

DISC

THE TOP RECORD & MUSICAL WEEKLY

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HEATH IN U.S. DEAL

TED HEATH and his Orchestra may possibly play a season at one of New York's leading hotels early in the New Year. Venue has not yet been fixed, but the Hotel Pennsylvania is a strong possibility.

The Heath Band would play there for six weeks on a reciprocal deal with possibly Count Basie or Benny Goodman coming here, to play a season at a London hotel.

After completion of his season in New York, Heath would return to England before going back to the States, this time to Las Vegas, where a series of dates are now being negotiated for him by a leading Hollywood agency.

The offer for Heath to come to the States resulted in the success of his current album, "Big Band Percussion." It stands at number 28 in their best sellers, and is due to be issued here next year.

It was made on London specifically for the American market, with arrangements by Johnny Keating, who has also written the arrangement to his latest single, "Capuccina," released here tomorrow (Friday).

Ted Heath is thrilled with the prospect of playing at a hotel, although he has visited the States four times on exchange deals. "This is something I've always wanted to do," he said.

Shadows and Richard top Palladium TV

CLIFF RICHARD and The Shadows are to top "Sunday Night At The London Palladium" on December 10—their first Palladium TV appearance since they co-starred with American comedienne Jean Carroll in October, 1960. This will be only the second time that The Shadows have appeared with Cliff on the show. (The first time they were still in the States, early in 1960).

Although Cliff and The Shadows have not done a Palladium date for some time, they starred in their own New Year's Eve Spectacular for ATV on December 31 last year, and following this had their own TV series.

At yet, no other artists have been named for the Palladium date.

Vaughan off to Italy

FRANKIE VAUGHAN flies to Italy this Saturday for an appearance on Milan TV's equivalent of the Sunday night Palladium show on the following day. He then goes on to Rome for discussions about tentative future appearances in Italy, and a possible starring role in an Italian film.

On December 26 he is scheduled to commence a series of northern one-nighters which will take him to Newcastle, Bradford, Leicester or Hull, Blackburn, Sheffield and Manchester.

In February there is a strong possibility that Vaughan will visit Israel for appearances.

Checker in Twist film

AMERICAN song-writing team Buddy Kaye and Philip Springer have been contracted by American Columbia films to furnish the theme and additional songs for their forthcoming movie, "Twist Around The Clock," starring Chubby Checker, Clay Cole and other teenage artists.

Producer Sam Katzman is hoping to rush the film through for Christmas release in the States.

Bandleader forms label

Bandleader Ray Anthony, at present under contract to Capitol Records, is to form his own record label, to develop and promote new talent. As yet no label name has been decided, but Anthony himself will continue to record for Capitol.

JOE LOSS 'TWISTS' HIS OLD MOOD TUNE

JOE LOSS nodded approval at the playback of his new HMV disc, "Twistin' The Mood."

The way the dancers, whom Joe was watching closely, were responding to it in the studios showed that it had something.

"After playing 'In The Mood' thousands of times," he said, "it makes a change to give the number a different treatment."

The maestro admired the movements of the dancers and said, "I love playing for dancing. It's wonderful to know that your music can coax thousands on to the floor."

"Dancing is a great social leveller. Today, it's impossible



JOE LOSS . . . It's great getting people to dance.

to tell a deb from a factory girl on the hall-room floor."

Joe, one of EMI's most prolific recording handleaders during his 25-year association with the company, talked about his surprise 1961 hit, "Wheels Cha Cha."

"I decided to record it after I had received such a lot of letters asking about the number following one of my radio shows."

"Letters even arrived from overseas. Some foreign dance instructors sent money requesting

a copy of the record. They were unaware that we hadn't recorded the tune."

"It all goes to show that the cha-cha-cha, though the boom has faded, is still a very popular dance."

Did Joe predict a boom for The Twist similar to the cha-cha-cha craze?

"Well, it should catch on with the teenagers in particular. It's a very lively dance and the exponents seem to enjoy it immensely."

Inside CLIFF RICHARD

New tour, film and disc plans

(Page 6)

Pop revolution Bobby Vee, King is on the way Bros., Lionel Bart says Jack Good Helen Shapiro, Russ Conway, Acker Bilk

KARL DENVER MIXES JAZZ WITH POP

KARL DENVER, who until Sunday is playing to pop fans in the Billy Fury-Edu Kane package, is to appear in the Light Programme's "Jazz Club" on December 7.

Denver at first seems an unusual choice for the programme, but producer Terry Henebery said that he has long been an admirer of the Denver style. He offered him the date when he learned that Denver included blues and folk numbers in his repertoire.

Next week Denver starts a hectic series of solo engagements.

On Monday he guests with the BBC Northern Dance Orchestra in a Light Programme recording which will be broadcast on Wednesday. On Tuesday he tele-records a spot for ATV's forthcoming series "All That Jazz," and on Wednesday he records an "Easy Heat" for the Light Programme which will be transmitted on December 10.

One-nighter

On Friday, following his "Jazz Club" date the previous day, Karl records a Christmas Day Light Programme show to be called "Music For Your Party," and on Saturday he travels to the Royal Lido, Prestatyn, for a one-night engagement.

On December 10 he will be recording for Decca, and during the ensuing four days he will be making guest appearances at ballrooms at Slough, Burnley, Doncaster and Newcastle-under-Lyme.

On December 15 he guests at the all-night Manchester University Ball, and then starts a three-week cabaret stint on the Manchester club circuit which will last until January 6.

This week Decca are rereleasing the first Karl Denver LP on their Act of Clubs label. It is entitled "Winoweh," and includes Karl's big single hits.

GET TWISTIN' WITH **JOE LOSS** AND HIS ORCHESTRA!

TWISTIN' THE MOOD

c/w EVERYBODY TWIST 45-POP959

HIS MASTER'S VOICE RECORDS

These cover jobs ARE a good thing



FRANKIE VAUGHAN—Better than Gene McDaniels' version. (DISC Pic)

PRIZE LETTER

SOME readers seem to be very strongly against British covers of American songs. I believe British artists should make these records if they can do a better job than the original.

If people didn't think Frankie Vaughan's version of "Tower Of Strength" was better than McDaniels', surely they wouldn't have bought it.

And don't forget that Steve Lawrence got "Portrait Of My Love" into the American charts, as did Andy Williams with "Do You Mind."

If only one record were made of each number we would have no variety.—ANNE ELLIOTT, 338, Alfred Street North, Nottingham.

SCREAMS

EACH week I try to listen to "Trad Tavern," and each week I have to contend with girls and boys screaming and whistling while the records are being played.

We can do without this interference. Let us hear the audience appreciation by all means, but not with the record.—GILLIAN A. MADDOEN, 23, Littleton Road, Harrow, Middx.

WRONG CHOICE

THE absence of many top recording artists from the

hit parade is, I am sure, due more to the type of material they are wanting than to any lack of popularity with the record-buyers.

Frankie Vaughan's return to the charts with "Tower Of Strength" is a good example.

Musical tastes change with the times, but I believe that stars like Ruby Murray, Tennessee Ernie, Doris Day, and many others, could make the Top Twenty if they would record numbers more suited to the present style.—C. R. MCKAY, 3, Elm Grove, Foch, Truro, Cornwall.

POST BAG

WRITE TO: POST BAG, DISC

161 FLEET STREET, LONDON, E.C.4

make the charts. If it does, he is thrown into the public glare without the experience and confidence necessary to please the critical public on the make-or-break circuit of one-night stands.

The singer whose first single is not a hit will go on tour, but the public will not expect so much from him. He gains confidence and experience, so that when he has a hit, he is ready for it.—MILES SIMPLY, 32, The Mall, Waterford, Ireland.

NAME ONLY

I CANNOT understand why people buy Presley discs for no other reason than the name on the label. If a new artist issued a record like "Wild In The Country," or "His Latest Flame," I bet it wouldn't get higher than about No. 15 in the charts.

Come on EI, let us have some records up to the standard of "Blue Suede Shoes," "Heart-break Hotel," and your other earlier issues.—JOHN KEITCH, School House, Aldenham School, Ebtree.

NO DOUBTS

WE read in last week's DISC that there are doubts about the success of a Jerry Lee Lewis tour here. I feel one should not be governed by a star's personal life. Should he be allowed to come here I will go to see him because he is Jerry Lee Lewis, the man who plays a wild piano and sings unrestrained rock 'n' roll.

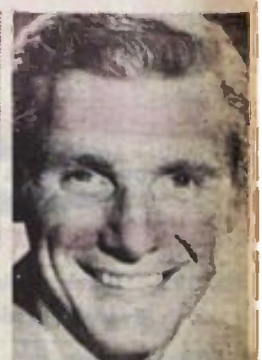
I am sure there are many who feel the same way.—JUREK SROKA, 4, Franklyn's Drive, Derriford, Plymouth, Devon.

MINORITY

CONGRATULATIONS to Pete Murray for blasting wide open the belief that the Top Twenty is a reflection of public taste.

It is nothing more than an indication of the records which are selling fast at a particular time. As these "smash hit" records are bought only by a comparatively small section of the community—the teenagers—

Each week an LP is awarded to the writer of the Prize Letter . . . and once a month there is a bonus prize of a Roason lighter/suicary set. Bonus winner for November is: Kenneth Wilkinson, 25, St. Lawrence Avenue, Rotherham, N. Chesterfield, Derbyshire.



All credit to DAVID EDE for the Temperance Seven—See "First Time."

the Top Twenty chart cannot possibly claim to reflect anything but the taste of this affluent but often glib minority.—B. VERNON, 362, Shirley Road, Acocks Green, Birmingham, 27.

GREAT LP

HAVING just received the LP "Runaway with Del Shannon," I can say that this must be the best album released this year. The twelve tracks range from slow ballads to great beat songs like "Runaway."

In my mind, "His Latest Flame," one of these tracks, has more go in it than Presley's version, which has too monotonous a backing.—J. H. HUGHES, Brown Robin, 17, Mead Way, Hayes, Bromley, Kent.

FIRST TIME

ALTHOUGH I am a great fan of the David Ed. "Go Man, Go" show, I must point out to Mr. Bowman (DISC 18-11-61) that it was on this show I first heard the Seven-type music.

That was months before The Temperance Seven made their first record of "You're Driving Me Crazy." I think a little credit ought to go to Mr. Ed. Perhaps we owe The Temperance Seven's hits to him!—WENDY WATSON, "The Sycamores," Slithwaite, Nr. Huddersfield, Yorks.

DIFFERENT

WHAT has happened to rock 'n' roll? Where have these puritans with their halts buried it?

How I long to hear once more

Larry Williams chanting his praises of "Short Fat Fanny," or Fats Domino rollin' through "Blueberry Hill."

And what of Chuck Berry's monotone voice set off by that wild weird guitar? Where is Little Richard with his delicious scream, and Bill Haley with that crazy band?

It has not been the same since Elvis deserted us and shaved off them "thin" sideburns.—D. HUTCHINGSOHN, 4, Welfare View, Pelton, Chester-le-Street, Co. Durham.

NEW IDEAS

SOMEONE ought to provide us with a new, vastly different formula for rock 'n' roll shows. I have long nursed this idea:

- (1) A show with a theme, e.g. "Radio Luxembourg Show";
- (2) Big Band accompaniment from the orchestra pit, not on stage;
- (3) Dances to present production numbers;
- (4) Competitions from Radio Luxembourg;
- (5) Line-up of recording artists who have programmes on Luxembourg, e.g. Brook Brothers-Billy Fury;
- (6) Surprise guests to be presented each night.

This is my idea of a modern-up-to-date pop show to replace the rather tedious procession of good, bad and indifferent shows we have become accustomed to.—KEITH KAYE 29, Jockey Lane, Newsome, Huddersfield.

MISS BASSEY AND THOSE . . .

WHAT are Columbia doing to the fabulous Shirley Bassey voice? I thought, after her tonsil operation, her voice had changed. She made the record "Reach For The Stars" in a style that stopped the cold shivers running down my spine each time she hit the top notes. However, after seeing her in person at the Opera House, Blackpool, those cold shivers were there again.

Why is her voice being "doctor" on record? Columbia are spoiling Britain's greatest woman singer, if "I'll Get By" is an example.—V. DUNWELL, 26, Eastdean Bank, Leeds, 14.

. . . TONSILS

I HATED Shirley Bassey's voice, especially her top notes. She hit them with such force they made me wince. I often wished I could break all her records with the same effort with which she sang them.

Until her latest. With a controlled voice she tops the high notes supremely, leaving me spellbound and wondering whether it is really Shirley Bassey.

Those tonsils she lost are doing her credit. Or has she realised that to be a good singer takes a lot of hard work in the right direction?—JEAN JAMES, 799, Gloucester Road, Kingston on Thames, Surrey.

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

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OLD STYLE?

IT has been said about Elvis Presley's new record that it is going back to his old style. But is it?

Admittedly, it is very different from some of his recent releases such as "Wild In The Country" and "Surrender," but it is not really like his old recordings.

The beat is there, but it is not the raucous beat of the great Elvis of the past. He now seems tired and subdued.—MICHAEL D. WELLS, 17, Chetwin Road, Bilborough Estate, Nottingham.

BEST WAY

IN my opinion, it is best for a newcomer's first single not to

Bobby Vee talks to DISC

THE OLD ROCK HAS GONE FOR GOOD

"ROCK and roll with a heavy beat is pretty much gone. I don't believe people are aware of the change. What we do now is still called rock 'n' roll but it's much less raucous." So says Bobby Vee, currently hitting the charts in this country with "Take Good Care Of My Baby" and in America with his latest disc, "Run To Him."

According to Bobby, the earlier and wilder singers have left us for good—some with plenty of money, and others back to their original jobs.

"I heard of one guy who was working in a drugstore before he became a singer," he said. "He had one hit disc, and that was all. He quit and went back to soda jerking."

But Bobby Vee is not altogether free from what he calls the old rock 'n' roll.

"I used to be a pounding rock 'n' roll singer," he admitted. "I was 15. Then, we used only a guitar, bass, drum, sax and broken piano. For my last recording session we used 14 violin players."

"Only three years between then and now, but I figure this gives a pretty good idea of the musical changes."

Bobby Vee has become a firm favourite on both sides of the Atlantic—and Pacific. Recently in Australia, he teamed up with his own Mark Wynter, who is full of praise for his American contem-



I'm looking forward to my British trip, says BOBBY VEE.

porary, and like the rest of us, Mark is looking forward to the opportunity of being able to see Bobby when he makes his British trip next year.

Certainly Bobby is thrilled about coming, even though the proposed visit was delayed three times.

"I just kept hoping that arrangements could be made," he said. "I sure want to meet the British teenagers. I love talking and being with people of my own age, and besides, I want to say thanks in person to everyone in Britain for being so good to me."

With Bobby on his British trip will probably be Liberty's brilliant A. and R. director Souffly Garrett, who has been

responsible for putting the Vee voice in the big parade.

"Souffly is my greatest friend," says Bobby. "We're very much alike, and he has some wonderful ideas about music. I don't think anyone could take my recording sessions as well as Souffly does, and I wouldn't want anyone else to be in charge. He has a terrific knowledge of the current scene and what the kids like."

Bobby can't be far wrong, for the Vee-Garrett team has turned out half a dozen smash hits in the past 15 months, which have led to nationwide fame, and a film contract for Bobby.

Bobby has had success hinging to more success thus answering the dream that "one day I could be just a small part of the music world."

But what would he do if he found he couldn't keep up with the constant teenage demand for something new and fresh?

"I'd remain in some area of music," he said, "preferably as a composer. Or perhaps Souffly would teach me how to become a musical director! If not, I'd settle for owning a music store."

"However, as long as the kids want me, I'll be there to give them what they want, and I hope it will be for some time yet."

June Harris

The new record by
BILLY FURY
I'd never find another you
45-F 11409
DECCA
45 rpm record

AMERICAN TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending November 25).

Last This Week	This Week	Title	Artist
1	1	Big Bad John	Jimmy Dean
2	2	Runaround Sue	Dion
3	3	Fool No. 1	Brenda Lee
12	4	Goodbye Cruel World	James Darren
4	5	Bristol Stomp	Dovells
5	6	Tower Of Strength	Gene McDaniels
6	7	Hit The Road Jack	Ray Charles
9	8	Please Mr. Postman	The Marvelettes
8	9	This Time	Troy Shondell
7	10	The Fly	Chubby Checker
13	11	You're The Reason	Bobby Edwards
15	12	I Love How You Love Me	Paris Sisters

Last This Week	This Week	Title	Artist
—	13	Tonight	Ferranti and Teicher
20	14	Just How You Feel	The G-Clefs
19	15	Crazy	Patty Cline
16	16	Ever Lovin'	Ricky Nelson
10	17	Sad Movies	Sue Thompson
—	18	God, Country And My Baby	Johnny Burnette
17	19	Heartaches	The Marcels
11	20	A Wonder Like You	Ricky Nelson

ONES TO WATCH

I Want To Thank You	Bobby Rydell
Just Out Of Reach	Solomon Burke

BELAFONTE
The Baby Boy
45 RCA-1265
RCA RECORDS
45 rpm



After seven and half months at the Palladium
THE KING BROS.
New record is most commercial of recent releases. (DISC Pic)

King Bros glad to get out and about

THE King Brothers are perhaps the most consistent recording group in the country. They seldom make chart claims but nevertheless their records sell and their popularity does not wane.

Next week they complete a seven and a half month appearance at the London Palladium and are looking forward to a change. I talked with them at EMI's recording studios in St. John's Wood where they were cutting a single for January release.

"We will be happy to get away from the London Palladium," said Michael. "Seven and a half months is a long stint."

TV spots

"We have a lot to do and feel that it is about time that we were seen in more places," said Denis. "We have some television to do. On Christmas day we appear in a programme called 'All That Jazz,' it goes on before the Queen's broadcast."

The King Brothers and then the Queen! Appropriate.

"Then we go on tour with Frankie Vaughan," said Tony, "it will only be a seven-day tour but we hope to visit a lot of places."

"What we are really looking forward to," said Michael, "is the trip to South America. We hope to leave in mid-January. It will be a strenuous tour as we shall be doing three shows a day for seven weeks which will include 15 or 16 TV appearances. South America now has television and this has created a thirst for overseas talent."

"Apart from visiting American artists such as Tony Bennett they have been starved of talent other than their own. Now television has paved the way for people like us to appear there."

"It will open a fresh market for our records into the bargain."

Could this mean that the brothers King could make a visit to the States?

"Yes, we shall be doing that after the South American tour, but only as a holiday."

"We cannot work in the States owing to the MU restrictions. The minute it is announced that we have a guitar, piano and bass in the act we are classified as musicians."

"We don't feel that we could give of our best unless we included the instruments in the act. This is what happened last year. We were booked at the Dunes in Los Angeles but couldn't go."

What about records? Do they feel that it is about time they recorded another chart hit?

"That's why we are here today," said Michael. "We are recording a number called 'The Language Of Love' and I think that this is more commercial than anything we have done recently."

Commercial

"I wouldn't say that we expected 'Sabre Dance' to get into the charts, and I think that this number is even more commercial than 'Seventy-Six Trombones' which did get a chart rating."

I listened while the King Brothers did the final take of "Language Of Love" and then as I left they were rehearsing the flip side "Go Tell Her From Me." It sounded even better.

Although this is not the A side I understand that it was a toss-up as to which was the better. It will be left for you to decide, as always. But either way I think that perhaps the King Brothers may have been recording a top ten number that day.

P.J.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending November 25, 1961

Last This Week	This Week	Title	Artist	Label
1	1	His Latest Flame/Little Sister	Elvis Presley	RCA
2	2	Take Good Care Of My Baby	Bobby Vee	London
3	3	Big Bad John	Jimmy Dean	Philips
7	4	Tower Of Strength	Frankie Vaughan	Philips
6	5	Moon River	Danny Williams	HMV
4	6	Walking Back To Happiness	Helen Shapiro	Columbia
9	7	The Savage	The Shadows	Columbia
5	8	The Time Has Come	Adam Faith	Parlophone
8	9	Take Five	Dave Brubeck	Fontana
12	10	Runaround Sue	Dion	Top Rank
10	11	The Girl In Your Arms	Cliff Richard	Columbia
13	12	Midnight In Moscow	Kenny Ball	Pye
11	13	Hit The Road, Jack	Ray Charles	HMV
14	14	Sucu Sucu	Laurie Johnson	Pye
—	15	I'll Get By	Shirley Bassey	Columbia
17	16	Mexicali Rose	Karl Denver	Decca
18	17	I'm A Moody Guy	Shane Fenton	Parlophone
16	18	Let's Get Together	Hayley Mills	Decca
19	19	You're The One Good Thing	Jim Reeves	RCA
15	20	Wild Wind	John Leyton	Top Rank

ONES TO WATCH

My Friend The Sea	Petula Clark
I Love How You Love Me	Jimmy Crawford

VAUGHAN NOW UP TO 4

"TOWER OF STRENGTH" he had gone fishing. Does strength go from strength to that man ever stop fishing? strength. Frankie Vaughan's recording has completely outstripped Paul Raven's that contested it in the Ones To Watch slot four weeks ago. When he returned he told us that it was the best news he'd had all day.

"I didn't catch a thing," he admitted, "but this has certainly made up for it."

Ebberwhere there is very little startling to report except that "Wild Wind" has dropped, leaving everything else becalmed. The first three positions remain the same. Presley, Vee and Dean leading the field in that order.

Faith, not surprisingly, has dropped from fifth to eighth place with "The Time Has Come" and even Cliff's "The Girl In Your Arms" is taken down a peg. Our chart kings dethroned, but only temporarily.

It is the Ones To Watch section that this week shows the most sign of life. Pet Clark's "My Friend The Sea" is threatening to pop straight out of there into a high position in the charts. Could this be the heights of "Runes," her last chart entry that reached the number one position eleven weeks ago?

JOE BROWN
"WHAT A CRAZY WORLD WE'RE LIVING IN"
RCCADILLY 7N 35024
BRIAN MATTHEW
"TRAD MAD"
PYE 7N 15403

NEW
PE
POPS

TERRY TYLER
"A THOUSAND FEET BELOW"
INTERNATIONAL 7N 25119
CHARLIE CHESTER
"THE ONION SONG"
PYE 7N 15399

Lionel Bart is to give up writing for pop records

'If I do any more it'll be just for kicks, man'

LIONEL BART, the man who put Cliff Richard on the road to fame with "Living Doll" and the man generally recognised to be Britain's top pop songwriter, is NOT GOING TO WRITE ANY MORE NUMBERS FOR POP SINGLES. Instead the writer of "Oliver" is going to turn his attention to doing work that he hopes will last longer than any pop record could possibly do.

"I am concentrating on writing shows and music for films," he told me in his sumptuous Apollo Music offices in Shaftesbury Avenue. "I am going to direct 'Blitz' here and in New York, and I am working on a contemporary opera. I am also writing the score and lyrics for a new film called 'Left Bank'."

"This means I am giving up writing pop songs for records only."

"Of course. If someone I really dug asked me to write a number I would do it."

Soon dead

"The other day Russ Conway came into my pad and asked me to put some lyrics to a number. I did it, just for the kicks. But that's the only way I would do it these days."

Lionel tipped his hat over his eyes, then added: "The trouble with an individual song is that it can make the charts, die after about six weeks and then be completely forgotten. That happens to 'Living Doll'."

He tossed a hand in the direction of the sheet music of that number, framed like all the rest, and hung on the office wall. "Cliff still sings it occasionally, but it is pretty well dead."

"It's the aim of every songwriter to compose standards—songs that last. You don't do that by writing just pop songs."

"Portrait Of My Love" is an exception, a chance in a million. It will become a standard."

"But it is better to write songs for shows, for an established character. It is easier to write a good song when you have a definite purpose. And then, a song in a show stands a chance of becoming a standard."

"It gets a longer and wider exposure, as a recording, as part of the show and possibly a film."

That is how Lionel Bart sees his future—as a show and film writer. The days of Bart, pop

writer, are on the wane. Why, then, did he write "Give Me A Kiss For Christmas"?

"Just for the kicks, man," he said, pushing the hat still further over his eyes. The feet went up on the desk, nearly knocking over a Grecian statue.

"There was a need for a Christmas number and I just thought—what would people most like for Christmas? I thought of mistletoe . . . and from that came . . . a kiss."

"I do these things off the cuff. The first thoughts are always the best."

"There's a cute story about songwriters Lerner and Loewe. Lerner, the lyricist, had written the lyrics for 'Thank Heaven For Little Girls,' but he wasn't happy with a couple of lines."

"He spent three days re-writing them and then Loewe walked into his office to see how he was getting on."

"I've got it at last," said Lerner, handing Loewe a piece of

scrawled-on paper. "But this is what you wrote the first time," said Loewe.

Lerner scratched about until he found the paper on which he had put his first thoughts three days earlier. He had written the same words. As I said, first thoughts are always the best."

And Lionel Bart not only wrote "kiss" off the cuff, he sang it off the cuff as well, for it was only by accident that he came to record it. It should have been given to Tommy Steele.

When Lionel composed "Give Me A Kiss For Christmas," he did so with Tommy in mind, and Tommy agreed to record it.

It could have been another chart hit for Tommy. It certainly has the makings of one. But now Lionel stands to collect any accolades, for the vocal, as well as the music and lyrics.

"It happened by accident," he told me.

"The recording session had been booked and I wandered in to see how things were going. There were forty-odd musicians sitting twiddling their thumbs—and no Tommy."

"As it is unlike Tommy to be late for a recording session we checked to see if he was held up somewhere. We found there was a mix-up in dates and Tommy didn't know he was supposed to be at the session."

"He couldn't make another date for at least four weeks, so there we were with all the recording facilities and no artist. It seemed a pity to waste the session . . . we just went ahead and I recorded 'kiss'."

"A pity, really. I wanted Tommy to sing the number."

Lionel gave the hat the third tilt in half an hour. He never takes it off. Why? Does it help his writing?

"I don't wear it all the time," he said, touching it again. "I take it off to go to bed! I have a strong sense of showmanship. Some people in show business wear loud ties, grow their hair eighteen inches long, even dye it in loud colours. I wear a hat."

"In a little while I shall be directing a cast of sixty people in a theatre full of technicians and all sorts. By wearing the hat they will be able to find me. Okay, Dad?"

Okay, I said. And went out and bought myself a louder tie.

Peter Hammond

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

On location

RUMOUR has it that Cliff is likely to go on location to Greece for his next movie—a follow-up to "The Young Ones." ABC Pictures are working on suitable scripts and location spots.

Off to Cyprus, Malta and the Middle East next month—Miss Conway.

Russ will be out of Britain for all December, including Christmas. But he will get his turkey and plum pudding—the British Servicemen out there have promised to see to that.

Delicious Connie Stevens will sing an adaptation of Brahms' "Lullaby" in her forthcoming Warner Bros. movie, "Susan Slade."

She wrote lyrics to fit the tune. It will be the only number she sings.



DEL SHANNON—He's got his boss!

World tour

RCA are hoping to tie up a universal tour for Paul Anka when they start releasing his discs. Plans are for the singer to meet all RCA's prominent men throughout the world, and possibly do a concert or two. London would be included.

United Artists Records have had to edit their original version of Shirley Bassey's "You'll Never Know."

It seems that when the disc is played near a Philadelphia gas works and the singer hits a particular note, she sets off an alarm there. So that note has been "edited" and the gas works have peace.

Pat Boone seems to be losing the "pure" tag. In the making of "State Fair" he was so mood in the drunk scene that one of his co-stars, Alice Faye, who plays his mother, forgot she was taking part in the film and completely missed her lines.

This is the first time Pat has portrayed a drunk. And he has never taken a drop of liquor in his life.

New trend?

BERT WEEDON is hoping he might set off a new guitar sound trend with his latest disc, "China Doll." Says Bert: "People are looking for an alternative to the out-and-out rock guitar instrumental."

He picked the title of the disc from a suggestion sent in by a viewer of his weekly TV show, "Tuesday Rendezvous."

In answer to Britain's "Room at the Top," there's a new night club in Greenwich Village, New York, which opened last week. Place is called "Room at the Bottom."

Remember we told you that Del Shannon's man a f e r promised him a rise if his disc "So Long Baby" made the American charts? It did, and Del has received a big, bouncing bonus. But he's not saying how much.

Leontyne Price, who has a Christmas single on Decca in "Silent Night," is one of America's leading operatic sopranos. Older readers may remember her for her portrayal of Bess in "Porgy and Bess" at the Stoll Theatre some time ago.

Micky Ashman, famous trad jazz leader, celebrated his recent birthday by catching his first pheasant and a giant hare.

June Harris



LIONEL BART is to concentrate on film and show music

Don't forget to tell him he will enjoy the new Charles Buchan's SOCCER GIFT BOOK. It's the finest annual for all football enthusiasts

P.S. Even better — buy him a copy. It's on sale at all paper shops for ten shillings and sixpence

CHARLES BUCHAN'S SOCCER GIFT BOOK 10/6

The American rule of our charts is over

says A and R man Ray Horricks

BRITISH recording artists and songwriters are riding high in the charts—because they refused to bow to the one-time American domination of the Top Twenty.

That's the view of Ray Horricks, one of our leading A and R men who next month joins Pye after seven years with Decca and association with the disc successes of Anthony Newley, Frank Chacksfield, Kenneth McKellar and Ted Heath.

Horricks is a man with great admiration for Britain's home-grown talent and with his new label he believes will be the strongest British campaign to capture the home hit parade.

"American domination of our charts has had its good effects," said Ray Horricks. "It was so complete at one time that our artists and songwriters really had their backs to the

wall, and had to fight back. Now they are at last making themselves felt in a big way."

As well as British determination to end the transatlantic monopoly, Horricks mentioned the poor quality material in the U.S. top hundred for the improving status of our own songs and artists.

Just noises

"There's a definite lack of good songs in the American top hundred. A lot of them are just noise records which our public don't like, and they've opened up the way for better songs of our own."

Horricks also credits the BBC for the steady climb of British songs and artists back into the hit parade limelight.

"I think there's room for more disc jockey programmes than we have at present from the

BBC. But the ones that are running certainly play a big part in helping the records of our own people."

He emphasised the value of BBC TV's "Juke Box Jury," notwithstanding the blisful ignorance of some of the panelists.

"I believe youngsters take the programme very seriously as far as the records played are concerned."

When Ray Horricks moves over to Pye, he will work in close conjunction with Ian Raitlin—probably on Piccadilly label artists.

"I have several ideas of my own, but I shall wait until I've settled in and found out which artists I shall be looking after."

"I think the field's wide open to singers of every type if they possess sufficient talent."

Nigel Hunter

JACK GOOD forecasts

The time is ripe for the big change

A form of Modern Jazz will take over from rock 'n' roll

So it would seem that we are now ready for the advent of this kind of mood in our Hit Parade.

FILMS

FILMS are always a major influence in pop music. The big band films sent this idiom to its highest peak. The "Rock Around The Clock" story is now a legend.

And just now we have a spate of modern jazz films, heralded



Billy Fury
Rarin' to go on modern jazz numbers.

by "Jazz On A Hot Summer's Day," and confirmed by the work of people like John Casavetes.

This is bound to make a big impact on our charts early next year.

ARTISTS

TRENDS wait for artists. Bobby Dain and Ray Charles could be in the van of a new, modern spearhead. Over here we have Johnny Dankworth, Georgia Brown, Lyn Cornell, Cleo Laine, and many others who are ready, willing and able to lead an attack.

You would be surprised how many of our rock stars are modern jazz fans. If they started swinging that way I know that Billy Fury, for instance, would be rarin' to go.

All right; you can laugh. But just watch out. Ten hours is approaching rapidly.



EVERYONE in the pop business is delighted by the appearance of the Struberk record in the charts; largely because they are practically all musical snobs. For the most part they feel that this is a fluke and a flash-in-the-pan; one of those strange, unpredictable things that happen from time to time in the charts.

I AM QUITE SURE THAT THEIR ATTITUDE IS WRONG. "TAKE FIVE," FAR FROM BEING A FLASH-IN-THE-PAN, IS A FEATHER IN THE WIND. A POWERFUL WIND OF CHANGE THAT WILL BE BLOWING AN INVIGORATING GUST OF FRESH AIR THROUGH THE STALE, OVER-SLICK, COCKSURE POP MUSIC SCENE OF TODAY.

I feel that, although the beat is going to be just as important to hit discs as it has been since 1955, it will be a new sort of beat. A commercialised form of modern jazz is on the way in and rock 'n' roll, at long last, will take a back seat.

Of course, some people have tried to make this change before. Last year, for instance, Stewart Morris was plugging away at popularising modern jazz. He made a desperate effort in this direction with his TV show Tempo 60, featuring Tubby Hayes. It failed. The time was not ripe, and the beat was not right.

It was that up-tempo kind of jazz with extended improvisations wriggling around the theme like angry knitting. That stuff is not the sort of modern jazz that is going to happen. It must have a slower, simpler form and the feel must be moody. And I'll tell you why I think that the stage is now set for a big scene-change.

Now the children of the post-war years are the teenagers. They feel just as strongly the need to dissociate themselves from the adult world, but they are much more serious in their non-alignment. Instead of wanting to go out and break the joint up, they want to retire to their own retreats and brood, or forget. The Teeds are out and the Beats are in. Modern jazz is the only form of popular music that is capable of expressing these modern blues.

Trad jazz is the music of escapism, but the satisfaction it

brings will be limited and although the trend will continue as a strong current in the music world, it will not break out into a broad flood as modern jazz is capable of doing.

No, it won't be Trad, Dad—it'll be Mod, you Clod.

NO PANIC

ADULTS have taken up rock 'n' roll. Queues of New Yorkers are waiting to get on the dance floors of night clubs to do the Twist. London's swish clubs are Twisting themselves silly.

And when this kind of popularity arrives the style departs—as a force in the pop scene. Of course it continues to sell steadily. But the panic is over.

BROODING

POP music is always linked mysteriously with the mood of the times. When rock and roll started the children of the war years had reached their teens and the mood was one of riotous rebellion.

Now the children of the post-war years are the teenagers. They feel just as strongly the need to dissociate themselves from the adult world, but they are much more serious in their non-alignment.

Instead of wanting to go out and break the joint up, they want to retire to their own retreats and brood, or forget.

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READY NOW

JAZZ tends to precede pop by about 10 years. The big jazz bands preceded the peak of Glenn Miller's popularity by roughly the same period. Louis Jordan, Fats Domino and Louis Prima were beating out a rock 'n' roll rhythm about 10 years before Bill Haley.

About 10 years ago modern jazz in the States began to get that low-down moody feel of which musicians like Thelonious Monk are leading exponents.

THIS WEEK'S



STAR RECORD

HELEN SHAPIRO HELEN

Goody goody; The birth of the blues; Tiptoe through the tulips; After you've gone.

COLUMBIA EXTENDED PLAY
SEG8128 (MONO) ESG7872 (STEREO)

COLUMBIA 45-DB4746
JOHN BARRY SEVEN
Watch your step

COLUMBIA 45-DB4750
MR. ACKER BILK
Stranger on the shore
(from the BBC-TV series)

COLUMBIA 45-DB4749
ALMA COGAN
All alone

COLUMBIA 45-DB4747
BILL FORBES
Goodbye cruel world

MGM 45-MGM1145
CONNIE FRANCIS
Baby's first Christmas

IRVY 45-POP944
MAUREEN GRAY
Come on and dance

STAGNANT

THE current pop set-up is dead, having stagnated for over a year. Nubody is anging for a change with any conviction, and this is always a signal for a big breakthrough.

As soon as the rock 'n' roll craze hit the charts for ten, people started predicting new trends and the imminent fade-out of rock. In other words there was a government and a strong opposition. The top records made it in spite of the majority of Tin Pan Alley and the bulk of the recording industry.

They had to be brash and different. The kids knew that in supporting these records they were making a gesture of defiance at the establishment. Now the current scene is the establishment, and the whole industry is geared to exploit it to the full.

Result? Hit records are polished, professional and uninspired, turned out as from a sausage machine.

TAMED

THE big stars in the beat music field have been tamed. Once the words Presley, Faith, Richard were signals for violent controversy. They are now respected public figures. The establishment has absorbed them and rendered them harmless.

There is little chance of any

TEMP SEVEN WANT TO VISIT AMERICA

THE Temperance Seven have made a fantastic success out of playing 20s-style music. "You're Driving Me Crazy" hit the top spot in the charts, "Pasadena" has only recently gone out. Teenagers to whom the twenties was just a period in the history books and adults who had lived through the era, alike became avid fans of the Seven.

Why then did they leave the most popular tune of the 20s, the tune by which the whole decade was known—"The Charleston," until their fourth disc?

"First of all," said Brian Innes, spokesman for the group, "when we started to record we wanted to keep to the material in our repertoire that we liked and played well. In other words, numbers that were worth presenting.

"You see, to have recorded these fifteen first would have meant a great deal of hard work and rehearsing. Secondly, it's a matter of increasing skill.

"We are now able to bring new numbers into the act much quicker than we used to and these two (the reverse is 'Black Bottom') are numbers we have been using for the past few weeks.

First-class

"I'm fairly optimistic about their chances, although you can never tell with records. But our MD, Chel Hovan, has done first-class arrangements for us."

One of the biggest boasts the group has had recently was to be chosen to appear in the Royal Variety Show, but according to Brian Innes, the honour made little difference to the band as far as work was concerned.

"We're booked so far ahead that it didn't make much difference," he said. "In fact, the first three to six months of next year are pretty well filled."

But the group still have a great ambition unfulfilled.

"Our big hope is to go in America," said Brian. "But the union position prevents this at the moment."

"Quite a lot of people from the States have been interested in us," Ed Sullivan wanted us to appear and Lana Horne, Dolores Grey and Sammy Davis have all been impressed with us and have asked us to go across but there are still these difficulties of getting a bond to come in exchange."

"Fortunately we are all in the kind of jobs where a trip to the States would be easy to fit in."

Brian Gibson

IRVY 45-POP950
STEVE LAWRENCE
Somewhere along the way

PARLOPHONE 45-R4851
THE TEMPERANCE SEVEN
The Charleston
(vocal refrain by Mr. Paul Macdonell)



Cliff Richard wants to try a new style on his singles

NEW LOOK IS NEEDED AT LPs



CLIFF RICHARD, who returned from his strenuous tour of Australasia last week, is to try a new style of single when he goes to the recording studios before he leaves for his holiday-cum-business trip to South Africa on December 23.

"Bruce Welch and the rest of The Shadows are still on holiday," Cliff told me on Monday. "I shall be doing one or two sessions with my A and R manager Norrie Paramor without them. Then we are going to try something different.

"I SHALL RECORD A SINGLE OR TWO WITH THE BOYS AS WELL AS NORRIE'S STRINGS. WE HAVEN'T TRIED THIS BEFORE.

Then it's South Africa for me while the boys are in pantomime, and then we start the tour. We open on January 21 in Liverpool and then the next two days we shall be in Ireland. The tour proper starts on January 26 when we shall travel all over Britain for six weeks.

"And not before time, I'm sick of going away.

Too long

"After I come back from South Africa I shall give the overseas tours a rest for a while. It's nearly a year since we did a tour in this country. I think that is far too long to be away from the British fan."

Cliff looked brown and very fit after a few days rest since his return.

"It was a very strenuous tour," he told me. "We were away for only five weeks, but it seemed a year. I now know what it is like for the Americans to do tours in their country. We had five hundred mile plane hops from one venue to another. It's a bit different from travelling from Liverpool to Blackpool!"

"But it was all very worth while. We got a tremendous reception. We were all surprised that they knew so many of our records. They knew all my EPs and they even knew 'Twenty One Today'.

"They also knew the boys' 'Apache' and 'Fifi,' which were given great reactions everywhere. But in other ways they are two or three years behind us.

"The audiences reminded me of audiences here three years ago. In Australia they would yell and scream throughout a number. They didn't seem to know when to scream and when not to. British audiences are no longer like that, I'm happy to say. They are much more up to date, much quieter. They don't scream through the ballads any more.

Progress

"I made certain of boosting our charts while I was out there. I told them that I thought they were the healthiest in the world. I told them how we can get a variety of records into the Top Twenty.

"It is healthy that people such as Cleo Laine, Brubeck and the trad bands can share the ratings with pop. It proves that we have progressed considerably in three years."

What did Cliff and The Shadows enjoy most of all about the tour?

"The three days we had off in Singapore!" he said honestly. "It was great and we needed the rest. We did a lot of swimming in some fabulous ponds. Imagine us, up at 7.30, flexing our muscles and foaming around in a swimming pool. We had a ball!"

"We flew to Kuala Lumpur in Malaya from Singapore and it was there that we thought that we had died our first death of the tour."

"After we had done our numbers all we got from the crowd was a short burst, a brief

whooosh of applause. We were very worried when we came off the stand. It didn't help when we were told that this had never happened before in Malaya. We thought we had died.

"But it seems that the Malaysians never clap or whistle. They remain absolutely silent during and after an act. After the screaming in Australia this came as a bit of a shock. But we had been afforded the biggest ovation ever known in Malaya.

"Apart from the swimming and resting in Singapore we did manage to have a few days off here and there on the tour. We had a great day on the beach in Brisbane—the surfing paradise. But we didn't go in, didn't know how to surf. Well, I'll be truthful. There were sharks!"

"We also went on a bear hunt. I carried a great 30.3. A gigantic piece of artillery. We had beaters, the lot. But it rained all day and we didn't see one bear! We were told afterwards by the beaters that just as we left a big one broke through. But we weren't around to get a shot at it!"

Scared?

"Now I'm looking forward to seeing what the fans think of the 'The Young Ones'. I'm a bit scared, really. All the executives and the film boys are so enthusiastic about it.

"We plan to start another one in May next year. They are working on the story now. As it stands at the moment it will take us to Greece. The idea is that I am one of a group of teenagers who traipse across the continent trying to get to Greece. "And I'm hoping that if 'The Young Ones' is a success they will be tempted to spend a bit more money and put bigger musical numbers in. You know, big production numbers. Anyway, it should be a ball."

Peter Hammond

WHAT DO YOU want on an LP? Twelve songs by your favourite singer, is that good enough? Certainly it used to be and not so long ago it was more or less automatic that a pop single favourite sold extremely well on an LP, too.

But tastes are changing and there are many people in the business who consider that the time is ripe for a new look at LPs.

An album is an expensive item and the buyers are steadily demanding more and more value for their money. An album these days must be carefully planned and produced in order to attract custom.

What it really boils down to is this: How do you sustain interest in one pop singer for three quarters of an hour?

Some people have suggested that composite albums are the answer—LPs which feature more than one artist, and theoretically offer more variety and contrast. These, the argument goes, would avoid the monotony which can easily result when a star who has registered well on singles tries to sustain a whole album by himself.

Extinction

DISC put this suggestion to four people closely connected with the recording and exploitation of LPs in this country.

We also asked about the almost total extinction of the 10-inch LP, which some other people believe would have been popular with teenagers because of their shorter length and lower price.

Geoff Milne, in charge of the Brunswick and London labels at Decca, said that the 10-inchers were definitely doomed.

"The vogue for low-price 12-inch albums finished them off. Actually many of the deleted 10-inch records have been re-issued on low-price 12-inchers.

and have done very well. "Regarding composite albums, I think they can offer more variety, but I'm not sure about their sales appeal. People might like artists A and B, but not C and D, so will they buy an LP if they are only really interested in half of it?"

Sell well

"If it was possible to collect hit parade singles by the original artists into composite albums, I think they would sell very well. But this isn't feasible because of label contracts.

"Composite LPs which do sell well over a period of time are jazz compendiums, presenting old recordings by famous jazz stars.

"Next year we are starting release of albums in the Top of Hearts series, called 'Ace Class Performances', in which famous recordings by various artists will be included in each album."

Fontana A and R man Jack Buerenstock believes the composite album is a good idea, providing similar types of artists are available.

"The LP album is now a solid chunk of entertainment — or should be — and needs a lot of careful planning and variety to be successful. Forty minutes of just one artist can be too much, unless great care is taken.

"I think the 10-inch albums were too close to the 'EP to last'."

This point of view was shared by Arthur Muslow of EMI.

"The 10-inch was killed by a combination of EPs, psychology and the trend in the American market. People prefer a big 12-inch record even though it costs more, or if they don't want to spend much, they get EPs.

"Personally, I don't agree that composite LPs are a good idea. They can be interesting sometimes, but obviously there is nobody who would like all the artists on one LP."

Composite

"If you had just two stars sharing one LP, it stands to reason that one must be more popular than the other. No two are ever equal in every respect. Therefore, you would have one of them selling the other.

"Our Capitol series of composite albums 'Just For Variety' was very interesting with its well-known singers and bands, but the sales were not very spectacular.

"If you could gather together recordings by Elvis Presley, Bobby Darin and other hit paraders on to one album, then it would be a tremendous success, but, of course, the different labels make this impossible."

On the other hand Pye A and R manager Alan Freeman was enthusiastic.

"I think composite albums are a good idea, and we have been discussing the matter at Pye recently," he said. "Naturally you have to aim at a certain public with the right artists."

Whatever the answer to the search for bigger LP sales, whether it is greater variety of songs, or even variety of artists on one disc, you can be sure of one thing—more thought is going into album production than ever before, and the keynote is value for money.

Nigel Hunter

More disc stars find singing isn't enough

MORE and more recording stars are going on a dramatic kick, hoping to prove their versatility to the powers that be in Hollywood by appearing in straight parts on TV. Fabian is playing a psychotic in ABC TV's popular series, "Bus Stop." Bobby Rydell is to work a comedy routine with Jack Benny in his TV show; even The Kingston Trio are going "legit" in Gertrude Berg's series, "Mrs. O. Goes To College." The ladies are starting, too—both Jane Morgan and Jaye P. Morgan will shortly appear in television plays.

Johnny Mathis is breaking all records in most of the places he is appearing on his latest tour, including colleges, auditoriums, and theatres. On his first 19 dates he grossed over \$260,000. With Mathis on the tour is comic Don Sherman who is shortly to make an LP and Jimmy Cook's orchestra. Johnny puts this great success down to few television appearances.

PRESS GUEST

MAHALIA JACKSON was one of the stars appearing in the cabaret for the annual "National Press Club Black Tie Ball" in Washington last week. Mahalia appeared by popular request of

the members. Sammy Kaye provided the music. Fats Domino has re-cut for Imperial Records one of his first big hit titles, "I Hear You Knocking," and has performed it better than ever. On the flipside he has done a rocking arrangement of the great Hank Williams' song, "Jambalaya." Another double-sided smash for Fats, I should think.

Cable from America

edited by **Maurice Clark**

With "The Twist," getting stronger every day, RCA Victor have just pushed out an Elvis Presley single taken from his album "Bluc Hawaii." It's "Rock-A-Hula-Baby." This was done when RCA received a huge mail from Elvis fans requesting a Twist from "the king of rock."

The Carnegie Hall in New York was jam-packed last week with country and western fans when the famous Grand Ole Opry of radio and

television fame was presented live. Among the many popular artists appearing were Marty Robbins, Faron Young, Jim Reeves and The Jordanaires. Jack Benny was one of the first to buy tickets.

BIG ALBUM

ONE of the biggest original cast albums of the season is RCA Victor's "Milk And Honey," the successful Broadway musical starring Atully Picon and Mimi Fierce. The album has just entered the hit charts and is expected to rise quickly and stay for many a month to come.

With Anthony Newley's single of "Pop Goes The Weasel" beginning to move, his London album, "Tony," from which it comes, should also start to enjoy good sales. It certainly has received great reviews.

Latest follow-up song is "You Don't Have To Be A Tower Of Strength" by Gloria Lyne on Everest Records. By all accounts it will prove as popular as its forerunner, "Tower Of Strength."

Joey Der and The Starliners, who have "Peppermint Twist" on Roulette, have signed to make the first "twist" film. It is called "Hey, Let's Twist." Chubby

Checker is also expected to sing shortly.

One of the big original rock 'n' roll hits, "Rock Around The Clock," is shortly to make a big comeback in the new Jerry Lewis picture, "The Errand Boy." It is expected that many new records will be made of the well known song to coincide with the release of the picture.

Patti Page cut her first sides in Nashville this week, and has set the record for the quickest release ever. Patti recorded in the afternoon and by the same evening local DJs were playing it. Two days later the disc was in the shops. Main title is "Go On Home," already released by Marlon Worth on Columbia, hence the rush. Patti, like so many other artists, has always wanted to record in Nashville and indeed was scheduled to do so last winter but a snow storm prevented it.

George Shearing, with The Montgomery Brothers, has cut for Jazzland Records what could be one of the finest LPs of the year. It's already getting a fantastic amount of radio plays.

BILL'S BILL

BILL BLACK and his Combo are becoming one of the most booked and highly paid small combos in the business owing to their great record sales.

Gipsy Rose Lee, who already has her life story running as a Broadway musical which is to be made into a film, has signed with Stereodisc Records to record an album based on events in her life. This will range from




FABIAN—that of sunny pop stars taking dramatic roles on TV.

burlesque to the Broadway stage. The album will contain songs, comedy and patter and it will be called "Gipsy Rose Lee Remembers, Burlesque."

A rumour now confirmed—Paul Anka has signed with RCA Victor. His first single for this label will be out early next year. Anka will visit every major country in the world next summer to meet the local RCA executives and promote his disc. It is understood Anka got a large advance, a high royalty rate and a number of TV spots guaranteed.

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Eastbourne 75-77 Terminus Road
Edinburgh 101-103 Princes Street
Exeter 251 High Street
Glasgow Union Street
Gloucester 31-33 Northgate Street
Kettering 67 High Street
Leeds 76-77 Briggate
Lincoln 280-281 High Street
Liverpool Church Street
London 182 Regent Street

Manchester Royal Exchange
Newcastle-on-Tyne
43-45 Northumberland Street
Northampton 2-8 Gold Street
Norwich corner Brigg Street and
Rampant Horse Street
Rugby 28-29 High Street
Sheffield 4-6 High Street
Southampton 23-29 Above Bar Street
Southend 130 High Street
Swansea Oxford Street
Wakefield 26-28 Upper Kirkgate



Things were really swinging at EMI's recording studios during the taping of numbers by Helen Shapiro and Craig Douglas for the "It's Trad, Dad!" film on Saturday. Helen sang, Craig let rip on the sax, they both did the Twist with film producer Milton Subotsky, and by the time it was over, Norris Parmour, who took the session, had earned that drink. (DISC Photo)

and will be the finale of the film, with Helen and Craig doing the Twist on screen as well as singing together. All three numbers are big beat, with modern touches from violins in the accompaniment.

"Helen's great to work with," said Craig in between takes. "This is the first film I've done in which I've a speaking part as well as singing, and I'm enjoying it a lot. I can't twist yet, but Helen's showing me how."

In fact, Helen put on an impromptu demonstration in the studio, and broke one of her high heels in the process. She had to do the hop while a studio attendant did repairs with a put of glue.

Just great

Her comment on the film and everything connected with it was: "It's just great."

Last word came from Milton Subotsky shortly before the session ended.

"Helen is a fantastic girl with tremendous intelligence for one of her age. She grasps things immediately. In fact, I'm finding all the British cast immensely likeable."

N.H.

JOE BROWN CUTS NEW-STYLE DISCS

JOE BROWN'S latest disc, "What A Crazy World We're Living In," backed with his own composition "Pop Corn" and released this week, is his first under a new arrangement with Michael Barclay and Philip Waddilove, who will in future be recording all his discs for Larry Parnes' EMI label, which is sub-contracted to Piccadilly.

Top side—a novelty number, which Joe features in his act—was recorded live during a recent appearance at the Granada, Wootwich.

This is the first time that Joe has ever used a live audience on disc, or, in fact, recorded during an actual performance, and it is hoped that under the supervision of Barclay and Waddilove, he may do the same for the number as Donegan did for "My Old Man's A Dustman," which was also recorded live.

Michael Barclay and Philip Waddilove were, of course, with Pye for some time as A and R men, before forming their own organisation, which manages and records Eden Kane and The Vicounts among others.

Quiz man with Chris Barber

JEREMY HAWK, popular host of ITV's "Cross Cross Quiz," will introduce Chris Barber at a charity concert at the Victoria Palace this coming Sunday, (December 3).

Other jazz bands lined up for the concert are Johnny Dankworth and The Temperance Seven, while other artists appearing include Marion Ryan, Roy Castle, Bruce Forsyth, Eddie Calvert and Harry Secombe.

Earlier the same day the Chris Barber band plays a matinee at the Odeon, Romford.

On December 5 the Barber band will appear in ATV's "All Kinds Of Music," which also features Adam Faith. This was pre-recorded some time ago. On the same evening the Barber band will play one of its rare jazz club dates at Aylesbury.

Now Presley twists

RCA, in the States, have released a special single from Elvis's "Blue Hawaii" album. They have called it a "Twist Special."

Disc is "Rock A Hula Hula" backed with "Can't Help Falling In Love," but as yet there is no indication when this will be issued here.

BBC TV's "Juke Box Jury" panel on December 9 will include Jane Asher, Jimmy Edwards and Acker Bilk.

Trad can be big in States, says film man

TRAD might easily be the next pop music trend in the States, according to Milton Subotsky, producer of the forthcoming "It's Trad, Dad!" mammoth musical film. He talked to DISC about the possibility during a recording session for the film sound-track at EMI's studios last Saturday.

"All it needs really is for one American DJ to take it under his wing and work on it," he said. "It could take off as big as rock 'n' roll did with Alan Freed's help." Subotsky is going back to the States for a visit soon to

talk to American disc jockeys about trad as well as organising the transatlantic contributions to "It's Trad, Dad!"

"It has the ingredients for success in America," he went on. "After all, it's American music anyway, with your own special British flavour added. If a trad did can be found among the DJs in the States, I think the youngsters there will take to it."

"It's Trad, Dad!" should be completed in time for release by next Easter. It will have 15 numbers in it.

played and sung by a galaxy of stars, including Britain's top trad bands and Chubby Checker, U.S. Bonds and Del Shannon.

Saturday's session featured Helen Shapiro and Craig Douglas, who have major parts in the picture. In the afternoon Helen recorded "Sometime Yesterday" and "Let's Talk About Love" for a future Columbia single, and in the evening she repeated them for the film sound-track.

Craig recorded "Ring A Ding" for one of his future singles, and joined Helen in the evening to doct the number for the sound-track. It was written by Bunny Lewis and Norris Parmour, who was MD on the sessions.

DJ LANDS BIG TRINIDAD JOB

TRINIDAD songwriter, disc jockey and impresario Pat Castagne, now resident in London, has been signed by Radio Trinidad to produce a series of 15-minute shows for that station entitled "Our Kind Of Music."

The series will feature West Indian artists like Jimmy Lloyd and Lucille Mapp who are working over here now, and Castagne also intends to feature British musicians and a trad band on the shows, the recording of which starts in January.

Assisting him will be guitarist Fitzroy Coleman, whose single of "Lucilla" and "Caribbean Sunset" has just been released on the Starlic label.

Ashman TV spot

GUESTS in the Morecambe and Wise Show tonight (Thursday) are the Micky Ashman Band and Valerie Masters. Next week, December 7, guests will be the Kaye Sisters and the Alex Welsh Band.

In Stafford's guests this coming Saturday (December 2) will be film star James Darren, whose disc of "Goodbye, Cruel World" is currently in the American top five, and comedian Bob Hope, who has completed filming "Road To Hong Kong" with Bing Crosby.

Cameo manager to U.S.

CAMEO'S British label manager, Harry Walters, left for the States last Tuesday for a week's discussion with Cameo chiefs in New York.

Walters will discuss the pending visits by Cameo artists Chubby Checker, due here this month, and a return trip by Bobby Rydell.

Third hit for Billy Fury?

BILLY FURY may be headed for his third successive hit with his new Decca release which is issued tomorrow, Friday. Titles are "I'd Never Find Another You," backed with "Slepeena."

Topside was written by the composer of "Halfway To Paradise," Carol King and Gerry Goffin, and is a hearty ballad with backing by the Ivor Raymonde Orchestra.

On December 16 and 30, Billy, now concluding a three-week tour with Eden Kane, will guest on "Thank Your Lucky Stars," and he will also be the special guest in ATV's "All That Jazz," which, it is hoped, will be launched soon.

On December 6, Billy will guest in "Parade Of The Pops," and there are also plans in hand for him to visit Paris next month for a major TV show.

Very civil record?

A MIDDLE-AGED, 16-stone civil servant working in the Paymaster General's office is the latest newcomer to the Parlophone label.

Singing under her own name of Mrs. Mills, she has recorded "Mrs. Mills Medley" of old favourites, released this week.

She will guest in Billy Cotton's "Wakey Wakey Tavern" on BBC TV this Saturday.

CY GRANT IN BBC PLAY

CY GRANT will appear in the BBC Third Programme on Friday, December 8, when he will play the part of Prince Camwacke in John Gay's "Polly." This is a musical play, first produced in London in 1928, and

Angelo cuts second BOBBY ANGELO

Taverdes have just cut their second disc for HMV. It is to be issued immediately after Christmas. Titles are "I Gotta Have You" and "Don't Stop."

Dates for Bobby and his group include a tour of South West England, which begins tomorrow (Friday) at Clevedon. This will be followed by Cirencester (2), Bridgwater (4) and Southampton on December 9.

On December 13, the boys will go off on their second Scottish tour, lasting until December 16, and this will be followed by a "Saturday Club" broadcast on December 23.

Special Darin disc

DECCA are to make a special release of a new Bobby Darin single from his film "Come September." The number is "Multiplication" which Bobby wrote himself and is one of the big hits in the film.

The disc has not yet been released in America.

Decca hope to issue it over here as soon after the tapes arrive as possible, probably early in December.

Beat poet in TV 'quiz'

BEAT poet Royston Ellis will be appearing on BBC TV on Wednesday, December 6, when he and John Betjeman will discuss poetry.

Tony Newley up

ANTHONY NEWLEY has moved up nine places in the American "Cash Box" charts with his British hit, "Pop Goes The Weasel." He now stands at number 62.

Another newcomer to the charts after a long absence is Little Richard, who has just hit the hundred with "He's Not Just A Soldier" on Mercury.

Bob Conrad — first disc

BOB CONRAD, star of ATV's "Hawaiian Eye" (Midlands and North only) has his first disc release here tomorrow (Friday). Titles are "Bye Bye Baby" and "Love You."

Kings, Castle show

THE pilot show recorded some while ago for the BBC Light Programme by The King Brothers and Roy Castle will be broadcast on Christmas Day. Its title is "Three Kings And A Castle."

A series of programmes with this title is planned for the New Year, and details will be finalised as soon as The King Brothers' possible South American tour commitments are known.

Wallis opens coffee bar

LAST Monday, November 27, Bob Wallis and his Storyville Jazzmen opened a "Do It Yourself" coffee bar in Bristol.

The coffee bar is sponsored by teenagers from the parish of St. Gregory's Church.

NEW RELEASES

- Billy Fury**
I'd never find another you
45-F 11400 Decca
- Ted Heath**
Espavocina
45-F 11400 Decca
- Neil Sedaka**
Happy birthday, sweet sixteen
45-DECA-1000 RCA
- The Ron sleeps tonight—Wimoweh**
The Tubans
45-DECA-1001 RCA
- The Ventures** Blue Moon
45-DECA-1002 RCA
- Let there be drums (Andy Robinson)
45-DECA-1003 RCA
- When Irish eyes are smiling
The Rodney Foster Jazzmen
45-DECA-1004 RCA
- Bye bye baby Bob Conrad
45-DECA-1005 RCA

SILENT NIGHT
LEONTYNE PRICE
45-F 11400 Decca

BEN E. KING
HERE COMES THE NIGHT
45-DECA-1007 RCA

JUST A TWINKLE
DAVID MACBETH
45-F 11400 Decca

DON'T LU DOROTHY



Temp Seven out of 'Lucky Stars'

AVALON FILM

FRANKIE AVALON'S latest film, "Sail A Crooked Ship," opens on Sunday next, December 3, at the New Victoria Cinema, London.

The film will be shown for a week before going out on general release on December 11.

HELEN COLLECTS

Helen Shapiro got a congratulatory kiss from A and R manager Norrie Paramor (left) and DJ Stan Taylor when she was presented with her second silver Disc for "Walking Back To Happiness" on Monday (DISC 16).



FIRST OF Monro accident will not affect recording or TV plans

MATT MONRO, who broke a bone in his right foot last Saturday after falling down a flight of stairs at the BBC, is expected to have his foot in plaster until at least next Monday.

However, this will not affect any of his immediate plans.

This week he records a single for Parlophone and begins discussions for another I.P. On December 16 he guests in BBC TV's Benny Hill Show.

Villard — TV spot

SINGER Nick Villard — he made his disc debut with "Don Quijote" on Pye recently — has filmed a guest spot in the new Southern TV series, "It Comes Out Here."

Although he was only scheduled to sing one number, the producer rearranged the programme so that he could do two. Transmissive date has not yet been definitely fixed.

Raven on Gang Show

FOLLOWING his appearance in "Thank Your Lucky Stars" last week-end, Paul Raven will appear on Scottish TV's "One O'Clock Gang Show" tomorrow (Friday).

He flies back from Scotland the same day to appear in two concerts at the Civic Hall, Croydon.

On Saturday, Paul will appear in Wigton, Cumberland, and on Sunday, December 3, will guest in ABC TV's "Sunday Break."

HUMPH TO HOLD SPECIAL CHRISTMAS JAZZ PARTY

HUMPHREY LYTTTELTON is to hold a special Christmas Party at the Marquee Jazz Club in London on December 20. Star guests will be Keith Christie, Wally Fawkes and the Tony Cox Quartet.

Tomorrow (Friday), he will appear at the Royal Albert Hall, followed by the Hornsey Town Hall (Saturday), and a date at Row on Sunday.

On December 4, Humph and the boys will play for the Cardiff students' Christmas Dance at the Marina, Penarth, and this will be followed by the BBC's "Trad Time" on Tuesday, December 5.

On December 9 the band will be featured on "Thank Your Lucky Stars," when they will play their new single, "Saturday Jump." Humph will also introduce singer Bill Forbes, whose latest Columbia disc is "Good-bye, Cruel World."

Clan is in trouble

THE well-known Hollywood Clan headed by Frank Sinatra has been rebuked officially for their familiarity when referring to President Kennedy, who is the brother-in-law of Clan member Peter Lawford.

Apparently a phone call came for Sinatra during a Press interview, supposedly from the White House, and Sinatra's opening remarks were "Hi, Prez!"

Subsequently the Clan was asked to moderate its public displays of close friendship with the President.

THE Temperance Seven, originally booked for this Saturday's edition of ABC TV's "Thank Your Lucky Stars," have had to pull out as singer Paul MacDowell is a member of Equity who are still in dispute with the Independent Television companies.

The cast will be: The Brook Brothers, The Ted Taylor Four, Lionel Bart, Roy Lee, Sam Costa, Dion (televised during his recent visit), Craig Douglas and guest disc jockey Ted King from Radio Luxembourg.

On December 9 the stars appearing will be Russ Conway, Al Saxon, Acker Bilk (without the Paramount Jazz Band), Dick Charlesworth and his City Gents, Gary Miller, Kay Ellington and Sandra Gale, and guest disc jockey Muriel Young.

Names fixed so far for the December 16 show are Billy Fury, Cleo Laine, Humphrey Lyttelton, Bill Forbes and guest disc jockey Jimmy Henney. The Beverley Sisters and disc jockey Jimmy Savile are the only definite bookings at present for December 23.

Allisons judge talent contest

THE ALLISONS — Bob and John — were among the panel of judges at a joint *Manchester Evening News* and Fontana Records sponsored talent contest, which was held in the Belle Vue Ballroom, Manchester, last Friday. Representing the Philips group was Chris Parmenter, assistant sales manager.

Winner of the contest was 20-year-old textile chemist Bobby Day, who, in addition to receiving Fontana records as part of his prize, was also awarded a record test, which will be supervised by Jack Baxterstock.

208 starts new trad series

RADIO LUXEMBOURG is to start a new trad series. It will begin on December 17 and is called "208 Rhythm Club."

The series will be introduced by singer-composer George Melly, and each week will feature the top trad jazz bands. Chris Barber and Acker Bilk will be featured in the first show.

Two more instrumental programmes are in line for the Luxembourg network. Ted Heath and his Music will be back on the air for a short series commencing Sunday next, December 3, at 8.45, and Dick Katz will have a Saturday series, "Pops At The Piano," starting on December 16.

Duffy for Ireland

DUFFY POWER, following a one-night stand at Kings Lynn on December 9, will fly to Ireland to keep a date with Ulster TV on December 11.

Following his return to England the next day, Duffy will then go to Paris for two shows on December 13 and 14. With him will be another British singer, Tony Allen, who is due to cut his second disc for Philips shortly. This will be released at the end of the month.

Sunshine for 'Club'

THE Monty Sunshine Band has been booked for a "Saturday Club" date on December 30.

Other dates for the band include the Sheffield City Hall, Saturday, December 2, followed by Woolwich (3) and the Jazzshows Jazz Club on December 4.

Another jazz group which has been booked for a BBC programme is Doug Richardson's London Jazzmen starring Nat Gonella, who will appear on "Trad Tavern" on January 20.

Vince Taylor is banned

ROCK 'n' roll singer Vince Taylor, a long-time favourite of French teenagers, was banned from appearing at the Cirque Royal Hall, Brussels, on Monday for fear of riots.

This is the second time that Taylor has been forbidden to appear on the Continent. The first ban was imposed in France after teenagers rioted during a Paris concert two weeks ago.

Stars set for Blackpool

BERNARD DELFONT has fixed the major part of the cast for his "Summer Showtime" summer season at the North Pier, Blackpool, next year.

Stars involved are Harry Worth, Edmund Hoekridge, Ruby Murray and Bert Weedon, and the production opens on June 1.

LEYTON —TWO MORE FILMS

JOHN LEYTON, who this week began work on a 15-minute short "Johnny Remember Me," is to make two more films early next year.

The first will be a half-hour feature in technicolor called "Background To A Star." It will trace Leyton's life story from infancy to present day and will be shot in January for early release.

The second is to be a full-length feature film, to be shot in April. John will play a leading role, and so will Pye singer Iain Gregory. Possible scripts are being sorted out.

These two films come as a result of a deal concluded by Leyton's manager Robert Stigwood with Viscount Films, producer Teddy Joseph and Regal International Distributors.

Another Twist film 'Mr. Piano' marries

PARAMOUNT Films began shooting a new picture in New York this week entitled "Hey, Let's Twist," starring Joey Dee and the Starliners, who are currently high in the U.S. charts with their disc, "The Peppermint Twist."

The film will also feature Jo-Ann Campbell, Teddy Randazzo and Kay Armen, and the entire musical score is being written by Henry Glover, pop A and R chief of Roulette Records.

'Mr. Piano' marries

JOE "MR. PIANO" HENDERSON sprang a surprise on the world of show business on Monday when he married dancer Janet Munton-Buckel (stage name Janet Brunell) in what must have been the year's most secret marriage.

Not even the respective parents knew about it and there were no guests and no reception, just two old friends as witnesses at the ceremony at Canton Hall in London.

New Bobby Vee single

AMONG the December 8 releases from the Decca group is the new Bobby Vee single, "Run To Him," currently scoring heavily in the American charts. This release comes only two weeks after his "Love's Made A Fool Of You," while "Take Good Care Of My Baby" is still likely to be in the charts.

Another surprise release on London is a new Bill Haley single, "Spanish Twist," which is another version of this famous dance. Haley's last single release in this country was "Furru Rlean Pedlar" in January, 1960.

Also due for release that week is Eddie Fisher's "Tonight" from "West Side Story" on London, and Trevor Peacock's "I Didn't Figure On Him."

NEW  POPS

JOAN REGAN

"SURPRISIN"

7N 15400

GARY MILLER

"THERE GOES THAT
SONG AGAIN"

7N 15404

<p>BRING LU PROVINE</p> <p>45-F 11288 Decca</p>	<p>WINIFRED ATWELL</p> <p>WINNIE'S PIANO PARTY</p> <p>45-F 11286 Decca</p>	<p>DECCA</p> <p>RCA RECORDS</p> <p>WARNER BROS.</p> <p>LONDON</p> <p>Beltona</p> <p>45 rpm records</p> <p>The Decca Record Company Limited Decca House Albert Embankment London SE1</p>
<p>RUNAROUND SUE</p> <p>DOUG SHELDON</p> <p>45-F 11288 Decca</p>	<p>RUNNIN' SHOES</p> <p>THE TRAD GRADS</p> <p>45-F 11403 Decca</p>	

DON NICHOLL

reviews the latest pop singles

A storming comeback for Little Richard

LITTLE RICHARD
Joy, Joy, Joy! He's Not Just A Soldier
(Mercury AMT 1165)

LITTLE RICHARD comes out of self-imposed hiding and he whips up a storm which is good to welcome with this performance of the spiritual "Joy, Joy, Joy." What a forcing beat his charts, and what a smart backing there is from Quincy Jones who has arranged and directed the band and chorus. Lively and infectious.

The boy ought to climb back into the parade as he'd never been away.

Intriguing slow beat ballad for the reverse. "It's Not Just A

TIPPED FOR THE CHARTS

- Little Richard
- Pat Boone
- John Barry
- Billy Fury

JOHN BARRY SEVEN
Watch Your Step! Tonight II
(Columbia DB 4746)

EXPERT note from the John Barry musicians in "Watch Your Step." Organ and guitars carry the weight and will carry the side on to a head of sales. I should say. From a routine start this instrumental goes in size and attraction.

"Tonight II" rocks familiarly but lacks the life and enhancing sound of the upper side. It'll do its job all right... but "Watch Your Step" is the better.

BILLY FURY
I'd Never Find Another You!
Sleepless Nights
(Decca F 11409)

THE came couple (Carole King and Jerry Goffin) who wrote "Hallelujah To Paradise" set this new ballad to Billy Fury. And he should see "I'd Never Find Another You" into the parade for them, too.

A rather graceful ballad with a beat in it, the song is sent simply and warmly by Fury to a catchy accompaniment directed by Ivor Raysonade. Good tone and good sound.

The rock-a-ballad "Sleepless Nights" makes for a solid second half to this release, and confirms the belief that Billy will make a hot track.

THE HIGHWAYMEN
The Gypsy Rover; Cotton Fields
(HMV POP 944)****

THE vocal team who've had it good with "Michael Row The Boat" pick up another old tune here. It's "The Gypsy Rover" or "The Whistling Clipp" if you prefer. Gentle vocal performance which has a lot of folk appeal.

For the other half, Cotton Fields is slightly quicker. Crisp vocal work, but for material like this I'd rather listen to the Kingston Trio. I'm afraid.

LINDA SCOTT
I Don't Know Why It's All Because
(Columbia DB 4743)****

THE Grammy Roy Turk-Fred Ahlert ballad I Don't Know Why is revived by young Linda

THE TEMPERANCE SEVEN
The Charleston; The Black Bottom
(Parlophone R 4851)****

THE Temperance Seven keep their coming, don't they? Two of the great dances of the twenties are trotted out again for this release. The rock 'n' roll equivalent of their decade both have firm tunes which have lasted well.

Typical productions from the Seven with Fred Waldow's aly vocals on both halves.

BUDDY LOGAN
The Rangers Song; Play The Game
(Pye N 15401)****

MEMBER of the famous Scottish show business family, Buddy Logan joins the football game battle by opposing the recent Celtic offering with The Rangers Song.

Whips this bunch of soccer players over in march tune to a Tony Hatch accompaniment. Play The Game keeps the Satur-

RATINGS

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

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

Scott and should make her another fat bundle of royalties. The girl sings it warmly and slowly to a subdued Hutch Davie orchestral accompaniment.

A comfortable, drifting ballad.

For the turnover Linda picks up one of Hutch Davie's own compositions. It's All Because. A slow, steady ballad with perhaps a shade too much deliberation about it.

THE GIGGLES
Listen To The Rain; Now I Lay Me
(Decca CH 1436)****

A HOLLYWOOD vocal group, The Giggles, make quite an entrance over here with Listen To The Rain. The number's steadily dramatic and packed with sound effects from raindrops to dog's barking. Good rhythmic accompaniment while the boys chant.

The melody for Now I Lay Me is slow and sad to match the end-of-a-romance lyric. The Giggles sing it tearfully.

MAUREEN GRAY
Come On And Dance; I Don't Want To Cry
(HMV POP 944)****

MESSRS. J. MADALA, and D. White who wrote the songs for this release, also act as joint musical directors for Maureen Gray. Girl has a loud, rocking style which strives terribly hard for effect.

At least this is so with the top-side Come On And Dance. For I Don't Want To Cry she subsides into a slow rock-a-ballad tempo. But again the voice sounds painfully strained.

BILL FORBES
Goodbye Cruel World; Next Time
(Columbia DB 4747)****

A BRITISH version of the big American number Goodbye Cruel World. This is the circus form made popular over there by James Darren. Forbes handles it with the right beat, but I will don't go for it.

I prefer the Pomus Shuman song Next Time. Forbes loses this one along very easily and melodiously in a relaxed vein.

GENE PITNEY
Town Without Pity; Air Mail Special Delivery
(HMV POP 95)****

THE Duxbury Thomlin-Ned Washington title song from the film Town Without Pity has a young-love-and-it's-problems story to sell. Pitney offers it heavily and with massed instruments.

A lot depends upon how the picture itself is received. I suppose, but personally I find this doleful and unnecessarily depressing in this context.

Pitney himself helped to write Air Mail Special Delivery a rather routine buster on the second half. He's done better than this before now.

THE TEMPERANCE SEVEN
The Charleston; The Black Bottom
(Parlophone R 4851)****

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Typical productions from the Seven with Fred Waldow's aly vocals on both halves.

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Whips this bunch of soccer players over in march tune to a Tony Hatch accompaniment. Play The Game keeps the Satur-

STEVE LAWRENCE
Somewhere Along The Way; While There's Still Time
(HMV POP 950)****

STEVE LAWRENCE sings a straight romantic ballad Somewhere Along The Way and, as usual, makes an excellent job of it. Song has a good melody and lyric. Steve makes the words count as they should, and he gets fine support from an orchestra directed by Don Copla.

CHRISTMAS CORNER

HARRY BELAFONTE
The Baby Boy; Kingston Market
(RCA 1285)****

THIS might easily become another Christmas smash for Belafonte. Like his "Marty's Boy Child" The Baby Boy is a sweet sincere song with full concentration on the Nativity. Delightfully and softly sung by Belafonte and a male chorus. Weaver quite a spell. Musical director is Ralph Hunter.

Kingston Market is as subdued and sweet in its own way as the top deck. Belafonte in fine form for this attractive melody and colourful lyrics.

FRED WARING AND THE PENNSYLVANIANS
Christmas Mingle; Alexander
(Capitol CL 3522)****

A SEASONAL counting from the famous choir led by Waring. Mixed voices lending out a friendly message of good cheer in the flowing ballad Christmas Mingle.

Dancing flipside has the jangling tempo of a running sleigh. The men and women of the Pennsylvanians chant it happily.

TINA
What I Want For Christmas; My Brother Wants A Doll For Christmas
(Piccadilly N 35022)****

TINA is a little girl who fills this Christmas production between the gap in her front teeth (at least that's

ARETHA FRANKLIN
Rockabye Your Baby With A Dixie Melody; Operation Heartbreak
(Fontana H 343)****

ROCKABYE Your Baby has had a tremendous life of course and seems to keep coming back for the parade with every decade. Miss Franklin sings clearly and forcefully as if she'd been heavily influenced by Miss Garland.

Not quite as exciting as it seems promising to be, but still potent. Slow rock-a-ballad for the flipside with Operation Heartbreak. Aretha claims it loud and strong to thumping rhythm accompaniment.

JERRY BUTLER
Amare Oh Love; Moon River
(Columbia DB 4743)****

WITH rich round voice Butler sings the Latinish tempo of the ballad Amare Oh Love in a way which could make its gather sales quickly and effectively. It's listed as the second half of this coupling but may prove to be the bigger in view of the fact that Moon River's already under way in another recording here.

Butler's Moon River performance is worth spinning, however, if you're still looking for a version of the film number.

DEL SHANNON
So Long Baby; The Answer To Everything
(London HLN 946)****

SHANNON bammers out another useful best number with So Long Baby. The song's catchy and Shannon makes much of a vocal hesitation gimmick that ough-

ALAN FIELDING
Scatter-Brain; I've Got To Learn To Forget
(Decca F 11408)****

THE old shilling song Scatter-Brain is packed for a fresh treatment by Alan Fielding and it

WONDERFUL TO KNOW, "Calcutta," "In The Mood," "In A Shady Nook," "My Prayer," "The Chestnut Tree."

Quite a mixture of melodies for the crisp Firestones group to put over in their party disc. It's a cha-cha party, of course, with everything flowing pleasantly in the Latin idiom.

BILLY WRIGHT
Sing-Along Just For Kicks
(1 and 10)

PARLOPHONE R 4852****

THE songs are "Sunshine Of Your Smile," "Blaydon Races," "The End Of The Road," "Looking High High High," "The Happy Wanderer," "Goodnight Irene," "When Irish Eyes Are Smiling."

The former international footballer has had plenty of advance publicity about this party disc, and his name on the label will undoubtedly bring sales.

Happy chorework on a corny selection of community favourites.

JIMMY SHAND
Lullaby; Lily Of Laguna
(Parlophone R 4853)****

A GRAND medley including the title tune, "Tight Little Island," "Come Land, Lord Fill The Flowering Bowl" and "Come Laves And Lads." Such is Jimmy Shand's dance-along contribution to Christmas with Billie Jean.

Fotts up North will need no explanations. Those further South will be unable to resist the happy swing of the little cithers.

The Shand accordion makes a sweet dance of the old Lily Of Laguna, too.

BARRY MIANN
Little Miss U.S.A.; Find Another Fool
(HMV POP 944)****

GOOD edgy sound from Barry Miann and accompanying orchestra and group as he beats crisply through the praise for his Little Miss, U.S.A. Tune may not be the greatest but it's catchy enough on the whole to grab sales.

Barry singing Find Another Fool is in more sober mood, but there'll be some custom for this licker too.

HERI WEDDON
China Doll; Red Guitar
(HMV POP 944)****

HERI WEDDON playing his B composition which usually introduces one of the children's television programmes. Ought therefore to have a good sale on China Doll. Slow flowing and pleasant tune which Heri plays to easy rhythm accompaniment.

Another Weddon original Red Guitar speeds everything up considerably. Catchy material here with twangy attack.

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THE old shilling song Scatter-Brain is packed for a fresh treatment by Alan Fielding and it



PAT BOONE could get right back to the charts with "Johnny Will."

PAT BOONE
Johnny Will; I'm Dreaming
Just Let Me Dream
(London HLD 9411)

"JOHNNY WILL" has a slick lyric line with the use of the title making it slick quickly in your memory. Boone sings the song on a country track and makes a very good job of it. It's a hunch that he'll work his way back into the parade as a result of this intelligent offering.

Good backing with mouth organ echoing the important phrases. Steady beat for the number on the second side. Could also attract custom, though the string work behind Boone seems a little dated and sluggish to me.



BILLY FURY
I'd Never Find Another You!
Sleepless Nights
(Decca F 11409)

BILLY FURY
I'd Never Find Another You!
Sleepless Nights
(Decca F 11409)

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BILLY WRIGHT
Sing-Along Just For Kicks
(1 and 10)

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Sing-Along Just For Kicks
(1 and 10)

BILLY WRIGHT
Sing-Along Just For Kicks
(1 and 10)

By footballer BILLY WRIGHT and The BEVS along "Just for Kicks" (DMS Pic)

how it sounds) What she "wants for Christmas" is six more years, so that she can be 100 years!

My Brother Wants A Doll For Christmas is coy and charming, and oh dear me!

LEONTYNE PRICE
Silent Night; Bach-Gounod Ave Maria
(Decca F 11408)****

WITH the chorus and members of the Vienna Philharmonic soprano Leontyne Price sings two of the favourite seasonal songs - Silent Night and the Bach-Gounod Ave Maria.

It's a recording of exceptional taste and purity. For all those who can welcome the undiluted glory of a fine voice.

A coupling which ought to have a long and steady sale throughout the years. Silent Night is sung partly in English and partly in German; Ave Maria is sung in Latin.

JIMMY SHAND
Lullaby; Lily Of Laguna
(Parlophone R 4853)****

A GRAND medley including the title tune, "Tight Little Island," "Come Land, Lord Fill The Flowering Bowl" and "Come Laves And Lads." Such is Jimmy Shand's dance-along contribution to Christmas with Billie Jean.

Fotts up North will need no explanations. Those further South will be unable to resist the happy swing of the little cithers.

The Shand accordion makes a sweet dance of the old Lily Of Laguna, too.

While There's Still Time is another slow straight ballad. Lawrence puts it across with a sentimental touch that never cloy.

ARETHA FRANKLIN
Rockabye Your Baby With A Dixie Melody; Operation Heartbreak
(Fontana H 343)****

ROCKABYE Your Baby has had a tremendous life of course and seems to keep coming back for the parade with every decade. Miss Franklin sings clearly and forcefully as if she'd been heavily influenced by Miss Garland.

Not quite as exciting as it seems promising to be, but still potent. Slow rock-a-ballad for the flipside with Operation Heartbreak. Aretha claims it loud and strong to thumping rhythm accompaniment.

JERRY BUTLER
Amare Oh Love; Moon River
(Columbia DB 4743)****

WITH rich round voice Butler sings the Latinish tempo of the ballad Amare Oh Love in a way which could make its gather sales quickly and effectively. It's listed as the second half of this coupling but may prove to be the bigger in view of the fact that Moon River's already under way in another recording here.

Butler's Moon River performance is worth spinning, however, if you're still looking for a version of the film number.

DEL SHANNON
So Long Baby; The Answer To Everything
(London HLN 946)****

SHANNON bammers out another useful best number with So Long Baby. The song's catchy and Shannon makes much of a vocal hesitation gimmick that ough-

(Continued on future page)

INTERNATIONAL PLANS FOR HELEN SHAPIRO

No more school means boost for her career

TOMORROW, December 3, Helen Shapiro will walk out of Clapton Park Secondary School in East London for the last time. As far as she is concerned school is over, although she will have a tutor while she is filming "It's Trad, Dad" at Shepperton until the term officially ends on December 19.

No longer will she have to turn down those countless offers to drop the bill in the show or that theatre. No longer will she have to be out of the theatre or television studio by ten o'clock.

Helen Shapiro will be free. Free to explore the world of show business that lays at her feet. "It has been a big problem for us to allocate the time available for her career," Helen's agent, Ossie Newman, told me. "But next year things will be different."

have had to turn down in the past because of Helen's schooling commitments.

"NOW WE INTEND TO CONCENTRATE ON MAKING HELEN AN INTERNATIONAL STAR."

"We will be able to contemplate overseas offers seriously. The world is open to her, not just Britain. We intend to take her to all the places that have wanted her. A brief visit to each country."

"It was her success in Paris that decided us. She did a TV appearance and a radio broadcast at the Olympia, the equivalent of our Palladium, and as a result of this exposure she is now as big in France as she is in England."

In January the campaign to make Helen an international artist really begins. She will fly to America and do two television shows.

"One will be tele-recorded and the other will be live," Ossie Newman told me. "We have



HELEN SHAPIRO is now free to go all out in show business (DISC Pic)

had three offers and I think that Helen will appear on two of them. They are all guest appearances.

"One is the Steve Allen show, which she would do in Los Angeles. Then she may do the Perry Como Show. The third offer is for her to appear on an Ed Sullivan Show. It is now a question of money."

Alan Paramor, Shapiro's co-manager, has just returned from a visit to the States and he told me that everyone there was very impressed with Helen's first LP which is due for release here early in the New Year.

"They are just waiting for Helen to get into the charts and then things will really start to hum," he said.

"You Don't Know" has been selling well, and although it hasn't made the big lists, it has got into several of the local ones.

"The problem has been that because of a 'cover' scare, 'Walking Back To Happiness' was released over there too early and could kill the other song."

Obviously Helen's career is going to take a new turn next year. But what of her as a person? Does Ossie Newman anticipate a change from the schoolgirl into a more adult person?

"I don't anticipate that she will change one bit. I have never thought of her as a 15-year-old schoolgirl. I don't think anyone ever has. She has always made people feel that she is a young entertainer."

Overseas

"Like other top of the bill artists she will be able to close the show and not leave half way through the second half. Once she has left school the restriction on the time when she must be out of the theatre won't apply."

"But that is not the most important change. We will be able to accept all the offers from overseas appearances that we

Disc Date

CONTD. FROM PAGE 10

sounds cute. Sung with a pleasant, rather husky approach to bouncy rhythm and girl group backing provided by Charles Blackwell.

The lilting beat of **Too Got To Learn To Forget** occupies the second side but is hardly out of the rut, performed and produced competently enough though never really blazing.

JAMES DARREN
Goodbye Cruel World / Valerie
(Poly International N 2510)***
JAMES DARREN sings a lovely, heady ballad with Goodbye Cruel World. Seems he's going off to be a broken-hearted clown to forget the woman who did him down. Well, it's an easier way out than the Foreign Legion.



Hoarse rocker from EDDIE COCHRAN.

Valerie is a rather shaggy number which has girl group backing the title name behind Eddie.

EDDIE COCHRAN
Pretty Girl / Terra
(London HLG 944)***
MOTHER of the batch of singles which London are releasing in a hurry from Cochran's disc tracks. Pretty Girl is a hoarse rocker which Cochran sends out enthusiastically to smart rhythm accompaniment in which piano's play great guns.

A first-rate pairing from the Heath band.

Caperina is a catchy Italian melody which opens with mandolin and guitar then grows to a big band sound smoothly and effectively. The arrangement here is by Johnny Keating, getting away from the huffy-puffy kick and obviously enjoying the change.

But while Caperina may be the easier side to assimilate it wouldn't surprise me if the record turned over eventually in favour of Tonight.

TED HEATH
Caperina / Tonight
(Decca F 11410)***
I'm very tempted to make this a Twenty tip—and I'd certainly like to see it sweep into the parade.

The tremendous jazz arrangement by Johnny Scott of the "West Side Story" melody is always exciting and interesting. I'd almost go so far as to say it was sensational.

LONDON'S HUSIEST AND BEST BEAT GROUP
CLIFF BENNETT and the REBEL ROUSERS limited
Heads of BBC "Saturday Club" "Easy Beat" and "West Side Story"
Latest record
"THAT'S WHAT I SAID"
Parlophone RA4436

ROY LEE
Two Fairies (In A Heart) / Honey Luv
(Decca F 1400)***

IVOR RAYMONDE plants a goodish Latin backing from the orchestra behind Roy Lee as he sings. Two Fairies here. Pleasant innocuous number which Lee handles competently. Honey Luv has a less hectic feeling about it, and Lee romances busily with male group behind him.

JOAN REGAN
Surprise! / In The Arms Of My Love
(Pye N 15400)***

JOAN sings an easy-going romantic ballad that could do her a lot of sales good. It's a surprise, which has a warm-hearted

lift to it. Very simple and easy to hold.

A happy coupling this... for the turnover sweeps along merrily with Joan walking quickly as she sings of how wonderful it is to be in The Arms Of My Love.

Peter Knight directs the orchestral accompaniments.

SANDY NELSON
Let There Be Drums / Quite A Beat
(London HLP 946)****

DRUMMER man Sandy Nelson pounding away on two of his own compositions for this release. Let There Be Drums could grow into something very big because it has an infectious rocking beat and includes a dark guitar sound beside the skins. The jukes will be quivering.

As for *Quite A Beat*, it sums itself up in the title. There's also something of a middle eastern flavour to this ball.

Play this disc to someone with their feet set to the floor and you've derived the classic tortures.

BENNY GOLSON & ART FARNER
Many Moods / Serenata
(Pye International N 25120)****

FOR the jazz lovers, Benny Golson and Art Farmer team up to provide a slick modern sound on Golson's own composition, Blues Blast. Melody stems out in quick time with snare drum taking plenty of the share. A fast production.

The Anderson-Parrish song Serenata is given a modern jazz instrumental reading in the slick walk tempo which has grown almost imperceptibly into a very commercial proposition just now.

ACKER BILK
Stranger On The Shore / Take My Lips
(Columbia DB 470)****

THE theme from the BBC television series *Stranger On The Shore* has Acker Bilk as one of its writers. And here the jazzman plays it with a soothing, clarinet approach that's quite removed from his normal releases. For he's not accompanied by the Paramount jazz band on this ball.

The tender, ballad comes from the Leon Young String Chorus. Surprising but touching enough to rise into the lists.

Take My Lips continues the same grouping though the pace is a little more dramatic. Good clarinet solo from Acker again.



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Dual role

"In the past she has been playing a dual role, and playing both roles expertly. Now all it means is that she will concentrate on the one rather than on the other."

Last Saturday Helen recorded her songs for her first film "It's Trad, Dad." Another advance in the make-Helen-a-world-star campaign.

"We chose this film as a try-out for her," Ossie told me. "She is not playing herself in the film. She is playing a girl like herself, named Helen, but not a professional singer. It is a light dramatic part that she should find easy."

"The problem filming is what will she do next? That is assuming that she comes out of this one OK. If she fails then we shall drop films altogether despite the fact that they are a wonderful medium for promoting a star on an international basis."

Wide open

"WE CANNOT AFFORD TO LET HELEN DO ANYTHING OF WHICH SHE IS NOT CAPABLE."

"She wants to explore all facets of show business and now the gates are wide open for her to do just that. We shall have to watch it, though. We must be careful not to over-expose her. She has never appeared too much on television. That can be crippling."

"We intend to limit her television appearances to four or five shows a year in one country."

December 1 is S Day. The day that Helen Shapiro will start her bid to conquer the world. We wish her luck.

Peter Hammond

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Along the Alley

News from the Street of Music

Time of good cheer—and oldies!

NOW is the time for all good music publishers to blow the dust and last year's smog off their Val-tide standards, and trot them out again in the off-fulfilled hope that we will like them again as much this year as before.

Chappell are an exception judging by the list of current plugs recited to me by Terry Ortes. They have one or two new items, but it looks as though the established ones are going to take in most of this year's tourism.

For instance, Nana and Frederick. The sheet music, "Little Donkey," is selling like hot Christmas pudding again. And the Danish duo, Silver Disc, success in piling up more sales for Columbia.

Also, their current Christmas offering on the same label, "Little Shepherd Boy," is getting a lot of favourable attention.

Beat disc

As far as new ones are concerned, "Bambino," by The Springfielders, on Philips looks as though it is going to justify its early release by edging into the charts soon. And Vito Donato's "What A Party," on London, is scoring well with plugs, and sounds just the kind of beat disc for Christmas.

Other Chappell items keeping Terry busy include the following: The hit-parodies "Big Bad John" by Jimmy Dean (Philips); "The Way You Look Tonight" by The Lettermen (Capitol); "Crazy" by Patty Cline (Brunswick); "Summer Day" by Karl Lyan (Meridian); "She's Mine by Ronnie Hall (RCA); "Charleston" by The Temperance Seven (Parlophone); and "Honey On" by Floyd Cramer (RCA).

LEN BLACK, of the Le Melia Music group, has a good proposition in Acker Bilk's composition, published by Sherwin Music, "Stranger On The Shore."

DICK JAMES, of the firm with the same name, is working on a "real, lively, soul, and good-looking boy" called Ray Lee. He has recorded a James number entitled "Two In One (In A Heart)" as his debut disc for Doris.

Nigel Hunter reviews LPs and EPs—including some for you SEASONAL ALBUM—BUT PEGGY

LEE STILL WINS LP OF THE MONTH

PEARL BAILEY
The Best Of Pearl Bailey
Takes Two To Tango; That's Good Enough For Me; Rise, Rave, Rave; Laylike My Name; Fifteen Years; Old, Todd And Tom; St. Louis Blues; Third; Ma, He's Making Eyes At Me; Ac-Cent-Tchu-Ale The Positive; Too Hot To Handle; Chert's At The Top Of The Tree.
(Columbia 33 SX 1341)*****

PLEASANT vocalising from the good-looking gal with the deep voice, Pearl Bailey, Cabaret-style entertainment with bright backings from Lewis Bellson and his jazz-tilted orchestra.

The three-colour, excellently reproduced snaps of Pearl make one of the nicest and most effective sleeve fronts I've seen for a long time.

JOHN WARREN'S STRICTLY SO ORCHESTRA

Everybody Dance
Always; All Alone; Manhattan; May You Always; The Lady Is A Tramp; Anything Goes; One Two, Button Your Shoe; An Apple For The Teacher; La Compara; Adios Manhattan; I'll Never Say "Never Again"; Applaud; Unforgettable; Bruh; The Man From Madrid.
(Poly NPL 1100)*****

EXCELLENT dancing late for Christmas or any other excuse to throw a party. The Warren



NORRIE PARAMOR (DISC Pic)

Orchestra under the direction of Bill Shepherd uses a metronome at the beginning of every number to set the correct tempo, and the arrangements and performances are varied and interesting throughout.

Dances offered are waltzes, slow foxtrots, quicksteps, tangos, cha cha chas and sambas.

BK. BEN-BANJO BAND

Get Happy
(Columbia 33 SX 1367)*****
NORRIE PARAMOR and his banjo plunkers working through another set of (tossing) medleys it is 1970's added, and abetted by the Michael Sarsons' Swing.

VICTOR SILVESTER

Sing And Dance With Victor Silvester
(Columbia 33 SX 1372)*****
A VERY good idea on someone's part. For the first time the Silvester orchestra has vocally working with it in a selection of standard song favourites played in strict dancing tempo.

The singers concerned are those led by Rita Williams, and the set is a dual-purpose offering ideal for those who want to sing or dance—or both.

PEGGY LEE

Christmas Carousell
I Like A Sleighride (Jingle Bells); The Christmas Song; Don't Forget To Feed The Reindeer; The Star Carol; The Christmas List; Christmas Carousell; Santa Claus Is Comin' To Town; The Christmas Waltz; The Christmas Riddle; The Tree; Deck The Hall; White Christmas.
(Capitol T 1423)*****

I NEVER expected that any of the Christmas releases would impress me sufficiently to net the monthly award, but this one certainly has.

As the title suggests, it's as seasonal as mince pies and Christmas pudding. Not Peggy is such an artist that she handles the whole set without getting caught up in sickly sentiment for sickly sentiment's sake.

Even the kiddie choros heard on some tracks is well directed and used with sensible moderation, instead of plugging the entire record into the depths of (corn) banality as kiddie choruses so often do.

From the tightly swiveling "I Like A Sleighride" in the warm, heartfelt rendition of "White Christmas," it's a set of ideal Christmas entertainment not across with all of Peggy's genuine sincerity and taste. Five of her own distinctive compositions are included, and the accompaniments directed by Billy May and Jack Marshall capture the mood and atmosphere of the material with perfect accuracy.

RUSS CONWAY

Happy Days
(Columbia 33 SX 1373)*****
RUS CONWAY honky tonking in his cheerful way through another crowded set of party favourites, backed as always by Geoff Love and a rhythm section.

THE INTERNATIONAL POP ORCHESTRA

The Harry Lime Theme; If You Love Me; Habanera; La Sraida; Lusho Antigua; Escoda; Mishko; Summer Day; Melodir; Primal; Rhapsody In Blue; Pope's Swedish Rhapsody.
(Columbia 33 SX 1366)*****

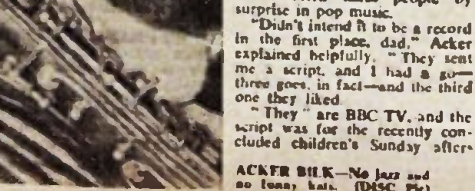
RECORDED in London for an American label, this orchestra is said to contain 110 players. The results reveal a complete waste of time and money for all concerned.

Knowing the superb quality of our session musicians when given half a chance, I think the fault must lie mostly in the dull, ponderous, cliché-ridden arrangements.

A drag from start to finish, and particularly disappointing when one

In short

THE GEORGE MITCHELL MINISTRIES—Another Black And White Minstrel Show (HMV CLP



ACKER BILK—No Jazz and no Tony. (DISC Pic)



Cabaret style entertainment from PEARL BAILEY.

thinks what could have been done with the budget expended on this lot.

his cheerful way through another crowded set of party favourites, backed as always by Geoff Love and a rhythm section.

The Conway keyboard hits the peak of its form when working with material such as this, and this latest offering is no exception.

THE MASSED MINOR CHORUS

Sing The Carols (Fontana TFL 5154). Rae Jenkins conducts this set sung by miners from collieries in the Yorkshire coalfield. It's not the best choral singing I've heard by any means. But, on the other

hand, all the participants except the Jenkins are amateurs. Judged on these facts, it's a reasonable set these well-known carols (****).

1960). The popular BBC TV show format transferred on to record by this polished group of Mitchell boys and girls. The first LP by the Minstrels wisely notched up an HMV sales record, and there's no reason why this follow-up of familiar song medleys shouldn't do the same (****).

JOE LOSS—Party Dance Time (No. 2) (HMV CUP 1473). One of Britain's best-dressed dance bands in another set of quicksteps, waltzes and foxtrots. Entire first side consists of quicksteps, which must be an endurance test for dancers. Apart from this, it's a typically bright, interesting collection of correct tempos played with all the usual Lou Luster (****).

It's got nothing to do with jazz really," admitted Acker, "but it's different, and I enjoyed

Surprise

Not necessarily. This particular record is the result of the unexpected snowballing process which often takes people by surprise in pop music.

"Didn't intend it to be a record in the first place," Acker explained helpfully. "They sent me a script, and I had a go—three goes, in fact—and the third one they liked."

"They" are BBC TV, and the script was for the recently concluded children's Sunday after-



"I'm giving parties this year!"

Acker cuts a single with strings—but the change ISN'T permanent!

by John Summers

FISH goes with chips, ham goes with eggs, bread with butter, but whoever heard of Acker Bilk with strings? If you have difficulty in imagining this combination, you should make a point of listening to the latest Bilk offering on Columbia.

The title is "Stranger On The Shore," and the familiar Acker clarinet is heard blowing melodically against a lush background of strings directed by Leon Young and a firm but gentle rhythm.

Does this indicate a startling new trend in discs to come? Will the rather staid fraternity of session string musicians henceforth turn up at the studios in bowler hats and decorative waistcoats?

ACKER BILK—No Jazz and no Tony. (DISC Pic)

doing it—maybe because I wrote it.

"It was pretty awe-inspiring in the studio though. Instead of the usual band, there was these rows of fiddles, harps and things, and all waiting for me. Got it done all right with a lot of retakes."

Largely due to the widespread interest in "Stranger On The Shore," Acker has done an album of similar stylings making his clarinet with the Leon Young strings. It will be released in the States initially and possibly here later on.

Acker is hiding there's a shortage of jazz material suitable for recording these days.

"Actually we're not interested in jazz only for disc, of course. Sometimes a tune comes along which is just right and will sell out very well, but which is nothing to do with New Orleans or jazz at all, like 'Buona Sera'.

"Our main concern is finding something which is right for the band, whether it's a trad number or not."

ACKER and the band were touring Switzerland last week and are now back in this country for appearances in the north.

But fans of the normal Acker and the Paramount Jazz Band needn't worry, no matter how well "Stranger On The Shore" sells. String musicians everywhere will be wearing bowler hats and decorative waistcoats before the day draws when Bilk descends the trad pad.

In the north

Christmas stocking

Helen makes every track a winner



She sings like a veteran

EP OF THE MONTH

HELEN SHAPIRO

Helen

Goody Goody; The Birth Of The Blues; Tip Toe Through The Tulips; After You've Gone. (Columbia SEG 8124)*****

ANOTHER landmark in the amazing, meteoric career of this Hackney schoolgirl. This EP is even more remarkable when you consider that this time last year nobody had heard of her.

Helen sings with all the style, polish and confidence of a top-line veteran, and she injects her own vocal magic into these four great tunes.

Every track is a winner. "Goody Goody" with its gradual build-up to a powerful climax; the wonderfully strong yet sensitive and discerning treatment of "Birth"; the humour of "Tip Toe," exemplified by Helen's cultivated debby accent in the up-tempo sections; and the Scotch (musical) influence of the instrumental fill-ins; the big-sided, bluesy mood of "After You've Gone."

All four reveal the immense talent and promise of Helen's unique commanding voice.

Martin Slavin backs up well but I wish he had leaned further towards jazz. Judging by this set, Helen's forthcoming LP should be something quite fabulous.

PEGGY LEE

Latin A La Lee

Heart; I Could Have Danced All Night; C'est Magnifique; I Enjoy Being A Girl.

(Capitol EAP 5-1290)*****

ANOTHER superlative set drawn from one of the best LP albums that Peggy has cut. Jack Marshall's orchestra backs her with fiery vigour and punching Afro-Cuban rhythms in these Broadway show items.

Stand-out is the merengue setting of *I Enjoy Being A Girl*, with the famous Miss Lee singing the words in though she agrees completely with every one of 'em!

FRANKIE VAUGHAN

Let Me Sing—And I'm Happy. No. 2

Ohio; Last Night On The Back Porch; Tip Toe Through The Tulips; Lazing On A Lamp Post. (Mercury BBE 1248)

stereo SBRE 9072)***

MR. V. certainly sounds happy in this second EP set from his recent album. Again the music has character of the songs in apparent

Frank puts them across in his own fashion with good support from Basil Tait and his orchestra.

THE EVERLY BROTHERS

Tell I Kissed You; Oh, What A Feeling; Let It Be, My Love; Since You Brake My Heart. (London RE-A 1311)****

THE sixth LP drawn from recordings made by the boys during their time with the Cadence

label before they moved to Warner Bros.

Till was a big one as a single for them and has become lyrics in the accompaniment reminiscent of later discs by our Beach Brothers.

Oh, What A Feeling is sung to suggest that the feeling is stomach ache rather than love.

Nevertheless, Every fans will appreciate all four which are typical of the duo's style.

LAWRENCE WELK

Yellow Bird; Runaway; Calcutta; Don't Worry. (London RED 1204)***

ANOTHER quartet of tunes from Lawrence Welk's orchestra, which is immensely popular in the States.

The set has a Latin tinge to its rhythm, and the solo spotlight falls mostly on some jangling keyboard instrument which sounds like a cross between an organ and a harpsichord.

Reasonable for background or dancing, but nothing to rave about.

PINKY AND PERKY

Christmas With Pinky And Perky; Jingle Bells; Rudolph The Red-Nosed Reindeer; Little Donkey; I Saw Mommy Kissing Santa Claus; I'm A Little Christmas Cracker; White Christmas. (Columbia SEG 8123)***

THE two popular piglets "sing" a set of Yuletide favourites with accompaniment directed by Brian Fahey.

EVERLY BROTHERS—Four from

their time with Cadence Records.



RUSS CONWAY isn't in the least worried about the critics who have called his new disc—"TOY BALLOONS"—everything from "mediocre" to "strictly for the peasants." "Personally," said Russ, when we met this week, "I think it stands a darned good chance of making the charts. It's an American number which I liked immediately, so I decided to record it. It's as simple as that."

And the critics? "I seldom worry about them," he said. "I am not wild about Pinky and Perky discs because they sound like the Chipmunk records, except that there are two speeded-up voices instead of three."

Sell. I am sure youngsters who like their TV work would not object if they found this EP in their stocking on Christmas morning.

"THE SOUND OF MUSIC"

No. 1
Prelude (Orch. and Chorus); The Sound Of Music (Mary Martin); Edelweiss (Theodore Bikel, Mary Martin and Chorus); Climb Ev'ry Mountain (Company). (Philips BRE 1244)

THE initial EP set, extracted from the American cast album of this last show from the pens of Rodgers and Hammerstein. The Prelude has some charming choral work and Mary Martin shines in the title song and Edelweiss.

Theodore Bikel does quite well in the latter, too, despite his limited vocal ability. The impressive voice of Patricia Neway dominates *Climb Ev'ry Mountain*.

NINA AND FREDERIK

Christmas At Home With Nina And Frederik; Mary's Boy Child; Christmas Evening Stars; Little Donkey; Je Ne Sais Plus Au Prey Noël. (Columbia SEG 8111)***

A COLLECTION of Yule items from this duo, including their Silver Disc success, *Little Donkey*.

They continue to irritate me by assuming phoney West Indian accents for the calypso-type songs, but I am sure their fans won't be bothered by this.

Last tune is sung in French.

In short

DINAH WASHINGTON and BROOK BENTON.—*A Rockin' Good Way.* (Mercury ZEP 10120). A badly matched pair of duettists in an indifferent and uninspiring set. Their version of *I Believe*, in particular, is unbelievably bad (***)

THE GEORGE MITCHELL MINSTRELS.—*Christmas With The Minstrels.* (HMV TEG 8714). Fantastic carolling from this popular TV winging team with tenor solos from John Boulter. The material is both glib and serious and the Minstrels handle it with all their usual competence and skill (****)

'TOY BALLOONS' STANDS A GOOD CHANCE

says Russ Conway

"Because often their remarks are entirely unnecessary."

"Probably people get at me now because I'm not in the charts so much as I was last year and the early part of this year; but the simple fact is that I'm making fewer records now than I was last year. My sales generally don't seem to have dropped."

"You see," said Russ, "I think I'm settling down to a better class of piano playing. My last *Concerto* record went very well all over the world and we're doing a new one next year."

"When you reach the top in

this business and you're a complete no-center everyone plays on it; they all want to see you and write nice things about you."

"But when you settle down everyone starts thinking you're finished without ever trying to find out what you're doing."

A recent rumour circulating in show business circles was that Russ had a desire to return to one of his first loves—the sea and ships.

"I think I've always had a hankering to return to the sea," he said, "and two years ago I probably would have done, but not now, because I must say

I'm very happy with life." But another facet of the Conway personality has asserted itself in composition. Russ's recording with Dorothy Squires of "Say It With Flowers" nearly gave the pair their first big composing success.

"That's one of the reasons why I've not been making so many records," said Russ, "because in the future I want to devote a lot more time to composing."

Russ is also likely to continue the brief flirtation he had this year with films, in the comedy "Weekend With Lulu." But his next role should provide him with better opportunities.

"I'm hoping that it will be a good acting part and shooting will probably be in the New Year; in any event I won't be playing the piano in it." B.G.



COME ON IN

Cadbury's Drinking Chocolate—made in a moment



IT'S CHOCOLATE TIME



Karl Dener, Frank Sinatra, Shirley Bassey, Elvis Presley, John Leyton, Cliff Richard, Connie Francis

LP and EP releases for December

LPs

POP Original London Cast—"Do Re Mi" (Troika LK 4413); Karl Dener Trio—Winnoweth (ACL 1998); Ella Presley—Blue Hawaii (RCA RD 27238); Frank Sinatra—Ring a Ding Ding (Reprise R 1001); Tony Fayne—British Institutions Explained by Tony Fayne (Philips BBL 7508); Frankie Carron and Bill McGee—Quillon and the Giant (Phil. BBL 7524); Marty Robbins—Just a Little Sentimental (Fontana TFL 5162); The Four Freshmen—Voices in Four (Capitol T 1543); Paul Weston and his Orchestra—Music for My Love (Cap T 1561); The Four Preps—The Four Preps on Campus (Cap T 1566); Bob Dylano—Closest Lady, Don't Fight It (Cap T 1575); Shirley Bassey (Columbia 335X 1322); The Outlaws—Dream of the West (HMV CLF 1489); The May Day Trio—Up Front! (HMV CLF 1490); John Leyton—The Two Sides of John Leyton (HMV CLF 1497); MODERN JAZZ Charlie Rouse—Yeah! (Fontana TFL 5157); The Dave Brubeck Quartet—Time Further Out (Fontana TFL 5161); Miles Davis in Person—Vol. 1 and 2, Friday Night at the Bluebird (Mercury 335X 1324); Francisco (Fontana TFL 51634); TRAD, MAINSTREAM AND FOLK Django Reinhardt and Stéphane Grappelly—Django and Stéphane Originals (HMV CLF 1491); Dick Charlesworth and his City Cats—Yes Indeed, It's the Gent (HMV CLF 1492); Duke Ellington and Louis Armstrong—Paris Blues (HMV CLF 1499); Big Ben Trad Band—Big Ben Goes Trad (Columbia 335X 1356); Paul Gonsalves, Harold Ashby, etc.—Tenor Stuff (Col. 335X 1379); Nat Gonella and his Band—The Nat Gonella Story (Columbia 335X 1380); Louis Armstrong, his Hot Five and Seven—Louis Armstrong, His Greatest Years (Parlophone PMC 1150).

SHIRLEY BASSEY A new album on Columbia



(Philips BBL 7508); Frankie Carron and Bill McGee—Quillon and the Giant (Phil. BBL 7524); Marty Robbins—Just a Little

EPs

POP Ray Conniff and his Orchestra and Chorus—Say It With Music (Philips BBE 12440); Mahalia Jackson—The Holy Babe of Bethlehem (Phil. BBE 12483); Johnny Cash—Strictly Cash (Phil. BBE 12494); Frank Sinatra—Jingle Bells (Phil. BBE 12495); Cleo Laine—The Fabulous Cleo (Fontana TFE 1731); Jimmy Ritz and his Justice Band (Fontana TFE 1737); Original Soundtrack—House of Sin (Font. TFE 1733); Film Soundtrack—Oklahoma (Capitol SEP4-953 stereo); Film Soundtrack—Carousel (Cap. SEP4 694 stereo); Film Soundtrack—The King and I (Cap. SEP4 740 stereo).



JOHN LEYTON "Ten Sides" on HMV

Ross (Col. SEG 8124); Michael Cullin—Walking Through the Years (Col. SEG 8125); Cliff Richard and The Shadows—Listen to Chill (No. 2) (Col. SEG 8126); Helen Shapiro—Helen (Col. SEG 8128); Big Ben Banjo Band—Big Ben Banjo Band in Scotland (Col. SEG 8129); Peter Sellers and Sophia Loren—Peter and Sophia (No. 3) (Parlophone GEP 8448); Connie Francis—Connie Francis Favourites (MGM EP 7591); Jan Agnew—Malaguena (Mercury ZEP 10123); Dinah Washington—A Bad Case of the Blues (Mercury ZEP 10123); Ernestine Anderson—Just a Swingin' (Mercury ZEP 10124); Brook Benton—So Warm (Mercury ZEP 10125); Red Sovine—Country Music (Top Rank JKP 3015); Ella Fitzgerald—Ella Fitzgerald Sings Gertrude (No. 2) (HMV 7820); Mel Torme and Margaret Whiting—Do Re Mi (HMV 7821); Lou Loma and his Orchestra—Lain Style (HMV 7825); Max Bygraves—Sing Along with Max (HMV 7P 289).

TRAD Humphrey Lyttelton—Big 11 (Columbia SEG 8130). The remaining releases will be listed next week.

Experimental jazz—but very rewarding



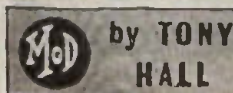
JOHN LEWIS—"Third Stream Jazz" came four stars (DISC Pick)

JOHN LEWIS The Golden Striker Fanfare 1; Piazza Navona, Olds Against Tomorrow; Fanfare II; Palestrina; Fanfare II; The Golden Striker; Piazza Di Spagna; Fanfare I; La Cantatrice. (12in. London LIZK 15218)

PERSONNEL: John Lewis (piano); Gunter Schuller, Albert Blomson, Ray Alonzo, John Barrows (French horns), Missya Brudler, Bernie Glow, Alan Riger, Roy Wilder (trumpets); Dick Hickson, David Baker (trombones); Harry Phillips or Ray McAllister (sax); George Dewiver (bass); Conak Kay (drums).

NEW York critic, John S. Wilson, has lauded these new experiments by Lewis, Schuller and others in combining jazz with European classical technique, "Third Stream Jazz."

I do not favour such a musical wedding... Lewis plays with more warmth and drive than he usually does with the MJO. Duvivier is



tremendous and there are short inclusions of the blues, difficult to rate. But a rewarding experience.

DAVE BRUBECK-CARMEN McRAE Tonight Only Melancholia; Weep No More; Talkin' And Walkin'; Briar Bush; Paradoxical Jaz; Late Lament; Strange Meadowlark; Tristesse. (12in. Fontana TFL 51446) PERSONNEL: Dave Brubeck (piano); Paul Desmond (alto); Gene Wright (bass); Roy Morfitt (drums); plus tracks 7, 4, 3, 5, 7 Carmen McRae (vocals).

DAVE BRUBECK QUARTET Keepin' Out 'O' Michael Now; Lovin' When You're Smilin' Andry; Sometimes I'm Happy; Jeppers Creepers; The Duke; Gone With The Wind. (12in. Philips BB 7498) PERSONNEL: Brubeck; Desmond; Bob Bates (bass); Joe Dodge (drums).

THE Brubeck-C McRae get-together is surprisingly successful. It is a sensitive, tender outing which makes full use of the outstanding qualities of both parties. Dave and Paul are essentially romanticists. Both was very lyrical on original material by each other. Carmen can interpret a lyric better than anyone, and she's quite touching on Weep, Breeze and Strange. On Joe she wavers. The Quartet is pretty groovy on Tonight and appealing on the blues. Melancholia and Desmond's Lament, 1954-55 tracks, when the rhythm was very steady and Dave heavy-handed. But The Duke is outstanding. Andry is another I like.

CURTIS AMY-PAUL BRVANT The Blues Message Sapphire; Guts! Drive, Catch Me A Woman; The Blues Messaure; Come Rain Or Come Shine; This Party Never Drums. (12in. Vogue LAE 12277) PERSONNEL: Curtis Amy (singer); Paul Brvant (piano); Roy Brewer (trumpet); Clarence Jones (bass); Jimmy Moyer (drums). AS I have tried to tell you so often there has been a complete change in the jazz scene on

America's West Coast. OUT: the asinine, insipid, over-intellectual conception of the white musicians, so popular in the early '50s. IN: earthy, honest, blues-based, emotional music played by some fine young coloured musicians, whom nobody wanted to know about before now. Needless to say, the record label

FONTANA GO ALL OUT TO ATTRACT THE FAN

HATS off to Fontana! They are the only major label to care for the modern jazz fan... and the British modern jazzmen. After all they're done for Cleo Laine, Tubby Hayes and Dick Morrissey, Fontana's latest effort has been to take their tape machines into the Ronnie Scott Club for two whole nights. On stage were America's tremendous, tenorist, Zoot Sims, with the Ronnie Scott-Jimmy Deuchar Quintet. Opposite them: West Indian altoist, Harold McNair's Quartet.

Originally, only one LP was planned. Now, says club manager Pete King, there is enough good material for three or four albums. Also from Fontana comes a superb series of value for money

most active in bringing you the new West Coast jazz is Dick Beck's Pacific Jazz company, who made fans Gerry Mulligan-conscious.

This is an extremely enjoyable, yet unpretentious, down-to-earth album by young, blues-rooted musicians. It is "cool"-type jazz, but it is sincere and never pseudo-sounding.

Amy is already a fine tenor-player. Maybe a slide like Gene Ammons at times, but with more modern overtones. I think he could develop into an important player. Bryant's organ is never a drag. Rather, it helps make the whole date a live, pulsating listening experience.

His lone solo on Searchin' is especially expressive. Come Rain proves that Amy and Bryant are much more than rhythm-and-blues men. It's groovy—and good.

CARMEN McRAE Succeeded "suing" with Dave Brubeck (DISC Pic).



"Gold" but "Waterfront" is dreadful. Carmelita Scott's ballad is pleasantly unimpaired. Bill Evans on piano with him (1000) ● ART BLAKEY—LEE MORGAN—BENNY GOLSON—AR You Real? (Just My Myself) (TFE 17644). The Jazz Messengers, 1958 edition, and two Paris-recorded versions of Golson tunes cut earlier for Blue Note. Beated Morgan and solo-personality Golson backed by blistering Blakey (●●●). ● PAUL DESMOND—JOE MORRELLO—DAVE BRUBECK—Daring Melite Gray "Tonight When It's Sleepy Time Down South" (TFE 17362). The Brubeck four at its best and most accurate. Not much dead consequence. But pretty and pleasant (●●●).

"A Shoulder To Cry On" (TFE 17622). First two tracks may have been cut some years ago. The rhythm sections are weak and pianist John Williams sounds pretty sad. Zoot has a few good moments on



RONNIE SCOTT The recording at his club

EPs. Ideal for Christmas presents. Based on "Down Beat" magazine's poll results, the four-coloured cover series is titled "Poll-winners Jazz." Among the musicians featured: ● MILES DAVIS—CANNONBALL ADDERLEY—JOHN COLTRANE—"Miles and Cannonball" (TFE 17359). Two of the best tracks from the classic "Milesones" LP. First-rate Miles and Trane, somewhat tomanic Cannonball and THE rhythm section of Garland, Chambers and Philly Joe, who gets a good workout on "11th" (●●●●●). ● JAY JAY JOHNSON—NAT ADDERLEY—PAUL CHAMBERS—"Misterio" / "Paul's Pal" / "Almost Like Being In Love" (TFE 17360). Jay Jay with his guitarist with a telling version of Monk's blues (b) a Quartet featuring excellent Tommy Flanagan piano and Max Roach drums; and (c) his sextet with Nat and Bobby Jagan; "Expect professional jazz (●●●●). ● ZOOT SIMS—BOB BROOKMEYER—TONY SCOTT—"Harold Guld" / "I Cover The Waterfront" /

A Safe Christmas Double! BILL McDAVID THE LITTLE SHEPHERD BOY and KISS ME FOR CHRISTMAS

RECORDS RECORDS! ALL LABELS-ALL ARTISTS NO DEPOSIT-CREDIT PLAN FREE CATALOGUES

C. A. W. SPECIALISTS JAZZ STOCKISTS LATEST POP HITS AT TWO ADDRESSES JAMES ASMAN'S Record Centre

SIDNEY BECHET—he's the master of them all

SIDNEY BECHET

Jazz Classics, Volume Two
Swing Blues, Up In Sidney's Flat, Lord Let Me In The Light, Poundin' Heart Blues, Changer Made, High Society, Backus Blues, Jazz Me Blues, Blues For Tommy Lalmor, Old Stock O'Le Blues

(Blue Note 1382)★★★★
THIS second volume of mixed-bag Sidney Bechet is as good as representative of his work during the forties as the first volume. There are a total of six sessions involved and the musicians include the following: Hank Johnson, who plays merrily in the company of Bechet and who makes an entirely different case to those George Lewis efforts; Sandy Williams, an almost forgotten great of jazz, who blows the

more than probable that he would be unable to play other compositions. Artists of the calibre of Whistling Alca Moore find extreme difficulty in being filtered by set patterns.
While his piano playing is as good as they come . . . and much better than a lot of them . . . his singing can only be described as rough. Both in the quality of the voice and in its uncertainty of pitch.

I found the same weakness in his whistling which is quite devastating in its intensity but shows lack of ability to stick to the note.
But then correct pitching is not of all that consequence in matters pertaining to the blues. The other qualities of greater importance and I'd say Moore has these to a great extent. Unfortunately my European-tuned ears often prevent me from enjoying the rougher of the Southern Blues singers.

LUCKY THOMPSON
Time For You, Where My Whine, Rumbad A'Comin', Mr. E-Z, Ever So Easy
(Saga XIC 40016)★★★★
LUCKY THOMPSON is a highly gifted and distinctive tenor

player who has resided in France for several years after frustrating experiences in the American jazz scene. He has been featured with Count Basie, Charlie Parker and Dizzy Gillespie. He has a masterly tone and manner, not to sound like either Hawkins or Lester Young. He also has a command of his instrument which enables him to blow the parts on his rival.

But though associated at times with the modern movement and though having a prodigious technique he is by no means a bopper. He goes like a bomb in the faster numbers and captivates his beautiful tone in the lovely ballad *Where Or When*.
His backing consists of Billy Taylor on piano who plays the opening phrase from Dizzy's classic choros of "High Society" at least twice and possibly three times, though I gave up counting after the first couple.
Why do we have to quote from the other tunes? Good on the stand in front of an audience but sickening on disc.

Jimmy Hamilton on clarinet only goes to show how wonderful Hampton has been in his use of

this musician, for his thin tone and "classical" approach hardly fit into this blowing session.
Perciford plays the bass and Ovic Johnson the drums.

DICK CHARLESWORTH AND HIS CITY GENIS
The Traditional Jazz Scene In Europe, Volume Six
Salty Dog, Blue Blood Blues, Yes We Have No Bananas, Salutation March
(Storyville SEP 396)★★★★
The Traditional Jazz Scene In Europe, Volume Six
Kitty's Dream, Take Her To Jamaica Where The Rum Comes From
(Storyville A 45046)★★

DON'T ask me why they're both labelled Volume Six. They are and that's all I know. It's always struck me that Dick Charlesworth is one of the least successful bands. Oh, I know they get lots of jobs . . . but musically they progress not at all.

The answers are to be found in their two discs because anything approaching musical maturity is sadly lacking.
Charlesworth himself is an



DICK CHARLESWORTH—An excellent clarinetist, but . . .

PREHOUSE FIVE PLUS TWO
Sabbat Blues, Just A Stamp At Twilight

(Good Time Jazz 45 GV 240)★★★★

excellent clarinetist. On the EP disc Bill Dixon plays banjo and Graham Beagley the bass. Ron Darby is the drummer.

Salty Dog features a long and uninteresting vocal by E. Becher. Dick and Cyril Preston, *Blue Blood Blues* is better. *Yes We Have No Bananas* and *Salutation March* are poor tunes for jazz. The first a corny novelty of the early twenties, the latter too suited for the smoothness of true New Orleans jazz.

Kitty's Dream is in the recently popular idiom of "Petite Fleur". Dick is extensively featured and this is certainly the best of the sides. Backing confirms my opinion that trad bands should stick to trad.

which unashamedly plays even, are deteriorating if one goes by their latest releases. Better made than usual and not even bothering to play four in a bar; growl trumpet from the white bands of the roaring twenties school; muddled ensembles; tempos too fast, as on *Sabbat Blues*; unsuitable tunes; a constant speeding up; stupid endings . . . there's not very much to say that's nice about this lot.

I enjoyed this group in the past because they tend to imitate a jolly feeling in the listener. But even so, music must be a prime consideration, and there's so little of it here. Even the funny bits aren't amusing, so what's the price about this lot?

by OWEN BRYCE

most glorious phrases; Max Rombaldi, one of the best white trumpeters who unfortunately doesn't quite manage to make High Society sound anything better than a mess.

George Pops Foster on the bass and Sidney Catlett on the drums. Maxine Johnson on drums and Teddy Bunn on guitar, who between them show how to swing a rhythm section without either sounding tired or tired beyond words; Vic Dickenson in his earlier days, but still brilliant.

Albert Nicholas, a master of the brightly Creole clarinet style; Frankie Newton, another forgotten great on the trumpet, playing a little too high for my taste in this company . . . and Bechet.

Bechet, the master of them all, certainly one of the finest jazzmen of them all, and only surpassed by Louis himself as the supreme New Orleans soloist.

JELLY ROLL MORTON TRIO
Swingin' The Blues Away, The Swain, Tutu's My Little Blue Heaven, That's Like It Dinkin' Be!
(Storyville SEP 379)★★★★

THESE two recordings are among the best things that Jelly Roll Morton did, but it would be hard to find anything by that name that wasn't interesting or that didn't make good jazz listening. After hearing Tommy Benford, Oliver Simcox and Jelly Roll, the others sound almost second-rate. And if I tell you that the others in this case are Barney Bigard and Zutty Singleton you'll get an inkling of how I value the playing of Simcox and Benford.

Actually there's some wonderful material on this, such as the interplay between Bigard and Morton on the first choros of *My Little Blue Heaven*, the clarinet work that night, sprightly touch so beloved by Nicholas, Moore and the Creoles.

WHISTLING ALEXANDER

WHISTLING ALEXANDER
Whistling Alex Moore's Blues, Pretty Woman With A Sack Dress On, Rubber Tired Hack, You Say You A Bad Fellow, From North Dakota To The World, Miss Ma Good World, Black Eyed Peas And Hot Jaws, Bangin' In The Barrel, Goin' Back To FROXY Bottoms, Jule Bop, West Texas Woman, Frisky Gal
(Sevenson, LA 12-7)★★★★

ALEX MOORE turns out to be a fine, powerful, rocking blues player with the ability to improvise ad libitum on his own themes and to sing spontaneously words appropriate to his immediate surroundings. All his tunes are his own, it hardly needs saying. And it is

Round-up

Pete is not THAT rich!

CONTRARY to the exaggerated stories in some papers, I can reveal that Doug Kirkford's band's player, **Big Pete Deuchar**, is NOT A MILLIONAIRE.

The story centred on the death of Pete's grandfather, who some years back sold brewery interests for close on one million pounds. At that time the estate was said to be worth a total of two and a half million.

Truth is that less than one tenth of the supposed fortune will come Pete's way . . . and sixty per cent of that will go on death duties.

In any event he's very happy with the swinging Kirkford Band and intends to stay with them.

TERRY PITTS and his Band have already been booked for engagements in May and October in Germany next year, following a highly successful four-day tour during November.

The band arrived back last week at the height of the pale, making themselves two hours late for a recording session.

I WROTE recently about jazz club admission charges being on the increase, so it's good to read that at least one club has decided to reduce prices. Wednesday charges at the Nottingham Jazz Club drop from 5s. to 4s.

Bands booked for December on Wednesdays are Ed Corrie's Concord Jazz Band (6), Eric Allandale and his New Orleans Knights (13), Dick Charlesworth with Jackie Lynn (20), and the Hallam/Wilson All Stars (27).
Saturday nights at the club

will have Al Fairweather/Sandy Brown (2), Ken Colyer (9), Monty Sunshine and Beryl Bryden (16) and the Melbourne Jazz Band (23).

A special New Year's Eve Party is being held with the Bruce Turner Band.

THE Clyde Valley Stompers took three days off last week-end, mainly to let leader Pete Kerr celebrate his twenty-first birthday on November 28. At the same time he made plans for his forthcoming marriage to Eleanore Halliburton, a school-teacher.

The wedding is fixed for January 1 in the village of Haddington, just outside Edinburgh. Bride's mother is making Pete Kerr a cake in the shape of a clarinet.

On the next day Clyde's trumpeter, George Paterson, gets married in Glasgow.
First date for the band after the brief rest is a Tynes Tees TV programme scheduled for November 29.

THE Ken Sims Band was recorded live during a club session at Guildford by Record Superstars for release on the Polydor label. Ken, who expects to become a father in February, is urgently looking for accommodation, having come across the "No musicians . . . and no children" problem.

GEOFF BLACKWELL, drummer with the Alex Revell Band, has been ordered a two-month lay-off due to severe overstrain. Geoff not only drums for the band; he also manages a light engineering business and has been going hammer and tongs combining the two jobs.

RADIO LUXEMBOURG

Pick of the Programmes, for week beginning December 3

SUNDAY —6.30 Tune a Minute; 7.0 Pop Hits; 7.30 Women's Club; 7.45 Sunday Requests; 8.15 15 Minutes from Luxembourg; 8.30 Harmonic and the Stars; 9.00 Top 10 Hits; 9.30 Trans-Atlantic Top; 9.30 The Annual Harmonic Show; 10.0-10.30 Stars Contest; 11.00 Top Ten; 11.30 Top Of The Hour; 12.30 Night Service	MONDAY —6.30 Record Show; 7.0 Pop at the Piano; 7.15 Monday Requests; 7.45 Pop Page; 8.0 Monday Spectacular; 9.0 Heavy Hit Parade; 9.15 Big Choppy Show; 9.45 Saturday Show; 10.0 Top 10; 10.30 Hit Parade; 11.0 Stars With The Hour; 11.15-11.30 Monday Special; 12.30 Night Service	TUESDAY —6.30 Record Show; 7.0 Pop at the Piano; 7.15 Tuesday Requests; 7.45 Helen Shapiro; 8.0 Pop Pages For Old; 8.15 Home; 8.30 Saturday Spectacular; 9.0 Stars; 9.15 Spin Around; 9.30 Record	WEDNESDAY —6.30 Record Show; 7.0 Pop at the Piano; 7.15 Wednesday Requests; 7.45 Jimmy Young; 8.0 Stars; 8.15 In The Groove; 8.30 Sound of Fury; 9.0 International; 9.30 David Jacobs; 10.0 Teen and Tween; 10.30 Club; 10.30 Record Show; 11.15 Request a Golden Dance; 11.15-11.30 Hit For Hit; 12.0 Midnight On Luxembourg; 12.30 Night Service	THURSDAY —6.30 Record Show; 7.0 Pop at the Piano; 7.15 Thursday Requests; 7.45 Helen Shapiro; 8.0 This Week's Top Disc; 8.30 Home Hit Parade; 8.45 Fan Fair; 9.0 David Jacobs; 9.45 Cliff Richard; 10.0 Peter West Show; 10.30 Sam	FRIDAY —6.30 Record Show; 7.0 The Amant Weekend Show; 7.15 Honey 104 Parade; 7.30 Friday Requests; 8.0 Contest; 8.15 Hit Parade; 8.30 Teen and Twenty Hit Club; 9.0 Spin Around; 9.15 Christmas Time Show; 9.30 America's Hit Top; 9.45 Friday Spin; 10.0 Re-Orchestra; 10.30 Record Show; 11.0-11.30 Great Wabam Show; 12.0 Mid-Night On Luxembourg; 12.30 Night Service	SATURDAY —6.30 Record Show; 7.0 Pop at the Piano; 7.15 Saturday Requests; 7.45 British Beat; 8.0-8.15 Margaret Todd Club; 8.15 Hit and Miss; 8.30 Heavy Hit Parade; 9.0 David Jacobs; 10.30 Trans-Atlantic Top; 11.0 Rock For You; 11.30 Record Roundup; 12.0 The Late Late Show; 12.30 Night Service
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Pick your pin-up

HERE is a wonderful chance to build up your own portrait album of some of the world's greatest recording stars. A really beautiful, glossy, 8 1/2 in. 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 below and choose your favourite. Print the name of 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 4s. 6d. for each photograph—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.

ALBUM OF STARS

Chris Barber	Les Howard	Cliff Richard
Shirley Bassey	Joni James	Lita Roza
Michael Bentine	Eden Kane	Marion Ryan
Tommy Bruce	Kaye Sisters	Joan Regan
Eddie Calvert	Jerry Keller	Dave Sampson
Freddy Cannon	King Bros.	Harry Secombe
Alma Cogan	Eartha Kitt	Peggy Seegar
John Coltrane	Lana Sisters	Helen Shapiro
Jess Conrad	Peggy Lee	Anne Shelton
Sam Costa	Ewan McColl	Jo Shelton
Dallas Boys	Chas. McDevitt and	Tommy Steele
Lionie Donegan	Shirley Douglas	Robb Storme
Craig Douglas	The Mudlarks	Gene Vincent
Duane Eddy	Donald Peers	Bert Weedon
Peter Elliott	Duffy Power	Marty Wilde
Adam Faith	Mike Preston	Danny Williams
Emie Ford		Mark Wynter
Lance Fortune		
Billy Fury		
Dizzie Gillespie		
Robin Hall and		
Jimmie MacGregor		
Ronnie Hilton		

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DISC 1961 CALENDAR

Frank Sinatra

BORN in Hoboken, New Jersey, Frank Sinatra wanted to be a reporter, but when Bing Crosby, in 1936, became the singing rage, Sinatra resigned from his job as copy boy on the Hudson Observer, and decided to become a singer. He organized a quartet called The Hoboken Four. The Quartet got nowhere fast, but Sinatra won a radio amateur hour contest with a solo version of "Night and Day."

Later he was hired by Harry James and Tommy Dorsey. He began recording with the Pied Pipers and then as a soloist. As a featured vocalist on "Your Hit Parade," and the star of his own CBS show, he became tagged "The Voice."

In 1943, Sinatra went into films. Two years later he was awarded an Oscar for his performance in "The House I Live In." Many other films followed, including such hits as "It Happened in Brooklyn" and "On the Town."

In 1952, Sinatra visited Britain on a variety tour and almost "died a death." However the non-singing role of Maggie in "From Here To Eternity," won him his second Oscar, and from then he could do no wrong. Among his films are "The Man With The Golden Arm," "Guys And Dolls," "The Tender Trap," "Suddenly," "High Society," and currently "The Devil At 4 O'clock."

He has formed his own film company, Essex Productions, along with the formation of Reprise, his record label.

On disc, Sinatra's "good" period was between 1955 and 1958, when he had a great run of single hits.

His latest single, "Granada," has only recently left the charts, but it is with albums that Sinatra has really scored. Pye, who distribute his Reprise label, are to release his latest album, "King A Ding Ding," in December.



December

DATES TO WATCH

James Darren and Bob Hope are in Stafford's guests on ATV, December 2.

Billy Fury-Ellen Kane Star Spangled Nights tour will close on December 3 at the ABC, Exeter.

Closing date of the Dave Brubeck tour is December 3 at the Gaumont State, London.

Shooting for "It's Trad, Dad," featuring John Leyton, Helen Shapiro, etc., is due to commence at Shepperton Studios on December 4.

"Blue Hawaii," starring Elvis Presley, will open in London on December 7.

"The Young Ones," featuring Cliff Richard and The Shadows, will be premiered in London on December 13.

Top points include The Shadows in "Dick Whittington" at the ABC, Hull (Dec. 25); Lonnie Donegan, "Buttons" in "Cinderella" at the Hippodrome, Birmingham (21); Tommy Steele in "Humpty Dumpty" at the Liverpool Empire (24); Mark Wynter in "Aladdin" at the Glasgow Empire (12).

Matt Monro flies out to the States for a New Year's Eve appearance on the Ed Sullivan Show. Nina and Frederik are scheduled to appear on the same show on December 10, and will also have their own Christmas Eve programme on ATV.

The Paul Anka Show, scheduled for Granada Television, December 12, has now been postponed until January 2.

BIRTHDAYS

Edouardo Ros (7); Sammy Davis, Jr. (48); Bill McGuffie (11); Connie Francis (12); Frank Sinatra (12); Tommy Steele (17); Tony Martin (25); Little Richard (25); Victor Silvester (27).

Sun	Mon	Tues	Wed	Thur	Fri	Sat
◆	◆	◆	◆	◆	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24 31	25	26	27	28	29	30