; Don't Lead Me On (RCA 1266)

DNT A FINE, happy rocker from Sedaka, "Happy Birthday, Sweet Sixteen," was written by Neil himself (without Greenfield this time).

A cheerful item which comes over snappily and crisply as girl group assist the star, and Al Lorber conducts the orchestra. Should be one of his really big hits, with any luck.

Howard Greenfield DID collaborate with Neil on the writing of the slow rock-a-ballad "Don't Lead Me On." Strong and sentimental with Neil pouring his all into it.



JOHNNY DANKWORTH— "String Of Camels" ought to hit the Twenty.

JOHNNY DANKWORTH
String Of Camels; Winter Wall (Columbia DB 4751)

DNT DANKWORTH to repeat his "African Walls" success? I believe he can with this "String Of Camels" ballad. It has a similar tempo and the stresses are nearly identical. Tune and treatment instrumentally are different with more of an accent on the wooty to catch the ears from the start.

It needs more than one spin to make a sale, perhaps, but once started it ought to keep rising. Johnny's own composition "Winter Wall" is closer to swing than to jazz, but the sax work is first-class. Melody's not cold despite the title.

TONY ORLANDO
Happy Times; Loudly Am I (Fontana HL50)

DNT CAN Tony Orlando make it into the lists again? I should say so. "Happy Times" has a very contagious beat containing the Latin hit in its Carole King arrangement. Orlando sings it with a commercial blend of husky chaat and soft ballad appeal.

"Loudly Am I" which he helped to write, changes down for a slow romantic walk. The beat is hardly noticeable in this silky arrangement. Not a seller in its own right, but one which may help the top half.

BOBBY VEE
Run To Him; Walking With My Anger (London HLG 9470)

DNT THERE'S a very good melody in the new Bobby Vee topside, "Run To Him." Stands out with such appeal that I cannot see the boy missing. Almost certain to be one of the biggest releases he's ever had in his country.

Slow, surging ballad which Vee sings very well indeed. Emotional romancer with orchestral and girl group accompaniment to aid the size. "Walking With My Anger" is indeed a walker. This quick up-tempo tune is a bright, strutting, arm-in-arm-along-the-street number. Contrasting seller.

TONY WILLIAMS
The Miracle; My Prayer (Reprise R2030)

DNT TONY WILLIAMS is here again as a solo singer for the Reprise label and he ought to have a hit on his hands with the steady rock-a-ballad, "The Miracle."

Not a religious number despite the title, this romantic ballad which Tony handles in his sweet, high-voiced style for maximum effect. Big orchestra and chorus accompaniment.

"My Prayer" was a smash success when it was recorded by The Platters. Tony Williams was their lead singer for that disc. Now he picks up the song again for his solo start.

Mellow treatment for late-night spins.

HOLLYRIDGE STRINGS AND ORCHESTRA
Moon River; Gaze Of Navarone (Capitol CL 15231)****

DERG BOUTKIN Jnr. has conducted plenty of attractive instrumental and orchestral offerings... and this is one of them. The group here is responsible for a slow, haunting performance of the Moon River melody which deserves to sell heavily despite the tardiness of its release.

Gaze Of Navarone is put across with a whippy effect from guitar in front of the others. Westernises the theme intriguingly.

TIPPED FOR THE CHARTS

- John Leyton
- Neil Sedaka
- Johnny Dankworth
- Tony Orlando
- Bobby Vee
- Tony Williams

JOE LOSS
Twistin' The Mood; Everybody Twist (HMV POP 959)****

JOE LOSS should satisfy the dancers and plenty of customers, too, with his new version of In The Mood. Joe plays it with the beat that's right for The Twist, and his big band sound is just fine. He's practically making a career out of recording this composition! Everybody Twist is an exuberant tale to continue the twisting game. Polished, up to date material.

LENA MARTELL
Love Can Be; The Night The Sky Fell Down (HMV POP 958)****

HERE'S a disc whose progress I'll be watching with interest. It marks the debut of Lena Martell, the Scots girl who has been waving night club customers in London for some months now and who is doing nicely with her TV shots. Apart from her other talents as a musician and impersonator, Lena has a strong ballad voice. She spreads it on this release in a way which reminds me forcibly of some



LENA MARTELL— She's got a lot of potential, an asset.

of Vera Lynn's hits... not so much in actual sound but in attack. Whether either of these numbers is equal to the task is another matter. Personally I prefer the second side, The Night The Sky Fell Down, to Love Can Be.

Anyway, if she doesn't make it with this one, Lena's pretty certain to be a hit parader eventually.

SCREAMIN' LORD SUTCH
'Til The Following Night; Good Golly Miss Molly (HMV POP 953)****

SCREAMIN' LORD SUTCH has had plenty of publicity... now's his chance to see if he can live up to it! He rocks through a gruesome graveyard piece called 'Til The Following Night, and makes the most of the eerie effects RGM can always dredge up.

I couldn't like it even if it was for charity! A load of unpolished hokum.

Good Golly Miss Molly is a hard-driving rock 'n' roller which is far better than the A side. Good, exciting background sound at least. Could be, of course, that all the preliminary publicity will cheat this one into a seller.

NEW TO YOU

LENA MARTELL
Love Can Be

JACK HAMMER
Young Only Once

IF enthusiasm, ambition and drive count as much as talent, then newcomer to discs Lena Martell will be in the charts before you can count the Top Twenty!

She is an attractive and go-getting Scots lass whose will is as powerful as her voice.

Off record she is no less aggressive when it comes to her career. "I have my eye on getting into the number one spot on the hit parade," she says.

Lena arrived in London from Glasgow not quite three years ago with fifty pounds in her pocket and three dresses that her mother made for her. In a coffee bar she became friendly with some girls from the Bagatelle night club.

She eventually got herself an audition with band leader Jack Fox and he gave her a start. She had learned how to play the drums from her kid brother and soon became relief drummer for the band.

One night the cabaret singer at The Bagatelle broke her ankle and Lena replaced her. She hasn't looked back since.

BOB CONRAD
Bye Bye Baby

WITH Connie Stevens, Edd Byrnes and Roger Smith under an exclusive contract for discs as well as films, it's not surprising that Warner Bros. should choose to record Connie's co-star in "Hawaiian Eye," "Detective" Bob Conrad, who has the leading role in this famous TV series.

"Bye Bye Baby" is his first disc here, but his second for the American market.

The record was rush-released after a phone call from Stockholm to London by Warner Bros. International Director, Bobby Weiss, who reported that the disc is beginning to show heavy sales on the Continent, particularly in Scandinavia.

Born in Chicago in March, 1935, Bob had a variety of different jobs before taking up a dramatic training.

Having graduated from dramatic school, he was then offered a role in the "Maverick" TV series, which was followed up by spots in "Lawman" and "Cott 45." This led to "Hawaiian Eye," the series which awarded him the honour of being the actor of the year by Warner Bros., and one of their brightest singing potentials, too.

JOY AND DAVE
Joe's Been A-Gittin' There; They Tell Us Not To Love (Parlophone R 4855)****

JOY AND DAVE have already more than one disc to their credit, but so far they've never quite clicked on record. Now they try to switch in approach and material.

Joe's Been A-Gittin' There is an amusing, stomping Country kind of number which they chant through the strains of their teeth. Edgy studio sound will help this one to outsell any of their earlier efforts. They Tell Us Not To Love is a more conventional ripper, but the couple duet it effectively.

EDDIE COCHRAN
Uddying Love; Stockin's And Shoes (London HLG 9467)****

TWO more taken from Cochran's LP tracks. Uddying Love is a walking and talking piece called with sympathy and huskily to good instrumental and group accompaniment.

Stands an even chance of collecting tall figures, though the Presley boys in their teeth. Eddie's studio sound will help this one to outsell any of their earlier efforts. They Tell Us Not To Love is a more conventional ripper, but the couple duet it effectively.

PHIL TATE
I'm Just Wild About Cha-Cha; Over The Rainbow Cha-Cha (Globe CB 1641)****

THE "old" Phil Tate, Eddie "Happy" Tate is just I'm Just Wild About Cha-Cha for this very good performance by the Phil Tate Orchestra. Excellent for dancers, but it will also sell on its own, performance merits, too. Pleading a way for those who enjoy their Latin.

I'm not quite so happy about the transference of Over The Rainbow. Seems odd to hear it quite so choppy, but otherwise it's attractive.

LEVERN BAKER
Hey Memphis; Voodoo Voodoo (London HIK 9468)****

MISS BAKER comes charging out of her corner with that big 'rocking voice giving great gusts

ONE of the most talented businessmen in American show business makes his vocal solo debut this week on the Orleto label.

Disc is "Young Only Once" and the singer is Jack Hammer, often referred to in the States as Mr. Show Business.

Hammer, now working in Belgium with considerable success, is a former member of the famous Platters. However, he left them soon after their early success and struck out on his own, as a singer, composer, impressionist and dancer.

His decision to branch out was a good one, for immediately after doing so, he composed one of Jerry Lee Lewis's greatest discs hit, "Great Balls Of Fire."

As a singer, dancer and impressionist, Hammer has worked America's top night spots, including the Sahara in Las Vegas, the Crescendo in Hollywood and the Cafe Society, New York. A couple of years ago, he came to London to star in one of the Pigeale spectacles, and he has also worked with Sammy Davis.

SCREAMING LORD SUTCH

'Til The Following Night

SCREAMING Lord Sutch is one of the few raving rocksters left who can tour the country and get away with it.

His name is not new, but his record is. David Edward Sutch's first offering for HMV is "Til The Following Night," backed with the Little Richard favourite "Good Golly Miss Molly."

Lord Sutch was born on November 10, 1940, in London, but now lives in Harrow.

He left school at 15 and had many jobs, including working as a miner in the Cheshire salt pits and in a tennis ball factory, before taking up show business, purely for kicks.

He describes his act as something a little short of lunacy, and among his many props are leopard skin outfits, cages and coffins. His gimmicks, of course, are his long hair, and his piercing, high pitched scream. He admits he is no s'wazer, but loves being a showman, and, when it comes to business, is a very shrewd person.

as ever. Takes a steady beat to twangy guitars as she sings and hollers they Memphis. She doesn't sell so well over here, but is always worth your spins.

Voodoo Voodoo is an exciting half which she chants to a throbbing beat as they put echo on the voice. Raw but effective instrumental backing.

BILL HALEY
Spanish Twist; My Kind Of Woman (London HLU 9471)****

WELL, well, well! It is April, 1960, since Haley had his previous single released in this country. He comes fighting back with an attempt to join the Twist trend.

Up Bill's street, of course. His group rock professionally and quits contagiously. Haley himself husks out the vocal. Be very interesting to note reactions from the public—and to see if the Comets are due for a rise again. Spanish Twist could be the re-start of something.

My Kind Of Woman is a thumping, raucous rocker which has Haley chanting the vocal again.

BOB CONRAD
Bye Bye Baby; Lava Lava (Warner Bros WB 541)****

BOB CONRAD acts as a private eye in the television series

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ELVIS PRESLEY
IN A PARADISE OF SONG!

BLUE HAWAII

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DISC DATE

(Continued from page 8)

"Hawaiian Eye." Here he comes out with an uptempo song, **Bye Bye Baby**, that he beats most professionally. Clear, brisk half with a big noise from singer and orchestra. A sleeper.
Love You slows us down a little. The beat is there still, however, and Conrad again emerges as a husky voice. Doesn't really need the duet-dubbing to register.

ROBERTINO

La Ninna Nanna, Ave Maria (Orion CB 1638)***
LIQUID Italian voice singing gracefully for the ballad **La Ninna Nanna**. Doubt it will ever get off the ground in this country, but it has a definite charm of its own.
The **Ave Maria** is Schubert's **Sung true** and sweet.

JACK HAMMER

Young Only Once; **Juliette** (Orion CB 1634)***
FORMER member of the Platters vocal group, Jack Hammer is now working on the Continent. Should make quite an impression with the slow beat ballad **Young Only Once** despite the corny lyric. Good performance and arrangement.
Juliette speeds it up, and Hammer goes stepping out gaily in company with orchestra and chorus.

DAVID EDE

12th Street Rag; **No Hat On It** (Pye N 15394)***
DAVID EDE and the Rabin band with a version of the famous **12th Street Rag** that ought to have their radio fans queuing up. Tight, punchy orchestration of the number.
No Hat On It is, of course, a modern treatment of the likley Moor tune. Fat sound as the band rocks along a steady path.

JOE BROWN

What A Crazy World We're Living In; **Pop Corn** (Piccadilly N 35024)***
RECORDED during one of the stage performances by Joe Brown and the Bruvvers, **What A Crazy World We're Living In** opens with youthful audience screams. The screams also punctuate choruses in the most accommodating fashion. Song's a cockney comedy with plenty of slang. Joe comes across like a latter day Formby.
Pop Corn—without audience—comes without vocal. Guitars and drums instrumental.

THE VENTURES

Blue Moon; **Walkin'** (London HL 9465)***
THE Rodgers and Hart standard **Blue Moon** has taken quite a mauling in recent years at the hands of some "singers." Here it is grabbed for the rock idiom again, but I doubt if there'll be many objections.
The Ventures make it into a polished modern instrumental half bearing the up-to-date twangy noise. No vocal, of course.
Walkin' is a quick-moving guitar piece with something borrowed from Duane Eddy.

LOUIS ARMSTRONG

Battle Royal (I and II) (HMV POP 954)***
BATTLE ROYAL is taken from the sound-track of the film "Paris Blues." It's a Duke Ellington composition which really builds

RATINGS

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

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

in wild fashion. Exciting and stimulating from start to step with Louis himself stepping out front to blow with such enjoyment and precision that it sounds as if he's shed about 20 years!
Big, blood-splattering noise for a track which really illustrates its title. With the picture's help it ought to move happily. But what a bad, haphazard cut they've made between the end of Part I and the turnover!

MORECAMBE AND WISE

We're The Guys; **Me And My Shadow** (HMV POP 957)***
MUST admit I'm prejudiced here because Morecambe and Wise always make me laugh. I'm glad to be on disc, and I'm even more pleased that they've managed to retain their own particular brand of humour in the vocals.

Gary could edge his way into the Twenty

We're The Guys and Me And My Shadow are both performed smoothly and sprinkled sufficiently with ad-libs to gather the chuckles. Wouldn't surprise me in the least if this one crept into the big sellers.

MONTY SUNSHINE

Sunstroke; **Coney Island Washboard** (Polydor NH 6697)***
MONTY SUNSHINE'S own jazz band turning up on the Polydor label with one of Sunshine's own compositions. Aptly titled **Sunstroke** it naturally features the clarinet. But it's not just a solo vehicle. Joggling jazz piece in the familiar idiom, and catchy enough to sell.
Coney Island Washboard is bright 'n' breezy traditional jazz with vocal by Duke Bishop. Novelty flavour of the twenties.

TONY DUNNING

Under Moscow Skies; **Sixteen Candles** (Pye PG 9027)***
UNDER MOSCOW SKIES is a vocal version with English lyrics of the "Midnight In Moscow" tune which has already jazzed its way into the international hit parades.
A number of title and lyric permutations have already been worked on this melody during the past three or four years. This one is steady and romantic with chorus behind Dunning as he seeks to retain a Russian flavour in the sound.
Could go up. But I rather resent the company's presumption in calling it the "original vocal version of the 'Moscow' Hit." It is the



"New Saturday Jump" from HUMPHREY LYTTLETON should get everyone moving.

first vocal version with this particular lyric—a different thing.
Sixteen Candles is a simple filler.

Laurie Johnson

Bell Bell Boogie; **Marching Saints** (Columbia DB 4759)***
Laurie Johnson with his "Swinging Brass" makes another bid for high sales. **Bell Bell Boogie** gives its rhythm clue in the title and sounds very good. The bells chime through the brisk bold work of the trumpet section. **Marching Saints** is Laurie's own arrangement of the "Saints Go Marching In." Exciting, and moving at a rapid pace all the way. Full of verve.

GARY (U.S.) BONDS

School Is In; **Trip To The Moon** (Tom Rar JAR 59)***
GARY (U.S.) BONDS, using his more formal name nowadays, still keeps the urgent edgy nose which his fans buy. Wide open with plenty of excitement for the hand-clapping rocker **School Is In**. Should sell heavily.
Trip To The Moon has an even more eerie sound from the singer... sounds as if he recorded it while they docked his head under a tub of water in the studio!

Brian Hyland

The Night I Cried; **I'll Never Stop Wanting You** (HMV POP 955)***
A SWING for Hyland. Away go the breezy zovielies and in comes a more dramatic beat ballad of lilted love. This is **The Night I Cried** which Brian sings soulfully to throbbing accompaniment from orchestra in which plenty of strings and chorus help him to weep.
I'll Never Stop Wanting You is slower with a cling-cling pattern while Hyland conveys the sentimental kick. Good disc of its kind.

CHARLIE CHESTER

The Onion Song; **Nellie** (Pye N 15399)***
CHARLIE CHESTER sings a music hall kind of number, **The Onion Song**. Pleasant little tune with lyric about the odd men out in life... "somebody always has to be the onion." In this case it's Charlie. Sprinkled with a quiet

section of gags in the typical Chester manner.

Nellie is sung briskly and amusingly to a basket-style backing. Trouble with the title girl is that she pays more attention to the television than to Charlie.

BENT FABRIC

The Alleycat; **Markin' Time** (Columbia DB 4753)***
PIANO man in relaxed vein with rhythm accompaniment to match. **The Alleycat** is a simple melody, good for background spins but I doubt if it's strong enough to pull custom with a rush.
Markin' Time has a more continental flavour, and would sound nice on a television sound-track for a film of trip to Italy no doubt.

CONNIE FRANCIS

Baby's First Christmas; **I'm Falling In Love With You Tonight** (MGM 1145)***
CONNIE sings a sweet seasonal ballad, **Baby's First Christmas**, aimed at the whole family, as you can tell by the title. May see her into the request programmes in a hurry, though it's by no means the best she's made. Simple ballad melody plus sugary lyric.
I liked the ballad on the reverse. A warm, easy-going romancer with an attractive lyric that is neatly

tailored. Connie handles it professionally to a good backing from the Don Costa Orchestra.

MRS. MILLS MEDLEY

I Want To Be Happy; **The Sheik Of Araby**; **Baby Face**; **Somebody Stole My Gal**; **"Ma"**; **Swanee**; **"Ain't She Sweet"**; **"California Here I Come"**
Mrs. Mills has had her share of publicity and the tunes above are the ones selected to introduce her party disc for the season now upon us.
Piano time in Winifred Atwell fashion.

Buddy Logan

Daddy's Little Girl; **It's My Mother's Birthday Today** (Pye N 15402)***
TWENTY-FIVE years ago Buddy Logan might have stood a chance with these ballads.
Sings the songs in outdated band vocal fashion. Perhaps it's meant to be humorous?

FRANKIE AVALON

The Lonely Bit; **Sleeping Beauty** (HMV POP 951)***
FRANKIE AVALON tries again to impress record buyers this side of the ocean. Here he goes swinging along after the Sinatra fashion with a good ballad called **The Lonely Bit**.
Grows well from a subdued start. Big band backing is bated by Dick Reynolds.
Sleeping Beauty, conducted by Percy Botkin, opens with a snatch of narrative by Frankie—supposedly talking to the girl he loves, Waltzing romancer.

Kari Lynn

You Gotta See Mamma Every Night; **Luncheon And Sorry** (Orion CB 1644)***
HARD on the heels of her very first release this side of the Atlantic comes a new disc by 13-year-old Kari Lynn.
A hard-hitting beat version of the oldie **You Gotta See Mamma Every Night**, it could be massive providing it gets the right exposure. Kari has something of the explosive technique which made Brenda Lee a big name.
Beat backing, which will help to

GARY MILLER

There Goes That Song Again; **The Night Is Young** (Pye N15404)***
TWO standards picked up by Gary Miller, and one of them "**There Goes That Song Again**," standing a very good chance of edging its way into the Twenties.
Gary sings this ballad easily and affably in the manner of most of his stage and television appearances. But what makes the half stands out is the Tony Hatch arrangement and accompaniment. Very clever and with a linking piano gimmick which will get on your brain.
"**The Night Is Young**" is swung confidently but without the ear-tugging quality of the topside.

EDDIE FISHER

Tonight; **Breeding Along With The Breeze** (London HL 9469)***
NOTHER new version of a Twist song from "West Side Story" aiming to collect sales as a result of the screen treatment which arrives here next year.
Fisher sings it effortlessly, gliding the ballad along with warmth and making the most of the melody. Long time since Eddie's been in the Twenties. This one may help him come closer.
Revival of Breeding Along With The Breeze is swung smartly by Fisher to a crisp, big band backing.

THE TRONICS

Cantina; **Pickin' And Stompin'** (Frontana H 348)***
INSTRUMENTAL group forcing a heavy rhythm sound into **Cantina** and making it just a mite too laboured for my comfort. I prefer **Pickin' And Stompin'** which, as you might gather, uses plenty of guitar work to illustrate the title. Good for juke.

HUMPHREY LYTTLETON

New Saturday Jump; **Do The Beansies** (Columbia DB 4754)***
ODD that Humph and his band haven't been in the parade during the traditional jazz craze. Here they might make up for omissions by providing some polished jazz in the quick moving **New Saturday Jump**.
Hardly to be classified with trad men, this one's straight down

JOE DEE & THE STARDUSTERS

Peppermint Twist (I and II) (Columbia DB 4758)***
EVERYONE'S getting into the Twist act... at least so far as their titles go. **Joe Dee and The Stardusters** introduce the **Peppermint Twist** infectious for its release.
A happy hand-clapping rocker which is cluttered to a rousing instrumental accompaniment. Could slide out into big sales from the juke.

RAL DONNER

Please Don't Go; **I Didn't Figure On Him** (Parlophone R 4859)***
MR. DONNER giving more than a reasonable facsimile of Elvis Presley, sings a slow rock ballad **Please Don't Go** which may fool more than one listener into buying in the belief that it's Elvis under a new name.
I Didn't Figure On Him (To Come Back) hits the tempo and Donner comes out with more individuality in the voice

JOE DEE & THE STARDUSTERS

the middle and should get everyone moving.
Lyttleton's own composition on the other side, **Do The Beansies**, is a swaying modern jazz number that has plenty of quiet pull. Could even make the record turn over.

JOE DEE & THE STARDUSTERS

draw sales, it by Jimmy Haskell. Fine contrast on the other side as Kari reveals her strong-voiced ballad style. This, too, is full of potential. Either side up—one to watch.

Man! Be right on your TOES

DENSON top-chisels

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GARY MILLER — Great arrangement and accompaniment by Tony Hatch.

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FRANK SINATRA
Sinatra Plus
The Birth Of The Blues; The Nearness Of You; What Makes The Sunset; I Begged Her; I've Got A Crush On You; Saturday Night; The Things We Did Last Summer; I Concentrate On You; It's Only A Paper Moon; You Go To My Head; Bim Bam Baby; How Deep Is The Ocean?; One For My Baby; Bess, Oh Where's My Best?
All Or Nothing At All; Spring Is Here; S'posin' Time After Time; Stormy Weather; All Of Me; The Music Stopped; September Song; Sweet Lorraine; Try A Little Tenderness; My Blue Heaven; When Your Lover Has Gone; I'm Glad There Is You; Of Man River. (Fontana SET 303 A & B)*****
A BARGAIN for Sinatra fans. Two LPs of some of his marvellous vintage American Columbia recordings spanning the years 1939-1952 in an album costing 41 shillings. They confirm what most of us already knew—he's one of the

and most durable in pop music. One can always rely on that, and this present set is no exception. He works through these distinguished standards with all his customary skill and polish, backed by a swinging, star-studded band of top New York sessioners conducted by Ralph Burns. Full name credit is deservedly given to the musicians.
 The interesting, informative sleeve note was written by Tony's British-born pianist-MD Ralph Sharon, and it's a model of what a sleeve note should be.

JACKSON PAINE
The Explosive Sounds Of Jackson Paine
 (Warner Bros. WM 4048)****
JACKSON PAINE has an original brand of humour, because his pay-off is always a

ELLA FITZGERALD—First-rate LP of top pop songs.



You can tell DICKIE VALENTINE is a really learned his trade.

sound-effect. For instance, when the visitor reaches the intrepid missionary deep in the jungle and asks him what gives him the courage and devotion to live in such dangerous isolation, the answer is the sound of Scotch gurgling into a glass.

And when an indignant father tells off his son for not working and not trying to find a job, the pay-off is the sound of a very small baby crying.

It's an effective gimmick, and would have won four stars if it hadn't been for the wretched American audience guffawing loudly and drowning out some of the sound-effect climaxes. In fact, the guffaws are so loud and so frequent that I suspect they have been dubbed on to the disc.

DICKIE VALENTINE
All The Time And Everywhere; Endless; Many Times; Who's Afraid?; A Blossom Fell; Mr. Sandman; Finger Of Suspicion; I Wonder; Rhapsody; Guessing; You Too Can Be A Dreamer; No Such Luck. (Ace of Clubs ACL 1082)****
STYLISH singing from Mr. V. in this set of reissues, including some of his big hits from his long spell with Decca. A really good beat (not necessarily rock) number would have brightened the album even more.

It underlines once again the immense advantages of singers who learn their trade the hard, thorough way by starting out with a big name band like Ted Heath before going solo.

DANNY WILLIAMS
3 Time Goes By; The Nearness Of You; Moonlight Becomes You; This Will Go On; A Weaver Of Dreams; Where Or When; Now It Can Be Told; Too Young; A Garden In The Rain; All The Things You Are; Impossible; Danny Boy. (HMV CLP 1458)****
DANNY has the makings of a really great singer. That much is obvious from this interesting set. But somehow he must guide his voice right out of the Mathis groove in which it is firmly planted at present.

LONNIE DONEGAN
His Trade, Vol. 1
Michael; I Want You Go Home; Lumbered; Have A Drink On Me. (Pye NEP 24149)*****
THERE'S no doubt about it. This guy is a fabulous entertainer in person or on record. This latest LP collection of his single hits offers great listening. All the Donegan beat enthusiasm is brought to bear on these four numbers with excellent effect.

I still like the different Donegan with the Wally Stott orchestral and orchestra come in one by one singing the words just like most of us did at school.

HENRY MANCINI
Breakfast At Tiffany's; Holly; Moon River; Something For Cat. (RCA KCX-205)*****
HIGH-GRADE movie music which, for a change, really means something worthwhile by itself away from the film.

The conductor is Hank Mancini, who wrote the score for this very successful picture, and he deserves the glowing praise from his star, Audrey Hepburn, which is quoted on the sleeve.

Side 2 is particularly good with the big-spending Moon River, whose words were written by ace songsmith Johnny Mercer, and for an attractive jazz mambo in Something For Cat.

MIKI AND GRIFF
Two's Company
Tender Years; Don't Read The Letter; Lonesome Lullaby; Beyond The Shadow. (Pye NEP 24145)*****
PLEASANT duetting with an attractive country and western flavour from this husband and wife team, with Tony Hatch providing the accompaniment.

The set-up inevitably invites comparison with that other folksy pair, Nina and Frederik. Miki and Griff come out well, and vocally they are better endowed than the Danish duo.

BOBBY VEE
More Than I Can Say; One Last Kiss; Susie-Q; Diana. (London RE-G 1299)****
MORE EP tracks from one of the quite pleasant category of



Nigel Hunter reviews LPs and EPs

ELLA FITZGERALD
Sings The Harold Arlen Songbook. Vol. 1. *Let's Fall In Love; Stormy Weather; Between The Devil And The Deep Blue Sea; My Shining Hour; Healey For Love; This Time The Dream's On Me; That Old Black Magic; I've Got The World On A String; Let's Take A Walk Around The Block; Ill Wind; Accent-tchuate The Positive.* (HMV CLP 1479)*****

AS the sleeve says, Harold Arlen is not very familiar to the public. He is a much less well-known man never seeking the limelight, but one look at the titles above reveals the extent of his huge talent.

Aided by lyric ace like Johnny Mercer and Ted Koehler, he's produced classic examples of the pop song which never-fading man never seeking the limelight, but one look at the titles above reveals the extent of his huge talent.

Aided by lyric ace like Johnny Mercer and Ted Koehler, he's produced classic examples of the pop song which never-fading man never seeking the limelight, but one look at the titles above reveals the extent of his huge talent.

BING CROSBY
Old Masters, Vol. 1
Some Day, Sweetheart; Would You?; Remember Me?; Shoe Shine Boy; Dear Old Girl; You Must Have Been A Beautiful Baby; It's The Dreamer In Me; My Reverie; Old Folks; Don't Be That Way; Mr. Gallagher And Mr. Shean; The Moon Of Manakora. (Ace Of Hearts AH 1)*****

ONE thing is for sure. I am never going to tire of listening to Bing Crosby records. He has more artistry and talent in his little finger than most others have in their whole bodies.

These are all vintage Bing, but make wonderfully refreshing listening, nonetheless. The only dud is *Dear Old Girl* which even Bing can't improve.

Included on Side 2 is that marvelous duet with another great

personality, songwriter Johnny Mercer, in *Mr. Gallagher And Mr. Shean*.

RAY MARTIN—Spotlight On Strings, (Encore ENC 114). Smooth, distinctive string features drawn from the Columbia archives, and including some of Ray's biggest hits like "Marching Strings," "Blue Tango" and "Walzing Bugle Boy" (***).

THE INK SPOTS—The Best Of The Ink Spots, (Ace Of Hearts AH 2). More immensely pleasant echoes from the past in this set of Ink Spots reissues, including two of their classics, "Whispering Grass" and "Java Jive." It's great to hear the high lead tenor of Bill Kenny and those deep-voiced "speaking choruses" from the late Hoppy Jones again. This vocal quartet was in a class of its own (***).

LOS ADMIRADORES—Bongoes, Flutes, Guitars, (London HA-Z 2378). More dreary bongo tapping in between work from flutes, guitars and a nice-sounding trumpet. This is merely another in a long series of percussion sets which have completely missed the potential of the idea (***).



You can tell DICKIE VALENTINE is a really learned his trade.

LPs

greatest artists pop music has ever known. From a very youthful-sounding 1939 version of *All Or Nothing At All* with Harry James and his orchestra, to the smoothly swinging precision of the 1952 *Bim Bam Baby*, these two discs offer a feast of grade A pop songs by a grade A performer.

Accompaniments come mostly from Axel Stordahl, Frank's regular associate of the American Columbia days. *Sweet Lorraine* has a jazz group backing, including Nat King Cole on piano!

TONY BENNETT
My Heart Sings
Don't Worry 'Bout Me; Dancing In The Dark; I'm Comin' Virginia; My Heart Sings; It Never Was You; You Took Advantage Of Me; Close Your Eyes; Stella By Starlight; More Than You Know; My Ship; Lover Man; Toot Toot Tootsie. (Phillips BBL 7493)*****

IF it's a Tony Bennett album revolving on the turntable, the songs you hear are among the best

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IN PERSON OR ON RECORD, LONNIE'S FABULOUS

dresses up the old French nursery tune "Frère Jacques" into a full-blooded, exciting work-out for the orchestra, with the temperature kept at boiling point by wonderful brushwork from the drummer and effective bongo spacing.

The track builds to a swinging height of enthusiasm, and then fades at the sections of the orchestra come in one by one singing the words just like most of us did at school.

GENE VINCENT
If You Want My Lovin'
If You Want My Lovin'; Hey, Good Lookin'; Ain't She Sweet; Hold Me, Hug Me, Rock Me. (Capitol EAP 1-20173)****

TYPICALLY straight, uncomplicated hard rock from Gene Vincent, backed by his Blue Caps for three tracks and by Jimmy

EPs

Haskell's orchestra for the title song. Gene is one of the few beat artists who has refused to change with the times by going into more melodic ballad country. His fans who are grateful for that fact will be grateful for this record also.

NELSON RIDDLE
Brother John
Pendulum Song; I Can't Believe That You're In Love With Me; Brother John; Moonlight. (Capitol EAP 1-20150)*****

ALTHOUGH these reissues are years old, they still rank as prime examples of the arranger's art. Nelson Riddle penned four ideal styles for these tunes, and his orchestra has interpreted them superbly well.

Pendulum Song is a catchy little item about a good-looking clock maker who sent all the ladies, and a chorus gives out with the words, "Can't Believe You're In Love With Me". *Brother John* has a Riddle string section, which shares the limelight with the trombones in *Moonlight*.

But it's the title tune which is the real knock-out of the set. Nelson

beat balladeers. I wish Bobby and his contemporaries would quit "whoa-whoa" in their songs. This vocal gimmick (for want of a better word) has been well and truly done to death by now.

Bobby could also go for newer material unassociated with other singers to good advantage too. His

BOBBY DARIN AND JOHNNY MERCER
Two Of A Kind
Bob White; Ace In The Hole; Mississippi Mud; Two Of A Kind. (London RE-K 1310)*****

AN EP extract from the great album starring one of today's greatest young pop stars and that wonderful veteran songwriting character, Johnny Mercer.

The relaxed, confident ease and enjoyment with which this well-matched duo put over these first-class songs receives the finishing touch of excellence from the lively Billy May orchestra.

Witty, polished and original entertainment ideal for LP and EP albums.

THE SPRINGFIELDS
Dear John; I Done What They Told Me To; Good News; Break-away. (Phillips BBE 1276, stereo SBBE 9068)*****

THE first two singles from this pleasant folk-styled trio combined into an EP.

The Springfields have a refreshing, straightforward approach to their songs which I find very agreeable.

No pseudo-intellectual nonsense about "social significance" and similar pretensions concerning their work—just simple lyrics set to familiar tunes, sung and accompanied in simple but effective style.

As usual, he is at his best in this parlour favourite. The results will live as anybody's get-together this Christmas.



NELSON RIDDLE

revivals of the has-beens Susie-Q and Diana weren't worth the trouble.

Otherwise no complaints, and recommended to Vee fans.

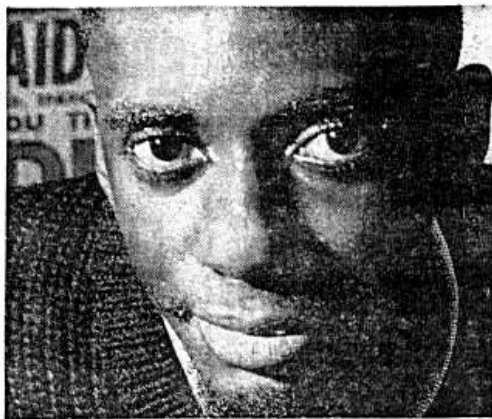
DAMITA JO
I'll Save The Last Dance For You; I'll Save The Last Dance For You; I'll Save The Last Dance For You; I'll Save The Last Dance For You; I'll Save The Last Dance For You. (Mercury ZEP 10118)*****

THIS is the first opportunity I've had to sample Miss Damita Jo's vocal talent in any quantity, and I like what I've heard.

She has a bright, vivacious approach to the songs which brings out the best in them, and she has strong support from an anonymous orchestra.

Standouts are the lilting ballad (a slow member of the samba family) permutation of *Save The Last Dance For Me*, and *Sweet Georgia*

'This Here' should sell really big



BOBBY TIMMONS—A very important young musician

KEN MCINTYRE—ERIC DOLPHY
Looking Ahead
Lantir; Curry; Gro's Tune; They All Laughed; Head Shakin'; Dianna.

BOBBY TIMMONS TRIO
This Here Is Bobby Timmons
This Here; Moanin'; Lant Life; The Part; Over; Prelude To A Kiss; Dai Dere; My Funny Valentine; Come Rain Or Come Shine; Joy Ride.

(12in. Riverside 12-317)***
PERSONNEL: Bobby Timmons (piano); Sam Jones (bass); Jimmy Cobb (drums).

AT long last, the British copy-right restriction on Bobby Timmons' "soul" classic, *This Here*, has been lifted. And Interscope have been quick off the mark with this record and Cannonball's original version (on Cannon's "In San Francisco" LP).

Bobby, whom we heard here as a member of Art Blakey's Jazz Messengers, is now leading his own trio. As pianist and composer, he is unquestionably one of the most important young musicians in jazz today.

This, its sequel (all) and the famous *Moanin'* come into the "soul" category. But the remaining performances only go to prove how very much more than just a cascading-chord "s" pianist Timmons is.

His ballads are flowery, but firm. On brighter tempos, there's often a marked Bud Powell approach. This should be a big seller.

DIZZY REECE QUARTET
Sounding Off

A Ghost Of A Chance; Once In A While; He Pab; Yesterdays; Our Love Is Here To Stay; Blue Streak.
(12in. Blue Note 4033)***

PERSONNEL: Dizzy Reece (trumpet); Walter Bishop Jr. (piano); Doug Watkins (bass); Art Taylor (drums).

THIS reviewer's professional association and friendship with, and deep respect for, Dizzy Reece goes back many years. I find it heart-breaking to hear that he is now working as a waiter in New York. That he hasn't become a really big name in America is not because he can't play. You bet he can play. But I'm sure it is because he has not PROJECTED his playing.

To this day, Diz is one of the most original trumpeters I have ever heard. A highly personal sound and conception, a stark, dramatic player. And this is easily the best record he made for Blue Note. Each track offers something new at every hearing.

Ghost is slow and arresting. Yesterdays, a little more "up" in tempo. Once and Love start a relaxed medium-down tempo. Eb Pop has been a favourite of Dizzy's for years. *Streak* is a groovy blues. *Blah comps* and solos swingingly throughout.

You may find this one hard to assimilate. But I hope you'll try it. The results will be rewarding.

RADIO LUXEMBOURG

Pick of the Programmes, for week beginning December 10

SUNDAY—6.30 Tune a Minute; 7.0 Luke Box; 7.30 Swoon Club; 7.15 Sunday's Requests; 8.15 Dedication to Glamour; 8.30 Katrina and the Stars; 8.45 Ted Heath; 9.0 Trans-Atlantic Topps; 9.30 The Anne Shelton Show; 10.10-10.30 Sun Costa; 11.0 Top Twenty; 12.0 Top Of The Shop; 12.30 Night Service

MONDAY—6.0 Record Show; 7.0 Pop at the Piano; 7.15 Monday's Requests; 7.45 Feet Page; 8.0 Monday Spectacular; 9.0 Honey Hit Parade; 9.15 Bing Crosby Story; 9.45 Monday Spin; 10.0 Top Pop; 10.30 Hit Parade; 11.0 Spin With The Stars; 11.15-11.30 Monday Special; 12.30 Night Service

TUESDAY—6.0 Record Show; 7.0 Pop at the Piano; 7.15 Monday's Requests; 7.45 Feet Page; 8.0 New Songs For Old; 8.15 Honey Hit Parade; 8.30 Stephanie Grappello; 8.45 Spin Beat; 9.0 Main Events; 9.15 Spin Around; 9.30 Record

Date: 10.0 Jimmy Young; 10.30 Jimmy Savile Record Show; 11.0-11.30 Marquee Trad Club; 12.0 Midnight on Luxembourg; 12.30 Night Service

WEDNESDAY—6.0 Record Show; 7.0 208 Mixtral Show; 7.30 Wednesday's Requests; 7.45 Jimmy Young Sing; 8.0 Honey Hit Parade; 8.15 In The Groove; 8.30 Sound of Fury; 9.0 Internationalists; 9.30 David Jacobs; 10.0 Teen and Twenty Six Club; 10.30 Record Show; 11.0 Request a Golden Guinea; 11.15-11.30 Hit For Six; 12.0 Midnight on Luxembourg; 12.30 Night Service

THURSDAY—6.0 Record Show; 7.0 Pop at the Piano; 7.15 Thursday's Requests; 7.45 Nelson Riddle; 8.0 This Week's Top Disc; 8.30 Honey Hit Parade; 8.45 Fan Fare; 9.0 David Jacobs' Star Time; 9.30 Deep River Boys; 9.45 Cliff Richard; 10.0 Peter West Show; 10.30 Night

Service. But he does not play as "way out" as on some other dates (including his own controversial Esquire album, "Lookin' Ahead").

Oddly enough, he is more of a conventionalist with chords than leader McIntyre. Ken tends too much to go in for startling effects—"erics," etc.—and his alto-playing, though uninhibited, fails to move me. I found it too aggressive. His flute work appealed to me more. Dohy's bass clarinet work is possibly more original than his alto-playing. But he can be a most exciting and startling soloist. Side two is the better.

ZOOT SIMS' VISIT WAS A SUCCESS

IT'S stocktaking time at London's Ronnie Scott Club now that American tenor-sax star Zoot Sims has completed his four-week season.

Was it worthwhile, this bold step to bring American musicians to London to work with British jazzmen? And was it a financial success?

"Yes, yes, yes," says club manager, Pete King. "An unqualified success all round. We did excellent business every single night."

"Keeping the prices down really paid off. We only charged 6s. 6d. for members; 8s. 6d. for their guests. And, do you know, some of our regular members would come in FIVE NIGHTS A WEEK!"

Among the many musicians in the audience was Ted Heath, tenorist, Bob Efford. On the night I went along Zoot was playing a little below par. "A pity you weren't here last night," said Bob. "He was simply marvellous. And he has been most of the times I've heard him."

More to come

Interrupted Pete: "Obviously every jazz musician has nights when he feels more like playing than others. But I can honestly say that every single night of the four weeks he was here, there was always something happening."

Zoot came to London following Tubby Hayes' recent stint at the Half Note in New York. I asked Pete if he planned to bring in more Americans. "Most definitely," he said. "Sonny Sitt may be the next one—early in

the New Year. And I hope Ronnie Scott will work in New York."

In the meantime, Pete has arranged an exchange with Blue Note in Paris. This means that Belgian-born tenorist-flautist Bobby Jaspar will bring in a Quartet including the excellent drummer, Daniel Humaire. And Tubby Hayes takes Terry Shannon, Jeff Clyde and Bill Eyden over to the French capital.

ON general release at Rank Theatres now is "Paris Blues," starring Paul Newman, Joanne Woodward, Sidney Poitier and Diannah Carroll. Plus the indefatigable Louis Armstrong.

Though there are one or two laughable lines—and you don't have to be that hip to spot them!—I thought that the film was an important step along the road to picturing jazz musicians as they really are.

Though, of course, there's still a long, long way to go.

The movie's most important aspect for us is obviously the music. I found it Ellington at its most impressive. And, on the sound-track, the Duke's men really mean business. Poitier, I thought, was the outstanding actor (his tenor "ghosting" was by Guy Lafitte and Sidney really looked the part). Though Sergio Reggiani was excellent as a junkie guitarist.

Well worth the price of the front circle at your local.

TONY HALL on Mod OWEN BRYCE on Trad

Teagarden—he's a great player

JACK TEAGARDEN WITH RUBY BRAFF
I For Trombone

Lover; A Hundred Years From Today; St. James Infirmary Blues; After You've Gone; Stars Fell On Alabama; Blue And Eerie. (Saga XIC.4005)***

IF people would only forget that Jack Teagarden is a white man they would recognise him as the supreme trombone player. Unfortunately Jim Crow in reverse has in the last few years prevented his genius being accepted among many of the so-called "purists."

I put it on record that I think he's the greatest of them all. His conception of Blues playing has rarely been touched by any other white musician and even been missed by several Negro musicians. His technique is at times staggering. His facility is such that fantastic execution is often hardly noticed.

This happens on *Lover*, the opening track. The things that Mr. T. does to this are amazing but it all sounds so easy. It is a little unfortunate that all the titles have been recorded by him before, except *Blue And Eerie*.

Some, like *Stars Fell On Alabama* and *Hundred Years From*

recorded some years ago, probably eight, for the Storyville label, but now find their way over here through the firm of Central Record Distributors who specialise in Riverside, Blue Note and other foreign labels.

No doubt the musicians would sooner not have them around, because most buyers will think this is the present Ken Colyer Band. It is virtually the Barber Band of seven years ago with Ken on trumpet, Donegan on banjo, Jim Ray on bass, Monty and drummer Ron Bowen.

I liked *I Can't Escape* best of all, but there are good moments all through the five sides, which have something we still find incredibly hard to put into jazz these days... character and enthusiasm.

It goes without saying that there

have been immense strides in instrumental technique since those days.

LOUIS JORDAN AND HIS SYMPANY FIVE
Rhythm And Blues
I Seen What's Done, Whisky, Do Your Stuff; Messy Bess; Dad Gam Ya Hide Bay. (Melodisc. EPM 7-66)

UNPRETENTIOUS, swinging, small band, rhythm and blues-influenced jazz of a type that's almost disappearing these days. When *Fats* was around we had a regular monthly dose of it. And Louis Jordan himself turned out quite a few in the war years and just before.

It's contagious, though I'd have preferred a little less singing (let's just call it vocal, shall we?) and more ensemble playing.

There's some hard tenor sax, or could be also, presumably played by Jordan himself, but the easy swing of the rhythm section, particularly the piano, sells the disc for me.

ROUND-UP

TERRY LIGHTFOOT broke two attendance records recently. First, at Hamilton Town Hall, Glasgow, he broke the Clydes' record. Then, on November 30 he broke Kenny Ball's record at the Downbeat Club, Gosport.

Terry's film schedule started on December 5 when he did his spots for the "Trad Dad" film.

Terry's band is at Klidderminster (7) Stockbridge (8) Manchester University (9) and Blackburn, for his manager's own club (10).

GERRY BROWN has his first "Saturday Club" this week. His first "Trad Time" on December 12, and his first "Trad Tavern" next Saturday. He has also been booked for TWW's "Disc A Go-Go" for airing sometime this month.

Jazz club dates include Northampton (7), Windsor (8), Burslem (9) and Crewe (10).

DURING the Terry Pitts Band's performance at the Royal Oak, Dagenham, last week, thieves broke into the bandwagon and stole a quantity of personal belongings. June Elidon, wife of trumpeter star Alan Elidon, and the girl that looks after Kenny Ball's interests and quite a few others spotted them, and sent some time touring the district in a police car looking for the culprits.

Stan Leader, bassist with Terry, celebrates his twenty-third birthday on Monday this coming week. The *Pink Band* can be heard at Walton-on-Thames (7), Craydon (8) and the Pleasantly Club (9).

THE Alex Welsh Band will play the annual Old Age Pensioners Party which Art and Vic Saunders, hosts of the Wood Green jazz club, put on each year. All proceeds go to the old folk. The band will be accompanied by the Danbush Six.

Alex did another charity show at S-Hillside Villa Hall on November 25 when he played for a villager-protects fund raising

venture organised by Dr. Fitzgerald.

The Welsh Band can be heard and seen on the "Morecambe and Wise" show tonight (Thursday). They are at Jazzshows on the 9th and Wood Green on the 10th.

Their Wood Green stint is almost certainly the longest jazz club residency in London. It's about nine years ago that Alex first played this regular Sunday night date.

JOHNNY SILVO'S broadcast with the Mike Peters band impressed me so much that it did not come as news to learn that he is due to go out as a freelance singer from January 1. The Peters Band hardly swung until Johnny tore through his first number, giving it new life. His solo spot on guitar was tremendous.

Mike Peters plays a date at the All-Atlantic Ballroom, Tipreec, Essex, on December 9 and a dance for the Bristol College of Art at the Grand Hotel three days later. Johnny Silvo will continue to sing as and when he can with the Peters outfit.

ANOTHER new band trying to make the grade is Bernie "Doc" Stanton and The Professors of Jazz. The band has the disadvantage of containing professional musicians from the dance and night club world and as such is suspect.

Alan Wickham on trumpet is always worth hearing and Bernie Stanton played clarinet with the Freddy Randall Band. After leaving Freddy he led a band at the Milroy but featured too much jazz for the management.

The band has the essential uniform—mortar boards and gowns—and duly appeared on The Kay Starr show on BBC.

Until now they have kept going on dance dates and the like—including every Tuesday at Douglas House, the American Air Base in the heart of London. Now they are after jazz club work. On December 8 they are at Bourne-mouth jazz club and on the 16th at Ilford.



Staggering technique from JACK TEAGARDEN.

Today bring a smile of long association.

Ruby Braff is excellent but overshadowed. So is Lucky Thompson, and Sol Yaged on clarinet. The rhythm section is great, especially guitarist Sydney Gross; I had begun to think we'd forgotten this instrument.

KEN COLYER'S JAZZMEN
The Traditional Jazz Scene In Europe, Vol. II
Bucket Got A Hole In It; We Sure Do Need Him Now; I Can't Escape. (Storyline SEP.392)***
The Traditional Jazz Scene In Europe, Vol. II
Blue Betty Goodbye; Just A Closer Walk With Thee. (Storyline A.45054)***

I UNDERSTAND there was an agreement in force not to issue these sides over here. They were

FRIDAY—6.0 Record Show; 7.0 The Amami Week-end Show; 7.15 Honey Hit Parade; 7.30 Friday's Requests; 8.0 Connie Francis; 8.15 Disc Date; 8.30 Teen and Twenty Six Club; 9.0 Evin Presley; 9.15 Chocolate Time Show; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Ray Orchard Show; 10.30 Record Choice; 11.0-11.30 Kent Walton Show; 12.0 Midnight on Luxembourg; 12.30 Night Service

SAURDAY—6.0 Record Show; 7.0 Pop at the Piano; 7.15 Saturday's Requests; 7.45 Brook Brothers; 8.0-8.30 Marquee Trad Club; 9.0 Hit and Misses; 9.30 Honey Hit Parade; 10.0 David Jacobs; 10.30 Trans-Atlantic Topps; 11.0 Keith Foydoye Sound Off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service

★ SHOW NUMBER ★

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Pantomime is the spirit of show business

ANDY STEWART

It takes me ages to get a hit

ANDY STEWART sank gratefully into the arm chair provided by Top Rank. Immaculately dressed in dark grey suit, he was in London on holiday. "I suppose it takes me a year before my records can be classed as hits," he said. "A Scottish Soldier, for example, was released a year before it got into the charts."

"Soldier" was Andy's first hit and it won him a Silver Disc and is still enjoying world sales. His second hit was his first disc release, "Donald Where's Your Trousers." It was originally released by Top Rank before they joined EMI and was forgotten. "Soldier" revived it. His third is the stirring "The Battle of O'er."

All-rounder

Before "Scottish Soldier" Andy was an all-round singer. "I'd have a try at anything—just for the laugh." But his hits have limited his act. "I can't sing the current pop songs so much any more," explained Andy. "People say good money to see me and they expect me to sing patriotic Scottish songs." More discs, of course, are planned. There's an LP of Scottish songs in the offing and Andy will soon get down to thinking about a new single. "I don't really mind if it's hit material or not; if I like it I'll record it. You can't take this business seriously, can you?" J.W.

LONNIE DONEGAN this week started rehearsals for his fifth pantomime—he plays Buttons in the Birmingham Hippodrome's production of "Cinderella." It's scheduled to last three months beginning December 21 and has meant saying no to any discussion of engagements recently suggested to Lonnie while he was in New York.

"You can't eat the hand that feeds you," said Lonnie shortly after his return from America. "And, anyway, I wouldn't want to."

"I love pantomime... enjoy doing it more than anything else. To me it embodies the very spirit of show business."

Within reason you can do anything in these shows."

Lonnie was in New York for a few days on his way back from a holiday in Honolulu and a tour of New Zealand. He had left England thinking he would also be playing Australia, but before he could do so the one-nighter

LONNIE DONEGAN in the next three months he'll spend in pantomime—and enjoy every minute of it.



box office in Australia collapsed and the tour had to be cancelled. "But," said Lonnie, "this has not affected New Zealand. Things out there are really beginning to look up. There is certainly no lack of interest and I would say that the scene is just about the same as our own was four years ago. I think it will get very big, they have already had a number of the top Americans over."

Australia and New Zealand have been an important "market" for our singers. With the biggest of two countries "out" did Lonnie still think it worth the trouble of flying half way round the world to play New Zealand?

Worth it

"I'll say I do," said Lonnie. "It's worth going even if you can't play Australia. In New Zealand they pay around thirty shillings a ticket for one-nighters. You might do a quarter of the business, but the money is just about the same."

During his visit to New York Lonnie didn't cut any discs specifically for the American market, as had been hoped. But a number of singles, not for release here, will be issued in the States.

"I've recorded an LP of my act," explained Lonnie. "The Americans think it will be better if it's issued in single form, but over here I believe

it will be released as an LP." Lonnie tells me that since he has been home he has done nothing but shiver. "Couldn't get warm at all the first day," he said. But he is due for even colder climes.

With the Australian personal appearance fans gone, Lonnie, who is essentially a stage artist, has to find new audiences to play to.

A four-weeks tour of Canada is being lined up for him either in the spring or autumn. There is also a great deal of interest being shown from Europe.

"I appear to be quite well known in Scandinavia, Germany and France," said Lonnie, "and it looks as if I shall be going over there."

"I have also been asked to record some of my discs in German... they sell fairly well in English so I'm told, but the Germans think I'll do even better singing in their own language."

"Should be fun," added Lonnie. "I've never sung in a foreign language before."

There is only one major European country where Lonnie is not well-known. Italy. "I hope that will be remedied soon," said Lonnie, still shivering. "Some personal appearances around June or July next year would go down very well, don't you think?"

John Wells

BRITISH POPS AREN'T GIVEN A CHANCE IN THE STATES

SONGWRITER Sharon Sheeley, who was the fiancée of the late Eddie Cochran (she was in the car with Eddie and Gene Vincent when the fatal crash occurred) and her song-writer partner, Jackie De Shannon, flew into Britain last week, blasting off at cocksure American artists and reticent British promoters.

"It's shocking," said Sharon, simmering over a cup of British tea. "Some American artists are coming over to this country without giving a thought to the type of audience they will find and wonder why they go a bomb. (That's American for "damp squib")."

"And some British artists appear in America with very little publicity or promotion. When I caught Cliff Richard's act he wasn't even billed. Outside the theatre it just said, 'Plus British attraction.' Terrible."

For Fury

Sharon and Jackie—they wrote Brenda Lee's big hit "Dum Dum," Bobby Vee's "Rubber Ball"—are now two of the leading pop songwriters in America, have brought some of their material over here with them to submit to British singers. Two they particularly want to write for are Marty Wilde and Billy Fury.

"The big trend in America at the moment," said Sharon, "is blues. You tell me Billy wants to record this type of material and I'm sure we've got just the thing for him. If we haven't then we'll write it specially. 'I haven't seen Billy working

lately but I saw a great deal of him when I was over here with Eddie. He's really great. With the right promotion I'm sure he'd do fabulously back home."

"I also reckon Joe Brown could go down big. The way that man moves on the stage—the American kids would love him."

"But they've got to have the right promotion."

"When Americans come over here," warned Sharon, "the kids like to see them because they're American—they're still a sort of novelty. But you realise I was beginning to feel it was all MY fault by now) that American teenagers would get the same kick out of seeing a British rock 'n' roller?"

"There are so many British artists that our kids back home would love to see. I only wish someone would do something about it. Really sink some money into promoting a British artist—they could clean up a fortune."

You know, when Bobby Darin, Duane Eddy and Clyde McPhatter went out on a package that was nothing!

"Who's Darin? He just bulldozes his audience into thinking he's good. Eddy can play a few riffs. McPhatter was the real star of that show. I remember this is what you can do with

GREAT SONGS IN NEW ELVIS FILM



Peter Hammond reviews "Blue Hawaii"

THERE are fourteen songs, all sung by Elvis Presley, in "Blue Hawaii" and the film lasts for an hour and forty minutes. Most of that time Elvis is singing and even a dinner song is an excuse for a song.

This is the long awaited Elvis epic and it lives up to its advance publicity. He gives the fans full value for money. Cinematic standards are for the birds.

Here is Presley in a musical that is ninety per cent. music. The old formula, where you can almost hear the producers saying: "OK! Elvis is out of the army. That's our gimmick. Let's put him in that situation. What about some scenery. I know, some cute Hawaiian girls, in grass skirts. How about Hawaiian Rock for a number?"

Song feast

And that's how a movie is born. At least this one.

Elvis is welcomed home from his Army stint by hoots and his half French, half Hawaiian, girl friend played by Joan Blackman. This is the beginning of the picture and for the next 20 minutes we get song after song.

Elvis works overtime for the fans in this one. He sings almost as much as he talks. Presley fans should be grateful. His acting is not up to his hip-shakin' standard. Nevertheless he comes through and manages to play

the part that the script intended for him.

He is heir apparent to a pineapple fortune, but Presley prefers to be a beach bum. As even Presley cannot live on beachcombing, he has to get a job. His girl friend suggests he should become a tourist guide.

In this capacity he meets up with an attractive school marm and her four attractive charges.

Spot them!

This is where the story-line gets a hold and Elvis's girl friend goes as green as her bathing costume. But by this time you shouldn't be caring about the story. It becomes a game of spotting for the next song.

Presley gets into a fight in a night club by trying to protect the honour of one of his teenage tourists and ends up with his beach hand in gaol.

Cut to Presley behind bars singing "Beach Boy Blues." Several songs later, Elvis released from gaol and his girl friend released from the pangs of jealousy, the story leads us to its obvious end, matrimony. But in Hawaiian fashion.

Elvis and Joan Blackman are rowed to church on a floral Hawaiian raft. Cue for song? What do you think? "Blue Hawaii" opens at the Plaza, London, tonight (Thursday) and goes on general release on December 31.

reprise SINGLES

TONY WILLIAMS
"THE MIRACLE"
R 20030

AKI ALEONG
"TRADE WINDS"
R 20021

WYNONA CARR
"I GOTTA STAND TALL"
R 20033



SHARON SHEELEY... the right promotion is so important. (DISC Pic)

Johnny Preston and oh, dozens of others, but we are not making that mistake.

"I reckon Jackie will go down big here, but if she doesn't at least it won't be because she didn't know the audience. This is sort of prior promotion, and it's important."

After five minutes talking with Sharon you realise she's the most pro-British American ever. "I love this country," she says, and you get the impression that her greatest ambition would be to see the U.S. charts following the British ones instead of the other way round.

"Why don't your song-writers get down and write some really good songs? You can do it, I know. 'Get Lost' is fabulous and who's that guy who does Adam Faith's stuff? He's great. But you need more."

A fortune

"I'd love to see more Americans cover British songs, but so often it seems to be the other way round. You don't seem to take so much care about pop songs as we do at home."

"Over here there isn't quite so much money to be made from a song, perhaps that's the reason; at home you can make a fortune and so would British songs if they were covered by us for a change."

"Do you know Jackie and I probably take about a month to write a song... we go over and over it until we can't see any way of improving it. You people should do it."

Richard Adams