

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 144 Week ending December 24, 1960  
Every Thursday, price 6d.

## Cliff Richard wins seventh Silver Disc!

CLIFF RICHARD has done it again—he has won yet another Silver Disc, this time for "I Love You," bringing his grand total to seven. And it is fitting, too, that this should be the fiftieth Silver Disc that we have presented since we instituted this award for British sales of more than 250,000 nearly two years ago.

Without doubt this achievement makes Richard the British pop star of 1960, for he has had five singles released during the year and now all five have won Silver Discs.

"I Love You" was released, on Columbia, only last month, and the disc entered our Top Twenty at 14 on November 26. But it was the flip-side, "D—In Love," which showed up on early entries, and it was not until the following week that "I Love You" began to be returned.

But the number of Silver Discs does not stop at 50, for Decca have claimed awards for Johnny and the Hurricanes—"Rocking Goose"—and for The Drifters—"Save The Last Dance For Me."

The Silver Disc is the second for Johnny and the Hurricanes; the first was for "Red River Rock."

Though very successful in America, "Save The Last Dance For Me" is the first disc with which The Drifters have hit the British charts.



MATT MONRO . . . nothing is signed yet.

## Las Vegas? Matt's not excited . . . yet

THE name Fred Flange has been causing a lot of interest in the disc world lately. Fred is better known as Matt Monro and the single which is arousing the interest is "Portrait Of My Love."

Matt took part in the Peter Sellers LP "Songs For Swinging Sellers," producing a fantastic similarity of tone and style with a certain Mr. Frank Sinatra under the name of Fred Flange.

The story goes that this take-off was

played to executives of Capitol Records in Hollywood without any explanation of its circumstances. Result was a frantic search among the Capitol archives to find out how this vintage Sinatra had been overlooked.

"I've heard that story from somewhere," smiled Matt, "but whether it's true or not, I don't know."

All being well, Matt should be visiting Las Vegas in June to star in cabaret. Like most true artists, he's

not delirious with excitement yet. "The trip's as definite as it can be without anything being signed so far," he pointed out.

If his American date materialises, Matt expects it to last for about three weeks.

"I don't want to stay away any longer than that because I hope I'll be in demand here," he grinned.

The demand is hectic at the moment. Apart from his three-month season on the BBC Light Programme's "Stringalong," beginning next month, he has dates on Russ Conway's TV series and cabaret commitments. He can be heard today (Wednesday) on "Parade Of The Pops."

### INSIDE

MARTY WILDE

a great comeback

Cable from America

Jack Good

NEWS REVIEWS GOSSIP

Mantovani in U.S. Top Twenty

MANTOVANI, now back from yet another highly successful American trip, has a best selling record in the U.S. charts.

It is the theme from the movie "Exodus," starring Paul Newman, which is shortly to be released in Britain.

The disc has now moved up to twelfth position in the American best sellers, completely ousting two other American recordings of the same number.

the record everyone is talking about!

## MATT MONRO

with this year's great new romantic ballad

### PORTRAIT OF MY LOVE

45-R4714

PARLOPHONE RECORDS

# Now is the time to help newcomers

**PRIZE LETTER**



Darin's previous albums were similarly packaged and a credit to Ato, the label which produced them. Far more important than the cover, however, were the contents. "Darin at the Copa" is really fabulous!—**JUNE SOUTHWORTH, 14, Mexford Avenue, Blackpool, Lancs.**

In the long run, it is not a smart move to switch labels, says a reader. But for Shirley Bassey, here enjoying a joke with Geoff Love at a recording session, it has proved successful. (DISC Pic)

THE record business is great business. It's exciting, unpredictable—and it's rewarding. It's a business that gives thousands of people a wonderful income, but at the same time it's a frustrating business.

It's satisfying to see a veteran performer with talent finally make good on records, and there is great satisfaction in watching a gifted youngster take the country by storm overnight.

But this does not happen in England. The very few million-seller discs that are waxed are made by well established stars who do not need a break. It's about

time that the record-buying public saw further than the old favourites and gazed extensively at some of the brilliant new talent waxing very good records.—**D. J. BEALE, Hut 333, A Sqdn., I Wing, R.A.F. Locking, Somerset.**

## FABULOUS

AT last I have found the perfect album sleeve. "Darin at the Copa" features well written and informative sleeve notes; every review of Bobby Darin's sensational debut at New York's Copacabana; a full list of titles with names of composer and arranger responsible for each number; credits for the orchestra; cover photo; record supervision and engineers!

## STAGGERED

I AM staggered by the new Presley. The boy with the agitated hips and the strangled singing voice isn't a freak any more. He's a man, and an attractive one too. He's grown up and matured.

His hair has been neatly barbered. Gone are those off-putting sideburns, and gone is that sullen mixed-up-kid look. He sings lullabies as well as rock numbers.

If this is what the army has done for Elvis, then it's a fine advertisement for national service!—**MARGARET BOYES, 73, Lupton Avenue, Leeds, 9, Yorks.**

## SWITCH

THERE has been a lot of news about stars leaving the label which brought them fame and joining the ranks of other record companies.

They probably have good reasons for doing so, but is it a smart move in the long run?

Sometimes the stars profit by changing labels. Shirley Bassey for instance, has become one of the "greats" since she joined Columbia. But Joan Regan, The Beverley Sisters and Marion Ryan, haven't shared this increased success.

All in all it doesn't seem to be a good thing for stars to leave the label where they were "born."—**IVAR HAVNEVIK, Korsvollbratan 3, Korsvoll, Oslo, Norway.**

## GREATEST

AFTER listening to Ray Charles' "Georgia On My Mind" I have come to the conclusion that this is his best disc in the ballad style, although overall, his best disc has been "What'd I Say."

"Georgia On My Mind" could become a hit if given more publicity.

# ALONG THE ALLEY

## Meet the quiet man of Essex

ONE of the quietest yet most successful personalities in British music publishing is David Platz, the Essex top man. Dark and bespectacled, he sits behind a modest desk directing the operations which have made Essex one of the most thriving of the smaller publishing outfits in Europe.

For instance, every Lonnie Donegan hit except "The Battle Of New Orleans" has been published by the Essex group. "New Orleans" would have gone under their banner, too, if it had proved to be a traditional theme as they originally thought. Apart from the fabulous Donegan sellers, Essex publish Chris Barber's "Petite Fleur," Acker Bilk's "Summerset," Anthony Newley's "If She Should Come To You" and his current hit "Strawberry Fair," the well-covered "Venus" ballad, and all the humorous and highly successful Paddy Roberts' songs. And, together with its Cromwell Music offshoot, Essex share the hit-parading Peter Sellers—Sophia Loren single of "Goodness Gracious Me" and "Grandpa's Grave," as well as other material in the LP by this novel duo.

In spite of his busy pop activities, David still finds enough time to build a Latin American catalogue of authentic material. This interest is a legacy of his spell with Southern Music, where he

ran the huge Latin American Music catalogue before leaving to take over the Essex reins. Currently, he's concentrating on "Fabiola," a melodic beguine written with the Belgian royal wedding in mind. The record he played to me was a Continental one by Rudi Lang and The Royal Belgian Strings, but there's also a big American cover version pending from the Dot label which will probably be by Billy Vaughn's orchestra. Another interesting Essex item with potential is a Russian tune called "Moscow Nights." This

## NEWS from the street of MUSIC

would have topped the Soviet charts some time ago if they had such things, and it's been a big success in South America, of all places.

One feels that even if David Platz acquired a Balinese gong composition he would still place it successfully somewhere for a cover record which would join the growing list of Essex successes.

AL LESLIE, of the Aberbach group, is currently excited about Roosevelt Music's "Wonderland By Night." There are four disc versions available. A vocal one by Anita Bryant on London, plus those by Louis Prima (London), Bert Kaempfert (Polydor) and Eddie Calvert (Columbia).



DAVID PLATZ . . . very successful.

Sitting opposite Al in the Aberbach office is Geoff Morris, who is still labouring manfully with Bobby Darin's London disc of "Somebody To Love." This is running up a healthy score of plugs, but has not yet run up near the charts.

Geoff is also working on a current item from the Tollie Music catalogue which stood at No. 4 in the American top 100 when he spoke to me. Title is "He Will Break Your Heart," the singer is Jerry Butler and the label is Top Rank.

STEVE MARTIN and Roy Pitts, of Sheldon Music in the Chappell group, have one of those pleasant Continental melodies on their hands which everybody likes and everybody plays but somehow don't quite make the charts.

Their particular example is "Our Concerto," with records by Umberto Bindi (Oriole), Al Martino (Ember), Peter Wynne (Parlophone), Sergio Franchi (Durium) and Ronnie Aldrich (Decca).

A current Sheldon opus is "Good Time Billy" sung by Crash Craddock on Philips. Forthcoming in the New Year is "Lopsided Overloaded" by Brian "Bikini" Hyland on London. N.H.



"Timber!"

and air time. After all, it reached number one in America.

It's about time that Ray had a hit here, and I hope that this disc will be the one.—**ADOLF MARELLO, 58, Western Avenue, East Acton, London, W.3.**

## VALUE

ISN'T it time record buyers got more value for their money in playing time?

The average single lasts two minutes. It should be at least three minutes.

Why not either give us more time for our money, or cut the price of discs?—**MICHAEL MCGIBBON, 70, Wellford Avenue, Sheldon, Solihull, Warwickshire.**

## INFORMATIVE

I HAVE read Tony Hall's column in DISC for almost two years now, and I feel I must say how well written and informative it is. I especially enjoy his record reviews. It is such a change to find a modern jazz critic who is broadminded enough to commend records of a high standard, even though they might not be strictly for him.

Secondly, thanks for the tip about Les McCann. I heard two tracks from his LP "Les McCann Plays The Truth" on Luxembourg Jazz Time



Each week an LP is awarded to the writer of the Prize Letter . . . and once a month there is a bonus prize of a Ronson lighter/ashtray set.

The address: Post Bag, DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, E.C.4.

last Saturday. I think he is great and he could be the revitalising force that the West Coast needs at the moment.—**DAVID BRAILSFORD, 159, Otley Road, Harrogate, Yorks.**

## RIDICULOUS

FIRST, we had Elvis Presley's last two releases backed by tracks from his LPs. Now Adam Faith has

## Faith and youth

HAVING read the letter by Paul Henstock that you published in your paper last week regarding an interview between myself and Daniel Farnon (Adam was quoted as saying he thought youth clubs a waste of time), I would just like to say that this took place three years ago, and of course, my views have matured since then. As a matter of fact, I opened a Coffee Bar for a Youth Club centre last Sunday, at Morden, for the Rev. Keith Pound.—**ADAM FAITH.**

a number from his LP on the flip of his latest single.

It is a ridiculous habit which must lose a lot of customers.—**M. J. B. TANDY, 51, Redlands Road, Penarth, Glamorgan.**

## HOLLY

FANS of the late Buddy Holly may be interested to know that although his fan club was closed last November, a new one has been started.

Address is: 4, Hazel Way, Fetcham, Leatherhead, Surrey. I joined a few weeks ago, and was certainly not disappointed.—**JANE PHILLIPS, Red Lion Cottage, West End, Old Costessey, Norwich, Norfolk.**

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

# LAST DATE

## FLOYD CRAMER



45/RCA-1211 45 rpm

### AMERICAN

## TOP TENS

### JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending December 17).

- |    |    |                          |                               |
|----|----|--------------------------|-------------------------------|
| 1  | 1  | Are You Lonesome Tonight | Elvis Presley                 |
| 2  | 2  | Last Date                | Floyd Cramer                  |
| 3  | 3  | A Thousand Stars         | Kathy Young and The Innocents |
| 4  | 4  | Wonderland By Night      | Bert Kaempfert                |
| 5  | 5  | North to Alaska          | Johnny Horton                 |
| 6  | 6  | Sailor                   | Lolita                        |
| 7  | 7  | He'll Break Your Heart   | Jerry Butler                  |
| 8  | 8  | Many Tears Ago           | Connie Francis                |
| 9  | 9  | Poetry In Motion         | Johnny Tillotson              |
| 10 | 10 | Exodus                   | Ferranti & Teicher            |
- ONES TO WATCH**
- |   |   |                |                 |
|---|---|----------------|-----------------|
| — | 3 | You're Sixteen | Johnny Burnette |
| — | 8 | Rubber Ball    | Bobby Vee       |

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending December 17).

- |    |    |                            |                            |
|----|----|----------------------------|----------------------------|
| 1  | 1  | It's Now Or Never          | Elvis Presley              |
| 2  | 2  | Save The Last Dance For Me | The Drifters               |
| 3  | 3  | I Love You                 | Cliff Richard              |
| 4  | 4  | Strawberry Fair            | Anthony Newley             |
| 5  | 5  | Little Donkey              | Nina and Frederik          |
| 6  | 6  | Goodness Gracious Me       | Peter Sellers/Sophia Loren |
| 7  | 7  | Rocking Goose              | Johnny And The Hurricanes  |
| 8  | 8  | Man Of Mystery             | The Shadows                |
| 9  | 9  | Lonely Pup                 | Adam Faith                 |
| 10 | 10 | Poetry In Motion           | Johnny Tillotson           |
- Published by courtesy of "The World's Fair"

# PERRY COMO

## GONE IS MY LOVE



45 RCA-1215 45 rpm

## TEENAGE TOPICS

# Only four more shopping days

ELIZABETH ARDEN is one of the world's great beauty houses—and like all big business corporations is convinced of the spending power of teenagers. This Christmas they have gone out of their way to angle a Christmas gift just for "Miss Teenager."

It is a beauty box, laden with eight beauty preparations—and a gramophone record explaining how to use the cosmetics for greater beauty and charm.

The cost? 29s. 6d. . . . and I think this gets my award as the most original, useful and informative present for girls this Christmas.

★ ★ ★

THE Christmas tree is the centre of most children's attention—let's be frank, we all love to get a gift from the tree.

So just in case you are stuck for a few items I have been window shopping for economic presents that you can gaily wrap up for your family or friends.

There is a lovely be-whiskered stripy tiger holding a box of perfume between his front paws at 7s. 6d. . . . and for 3s. 6d. I saw a delightful toilet bag made from plastic, it had a "trailer"—an attached bag holding a useful little rainhat.

If dad or uncle are the benefactors of the family, how about a small gift for the garden? Personally, I can't think of anything better than packets of seeds. Incidentally, with the current craze for cacti, it might be of interest to note that cactus seeds can be bought for under 3s. a packet.

Then, there are those vintage car owners—a set of ash trays, one of those delightful brown coloured tankards to sip the Christmas cheer, or

## MARION RYAN gives some last minute tips



\* MARION RYAN . . . last-minute shopping completed (she hopes) now for food. (DISC Pic)

even a letter rack decorated with vintage cars cost around 6s. a time.

Bath salts are a good old standby, but this week, I saw a cute little Santa Claus on skis. Delightful Christmas tree decorations and made of the stuff that makes good foam baths. The price—7s. 7d.

★ ★ ★

SO you've just received a present from Charlie Smogworthy? And you forgot completely to buy him one? Well, here's an easy, practical way out of your problem . . . long playing records.

I had a word with some of the up and coming young recording stars to see what they would buy if they were caught in a similar situation.

Eden Kane ("Hot Chocolate Crazy") would choose an LP by that relatively new American recording star, Ray Charles. Although Ray has been singing for a long time it is only recently that his discs have begun to sell in quantity.

Right now, he has four single records in the American Hit Parade and one ("Georgia On My Mind") in the British. Eden chose "Ray Charles

In Concert" (London) a great rhythm and blues, ballad and jazz LP.

Valerie Masters ("Sweeter As The Day Goes By") saw the long-running revue "Pieces Of Eight" three times, and even if Charlie Smogworthy hadn't seen it at all, she'd buy him the LP from the show.

With the voices of Kenneth Williams and Fenella Fielding, Valzie feels it's one of the funniest discs ever.

Laura Lee ("Tell Tommy I Miss Him") suggests Wally Stott's "Xmas By The Fireside" (Pye). This Scottish lassie says that this LP recaptures the real old fashioned Christmas atmosphere. Wonderful music, for your party.

Finally, my new "Spot The Tune" partner, Billy Raymond. He would buy "The Button Down Mind Of Bob Newhart." Billy says it's interesting to note how the American humour has become so well appreciated over here, just through the medium of gramophone records. "Anyway," adds Billy, "with a name like Smogworthy, this lad has to have a sense of humour."

# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending December, 17 1960

## Cliff takes over at the top . . . Marty Wilde, John Barry are in again

Last Week	This Week	Title	Artist	Label
2	1	I Love You	Cliff Richard	Columbia
1	2	It's Now Or Never	Elvis Presley	RCA
3	3	Strawberry Fair	Anthony Newley	Decca
4	4	Little Donkey	Nina and Frederik	Columbia
5	5	Save The Last Dance For Me	The Drifters	London
7	6	Goodness, Gracious Me	Peter Sellers and Sophia Loren	Parlophone
10	7	Lonely Pup	Adam Faith	Parlophone
8	8	Poetry in Motion	Johnny Tillotson	London
9	9	Rocking Goose	Johnny and The Hurricanes	London
11	10	Gurney Slade	Max Harris	Fontana
6	11	Man Of Mystery / The Stranger	The Shadows	Columbia
16	12	Perfidia	The Ventures	London
17	13	Counting Teardrops	Emile Ford and The Checkmates	Pye
13	14	Dreamin'	Johnny Burnette	London
14	15	My Heart Has A Mind Of Its Own	Connie Francis	MGM
18	16	Georgia On My Mind	Ray Charles	HMV
—	17	Little Girl	Marty Wilde	Philips
—	18	Black Stockings	John Barry	Columbia
19	19	Blue Angel	Roy Orbison	London
—	20	Lively	Lonnie Donegan	Pye

give a GOLDEN GUINEA for Christmas

# GOING TO A PARTY? TAKE A RECORD

give a GOLDEN GUINEA for Christmas

<p><b>LONNIE DONEGAN</b></p> <p>"LIVELY!"</p> <p>B/W</p> <p>"Black Cat"</p> <p>7N 15312 45 RPM</p>	<p><b>JOAN REGAN</b></p> <p>"MUST BE SANTA"</p> <p>WITH DR. BARNARDO'S CHILDREN</p> <p>7N 15303 45 RPM</p>	<p><b>EMILE FORD</b></p> <p>"COUNTIN' TEARDROPS"</p> <p>B/W</p> <p>"White Christmas"</p> <p>7N 15314 45 RPM</p>	<p><b>LONNIE DONEGAN</b></p> <p>"VIRGIN MARY"</p> <p>B/W</p> <p>"Beyond the Sunset"</p> <p>7N 15315 45 RPM</p>	<p><b>TONY HANCOCK</b></p> <p>"PIECES OF HANCOCK"</p> <p>12" L.P. NPL 18054</p>	<p><b>JOE "MR. PIANO" HENDERSON</b></p> <p>"SING IT WITH JOE"</p> <p>12" L.P. NPL 18053</p>
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# Como to comperere TV marathon

**T**HIS month, radio stations all over the country launched their usual yuletide charity promotions with a bigger success than ever before. Every disc jockey and available star lent a hand to create funds for deserving charities. Many stars will be working non-stop on a 48-hour TV marathon in aid of polio victims. Perry Como and Steve Allan will comperere.

Moe Austin has resigned from Verve Records to become the administrative head of Frank Sinatra's new recording company (still as yet unnamed). Austin will be responsible for all contracts and general running of the company.

Capitol have just made one of the most expensive albums in the history of the record business. "Ports of Paradise" is the title and the company invested \$28,000 in the recording costs, going \$10,000 over the budget. Matson steamship lines, whose South Sea ports of call serve as the basis for the LP, also contributed \$6,000 towards it. Alfred Newman conducted a 47-man orchestra and a 26-voice chorus, and it took five separate sessions each going well into overtime before it was finished. It is roughly estimated that Capitol will have to sell 250,000 LPs before it gets back production costs.

The grand re-opening of Clyde Wallich's Hollywood "Music City"

this week attracted many recording stars from all over the States. This great record store was first opened in 1938, and has now become the largest of its kind in the world with an inventory of \$250,000 worth of discs. Parts of the ceremonies were televised with great success.

Capitol Records are soon to issue the album of "Pepe" from the film

✱ **JIM REEVES**—Invested in a bowling alley.



starring Cantinflas, with 35 stars giving cameo performances. Nine names appear on the disc including Bobby Darin, Judy Garland, Bing Crosby, Sammy Davis, Jr., and Maurice Chevalier. Duane Eddy has cut the title number as a single for Jamie, and he thinks this is the best disc he has ever made.

Chet Atkins has just signed a new singer to the RCA label. His name is Jimmy Presley Elledge, and he comes from Nashville; so far his name is to remain the same.

Jim Reeves has invested all his earnings from "He'll Have To Go" in a huge bowling alley in Texas.

manager, is, with his wife, establishing the "Marilyn Scheck foundation" in memory of their eight-year-old daughter who recently died in a fire which destroyed their home. The foundation will do research for needy children.

Peggy Lee has a stunning follow-up album to her "Latin A La Lee" on Capitol. This time it's "Ole A La Lee."

Although Nat "King" Cole's first musical show "I'm With You" closed on tour, he will make changes and try again. He vows he'll take it to Broadway.

## Cable from AMERICA

edited by Maurice Clark

Lee Magid, who brought Della Reese into the record big-time, has just signed Sam Fletcher.

Comedians Mike Nichols and Elaine May are at present drawing capacity crowds to their Broadway show, "An Evening With Mike Nichols And Elaine May." For those who are not lucky enough to see them in person, Mercury Records have recorded highlights from the show in album form. This looks like becoming another best-selling comic album. Mike and Elaine met some years ago when they were at the University of Chicago, teamed up for a school concert and have been working together with fantastic success ever since.

George Scheck, Connie Francis'

Biggest Christmas album seller this year is by The Kingston Trio. Their Capitol album "The Last Month Of The Year" has hit No. 1.

Mercury Records have just signed The Kim Sisters, three young Korean beauties currently scoring a smash return to New York's Waldorf Astoria.

Looks as if LaVern Baker will have her first big pop hit with her latest on Atlantic Records, "Bumble Bee."

Columbia Records are guaranteeing Doris Day \$100,000 yearly in her newly signed contract with them. This is the highest figure ever given by the label to an artist.



✱ **PEGGY LEE**—A great follow-up to "Latin A La Lee."

Ex-Columbia vocalist Dick Glasser is now recording with Liberty Records under the name of Dick Larg. Looks as if the change is going to be good for him—his first disc for Liberty, "Last Date," is already on the way up the hit parade.

Decca Records threw a big surprise party at the Interlude on Sunset Strip for young Brenda Lee's sixteenth birthday. Many other Decca stars turned up to wish Brenda a happy time.

# Dankworth forecasts a new POP star



**SUSAN GREY** will make it, says Dankworth.

**F**OR the first time in his life jazz band leader Johnny Dankworth has gone overboard about a singer who is not strictly a jazz performer. The name? Susan Grey, a 16-year-old from Southampton, who has just cut her first disc for Parlophone. It's Dankworth's own theme from the film "Saturday Night And Sunday Morning," "Let's Slip Away," backed with "The Thing About Love."

"I won't say that Susan will suddenly find herself at the top of the ladder overnight," he told DISC. "We don't want to rush things with her. But I have every confidence in her future."

It was through Johnny hearing some test tapes, sent to Harold Davison, that Susan Grey was taken under his wing.

"Harold sent me the tapes" he

said, "because the Davison office thought I was looking for a singer to front my new band."

"When I heard her, I knew that the Dankworth band would not be right for her, although she has a highly developed sense of rhythm and styling. However, I thought it would be good experience for her to sing with me for a bit, so she has

been fronting the band at the Marquee club during the past few weeks."

This was a tough ordeal for Susan, but unflustered, she sang smoothly and well.

Says Johnny: "When you listen to her, you forget that she is only 16 years old. True, her voice doesn't sound like that of an experienced singer, but her phrasing of keys and tempos would be envied by many."

"She has a terrific feeling for jazz, but I put her in the class of standard singers, and by that I mean that she doesn't sound like a true jazz singer, nor does she sound like Connie Francis."

"With a singer like Susan, you don't hope for an immediate success, for this could well spoil things for her in the future."

"Susan will make it, and I am prepared to spend as much time and patience as possible in seeing that she becomes established. Believe me, I don't want to see her hit the top, make £1,000 a week for a year, and then have to struggle.

### £5,000 a year

"I would rather see her earn about £5,000 a year in the next four or five years without having to go commercial."

And Susan? What does she think about it all?

"Ever since I was a baby," she said, "I have wanted to sing, but I couldn't visualise it actually happening."

"Sometimes, in my wildest dreams, I would imagine that I was singing with the Johnny Dankworth Orchestra, and I'm not just saying that because he has taken me under his wing. For years, even before I could really appreciate music, I listened to the Dankworth sound and enjoyed it."

"But it wasn't until I was singing with him that I let myself believe that this was happening."

**June Harris**

**ALBUM OF STARS**

## DON'T MISS THIS CHANCE

**H**ERE is a wonderful chance to build up your own portrait album of some of the world's greatest recording stars. A really beautiful, glossy, 8in. x 6in. photograph from DISC's own star-picture library can be yours on request. And underneath each photograph is an autograph panel for the stars to use when you meet them in person.

Look through the list of famous artists printed right and choose your favourite. Print the name or names you choose on the coupon, fill in your own name and address, in block capitals please, and send the coupon—with a postal order for 3s. 6d. for each photo—to: DISC Star Picture Library, 161, Fleet Street, London, E.C.4. All photographs are carefully packed and sent post free.

Send off your order today—and watch DISC regularly for names of more top stars to add to your collection.

- Chris Barber
- Shirley Bassey
- Eddie Calvert
- Freddy Cannon
- Tsai Chin
- Alma Cogan
- Jess Conrad
- Dallas Boys
- Lonnie Donegan
- Craig Douglas
- Duane Eddy
- Peter Elliott
- Adam Faith
- Emile Ford
- Lance Fortune
- Billy Fury
- Wee Willie Harris
- Ronnie Hilton
- Les Howard
- Joni James
- Kaye Sisters
- Jerry Keller
- Eartha Kitt
- Lana Sisters
- Ewan McColl
- The Mudlarks
- Donald Peers
- Mike Preston
- Tommy Price

- The Shadows
- Anne Shelton
- Jo Shelton
- Tommy Steele
- Gene Vincent
- Bert Weedon
- Marty Wilde
- Danny Williams
- Mark Wynter
- Cliff Richard
- Lita Roza
- Marion Ryan
- Dave Sampson
- Harry Secombe
- Peggy Seegar

Please send me photographs of:—

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 NAME .....  
 ADDRESS .....

THIS  
WEEK'S

EMI

HITS

**The John Barry Seven**  
BLACK STOCKINGS

COLUMBIA 45-DB434

**Mr. Acker Bilk**  
BUONA SERA

COLUMBIA LANSLOWNE JAZZ SERIES 45-DB64

**Alma Cogan**  
MUST BE SANTA

H.M.V. 45-POP113

**Rolf Harris**  
and his Wobbleboard  
UNCOMFORTABLE YOGI

COLUMBIA 45-DB409

**Vera Lynn**  
ACCORDEON

45-MGM1104

**Frank D'Rone**  
STRAWBERRY BLONDE

(The band rocked on)

MERCURY 45-AMT1123

**Conway Twitty**  
WHOLE LOTTA SHAKIN' GOIN' ON

45-MGM1101

**Ricky Valance**  
MOVIN' AWAY

COLUMBIA 45-DB4543

GIVE EMI RECORD TOKENS FOR CHRISTMAS



Marty goes through his number for ABC TV's Christmas fantasy "Alice Through The Looking Box."

# Marty has made the break at last

a real success of things... before I was just going along without any real aim. Now I have something to work towards."

And Marty's aim now is to appeal to a wider audience. "I want to become a really first-class entertainer... someone like Belafonte. Of course, I'm nowhere near as good as he is, but he can stand up on a stage and just entertain and that's what I'm working towards."

"I love children and would like to be able to entertain them, and the older people too."

Marty could achieve this without records. He's done very nicely financially for the last year without them. But they have become terribly important to him personally.

"My whole life is wrapped up in records," he told me. "I get worried when I make a disc that isn't good."

"Little Girl" has been in the can for six months. Why the delay in releasing it when Marty badly needed a hit disc?

Because "Little Girl" was originally the flipside, "Seventeenth Doll" was meant to be the big seller.

## New show

The baby, of course, born just a few days before the disc was released, played a big part in turning the sides over.

"But somehow," said Marty, "it proved that record buyers bought discs because they liked them and not because a particular person sang them."

Just after Christmas Marty starts rehearsals for the next Larry Parnes rock and trad show, which, after at least half a dozen title changes, is now called "Rockets To The Stars."

"I'm really looking forward to this," says Marty. "If you come along and see the show I think you will be very surprised. I'm doing an entirely new act. At the moment I don't know exactly what form it will take but it's certainly going to be different. Jack Good—he's brilliant—is working on it at the moment."

John Wells

**MARTY WILDE** is back. After nearly a year without a hit "Little Girl" has returned him to favour. He deserves it... it is the best record he has ever made and should certainly kill—once and for all—the idea that Marty was finished.

The only question now. Who put the disc in the sellers? The teenagers? Marty's adult admirers? Or his own little girl, Kim?

This I asked Marty the other day. He didn't scoff at the suggestion that it could be the grown-ups. In fact, quite the opposite.

"The record didn't really start moving," said Marty, "until after I had sung it on 'The Dickie Henderson Show' on TV. This plug above all others helped it and this was to an adult audience."

He could have been annoyed... very annoyed... that his weeks old daughter Kim could have helped sell the record. But he wasn't. "I think I already owe a lot to her. The publicity was a wonderful help."

## Disappointed?

Marty reckons that only about fifty per cent of the people who bought "Little Girl" were teenagers. Among them the fans who have remained faithful to Marty during this last hitless year. A year in which he tried reaching the charts with "Johnny Rocco" (March), "The Fight" (April), "I Wanna Be Loved By You" (June).

But now perhaps some of those faithful fans are going to be disappointed.

For "Little Girl" heralds a new Marty Wilde... a sensible, adult entertainer who might not make the charts with every disc but who will make better records than he's ever done before.

"Little Girl" itself is different. It shows Marty more as a song stylist—a breakaway from his more moody numbers. And it's a move in the right direction.

He wants to change and become an entertainer, but it has, of course, been partly forced on him. Marty is no longer a teenager, he's a married man with a baby daughter.

And his marriage, he now agrees, did harm his career. "It's something very personal which the fans can't share. They felt shut out."

"But the baby has helped bring some of the less faithful fans back. Marriage is a purely private matter... a baby—the whole world shares it."

Not that Marty for one moment regrets his marriage, or what he describes as "the pause" in his career.

"It's done me the world of good," he told me. "I've had time to think and work things out. I've changed a lot... I'm more tolerant. I don't get depressed so easily."

"I also have more ambition to make



# LPs of the week



**JOE LOSS** "Party Dance Time"  
H.M.V. CLP140 (Mono) CSD1328 (Stereo)

**VERA LYNN** "Sing with Vera"  
MGM C-840 (Mono) MGM-CS 4019 (Stereo)

**CONNIE FRANCIS** Sings Spanish and Latin American Favourites  
MGM C-438 (Mono) MGM-CS 4012 (Stereo)

**PETER SELLERS, HARRY SECOMBE, SPIKE MILLIGAN** "THE BEST OF THE GOON SHOWS" No. 2  
Talk of Men's Shirts (BBC Broadcast 31.12.59)  
The Scarlet Capsule (BBC Broadcast 2.2.57)  
PARLOPHONE PMC1129 (Mono)

**ELLA FITZGERALD** "Ella wishes you a Swinging Christmas"  
H.M.V. CLP1297 (Mono)



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# If you don't work out, I'll fire you

That's what Dot Records told the mystery man of American music

## BILLY VAUGHN

**T**HE mystery man of American music. That's the title the people at Dot Records have given top orchestra leader and arranger Billy Vaughn. Few people seem to have seen him or read about the twenty-four carat career of the one-time Bowling Green, Kentucky, barber. Yet Vaughn has made the Dot Records' cash register tingle merrily with his countless hits of "golden music."

He has sold over three million copies of "Sail Along Silvery Moon" and is on top of the pack on the sales charts. His "Theme From A Summer Place" has already sold more than 400,000 copies. Yet, in spite of the fact that he has been turning out smash hit albums and singles, Billy remains a mystery.

Barber Vaughn pined for a musical career to the tune of the panging pain of an ulcer. His heart wasn't on barbering, and his ears were always out of harmony.

Downing ulcer-soothing glasses of milk and chopping hair are a combination that Vaughn credits with having touched off one of the most successful recording careers in the world of music.

### No publicity

But in a field in which publicity and promotion mean so much, Vaughn, a man with a ruddy complexion, a boyish face and devoid of any apparent aggressive drive, is almost unique. He has had no publicity to bring him to the attention of his fans, and he makes no personal appearances. He is never seen at record hops or on TV shows or in ballrooms.

He just seems to have that elusive, intangible something which has been

projected to his fans via a contagious, magic sound.

It works like a charm. It's not a deliberate policy. It's just devotion to my job and to Randy Wood, Dot Records' president, the man who had more faith in my ability than I did.

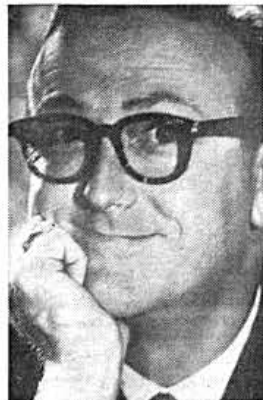
"I'd love to go out and meet my fans," says Billy with a wide, friendly smile. "But, with all my duties as musical director for Dot, plus the task of coming up with hits for my orchestra and me, who can take the time? My ulcer doesn't like to travel."

Billy bowed out of barbering after forming a vocal quartet, "The Hilltoppers." They started touring in 1944, after Vaughn had been discharged from the Army.

Relaxing on the spacious lawn of his luxurious home, Billy spoke of the lean days.

"It was gruelling. Took me away from my family. Looked like the ulcer given me by the barbering business might return. So I decided to knock it off as soon as an opportunity presented itself."

Over a potbelly stove, Billy Vaughn kept trying to turn out his first hit, and when he felt he had it under his belt, he titled it "Trying." DJ Bill Stamps, in Bowling Green,



spun it and got some good audience reaction. This was enough to cause him to send the record to Randy Wood.

The Hilltoppers were signed by Dot Records and reached the gold record spot with "P.S. I Love You." As Billy likes to tell it, "Things looked pretty big now. The struggle to make the grade had ended. Wood approached me to become musical director for his company. I felt this was just too big a thing for me to handle."

Randy Wood thought differently, however. "Try it, and if you don't work out, I'll fire you," he said.

Against his better judgment, Billy Vaughn became musical director for a record company that was in its infancy.

He found himself doing arranging and conducting for other Dot artists, in addition to turning out hits with his own group.

In between recording fifteen top-selling, long-playing albums, Billy has orchestrally backed Pat Boone on twelve of his million selling records. He has backed such artists as Louis Prima and Keely Smith, Gale Storm, The Fontane Sisters and Tab Hunter.

Yet despite all this, Billy Vaughn remains a mystery to the very people who scramble to buy his records.

The Vaughns now live in an 11-room home in Encino, California, a house they bought from William Bendix. Among their neighbours are film actors, John Wayne and Effrem Zimbalist.

Zona, the fifteen-year-old daughter, "digs" her dad's music, but admits she's really more of a rock 'n' roll fan.

"I think that rock 'n' roll is a sort of happy music," smiles Billy. "I don't object to it at all. In fact, many times when I join Zona in her room, we spin some Rydell or Avalon discs. It isn't the kind of music I make on records, but it certainly has a place in the music world. Frankly, I 'dig' it too."

## STAR TALK by John Wells

**G**IRL in America tipped as being the most likely to replace Connie Francis: Anita Bryant, chosen two years ago as the fourth most beautiful girl in the States. This was when she was a runner-up in Miss America contest. Anita recently married Florida DJ Bob Green.

Keen on horses, Mary and David of The Mudlarks went riding the other morning in London. Or rather that's what they intended doing. But they discovered the horses hired to them were full-blooded hunters. They had to wait until the horses had tired down before they could even mount.

David Lane has sold the caravan he used to live in. Too difficult to get his little sports car Sprite to tow it?

Claire and Merna—The Barry Sisters—fortunate in both having husbands in the textile trade. They each reckon to spend up to £350 on a single dress.

**C**LIFF RICHARD hoping to receive a copy of "Lady Chatterley's Lover" for Christmas. "Out of curiosity," he says, "for what all the fuss is about." Two other books which Cliff selects in this month's edition of W. H. Smith's "Trade News" are "Wuthering Heights" and "War Of The Worlds" by H. G. Wells.

John Freeman's daughter insisted on being in the studio during pre-filming of Adam Faith's "Face To Face." So too, did children of Felix Topolski, who draws the portraits, and countless BBC secretaries. Point not brought out in the programme is that Adam and family will shortly be moving from their council flat in Acton to a four-bedroomed suburban house at Sunbury on Thames, £50,000 a year Adam is having the house built but sensibly isn't going in for gimmick luxury. Costs: £6,000. Decorations: all walls white.

Harry Secombe recently filmed—at Buckingham Palace—the Queen presenting new colours to the Royal Tank Regiment. Harry is a 16mm, enthusiast.

No work for Michael Cox over Christmas... he is going home to Adswold Road, in Liverpool, to spend the holiday with his family—mother, father and four sisters, plus all his relations. "I wouldn't miss it for anything," he says. "Linda" is going to be Michael's next disc release. This follows "Angela Jones" and "Caroline." Backing is "Teenage Love," which Michael cut last Sunday.

**T**HEATRE CRITIC of "Time," one of America's most authoritative magazines, writes of the new Lerner and Loewe musical "Camelot"... "it suffers from something more than ballyhoo; its real trouble is not its failing to live up to extravagant expectations but its not living up to itself." "Camelot" is due to come to Drury Lane, but maybe not till 1963!

After a ten-year engagement Jimmy Durante married Margaret Little in New York last week. Jimmy, a widower for many years, is 67, his bride 40.

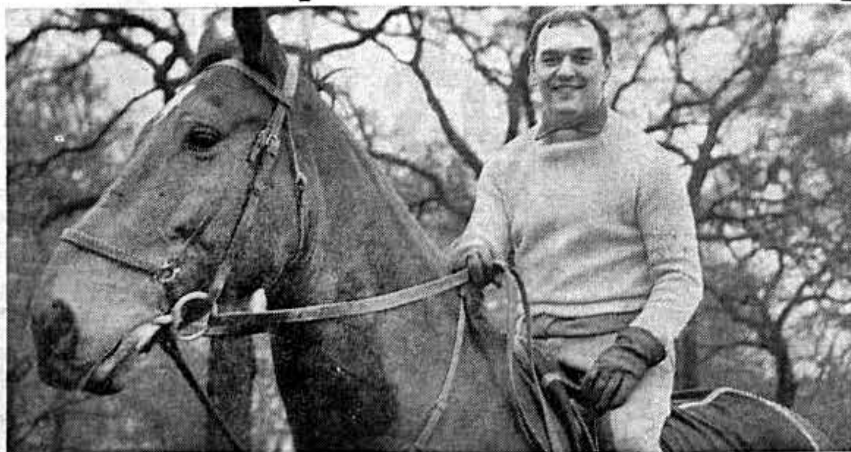
Imminent engagement rumoured between Bryan Johnson, of "Singing High, High, High," fame and Antonita Dias. They met working at London's Pignale three years ago.

Lady Listowel—better known as jazz singer Stevie Wise—made a show biz comeback last Sunday at London's Royal Court Theatre. Lady Listowel is the wife of the former Governor General of Ghana. She has been out of the jazz scene since she married 54-year-old Lord Listowel three years ago.

Blizzard delayed opening of Lucille Ball's new musical "Wildcat," on Broadway last week. Hold-up was only for a day while search parties went out to find snowbound lorries transporting the scenery.

Leila Williams, Fred Mudd's wife, was cutting a love scene for the Italian film "Love In Different Countries" when the director ordered off her partner. He just couldn't kiss. Fred Mudd, standing watching the scene, was called in. Perfect. So he's in the film too, now.

Al Saxon, who spends much of his spare time riding, has sold his horse. He's now got two dogs instead, one of them is Lorraine Desmond's, which Al is looking after until she returns from her successful trip to Australia.



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# VICTOR SILVESTER

A surprising statement from the Ballroom maestro

# Jive is one of my favourite dances



**VICTOR SILVESTER**, who last week was presented with a Platinum Disc to mark the sale of more than 30 million singles, made a surprising statement just before the presentation. "I'm 100 per cent behind beat music," he told DISC. "I know a lot of musicians slang it, but I don't. Jive, in fact, is one of my favourite dances."

He went on: "Professional musicians resent beat music largely because it has produced a lot of amateurs who can't read a note."

"Obviously I would not want to play it or dance to it all the time. It would soon become monotonous. Just as the waltz or any other rhythm would, if heard continuously. But beat music makes you want to dance."

It was just over a week ago that EMI chairman, Sir Joseph Lockwood presented Victor with a platinum disc to mark the sale of over 30 million singles in the past 25 years, and a

**VICTOR SILVESTER** and Sir Joseph Lockwood (left) after the presentation of the platinum and silver discs. (DISC Pic)

Silver LP to commemorate 250,000 album sales.

The Silvester story began soon after he won the world ballroom dancing championship.

"I was running a dancing academy in 1935. There were some great bands playing and recording in those days, but nobody was producing suitable records especially for dancers. I persuaded the late Oscar Preuss of Parlophone to try four numbers with a band which I got together."

The Silvester orchestra has averaged two singles a month ever since, moving over to the Columbia label shortly after the start.

The orchestra existed solely for recording purposes during the first few months of its career, but then developed into the world's best known strict tempo orchestra for dancing.

Today a thriving organisation revolves around Victor and his orchestra. Its activities are directed by his son Victor Jr.

At the EMI ceremony Victor presented his musicians with inscribed gold wrist watches, after paying them a glowing tribute. Several of them have been working for him for over 20 years.

Drummer Ben Edwards began at the very first trial session for EMI. Violinist, Oscar Grasso, and pianist-

arranger, Ernest "Slim" Wilson, are both veterans of long standing. So is multi-instrumentalist "Pogy" Pogson who, according to Victor, "can play anything he can get into his mouth."

A chain of Victor Silvester ballrooms now stretches across the country, run on cinema premises in conjunction with The Rank Organisation.

This came into being about five years ago, and is meeting with great success. The studios have released two records entitled "The Wonder Way To Ballroom Dancing," which feature instructions by Victor.

The popularity of ballroom dancing is on the upgrade, apparently, especially amongst the younger generation.

"Back in the thirties we had boom and slumps," he recalled. "Nowadays it is a very steady business."

Asked for his own favourite melody or recording, Victor was baffled for a moment.

"It's difficult to pick something special from all the hundreds of tunes we have played. I like 'I'll Be Seeing You' a lot, and also our signature tune 'You're Dancing On My Heart'. This was the first number we recorded back in 1935."

NIGEL HUNTER

## HALLMARKS

### 1960— year of the Americans

by Tony Hall

held his own. An outstanding achievement for a British musician. Dizzy was a delight. And so was Jay Jay.

But the year's American imports had their disappointments, too. Particularly the "Elder Statesmen" (Hawkins and Co.—with Benny Carter an immaculate, flawlessly fluent exception). And earlier in the year, Shelly Manne's Quintet.

This group, I hope, brought home the fact that our own local hornmen are in many respects superior to many that America sends us. Only trumpeter Joe Gordon offered any really valid contributions.

What of the year ahead? Well, any day now Brubeck will be back for the third time. I can't say I'm wildly excited at the prospect.

There are so many top modernists who have yet to play here. Let us hope they don't become "Elder Statesmen," too, before we are allowed to hear them.

● I'd like to see the Horace Silver Quintet, sparked by the leader's tireless, driving piano.

● I'd like to see the Art Blakey Jazz Messengers.

● I'd like to see the Farmer-Golson Jazztet.

● I'd like to see John Coltrane and, when he emerges from voluntary seclusion, Sonny Rollins.

I'd like to see so many others, and not only in the concert halls... I'd like them also to play the clubs, enabling them to stretch out and really play without that eye on the clock all the time. But that's another story...

All these things I should like to see in '61. In the meantime, let's be grateful for what we've seen already. And be proud of our own top-notchers like Tubby Hayes.

It's almost THAT time of the year again. The time when every columnist starts to compile his own list of the Year's Ten Best This-and-Thats. My own New Year's Honours List will probably appear in next week's DISC. Meanwhile I have been recalling the music we have heard here in 1960. And the American musicians who came here to make that music.

For my money, the most magnificent music of the past year—in fact, I'd go so far as to say the best music I have ever heard in my life—came from the enigmatic Miles Davis. As I said in this column at the time: "I saw five concerts—I'd gladly have seen 50!"

After Miles, my biggest kicks this year came from Cannonball Adderley's Quintet. In complete contrast to Davis, this was rip-roaring, swash-buckling stuff that defied anyone to keep his foot still.

The brothers make an excellent team. They inspire a joie-de-vivre sadly lacking in much of today's sometimes over-aggressive jazz. Here again, a superb section backed the horns. And it is interesting to see the effect of Louis Hayes and Jimmy Cobb's conception upon our younger percussionists.

Incidentally, Sam James, Ball's bassist, returned home with Charlie Short's instrument.

Possibly the most encouraging aspect of the Adderley group was the way in which our own Vic Feldman fitted in so ably and more than



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# Essex girl wins Leyton contest

**T**HE outstandingly successful DISC competition, in which the prize was a trip to Luxembourg in the company of recording star John Leyton, has been won by an 18-year-old electric computer operator from Manningtree, in Essex, Miss Ida Graham.

Contestants were asked to suggest how they would get to know "The Girl On The Floor Above" in the disc of that title by John Leyton, and Miss Graham's entry was considered the most apt by a panel, one of whose members was John Leyton himself.

Miss Graham, together with a friend, will visit Luxembourg in February. While she is there she will meet one of Radio Luxembourg's top announcers, Barry Alldis. Said Miss Graham: "I have always wanted to meet Barry, and now this wish is coming true."

## BBC launch music shows

**B**BBC TV are to start two new musical programmes next month. First is their sequel to "Make Way For Music," This is to be called "Suddenly It's Swing," and it will feature the Northern Dance Orchestra, under the directorship of Tommy Watt. It will run every other week, commencing on Thursday, January 5.

Second in the new series is the return of Malcolm Mitchell and his Trio who have now been moved from an afternoon to an evening spot.

Malcolm will have a series of six programmes, commencing on Wednesday, January 4. In each edition, he will introduce "new faces."



On Christmas Day ABC TV present "Alice Through The Looking Box," featuring many disc stars. Seen at rehearsals (left to right) are: Joe Henderson (The Court Pianist), David Hughes (The King Of Hearts), Jeannie Carson (Alice), Spike Milligan (The White Rabbit) and Adele Leigh (The Queen Of Hearts).

## RECORD STOP UNLIKELY

**I**T now seems highly unlikely that there will be any interruption in record production after January 15 and reports to this effect in some parts of the Press last week have proved to be grossly exaggerated.

The report forecast a complete rupture between the disc companies and the Mechanical Copyright Protection Society and a consequent halt in new recordings after January 15.

The MCPS is the body which supervises copyright formalities between music publishers and the record companies regarding copyright material issued on disc.

The dispute was stated to be over new conditions and increased royalties being sought by MCPS on behalf of their members.

DISC contacted MCPS, whose spokesmen stated that the report was very exaggerated.

"There have been some differences of opinion," said Miss Dixey of MCPS, "but negotiations are proceeding for a new standard agreement. We all have our little ups and downs, but nothing as serious as has been implied."

"There has been some trouble over the question of imported records from the Continent and elsewhere—mostly because some people didn't realise that such records were subject to British copyright laws although recorded elsewhere."

## TRAD JAZZ NEWS

**Y**ET ANOTHER BAND has been hit by illness. This time it's the turn of the Cy Laurie Jazz Band, and the trouble lies with the leader. Six months ago Cy was told by his doctor to lay off touring. But he carried on in spite of this and now he's been told to stop playing indefinitely.

His trouble is diagnosed as Nervous Exhaustion and Cy's last date with the band will be at Exeter on December 20.

This does not mean the band will fold. The date book is heavily filled for some months ahead and Terry Pitts will be taking over leadership.

The band will be billed as The Cy Laurie Band with Terry Pitts.

Cy personally confirmed that the band would not be folding. "I hate to do this but the sooner I take a rest the sooner I'll be back with the band."

**M**EANWHILE Kenny Buckner, with the Bob Wallis band, is still semi-conscious and paralysed down one side. His benefit is fixed for January 7 at Jazzshows Jazz Club. Denny Hutchinson, from the Sandy Brown band, will be a permanent replacement with the Wallis boys.

Pye are apparently "pushing" the "Chinatown" side of the recent single by Bob in preference to "Jingle Bells." One wonders why.

Is "Jingle" considered too topical to sell after the festivities? Or do they think the banjo will sell the disc better?

I have heard several reports from the shops that the general public wouldn't buy "Jingle" because they wanted a full band side for the backing.

OWEN BRYCE

# Luxem

## Paramor to write first film score

**C**OLUMBIA A & R man and MD Norrie Paramor has been commissioned to write his first major film score. It will be for John Lemont and Leigh Vance's Zodiac Films production for Anglo-Amalgamated Distributors entitled "The Frightened City."

The film will star Herbert Lom, John Gregson, Sean Connery, Yvonne Romain and Alfred Marks in his first straight film role.

Norrie Paramor is writing the entire music for the picture, and has already sketched out the main theme. In addition he will collaborate with Bunny Lewis on two songs which will be featured during the course of the film. Lewis is contributing the lyrics.

A major disc coverage of the film theme is expected.

## New DJ spot is fixed

**A** NEW, 45-minute disc jockey series, to be broadcast late in the afternoon on Mondays, Wednesdays, Thursdays and Fridays, is to start on BBC on January 2.

The DJs to be featured are Jimmy Young, David Gell, Alan Freeman and Jim Dale.

## Sheila on BBC

**D**AVID JACOBS, comper of the BBC's "Pick Of The Pops," and chairman of "Juke Box Jury," is to be joined by Sheila Buxton and the Polka Dots, when he chooses the top tunes of 1960 in "Home In Time" on BBC TV on December 29.

## VALENTE SERIES

**I**NTERNATIONAL singing star Caterina Valente, whose Continental hit, "Till," has recently been released by Decca, is to have a three-week programme on the BBC Home Service, to commence on Thursday, December 29.

Miss Valente will play records she has made and collected during the past year.

## JURY GUESTS

**T**HE Christmas Eve, "Juke Box Jury" panel will include special guest stars Peter Sellers and Russ Conway. Katie Boyle makes up the third number, with a fourth yet to be named.

## Tab Hunter captured

**T**HE new, smash-hit American TV Tab Hunter and which is current American coast to coast TV screens, I

In the series, which will commence on Thursday, January 5 at 7.30, Hunter plays a cartoonist, and among his regular friends also appearing in the cast are Richard Erdman and John Larson.

The series will have an initial run of 13 weeks, but if it is successful, the BBC plan to extend it.

Each week, there will be one or more film startlets, to play the part of Tab's latest girl friends, and already scheduled for an early appearance is Tuesday Weld, who recently appeared in "High Time" with Bing Crosby.

Tab Hunter, Warner Bros. artist, has had two discs which have been hits in Britain. They were "Young Love" and "Apple Blossom Time."

## Joe joins Pye

**A**S forecast in DISC two weeks ago, Pye Records have now confirmed that Joe Brown has been signed to an exclusive recording contract with them.

Previously with Decca, Joe cut his first sides for his new label this week. Titles are "Shine," a vocal, and "The Switch," which is an instrumental number.

Release for the disc has been set for January 5. Joe Brown is currently in Scotland and the North of England on a series of one nighters.

CONGRATULATIONS!

to

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TILL

45-F 11306 Decca

LYN CORNELL

THE ANGEL AND THE STRANGER

45-F 11301 Decca

KEN DODD

DREAM THAT I LOVE YOU

45-F 11293 Decca



# Luxembourg plans new series

RADIO LUXEMBOURG have announced several changes in their programmes for next year, including a spot by Cherry Wainer, a new DJ show by David Jacobs and a series by The Kirby Stone Four.

## Marty Wilde for 'Alice'

MARTY WILDE has been added to the star-studded cast of "Alice Through The Looking Box," the ABC television presentation which goes out at 8.55 p.m. on Christmas Day.

Marty, who has already taped his two minute guest spot will be appearing as himself. He will be singing the "Lobster Quadrille Rock" in a coffee bar called "Oh Boy," and will be one of the few personalities without special costume.

Cyril Ornadel together with the Starlight Symphony Orchestra, has waxed an LP of the new musical "Camelot" for release in the States.

## ter show by BBC

70w "Bachelor at Large" which stars enjoying tremendous success on the is been captured by BBC TV.

## A MERRY CHRISTMAS

The season's greetings to all our readers and we hope that this year, as in the past, music and records will do much to complete your happiness during the holiday.

The Editor and staff of DISC

## Paddy to fill in

SONGWRITER and humorist Paddy Roberts has been booked for one of the most unusual Christmas assignments ever. Throughout Christmas Day and Boxing Day he will be sitting in a studio at the BBC TV Centre ready to fill in should there be a break in transmission at any time.

If there are no breakdowns, he will be seen at the end of the day in a disconsolate mood, having missed his Christmas dinner.

DISC gathers this last fact is not strictly accurate!

**ANITA BRYANT**  
WONDERLAND BY NIGHT  
45-HLL 9047 Decca

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**TOGETHERNESS**  
MIKE PRESTON  
45-F 11267 Decca

## PRESLEY WINS GOLD DISC

ELVIS PRESLEY, who, as we announced last week, has sold one million copies of "It's Now Or Never" in Britain, is to receive a Golden Disc for this achievement. This means that he will now have two Golden Discs for this number.

In addition, Decca have stated that they are also giving Colonel Tom Parker, Presley's manager, a Silver Disc to commemorate the occasion.

This is believed to be the first time Colonel Parker has been awarded a disc.

We apologise for an error in last week's story concerning Glenn Miller. Reference should have been to "The Glenn Miller Appreciation Society," and not the Glenn Miller Fan Club, and they met on December 18, and not 15 as stated.

## COPA—CONNIE WALKS OUT

CONNIE FRANCIS has refused to appear at the Copacabana Club, one of New York's top night spots. Reports say that an argument developed between Connie Francis and Jules Podell, owner of the club, last Wednesday, and this was the reason America's top girl singer refused to appear.

Sammy Davis Jr., who happened to be in the audience, went on stage and did an impromptu 20-minute show instead.

The dispute arose when Podell objected to a photographer friend of Connie Francis being present at the club. According to Miss Francis, Podell "screamed" at her that he didn't want photographers "sneaking around my club flashing pictures."

She told him the photographer was a friend, and asked him "not to use that tone of voice" or she would not appear. He took no notice, and she did not go on.

## TEDDY JOHNSON

WRITES FOR YOU

# Williams will be a very big name



IN 1957, on my weekly ATV Show "Music Box," I introduced to TV for the first time, a new bandleader, whom we all felt was going to make the grade. His name? John Barry.

He has, and the nine discs he has arranged and conducted have all been hits. Nine out of nine is a fabulous record.

Last weekend Pearl and I watched "Sunday Break" and we saw another young bandleader we are tipping for fame.

So meet Dick Williams. He is a brilliant young man and "young" looking is the operative term. He doesn't seem old enough to be out of college—never mind being a person of so many parts.

### Those kids

Dick is a brilliant cartoonist and created those lovable Sunblest Kids for ITV commercials. He was also responsible for the Kia-ora Aurora girl and the Top Dog Character for TV.

He is a Company Director, owning two animated film concerns—Film Possibilities Ltd. and Richard Williams Animated Films Ltd.

At the moment, Dick is working right around the clock.

"Everything has happened so suddenly. My animated film business is loaded with orders and then right out of the blue, came the news that ATV liked our trial booking on "Sunday Break" well enough to consider extending the run," he smiled.

ABC TV executives are obviously most pleased with the reaction to this young Canadian who has

✱ DICK WILLIAMS . . . cartoonist and bandleader

blended his love of jazz with his commercial talents as an artist and made his own animated films for "Sunday Break."

These give human but informative background to the uses of each instrument in the band.

PEARL and I often sit around the fire and ponder, "I wonder what ever happened to so and so?" . . . so evidently, does Mr. Charles Rothwell from Leeds. "I am on the wrong side of 40 and a new reader to DISC and fully enjoy the paper."

Charles wants to know what happened to the girl who set millions of feet marching during the last war?

This Danish girl singer made a record—the German radio stations

broadcast it to their troops and as the Wehrmacht marched across Europe and Africa, they sang and whistled the tune.

But the British Tommy heard it too, and adopted it, and Lord Haw Haw started plugging the number to Morley's men in the 8th Army.

The singer? Lala Anderson. The song? "Need we tell you—'Lili Marlene'."

Mr. Rothwell, Pearl has the answer to your query.

Lala Anderson is not finished. She is still a recording star on the Continent, in fact, this week her Electrola disc of "Ein Schiff Wird Kommen," is No. 1 on Germany's Hit Parade.

And in case the title is confusing, Mr. Rothwell—you will know it as "Never On Sunday."



CONGRATULATIONS!

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## Vernons move

MARGARET STREDDER and Jean Ryder, two of the best known of the Vernons Girls, have left their famous troupe to go solo. They will be known as the Two-Tones, and the girls left London last Thursday for a four-week tour of Germany, playing in hotels and night clubs. This is to be followed by two weeks in Paris.

They will be returning to Britain at the end of January for an appearance on Tynes Tees Television's "One O'Clock Show."

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# Review Section

Five pages of Pop, C and W, Folk, Jazz, EPs and LPs

# A long wait . . . but at last Charles is selling

**RAY CHARLES**  
Tell Me You'll Wait For Me; Come Rain Or Come Shine  
(London HLK9251)\*\*\*\*\*  
ANOTHER fine coupling from Ray Charles, who is selling here at long last. "Georgia" buyers will want to snap up this disc. From the slow drawing, bluesy feeling of Tell Me You'll Wait For Me, you turn to the revival of Come Rain Or Come Shine.

And what a powerful revival it is! Charles takes it with a slow, surging style which I find very difficult to resist. . . backing is skillfully blended again, using strings, piano and voices.

**FAUSTO PAPERITI**  
The Sweet Life (La Dolce Vita); Estate Violenta  
(Durium DC16654)\*\*\*

THIS Italian version of the film theme La Dolce Vita is mellow and easy on the ear though a trifle dated in concept. Small instrumental team led by saxophone, with guitar and piano have something to say, too. The other half, too, is sweet enough and tuneful. But it, too, gives one the impression of having escaped from a tea room.

**THE BARRY SISTERS**  
Misty; Why Don't You Do Right  
(Columbia DB4562)\*\*\*\*

YOU may have seen The Barry Sisters on television during their visit to this country. Attractive girls with a more than useful line in harmony acts. Personally, I think the



duo comes across more effectively on record. Here, they sing Misty with skill and feeling to a subdued orchestral accompaniment.

This is a very slick arrangement that never booms, boring. And from well in the past, they dig up Why Don't You Do Right. This one is chanted with a brassy approach that suits the snap of the lyrics. Swinging along to a bold band backing, the girls should increase their fan following.

**THE ROBINS**  
Whole Lot Imagination; Just Like That  
(Vogue POP V9173)\*\*\*\*

AN unusual rocker, Whole Lot Imagination is sung by lead voice of The Robins in jerky but effective style. Side opens with him

and drums alone. As the rest of the team comes in to join the number, things wake up in contagious manner. With plenty of aching this one might sleep successfully.

Just Like That is a more conventional chanter which the group beat up crisply to a rousing accompaniment. Has something of a spiritual's quality.

**THE OLYMPICS**  
I Wish I Could Shimmy Like My Sister Kate; Workin' Hard  
(Vogue POP V9174)\*\*\*\*

WAY, way back go The Olympics vocal team for their oldie I Wish I Could Shimmy Like My Sister Kate. Not that the folk who originally rushed to buy the song would recognise it now.

The Olympics sock 'a' roll it with their fuzzy style, weaving in and around the tune 'till it must have been dizzy.

Bass voice pops up every now and then like an itinerant cow. The jukes should be shimmering.

Workin' Hard is a furious beater which is raced by The Olympics with hard vocal style. Could be a selling half, too.

**DUDLEY**  
Lone Prairie Rock; El Pizza  
(Vogue POP V9171)\*\*\*\*

COMEDY revival in rockalong fashion of the old hit, Lone



Prairie Rock, is played by a hard-hitting instrumental group in which sax bunks happily.

Opens with comedy voice urging on the old horse with whippersnacks. Gimmsky and fairly commercial.

El Pizza is a vocal duet with a quietly humorous lyric set to a Mexican atmosphere. A burlesque which grows on you as it gathers the chuckles. The instrumental humour is

\* RAY CHARLES . . . fans will just snap up this latest single.

perhaps more skillfully contrived than the actual song itself.

**MANUEL**  
La Dolce Vita; Venezia  
(Columbia DB4563)\*\*\*\*

THEME music from an Italian film, directed by a British MD under

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on winning a GOLD DISC with  
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## FOLK by Owen Bryce

### Paton is fine—when his wife is with him

**SANDY AND CAROLINE PATON**  
Hush Little Baby  
Perrie Merrie; Dial Dumini; Katy Cruel; The Quaker Courtship; Hush Little Baby; Lord Bateman; Tittery An Tum Tario.  
(Topic Top 57)\*\*\*\*

SANDY PATON is a singer normally too delicate for me, but this record of lullaby-styled songs is very much his forte. The inclusion of his wife Caroline adds much to the success of the record.

The arrangements of the melodies are quite simple, and this is no disadvantage in these days of over-statement and pseudo-sophistication. Lord Bateman is treated in a delightful way. Perrie Merrie Dial Dumini is another pleasant song-of-Christmas appeal.

I thought, in fact, that these two sides would have made an excellent single.

**BOB ROBERTS**  
Stormy Weather Boys  
The Collier Brig; The Single Sailor; Stormy Weather Boys; Oh, You New York Girls; The Grey Hawk; The Foggy Dew.  
(Collector Records JEB 6)\*\*\*\*

BOB ROBERTS is the captain of one of the few true sailing barges still in commercial use. The songs he sings hark back to the days when his was a flourishing trade. With his experience and a nautical family tradition Bob has absorbed much of sea-faring folklore. . . . and of the East Coast country where his work takes him. Thus there is a Suffolk version of Foggy Dew which is included as a reprimand to the American

version so often, "dished out as Suffolk by musicians who should know better."

There is an excellent authentic atmosphere of salty open-air life about these performances, that so often eludes the second-hand artist.

**THE MERRYMAKERS—THE LEEWARD ISLAND STEEL BAND**

The Merrymakers Steel The Show Yellow Bud; Adios; It Trouble; I Love My Baby.  
(Collector JEP 3005)\*\*\*

STEEL band music, like the S Bagpipes, is rather limited in its appeal. You either hate it or revel in it. This rather specialised form is now quite well known and is found a lot outside its native West Indies.

The Merrymakers practise in London and their personnel hail from Antigua, Dominica and Monserrat.

The quality of the recording is poor; a fact which does not encourage interest. One noteworthy item is I Love My Baby in which the leader, Zachariah Herbert, introduces the jazz idiom. The result is a boogie-ish Hampton-sounding piece of near-jazz.

**RATINGS**

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

**D  
N  
T**

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

a Spanish nom-de-plume. Manuel and his Music of the Mountains makes a liquid, melodious job of the *La Dolce Vita* background. A very tuneful half that ripples along in Latin with some voices joining the big string section.

Will sell to people who don't see the film, too.

*Venezia* is a big, happy side that dances infectiously. Simple theme put over with a wealth of colour.

**MAX BYGRAVES**

**When You Come To The End Of A Lollipop; Underneath The Arches** (Decca F11308)\*\*\*\*\*

**R**ECORDED during his recent "Sunday Night At The London Palladium" performance, *When You Come To The End Of A Lollipop* should prove to be another of Max's novelty hits.

Slow, sentimental tune contrasts neatly with the humour of the lyrics. A much more intelligent song than it

may appear on first hearing. Audience laughs and participation help the atmosphere considerably.

Revival of the old Flanagan and Allan hit, *Underneath The Arches*, is sung by more than one Bygraves on dubbed tapes, in a gentle nostalgic arrangement. Very likeable.

**LAVERN BAKER**

**Bumble Bee; My Time Will Come** (London HLK9252)\*\*\*\*\*

**M**ISS LAVERN BAKER will be astonished if she reads the story about her which was printed in one of the London evening papers the other night. Referring to her throughout as if she were a man!

Well, Miss Baker's got a powerful set of pipes all right, but she is all woman, and I'm surprised anyone could doubt it. Particularly from the vibrant, rocking performance she gives on *Bumble Bee*. Could grow into a seller for the girl over here—and should suit the juke boxes.

*My Time Will Come* emerges as a very slow, dragging ballad. Organ, rhythm section and vocal group back LaVern as she draws this.

**ROLF HARRIS**

**Tame Eagle; Uncomfortable Yogi** (Columbia DB4556)\*\*\*\*\*

**T**AME Eagle, which the Australian performer helped to write... is a burlesque of "Teen Angel." Much of the humour is in the actual performance rather than in the lyrics. A smart piece of sarcasm that could develop into a seller. You never know—it may even be taken seriously!

*Uncomfortable Yogi* brings the Wobble Board back into action for a bouncy item about an Indian who couldn't get comfortable on his bed of nails. Good comedy idea married to simple tune.

**MAX BYGRAVES . . .** another hit novelty number. (DISC Pic) \*



**ROLF HARRIS . . .** after a kangaroo (above) he sings about a "Tame Eagle."

**JIM REEVES**

**Am I Losing You; I Missed Me** (RCA 1214)\*\*\*\*\*

**J**IM REEVES comes up with one of his own compositions, *Am I Losing You*, A simple C and W ballad which he sings in his own sentimental fashion. Pleasantly made despite the romantic sadness. Girl group comes in to join the star.

Personally I would concentrate on the other deck—I Missed Me. Title phrase is a good gimmick and it is well worked out in the lyric. Slow waltz tune is probably catchier than that of *Am I Losing You*. I found myself able to remember it more swiftly. Nicely sung.

**U.S. BONDS**

**New Orleans; Please Forgive Me** (Top Rank JAR527)\*\*\*

**U.S. BONDS** (yes, his real names are Ulysses Samuel!) could prove a mighty investment for juke boxes

on this side of the water, with his heavy novelty *New Orleans*, Thumping accompaniment and echoing voices as Bonds chants his way into big sales on this side. Watch it.

*Please Forgive Me* is a cling-clinger which lacks the excitement of the upper half, and which carries a much more routine vocal by Bonds.

**THE HARRY SIMEONE CHORALE**

**Little Drummer Boy; Onward Christian Soldiers** (Ember S 118)\*\*\*\*\*

**B**OTH these sides were reviewed here on Top Rank issues. Now the ambitious Ember label has secured them.

If you have not already completed your Christmas buying, do think hard about this coupling. The Czechoslovakian carol, *Little Drummer Boy*, was a smash-hit when the singers first brought out their anglicised version. And the bouncy arrangement of *On-*

ward *Christian Soldiers* won plenty of applause when it was first heard.

**AL MARTINO**

**Our Concerto; It's All Over But The Crying**

(Ember S 119)\*\*\*\*\*

**E**MBER has another disc which originated with the Fox label in America. It confirms that Al Martino is in very good form at the moment.

His rich, romantic performance of the Italian song, *Our Concerto* is probably the best available. He sings it with chorus and sweeping orchestral accompaniment. *It's All Over But The Crying* bounces along sweetly. It is an interesting, tuneful number, though the melody contrasts rather oddly with the lyric.



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The McGUIRE SISTERS come up with an album of their past hits.

# Pres is good, but not those songs!

## ELVIS PRESLEY

**G.I. Blues**  
Tonight Is So Right For Love; What's She Really Like; Frankfort Special; Wooden Heart; G.I. Blues; Pocketful Of Rainbows; Shoppin' Around; Big Boots; Drip Drip Ever; Blue Suede Shoes; Doin' The Best I Can.  
(RCA RD-27192)\*\*\*\*

MUCH as I like Elvis Presley and practically everything he has done in his meteoric career, I'm afraid that I found the contents of this LP a disappointment.

It is nothing to do with El's voice in any way whatever—if anything, that has improved a great deal—it is the weakness of the material that I don't like.

Surely it is wrong that one of his "oldies," Blue Suede Shoes, should be the outstanding song in the album? I suspect that even some of his most ardent fans will feel a little the same way about the album as well.

I would have liked to see a really great effort of the same standard as his last.

**VARIOUS ARTISTS**  
The Original Hits... Past and Present Do You Want To Dance (Bobby Freeman); Mr. Blue (The Fleetwoods); Bony



Romanie (Larry Williams); Endless Sleep (Judy Reynolds); Western Movies (The Olympics); Oh, Julie (The Crescendos); Tequila (The Champs); Walk, Don't Run (The Ventures); Look For A Star (Garry Miles); Runaround (The Fleetwoods); Dreamin' (Johnny Burnette); National City (Joiner, Arkansas, Jr., High School Band); Mountain Of Love (Harold Dorman).  
(London HA-G 2308)\*\*\*\*

No doubt about the intended audience for this particular album. It's for teen fans all the way! This is an American album and, as

it doesn't always follow that a hit there is a hit here, it may seem surprising that some of the tunes are included in this album of successes.

Another variation too is that several of these items were covered by British talent and the home grown versions notched up the sales on this side of the Atlantic. But these are the originals!

I would think that this would be an ideal gift for any teenage record lover who follows rock 'n' roll.

## VARIOUS ARTISTS

**L'esprit De Paris**  
Romantica (Frank Pourcel); Frappe Dans Tes Mains (Georges Guetary); My Lord (Edith Piaf); Ce Soir-Là (Francis Deguchi); Papa Aime Maman (Le Groupe J.M.S.); Salade Des Fruits (Bouvil); Tom Pillibi (Jacqueline Boyer); Mustapha (Armand Canfora); Phon... Pilon... Hé (Gilbert Beccaud); Qu'il Fait Bon Vivre (Les Compagnons De La Chanson); Ne Joue Pas (Georges Jouvin); La Valse A Mille Temps (Andre Claveau); Valentino (Giorgia Lasso).  
(Columbia 33SX1259)\*\*\*\*

"L'ESPRIT De Paris" is the title of this album and that sums it up perfectly. It is an excellent collection of favourite Parisian songs of today and a really fine bunch of talent has been gathered together for the occasion.

My personal favourite is the stirring *Milord* as sung by the great Edith Piaf.

But all the remaining tracks are equally entertaining and somehow the language barrier seems to matter little as these artists are so expressive it needs little imagination to follow their meaning.

Another outstanding offering to my mind is that by Les Compagnons de la Chanson. Their track turns out to be a most entertaining French version of "Down By The Riverside."

## ERIC JUPP GOLDEN GUINEA ORCHESTRA

**Memories Are Made Of These**  
Song Of Songs; O Dry Those Tears; Little Grey Home In The West; The World Is Waiting For The Sunrise; Trees; Bird Song At Eventide; Sleepy Lagoon; I Love The Moon; Always; By The Waters Of Minnetonka; Brown Bird Singing; I'll See You Again.  
(Pye Golden Guinea GGL0063)

A WELL-CHOSEN tune selection brimful of nostalgia. Maestro Eric Jupp has selected twelve tunes from down the years which have remained ever popular in demand.

His treatments are fresh but not too ultra modern to spoil the effect on the listener. So if you enjoyed these songs when they first came out you will certainly like them in modern dress in this neat little package of memories.

And it's all for the price of one guinea so who can complain?

Another winner from the Golden Guinea catalogue which I recommend to those who like the songs and enjoy light orchestral music in general.

## STANLEY HOLLOWAY

**Join In The Chorus**  
Join In The Chorus; Lily Of Laguna; Any Old Iron; A Bachelor Gay; While Strutting In The Park; The Honeyuckle And The Bee; Wot Cher (Knocked 'Em In The Old Kent Road); Down At The Old Bull And Bush; If I Should Plant

# A TOP-CLASS COUNTRY DISC

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Bill Monroe And His Blue Grass Boys; Footprints In The Snow; Blue Grass Special; Blue Moon Of Kentucky; Roy Acuff And His Smoky Mountain Boys; Wreck On The Highway; Wabash Cannonball; Freight Train Blues; The Precious Jewel; Carl Smith; If You're A Boy, I'll Be A Girl; I Overlooked An Orchid; Lester Flatt, Earl Scruggs And The Foggy Mountain Boys; Don

## JOHNNY CASH

Now, There Was A Song; Country Memories From The Past; Seavoy Of My Heart; I Feel Better All Over; I Couldn't Keep From Crying; Time Changes Everything; My Shoes Keep Walking Back To You; I'd Just Be Fool Enough; Transfusion Blues; Why Do You Punish Me; I Will Miss You When You Go; I'm A Lonesome I Could Cry; Just One More; Honky-Tonk Girl.

(Philips BBL 7358)\*\*\*\*

JOHNNY CASH is so mournful that he reminds me of a spaniel. Everything he does is tinged with sadness. Thus we have two sorts of songs on this LP. Songs which are deliberately sad and songs which just sound that way.

A funny thing is that there seem to be two entirely different types of accompaniment so that one more or less knows what sort of tune will be sung by the introduction.

Johnny Cash has a good voice by Country and Western standards and I imagine that in small doses the disc will give plenty of pleasure to C & W devotees.

## JIM EANES

**Christmas Doll; I Won't Seem Like Christmas.**  
(Melodisc 45/1530)\*\*\*\*

THE connection between this type of song and the true spirit of Christmas is a most doubtful one. It seems evident that this is one of those discs rushed out in order to capture a particular market.

Unfortunately, I feel that I may have already missed it. Personally, I certainly wouldn't rush out to buy this one. Christmas Doll not unnaturally refers to the female human variety. The other side tells of yet another inevitable lost love affair.

## C and W

Lights, Thick Smoke; 'Tis Sweet To Be Remembered; Earl's Breakdown; Little Jimmy Dickens; A-Sleepin' At The Foot Of The Bed; Take An Old Gold Tater.  
(Philips BBL 7410)\*\*\*\*

ONE of the best Country and Western records which has come my way for review. The mixture includes some very fine groups, particularly outstanding being Lester Flatt and Earl Scruggs. Scruggs' excellent banjo picking is the high spot of the record.

Apart from these two there is little to choose between the artists, though Roy Acuff and Little Jimmy Dickens turn in above-average performances.

Roy Acuff's number *Precious Jewel* is the same tune as Jack Elliott's "Mother's Not Dead." There is a lot of repetition with C & W melodies, but this one is quite different. His lyrics to *Wabash Cannonball* are adapted considerably from the versions one usually hears.

There is a high standard of musicianship throughout the disc, so much better than the mediocrity of so much that we get.



Heavenly Lover; Till I Waltz Again With You; Music, Music, Music; A Tear Fell; Mutual Admiration Society; Peace Of Mind; A Sweeter Old-Fashioned Girl.  
(Coral LVA 9131)\*\*\*\*

THE bubbling gaiety of Teresa Brewer is brought to beam on a collection of her big hits from the past. Practically every song ever sung by Miss Brewer has proved to be either a big hit or a steady seller in slower but equal quantity. She certainly has that golden touch with her discs.

Great for all of Teresa's many fans and one which should prove a steady seller for quite a time to come.

## BILLY VAUGHN

**Linger Awhile**  
Whispering; Red River Valley; Do I Worry; The Huckle Buck; Under The Double Eagle; You're The Only Star; When My Blue Moon Turns To Gold Again; Beg Your Pardon; Goodnight Sweetheart; Side By Side; You Are My Sunshine; Linger Awhile.  
(London HA-D 2278)\*\*\*\*

NOT the best Billy Vaughn I've heard, but still good enough to please those who are enthusiastic collectors of his albums.

The usual Vaughn ingredients are here with the shuffling rhythm and sweet sax lead sound, and the mood is relaxing, in fact inviting you all to "linger awhile."

I don't know if this is a good time or a bad to release such a record—perhaps January would have been a better choice to enable his fans to cash in their gift tokens. It may be swamped by the demand for Christmas records.

## THE McGUIRE SISTERS

**Our Golden Favourites**  
Sugartime; Goodnight; Sweetheart, Goodnight; Something's Gotta Give; Picnic; Muskrat Rambler; Around The World; Sincerely; Polare; He; I May Sound Silly; Melody Of Love; May You Always.  
(Coral LVA 9133)\*\*\*\*

THREE pretty girls full of vocal talent who have delighted their audiences for quite a few years now. The McGuire three always seem to be cropping up with another winner, and this album gives us a fairly good selection of material which brought them success.

Many of the titles were hits only in



Seasonal greetings and best wishes for a merry Christmas

## Russ Conway

Join In The Chorus; Lily Of Laguna; Any Old Iron; A Bachelor Gay; While Strutting In The Park; The Honeyuckle And The Bee; Wot Cher (Knocked 'Em In The Old Kent Road); Down At The Old Bull And Bush; If I Should Plant

# Miss Lee is just DYNAMITE!

**BRENDA LEE**  
Miss Dynamite

*Dynamite; Weep No More My Baby; Jambalaya; Just Let Me Dream; By My Love Again; My Baby Likes Western Guys; Soccer Nothin'; I'm Sorry; That's All You Gotta Do; Healing Honey; Wee Wee Haines; Let's Jump The Broomstick.*  
(Brunswick LAT 8347)\*\*\*\*\*

**P**ERT, petite and pretty, but with a far from puny voice, teenager Brenda Lee has turned out to be one of the record hits of 1960. And I'd like to do a little bragging here by claiming to have shouted her praise on this page just a year before her first big hit came on the scene. But this was a very easy prediction once you had heard the record.

Here she once again sets her record on fire with some really lively performances including two of her biggest hits, "I'm Sorry" and "Sweet Nothin'." Modern orchestral accompaniment is supplied by the Owen Bradley musicians and the Anita Kerr Singers are also giving a helping hand.

Great stuff for the young record buyer.

**TOM LEHRER REVISITED**

*Introduction; I Wanna Go Back To Dixie; The Wild West Is Where I Want To Be; The Old Hope Peddler; Fight Forever; Harvard; Lubachewsky; The Irish Ballad; The Hunting Song; My Home Town; When You Are Old And Grey; The Wiener Schmitzel Waltz; I Hold Your Hand In Mine; Be Prepared.*  
(Decca LK 4375)\*\*\*\*\*

**I**T is still five star material on this Tom Lehrer album, but I honestly don't think that Decca will attract many more customers with it, as the only new thing to be heard are Lehrer's linking remarks and introduction.

However, the songs are still great

and the cover, showing the interior of the Festival Hall with Mr. Lehrer on stage and two people in the audience, is an excellent humorous touch.

I enjoyed the songs again but, as I have said, I already have them on previous recordings and I think that the price is a bit steep even for the witty introductions.

**OLD TIME MUSIC HALL**  
Various Artists

*Where Did You Get That Hat? (J. HEWER); Don't Dilly Dally On The Way; (R. WILLIAMS); If Those Licks Could Only Speak (C. YOUNG); Daddy Wouldn't Buy Me A Bow-Tie (B. WINDSOR); My Old Dutch (B. GILBRATH); Nellie Dean, Sweet Adeline (THE FOUR SINGING WAITERS); Rock, Rock, Rock (R. WILLIAMS); Let A Great Big Shame (J. HEWER); Soldiers In The Park (B. WINDSOR); I've Gone Out For The Day (D. ANDERSON); The Soldiers Of The Queen (C. YOUNG); I Don't Want To Play To Your Game (R. WILLIAMS and B. WINDSOR); Medley—Full Company; Daisy Bell; She Was One Of The Early Birds; Down At The Old Bull And Bush; Beer, Beer, Glorious Beer.*  
(Parlophone PMIC127)\*\*\*

**A**LL the rowdy atmosphere of the old time music-hall is brought to life on this album. The Master of Ceremonies controls the audience and announces the acts in typical fashion of the Victorian and Edwardian eras.

The artists do a fine job and maestro Tony Osborne wields his baton in commanding fashion.

This is definitely one for the older disc fan.



**TOM LEHRER**, seen here with actress Sally Piffie, has a new LP, but the numbers are old.

America, but they were still enjoyed by followers of the trio in Britain.

Included in the selection is what I consider to be one of their best ever waxings—their rousing version of the Italian hit Volare.

**JACKIE WILSON**  
My Golden Favourites

*Reet Petite; To Be Loved; I'll Be Satisfied; Only You, Only Me; Talk That Talk; Ask; That's Why; It's All A Part Of Love; Lonely Teardrops; I'm Wandering; You Better Know In; We Have Love.*  
(Coral LVA 9135)\*\*\*

**T**HE robust tonsils of Jackie Wilson, rage of the rock fans, take a further airing with 12 of his big successes.

This is one of a series of three Coral albums based on the theme of Golden Favourites and the Jackie Wilson will be the one for the teenage customer, I feel.

Not all of the titles included in his round-up proved to be big successes for him in this country, but most of you will be familiar with such smashes as Reet Petite and That's Why.

Could prove very successful this one, depending, of course, on just how much spare cash the customers have after buying their Christmas gifts.

**HILL BOWEN**

The Living Strings Play Music For Romance

*Love Is A Many-Splendored Thing; C'est Magnifique; You Slept Out Of A Dream; Bewitched; Swedish Rhyme; Arrivederci; Roma; Autumn; Leaves; April In Paris; Most Beautiful Girl In The World; Valentine; Nevertheless; Warsaw Concerto.*  
(RCA RD-27188)\*\*\*\*\*

**O**NE of a series of albums commissioned by RCA in Britain and conducted by outstanding Britons featuring their own arrangements. This one is performed by Hill Bowen and the theme is romance.

Gentle strings and smooth brass combine to give a nicely romantic blend.

Some wonderful old favourites are included, and the album should be a welcome addition to all collections favouring light orchestral music.

Nice, relaxing listening this, which I enjoyed immensely.

If you like your string sounds gentle and caressing then this is the LP for you.

**JOHNNY DOUGLAS**

The Living Strings Play The Music Of The Sea

*Ebb Tide; The Fleety's In; Rio Grande; Come To Capri; Isle Of Capri; Come Back To Sorrento; Pedro The Fisherman; April In Portugal; Ballet Of Madras; A-roving; La Mer; Shenandoah; Jamaican Rumba; Jamaica Farewell; The Banana Boat Song; Farewell Place; By The Sleepy Lagoon; Aloha Oe; Around The World.*  
(RCA RD-27186)\*\*\*\*\*

**C**ONCERT-TYPE arrangements of favourite songs with sea connections are here conducted by Johnny Douglas in fine style.

The tunes are grouped in sections, forming a sort of melodic picture of the scene they unfold. Thus we set sail, then visit the romantic shores of Capri, touch Spain and Portugal, and then whip across the Atlantic to sunny Jamaica en route for the wonderful South Seas.

Quite a journey, but one which proves very enjoyable indeed.

I think most listeners will appreciate all the ports of call, with, no doubt, some special favourites along the route.

**BOB SHARPLES**  
The Living Strings Play Music In The Night

*Moonlight In Vermont; Moonlight Sonata; Love Dreams; Beautiful Dreamer; Nightingale Just For A While; The Story Of A Starry Night; Moonlight Becomes You; Liebestraum; Moonlight And Roses; One Day When We Were Young; Simple Again; Start In My Eyes; The Night Is Young And You're So Beautiful; In The Night; If There Is*

## THIS NEW QUINTET PRODUCE CHA-CHA AT ITS BEST

**JOHN GRAVEN QUINTET**

Cha Cha Cocktail  
*Perfidia; Red Devil; Besame Mucho; Sweet And Gentle.*  
(Parlophone GEP8814)\*\*\*\*\*

**O**NE of the finest cha cha discs I have heard in a long while. The John Graven Quintet are brand new to me and I eagerly await some more of the same stuff from them.

There is a female vocalist, unfortunately not credited, though she has a first-class voice in somewhat similar style to the great Keely Smith.

This is well worth a hearing and you won't be disappointed, particularly if you happen to be an enthusiastic Latin fan.

**JOHNNY CASH**

Songs Of Our Soil

*I Want To Go Home; The Caretaker; Five Feet High And Rising; The Man On The Hill.*  
(Phillips BBE12395)\*\*\*

**D**EEP, rich and western is the voice of Johnny Cash, and his stories in song have proved popular on both sides of the Atlantic for quite a while now.

This album should enhance this popularity even further. The four tales he tells are of ordinary people as in all good folk material and I think he has got another success on his hands.

This is one artist I can take at practically any time and I hope that many of you will share my opinion.

**FRANK SINATRA**

All The Way

*All The Way; Chicago; I Didn't Know What Time It Was; I Could Write A Book.*  
(Capitol EAP20062)\*\*\*\*\*

**A**LL four of these are re-issues from single releases but the disc is well worth your hard-earned cash.

The top tonsils are at peak form here and the song selection will delight all his many devotees.

All four titles have also been featured in his film successes, so



**JOHNNY CASH**—Another success on his hands.

they will also act as pleasant souvenirs, for moviegoers and song fans alike.

**BILLY MAY**

Makin' Whoopee

*Top Hat, White Tie, And Tails; Check To Check; Makin' Whoopee; Let's Put Out The Light And Go To Sleep.*  
(Capitol EAP20064)\*\*\*\*\*

**A**FURTHER EP in the Capitol revival policy of digging up outstanding hits from the past. A very welcome trend, as far as I am concerned, as all my original 78s of the titles have either been broken or worn into unplayable condition.

High on my list of favourite bands has always been the Billy May aggregation and this EP demonstrates his famous "slurping sax" sound, from the start of the last decade.

It was the success of these

recordings that brought attention to Billy May's talent as an arranger and helped him to the top of the ladder in that field.

If you missed the originals, don't by-pass this one.

**THE CONTINENTALS**

Directed by RONNIE ALDRICH

*Five Bye Blackbird; I Wonder Where My Baby Is Tonight; Toot-Toot Footsie; Everybody Loves My Baby; Margie; Lighthouse Blues.*  
(Orion EP-7032)\*\*\*\*\*

**H**APPY, lively and gay, that is the sound produced here by Ronnie Aldrich and The Continentals. Former Squadrons leader Aldrich is always cropping up on various LPs and EPs and when you see his name on the label you can be pretty sure of hearing something worthwhile.

Certainly this one is not in the jazz or even big band field, but it is a happy party record which should appeal to a wide range of people.



**THE JO STAFFORD TOUCH**

*Almost Like Being In Love; Just One Of Those Things; Georgia On My Mind; September Song.*  
(Capitol EAP20049)\*\*\*\*\*

**T**HE cool, clear voice of the delectable Miss Jo Stafford is like sparkling crystal, despite the age of these recordings, which date some ten years back.

A nice foursome full of nostalgia for my generation of disc buyers, and they should still attract many of today's fans.

For my money Miss Stafford is still one of the greatest-ever singers of popular songs. She deserves more success with singles.

Wishing you all  
a very  
Merry Christmas  
and a  
prosperous New Year

VICTOR SILVESTER

Top jazz critics Owen Bryce and Tony Hall review the current releases

# Good, but it's sure to confuse those collectors

**YOUNG LOUIS ARMSTRONG**  
King Oliver's Creole Jazz Band; *Alligator Hop*; *Krooked Blues*; *I'm Going Away To Wear You On My Mind*. Fletcher Henderson Orchestra; *Mandy, Make Up Your Mind*, *Ma Rainey*; *Jelly Bean Blues*; *Countin' The Blues*. Red Onion Jazz Babies; *Terrible Blues*; *Santa Claus Blues*; *Of All The Wrong You've Done To Me*; *Nobody Knows The Way I Feel This Morning*; *Cake Walking Babies From Home*. Tricix Smith; *The Railroad Blues*.

(Riverside RLP 12-101)★★★★  
IT is rather unfortunate that this otherwise wonderful record features nine tracks already re-issued over the last two years. Of the three Oliviers, only *I'm Going Away* is welcome. The others are on a Jazz Collector disc, and I suspect, are better dubbings.

The Henderson is new. So, I think, is the Tricix Smith, but all the Red Onion Jazz Babies were re-issued under Bechet's name a matter of six months ago. And what confusion this is going to throw the collectors into. Five recordings in the catalogues at the same time under Louis' name and under Bechet's. Whereas in fact they should be under Clarence Williams' The Fletcher Henderson disc is interesting in that it shows the quite wide gulf that existed between jazz and dance bands even in 1924. There are passages of incredible corn... and passages of great swing... and all interspersed with those remarkable (for those days) clarinet trio passages. The Williams sides are all great.

**HAL PAGE AND THE WHALERS**  
*After Hours Blues*; *Going Back To My Home Town*. (Melodisc 45/1553)★★★  
THERE is a lustiness about this near rock 'n' roll record which I like very much. Ten years ago we would have labelled it rhythm and blues without any hesitation, which it is, but now I'm not so sure. It be-

comes increasingly difficult to sort out the real thing from the imitation, commercialised product.

The singer, Hal Paige, is not unlike the Wynonie Harris of the early fifties. He has the same wide open, resonant sound, though a little less jazzy than his predecessor. **AFTER HOURS** is considerably more genuine than *Going Back* which is spoiled by the usual tenor saxophone noises... not the "honking" variety, but the even worse imitation boogie sound. But all in all I think the first blues track makes it definitely worth consideration.

**MICKY ASHMAN AND HIS JAZZ BAND**  
*Taking The Micky*  
*Ice Cream*; *Tim Roof Blues*; *Clarinet Marmalade*; *Make Me A Pallet On The Floor*; *Melancholy Blues*; *I Can't Give You Anything But Love*; *We Skall March Through The Streets Of The City*; *Madagascar High Society*; *Free Jacques*. (Pye NJL 25)★★

THIS is a difficult record to write about. Of late I've seen a lot of Micky Ashman. We've spoken of his plans of his present band and of his future ambitions. As a result I know that he's sincere, that he realises his many errors, that he'd like to have a **BETTER** band and not only a **MORE POPULAR** one.

As a first step towards a better band he's taken on trumpeter Sonny Morris. And that certainly is a good step, for it is the poor horn blowing of John Shilito that brings this down to the two-star level. Harmonically the whole record is bad, some tracks, for example *Melancholy*, are very poor. I'm all in favour of tunes like *Melancholy*. It does happen to be one of my favourite numbers. But it relies so very much on the **RIGHT CHORDS**. Rhythmically, if you like the British Trad sound, this is all right

## TRAD JAZZ

By Owen Bryce

It's typical, lively, and I'm sure they will all had themselves a ball.

**BOB WALLIS' STORYVILLE JAZZMEN**  
*Ol' Man River*  
*Moose March*; *Big House Blues*; *Chinatown*; *Flow As A Bird*; *New Orleans Stomp*; *Confessin'*; *Louisiana-i-ay*; *All For You, Louis*; *Easy Does It*; *Spooky Takes A Holiday*; *Martha*; *Algiers Bounce*; *Ol' Man River*; *Knocked 'Em In The Old Kent Road*. (Pye NJL 27)★★★★

I LIKED this better than much of our recent Trad band LPs, but must confess that there are some very, very bad tracks on it. There are also some very good tracks. Bob Wallis is trying hard to obtain an individual band sound. That's why he introduces those heavy riffs... that's why he pops in the



BOB WALLIS strives after an individual sound.

odd Count Basie swinger... why he features such unlikely tunes as *Algiers Stomp*. But he also features the worst aspects of British Trad. Long, interminable banjo solos for one thing. There are two on this LP, and the fact that it has 14 titles as against the more normal 12 is not much compensation for me.

He includes in his repertoire such crowd-raisers as *Old Kent Road* with its gruff, gravelly vocal. I enjoyed this version heard live in the atmosphere of a jazz club, but still feel acute embarrassment for Bob every time I play the disc. He plays *Moose March* and

*Louisiana-i-ay*, which the fans love, and features a typical c-b-clarinet solo on *Spooky Takes A Holiday*. I didn't enjoy this last title and know that Douggie Richford can do much better.

On the credit side I'd include a moving *Confessin'*, probably the best thing Bob has played to date; an excellent trombone solo on *New Orleans Stomp*; a brave attempt at *All For You, Louis*; a swinging *Easy Does It*, a la Basie but with un-subtle harmonies; and the aforementioned *Louisiana-i-ay*, a recent composition from New Orleans which I find exceptionally good.

# FLUENT, FLAWLESS, FULL OF FEELING



PAUL DESMOND—He has never sounded so satisfying.

come up with an original conception and sound.

I think one can judge his capabilities much more here (backed by Jim Hall, two MJQ-men and NO piano) than listening to him in his customary Brubeck berth.

Paul has never sounded so consistently satisfying on record. He is completely at ease. The lines are fluent, flawless and full of feeling—the romantic, melodic brand in which he specialises so ably. And he can get to grips with the blues, too (viz. John Lewis' *Two Degrees*). That's a stand-out track. So is the kicking *I Get A Kick*.

Jim Hall makes an excellent partner (or foil?) for Paul, while Percy and Connie show how much they've learned since being with the MJQ about the ability to "build" behind and along with a soloist.

In its quiet, unhurried way, this is a first-rate record.

**MILT JACKSON — COLEMAN HAWKINS**  
*Bean Bags*  
*Close Your Eyes*; *Stuffy*; *Don't Take Your Love From Me*; *Get Happy*; *Sonora's Blues*; *Indian Blues* which is a first-rate record. (12in. London LTZ-K 15196) ★★★★★

PERSONNEL: Milt Jackson (vibraharp); Coleman Hawkins (tenor); Tommy Flanagan (piano); Eddie Jones (bass); Connie Kay (drums).

AT first sight, the teaming of Milt Jackson and Coleman Hawkins appears to be just another record company "big name" gimmick. But when you think about it—and better still, when you hear the record—you'll discover what an apt and intelligent decision it was.

Though "Bean" (Hawkins' nickname) was blowing a storm in the '30s and "Bags" (Milt, that is) didn't really come on the scene till the early bebop days of the '40s, they have several important common denominators. Like a love of playing ballads, the ability to construct long, expressive, imaginative lines, and to swing at all times.

## MODERN by Tony Hall

Put Bags and Bean in front of a relaxed, sturdily swinging rhythm section. The result is a mature, musicianly session which keeps a steady flame burning throughout. The co-leaders, both being romanticists, particularly excel on the ballads (*Close and Take*). Bags blows the blues well and there are good solos by the tasteful, swinging Flanagan and Burrell.

**DAVE BRUBECK QUARTET**  
Southern Scene

*Oh, Susanna*; *When It's Sleepy Time Down South*; *Little Rock Getaway*; *Jeanette With The Light Brown Hair*; *Deep In The Heart Of Texas*; *At The Darktown Strutters Ball*; *Nobody Knows The Trouble I've Seen*; *Happy Times*; *Darling Nellie Gray*; *Southern Scene*. (12in. Fontana TFL 5095)★★★  
PERSONNEL: Dave Brubeck (piano); Paul Desmond (alto); Gene Wright (bass); Joe Morello (drums).

I WISH I could rave about this record. But, in all honesty, I cannot.

It does contain some good playing. Especially from the ever inventive and tasteful Joe Morello. Gene Wright keeps fine time and works well with Joe. Paul Desmond plays a few beautiful, but undriving solos in that unique, airy way of his. But Brubeck himself sounds so self-conscious most of the time.

To my ears, he is still not a real jazz player. He seems at his, most typical in the flowery, romantic, out-of-tempo opening chorus of his own tune, *Scene*.

The idea of the album is too gimmicky. Despite Morello's playing, it is not too successful. Still, if you think that the sun shines out of Dave's eyes, hear it and make up your own minds. Fair enough?

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# WHO WHERE WHEN

Week commencing Sunday, December 25

Roof-top Room:	Elaine Delmar (Wk.).
Empire:	Dennis Lotis, Edna Savage ("Cinderella").
Hippodrome:	<b>BIRMINGHAM</b> Bruce Trent ("Sleeping Beauty").
Theatre Royal:	<b>BOLTON</b> The Mudlarks ("Mother Goose").
Bridge House:	<b>BRACKNELL</b> Terry Lightfoot (Thurs.).
Alhambra:	<b>BRADFORD</b> John Hanson ("Robin Hood").
Gaumont:	Frankie Vaughan (Fri.).
Hippodrome:	<b>BRISTOL</b> George Formby, Vanessa Lee ("Aladdin").
White Hart:	<b>BROMLEY</b> Acker Bilk (Tues.).
Gaumont:	<b>CHESTER</b> Frankie Vaughan (Thurs.).
Coventry Theatre:	<b>COVENTRY</b> Ken Dodd, Janie Marden, Beryl Reid ("Fied Piper").
Royal Oak:	<b>DAGENHAM</b> Terry Lightfoot (Wed.).
Dorking Hall:	<b>DORKING</b> Cy Laurie (Mon.).
Empire:	<b>GLASGOW</b> Eartha Kitt, Edmund Hockridge, Joe Henderson
Regal:	<b>GLOUCESTER</b> Michael Holliday ("Mother Goose").
Gaumont:	<b>HANLEY</b> Frankie Vaughan (Wed.).
Elm Park Hotel:	<b>HORNCHURCH</b> Acker Bilk (Fri.).
Coronation Hall:	<b>KINGSTON</b> Terry Lightfoot (Sat.).
Empire:	<b>LEEDS</b> Ian Wallace, Alan Bruce ("Babes In The Wood").
University:	Johnny Keating, Mick Mulligan, Billy Ternant (Fri.).
Empire:	<b>LIVERPOOL</b> Bruce Forsyth, Elisabeth Lerner, Morton Fraser and his Harmonica Gang ("Robinson Crusoe").
Adelphi:	<b>LONDON</b> Janet Waters ("Cinderella").
Palladium:	Norman Wisdom, Yana ("Turn Again Whittington").
Wimbledon Theatre:	Adam Faith ("Dick Whittington").
Jazzshows:	Acker Bilk (Sat.).
Jazzshows:	Micky Ashman (Fri.).
Manor House:	Terry Lightfoot (Fri.).
Jazzclub:	Acker Bilk (Sat.).
Grosvenor House:	The Andrews Sisters (Season).
Talk of the Town:	<b>LUTON</b> Acker Bilk (Thurs.).
Trade Union Hall:	<b>MALDEN</b> Micky Ashman (Tues.).
Crown:	<b>MANCHESTER</b> Harry Secombe, Roy Castle, Gary Miller ("Humpty Dumpty").
Palace:	Marlon Ryan (Wk.).
Cabaret Club:	Valerie Masters (Wk.).
Wilson Circuit:	<b>NEWCASTLE</b> Frankie Vaughan (Mon.).
City Hall:	Ronnie Hilton ("Goldilocks").
Empire:	<b>NOTTINGHAM</b> Cy Laurie (Sat.).
Dancing Slipper:	Lonnie Donegan ("Cinderella").
Theatre Royal:	<b>OXFORD</b> Cy Laurie (Tues.).
Town Hall:	Micky Ashman (Sat.).
Town Hall:	Acker Bilk (Wed.).
Carfax Ballroom:	<b>PETERBOROUGH</b> Nat Temple, Peter Roy (Fri.).
Oundle Hall:	<b>READING</b> Acker Bilk (Mon.).
Town Hall:	<b>SHEFFIELD</b> Frankie Vaughan (Sat.).
City Hall:	<b>SLOUGH</b> Eddie Calvert, Rosemary Squires ("Mother Goose").
Adelphi:	<b>SOUTHEND</b> Cy Laurie (Thurs.).
Arlington Hall:	<b>ST. ALBANS</b> Humphrey Lyttelton (Wed.).
Market Hall:	<b>STOCKTON</b> Mike and Bernie Winters, Don Arrol, Sheila Southern ("Cinderella").
Globe:	<b>TORQUAY</b> Ruby Murray ("Cinderella").
Pavilion:	<b>TUNBRIDGE WELLS</b> Cyril Stapleton (Mon.).
Town Hall:	<b>WEYMOUTH</b> Ronnie Ronald ("Dick Whittington").
New Theatre:	<b>WORTHING</b> Beverley Sisters ("Babes In The Wood").
Connaught Theatre:	<b>YORK</b> Frankie Vaughan (Tues.).
Rialto:	

## No teenage shows on TV, so why doesn't the cinema step in?

NOW that there are no shows on television that regularly explore the possibilities of teenage pop music, I wonder why the cinema doesn't take over. After all, according to Market Research, the largest age-group of cinema-goers is the teenage one. And I'm sure that some of the dreary B features that are shown these days are not really what they want to see.

Why don't we have, together with the big picture, a B-film in colour featuring, without the seemingly inevitable story-line, our beat music and jazz favourites? Imaginatively done, these could be very entertaining, and would ensure that the public saw these artists in top form—in complete contrast to some of their personal appearances on tour, when they give performances which are less than their best, with a complete absence of visual setting, to a public who can't see their faces and, because of inadequate sound equipment, can't hear their voices.

The film can give us the best performances, good sound, good colour, good presentation and a chance to see the artist work in close-up. These films would not be expensive to make, and patrons need not worry that their favourite star may not turn up! They could not only be an added attraction to the cinema public, but would be a tremendous boost to the pop music business.

## Mike was a constant fan

SOME of Marty Wilde's very constant fans during the past months have been the family Cox. And in particular Mike Cox, who has often been round to see the Wildes. Marty was the one who tipped Mike off about "Angela Jones," and now he has written a song for Mike's next release.

It is called "Teenage Love"—and this is quite a coincidence because the very first record Mike made was also called "Teenage Love." He did it on "Boy Meets Girls," and Marty often ribs him about this performance. Mike was so jittery he was literally "shaking all over."

Nowadays Mike always says that he's glad about that show, because he knows that however nervous he is, he could never be as bad as that again—and he survived that, so now he can survive anything.

Mike is to be backed by The Hunters on this record, because they have been working with Mike on all his personal appearances and so much have Mike and The Hunters enjoyed working together that Mike felt he must have them on the record with him.

The other side is called "Linda" and is the title song of a new film which will be released simultaneously with the record.

How right Michael is to stick like glue to a group who suit his style, is demonstrated by Cliff's continued success with The Shadows. What a contrast between Cliff's LP "Me And My Shadows" and Ricky Nelson's latest "More Songs By Ricky!"

### Abandoned

Whereas Cliff has remained faithful to his group, Ricky has abandoned the sound that made him famous, and gone in for bigger orchestrations. With disastrous results.

Ricky's voice is too intimate and teenage-y for this sort of treatment. He can give nothing to standards, treated as such, that Frank Sinatra can't give ten thousand times better.

What's with Ricky Nelson? Has he got illusions of grandeur or something? There are only a few songs in this album that are really suited to him—mostly the ones written by Knight, who wrote quite a few of his hits in the past. But even these are ruined by unimaginative, unsympathetic, over-orchestration.

Ricky claims that he hasn't abandoned rock, and that he hasn't abandoned the group he used for records, because they were session men and not a group.

These are quibbles. On behalf of your many fans in this country, Ricky, may I suggest to you that you burn your big orchestrations, bury that beastly baritone sax you have taken to blowing and think back to the days of "Lonesome Town" and "My Babe"—this is your kind of music.

IN the space of 25 minutes in his interview with John Freeman on BBC "Face To Face," Adam Faith did more good for the public relations of the popular music industry than the rest of us have done in years of struggling with Press conferences, trying to give a fair impression of our business. Adam put our case clearly and succinctly.

Before this, all popular music teenage idols had to be uneducated, comic-reading layabouts. Their fans

lively mind. He had read, and was reading good books. He had listened to, and appreciated serious music. On this showing, my feeling is that if teenagers must have an idol, Adam Faith is not a bad choice.

CHRISTMAS is coming... and this is a festival more associated with popular music—in its widest sense—than any other festival in the world. Tunes known and loved by everybody, tunes of the people, are at the very heart of Christmas.

To me one of the most welcome benefits of the excellence of modern recording is that we can experience the delight of listening to a fine choir in our own homes. There is a wonderful range of LPs and EPs of Christmas carols now available. There could be no more seasonable and welcome gift than one of these records.

Two of the most treasured items of



Jack

Good

had to be nit-witted idolators, imitating their idols to the last nervous twitch. Reading is believing. The more often you read a statement, the more true it seems to become.

Only one medium of communication was capable of eradicating these harmful and mistaken impressions... that of television. It was clear that Faith was nobody's fool—certainly not John Freeman's and least of all his own.

Here was an intelligent and likeable young man who put over a tremendously strong case, not only for himself, and his fellow artists, but also for all his much maligned fans. Adam spoke sense and he spoke quite fluently, showing evidence of a

my record collection are the Argo LP of the Festival of Carols and Lessons from the Chapel of King's College, Cambridge, and the Capitol LP of "Christmas In Austria"—a selection of German carols sung by the superb and world-famous Vienna Boys' Choir.

Both these records capture the spirit of Christmas so perfectly that it is impossible to imagine how they could be bettered.

Why not, over Christmas, put away all your pop records and give your ears a rest? You'll come back to the "commercial stuff" in the New Year refreshed and with renewed pleasure. Christmas is a time when only the "squares" are "with it."

Don't forget to tell him he will enjoy "Rugby World" it's the great new magazine for all rugby enthusiasts

P.S. Even better - buy him a copy. It's on sale at all paper shops for two shillings

**RUGBY** 2/- **WORLD**

# Party Pieces

Enjoying themselves at the party given to mark the end of the Palladium run of "Stars In Your Eyes" were Harry Jacobsen, Ron Parry, Des O'Connor, David Kosoff, Cliff Richard, Billy Dainty and, between two chorus girls, Edmund Hockridge.



★ Christmas week is party week and already  
 ★ the stars, many of whom will be working  
 ★ over the holiday, have begun to savour the  
 ★ festive spirit. On hand to enjoy it with them  
 ★ and to bring you a taste of what it was like  
 ★ was DISC photographer Richi Howell.

★ (All pics are DISC Pics except that of Tommy Steele).

Robert Earl looks on enviously (?) as Al Saxon plants a kiss on the cheek of film star Shirley Ann Field at the Phillips party.



Who is the girl with EMI A and R man Norman Newell? No prizes for spotting Marion Ryan.

Another disguise, though not so effective. It's Tommy Steele in Santa Claus outfit at the Variety Club's Christmas luncheon at the Savoy Hotel last week.

Husbands and wives Ronnie Carroll and Millicent Martin (left) and Teddy Johnson and Pearl Carr exchange toasts.

Standing in for Father Christmas (below, right) is Tony Osborne's wife, Joan. With her (left to right) are The Playboys, Glenda Collins, Julie Rayne, Tony Osborne, Johnny Angel and Tony's daughter, Janette.

