

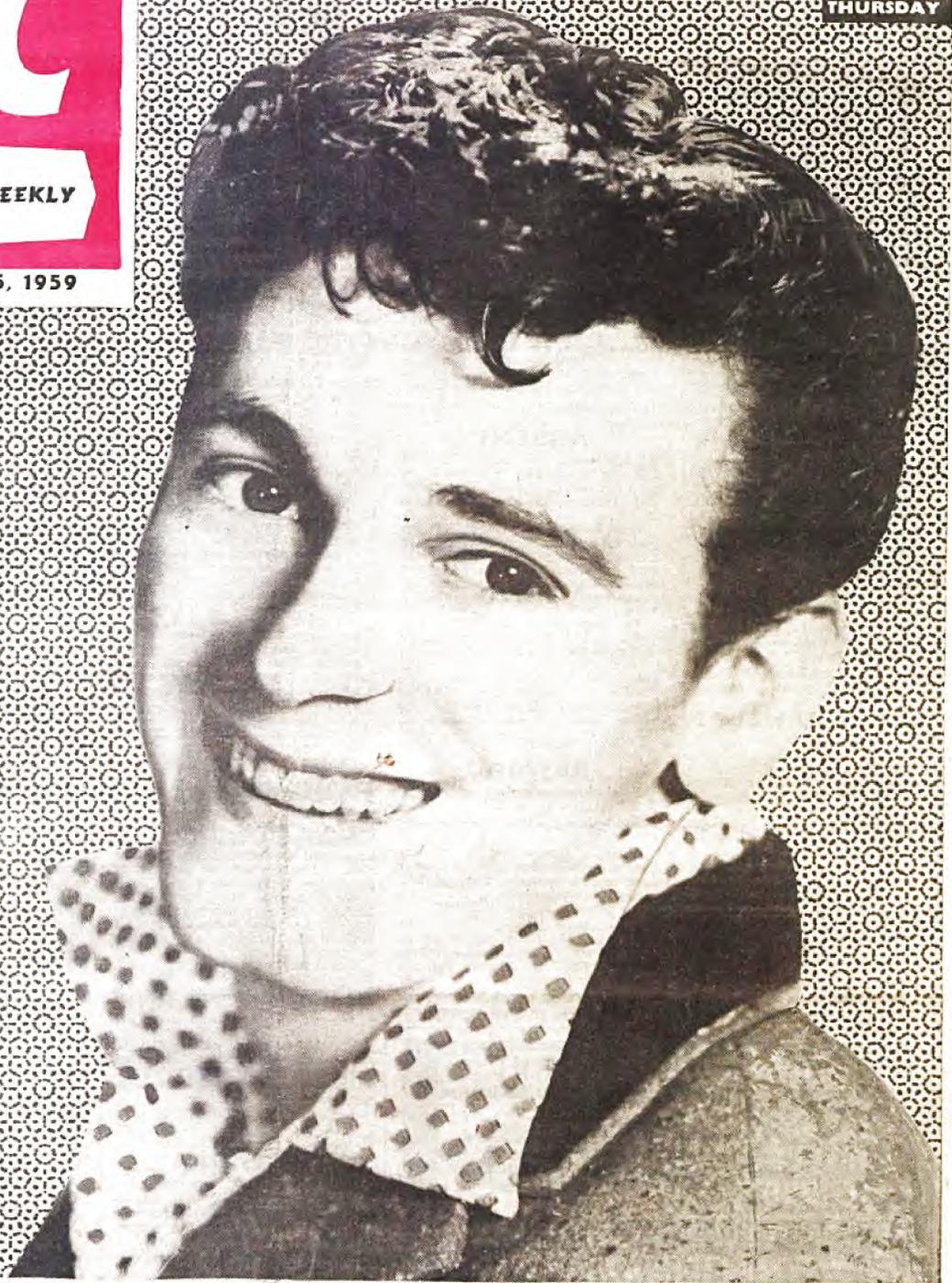
DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 89 Week ending December 5, 1959

GENE VINCENT

EVERY
6^D
THURSDAY



INSIDE

Amazing 'heart' record

The most
fantastic
disc ever



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GENE VINCENT

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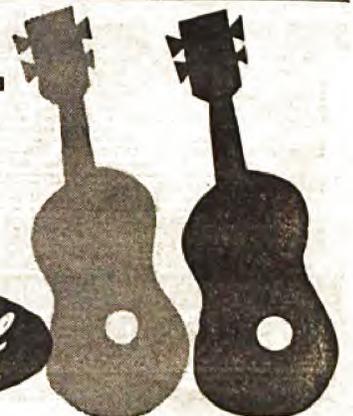
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AN LP IS AWARDED EACH WEEK TO THE WRITER OF THE MOST INTERESTING LETTER

POST BAG

DROP US A LINE, WE'D LIKE TO HEAR FROM YOU. THE ADDRESS: 'DISC,' Hulton House, 161, Fleet Street, London, E.C.4

FAVOURITES

EVERY week you always seem to publish one letter arguing the merits or otherwise of Presley or Sinatra, Marty Wilde or Cliff Richard.

Does it matter as long as these singers satisfy their fans? Everyone has his or her own taste in music and vocalists, and while my family are all rock fans, I prefer my music soft and mellow.

I have had the same favourite



PEGGY LEE

singers for years—Jo Stafford and Peggy Lee, with 110 discs by the latter.—B. FREWE, 2, Brookfield Avenue, N.W.7.

(You'll soon have enough discs to start a lending library.)

CAN YOU HELP?

WE would like to have, at our club, record sessions with programmes on modern popular records. Does anyone know of a modern record library, or do they have any ideas to help us with our programmes?—C. J. SWIFT, Monty Hind Boys' Club, 66, Willoughby Street, Lenton, Nottingham.

(Answers direct to Mr. Swift.)

RE-ISSUES

GRATEFUL though I am for the many re-issues of old 78 r.p.m. discs on LPs I think that the record companies should not try to hide this fact.

Recently I bought an LP, and although some of the titles looked familiar, I assumed it was a new re-

cording. I was disappointed to find out it was not.

If the fact that the record was a re-issue was mentioned, people would appreciate it.—P. E. CLATWORTHY, 5, Romany Rise, Orpington, Kent.

(Many companies do not hide the fact of re-issues.)

NAMES

MAXWELL CROW (DISC, 21-11-59) asks what to call teenagers who enjoy classics and pop.

Because I prefer serious music, I am often accused of being a "square." This I detest, and insist on being called a "rectangle," derived from the fact that I am only half a square.—ANTHONY R. W. PECK, 40, Gunhill Way, Cambridge.

(That's started it!)

ABSENT

HOW much one misses Elvis in the hit parade! The quality of his voice that is, at times, so exciting, and at others, so deeply moving, is unique.

The far-reaching charm of his personality has gained for him a tremendous popularity all over the world, and far and wide his fans and admirers are waiting eagerly for his return to the entertainment world, for his next record and for his next film.

The responsibility of such a vast audience, all with complete confidence in him, is very great, but Elvis carries it with that easy and unassuming grace that is his alone, and which justifies their faith in him.—MAEVE ROSENBERG, Grey Cottage, All Saints Villas Road, Cheltenham, Glos.

(An Elvis fan, aren't you?)

REWARD

IT is about time that songwriters whose numbers sell a million copies should be given an award comparable to a Golden Disc.

Certainly songwriters get royalties from disc sales but after that, they have nothing to remind them of their success, except, maybe, a few newspaper cuttings.

After all, if it were not for the songwriter, the artist would not be able to achieve his award.—DENIS GRIFFITHS, 5, Merton Grove, Bootle, 20, Lancs.

(DISC readers are always generous in their praise of good songwriters.)

PRIZE LETTER

BIG BANDS FOR THE BIG-TIME?

ONE thing is missing from the charts—a disc by one of the top big bands.

Maybe the fault lies in the fact that there is insufficient material to enable a fully-fledged orchestra to make more than just the odd recording, but I feel quite sure that this fault could be remedied.

It would be great to see Ted Heath back in the charts with a really big disc.

His latest recording "Swinging Ghosts" is good enough to put him there, but I wonder how many of the public can tear themselves away from the modern cult of the big beat to buy his disc?

It would be great, too, to see the names of Nelson Riddle, Billy May and David Rose back in the charts after an undeserved absence, instead of just seeing their names accompanying some of our top singers.

Let's have a little more exploitation of the instrumentals released.—ROY ARNELL, 13, Hanbury Road, London, N.8.

WE LACK . . .

BRITISH rock songs never seem to come up to the standard of the American hits. The American hit parades seem to accept beaty, coloured groups like The Platters, Crests and Skyliners, or hard and fast rock. The former we will never match, but the latter we may.

We have vocal talent, but no good backing to support it, and no really hot rocking British songs either, Cliff Richard and The Shadows are the one exception.

Our drums are never crisp enough, the guitar is far too docile, the congs lack punch and the glorious sax is non-existent.

We need a singer with drive and punch.

I have long been waiting for the day when all these qualities appear on one British disc.—ROBERT HARDMAN, Senior House, Warwick School, Warwick.

(What's biting our schoolboy readers this week?)

HYSTERIA

I AM a very angry teenager, exasperated at the fanatical, blood-curdling, adoring screams heard on television programmes when a rock idol wriggles or smiles.

Surely the audience does not have to make an example of itself. When "Boy Meets Girls" started, I thought that teenage viewers would at last see a respectable show, as the tempo is slower than "Drumbeat" or "Oh Boy!" ever was.

But no. Every artist is greeted by a horrible screech. No wonder the younger generation is labelled as being noisy. This screaming has become a trade mark of beat music and rock.—R. D. MASON, 29, Kernthorpe Road, Birmingham, 4.

("Boy Meets Girls" is, due to be quietened down.)

VARIETY

I DO wish that Jack Good could find something else to write about besides "Oh Boy!" and "Boy Meets Girls." A variation in his choice of topics would greatly improve his column.

One of your best features, Don Nicholl's "Disc Date," could be improved, although I have a high regard for Don's opinion.

As a regular listener to Radio Luxembourg, I have been able to hear

the majority of records reviewed, several times prior to reading "Disc Date." Surely it would be possible to review the discs a week or two earlier than usual?—ALAN REYNOLDS, 74, Summings Lane, Corbets Tey, Essex.

(No delay on our part. Records are reviewed the same week they are received from the companies.)

BED-TIME

HOLD me down! Like the majority of younger teenagers, I am seeing red about the ridiculous time that record programmes are taking place.

In (DISC, 21-11-59) I read with enthusiasm that Emile Ford and The Checkmates were to be a resident group in a new TV programme. Then I discovered that the programme is televised from 11 to 11.30 p.m.

Don't the programme planners realise that the only time teenagers are up that late is when they are out?—(Miss) MARGARET SHIPTON, 23, Dicey Avenue, London, N.W.2.

(Some of them are even too late for we old 'uns!)

'GRUDGE'

OWEN BRYCE appears to have a personal grudge of some kind against Jonah Jones, whose records he pans with monotonous regularity. I do not believe that it is fair for Mr. Bryce to review these records. To my mind, they do not come under the tread heading.

The playing of Jonah Jones may have a superficial gloss, but there is much more to it than is at first apparent. A little veneer and polish is necessary, and perhaps fortunately so these days, in order for jazz records to sell.

A glossy technician makes better listening than a raw traditionalist.

I would prefer any double-sided, 12-inch Jones' record to a free gift of the Original Dixieland Band records.—MARGARET WOODS, 2, Westby Grove, Fleetwood, Lancs.

(It looks as though you like your "meat" well done, while Owen Bryce likes his rare.)

EXEUNT

RECENTLY I attended the Craig Douglas Show in Kingston and he had the doubtful privilege of

being the last turn on the bill.

Half way through Craig's first song, someone in the audience started thinking about his bus; by the end of the song he was thinking about the crowds, and turned to his partner to say, "Let's get out of here before the rush starts."

They rose to leave the theatre and the idea caught on.

Soon, Craig was singing to a near-empty hall, with a few brave youngsters peering and straining to see the star between the flapping coats and programmes of the retreating fans.

Surely five minutes of patience will not make such a difference, and no one was ever killed in a theatre crowd.—JILL FYNN, 96, Lawrence Avenue, New Malden, Surrey.

(Annoying, agreed. But possibly some of the early-leavers had trains to catch.)

NO POINT

WHAT is the point of giving so many artists stage names? After all, we do not buy a record just because the artist concerned has a "catchy" name, but because we like the record.

I am sure that Conway Twitty, Russ Conway and Marty Wilde would sell just as many records if they were sold under their names of Harold Jenkins, Trevor Stanford and Reggie Smith.—WILLIAM NYSE, School House, The Close, Norwich, Norfolk.

(The names are chosen because they are easier to remember.)

ADAM'S BLOOD

GRR!! I am still shuddering after hearing Adam Faith's hit parade song, "What Do You Want." My dear Mr. Faith, I and a good many other Buddy Holly fans would probably answer "Your blood."

Not only have you "borrowed" the backing from "It Doesn't Matter Any More," but you have even out-hipped Buddy. You have merely made a mockery of a fresh and original style which sounded just great—when handled by the original master.—ALEX GORDON, 50, Central Avenue, Kibbinie, Ayrshire.

(Someone's lost Faith!)

The opinions expressed on this page are those of readers and are not necessarily endorsed by the Editor.

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THE BROWNS
SCARLET RIBBONS
 RCA-1157 **RCA** 45/78
 RECORDS

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending November 28)

Last Week	This Week	Title	Artist
2	1	Mack The Knife	Bobby Darin
1	2	Mr. Blue	The Fleetwoods
3	3	Don't You Know?	Della Reese
5	4	Heartaches By The Number	Guy Mitchell
4	5	Put Your Head On My Shoulder	Paul Anka
9	6	So Many Ways	Brook Benton
8	7	Deck Of Cards	Wink Martindale
—	8	In The Mood	Ernie Fields
10	9	Primrose Lane	Jerry Wallace
—	10	We Got Love	Bobby Rydell

ONES TO WATCH

Misty	—	—	Johnny Mathis
Always	—	—	Sammy Turner

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending November 28)

Last Week	This Week	Title	Artist
2	1	What Do You Want To Make Those Eyes At Me For	Emile Ford and The Checkmates
1	2	Travellin' Light/Dynamite	Cliff Richard
3	3	Red River Rock	Johnny and The Hurricanes
5	4	Put Your Head On My Shoulder	Paul Anka
4	5	Mack The Knife	Bobby Darin
—	6	What Do You Want?	Adam Faith
7	7	Mr. Blue	Mike Preston; David Macbeth
8	8	Seven Little Girls	Avons, Paul Evans, Lana Sisters
9	9	Makin' Love	Floyd Robinson
—	10	Oh Carol	Neil Sedaka

Published by courtesy of "The World's Fair."

JUKE BOX

SANTA NICOLA
LOU MONTE
 RCA-1161 **RCA** 45/78
 RECORDS



RADIO AND TV, STAGE SHOWS IN BRITAIN AND FRANCE, A GERMAN TOUR, MORE STAGE SHOWS HERE

They all want Gene Vincent

GENE VINCENT, the American rock 'n' roll singer who guests on three "Boy Meets Girls" shows — on December 12, 19 and 26 — and who arrives in this country next Saturday, is going to be one of the busiest stars Jack Good has yet brought over.

He arrives at London airport early Saturday morning to be met by Jack Good, Marty Wilde, The Vernons Girls and representatives from E.M.I. Almost before he has time to get his breath back, he will be whisked across to Broadcasting House for an appearance on "Saturday Club."

The following morning he begins rehearsals for a guest appearance in the Marty Wilde show at the Granada, Tooting. Four days later, on December 10, he is off to Manchester for the first of the "Boy Meets Girls" programmes and also to telerecord for the following two Saturdays.

On December 15 he leaves for Paris where he is booked to do a radio show, and two days after this he is off on a tour of Germany.

Gene Vincent returns to this country on January 6 for a 10-day tour of Granada theatres. And if the response is as good as is expected,

COVER PERSONALITY

he will probably accept further dates and extend his stay.

And all this started just over three years ago, while Gene was serving with the U.S. Navy, when he composed a tune called "Be Bop A Lula."

Shipmates, liked it, friends liked it and, when he was demobbed, the bosses of one of the radio stations in his home town of Norfolk, Virginia, also liked it — and gave him his own weekly programme.

The next step was a recording contract. So with the odds stacked against him, Gene took "Be Bop A Lula" to Capitol Records. With him went a group which he had formed during his radio days, The Blue Caps.

The result of this audition is history. While the record presses were turning out the first copies of his disc, orders were piling up and Gene Vincent became an overnight hit. "Be Bop A Lula" flew to the top of the charts, and Gene Vincent

and The Blue Caps were booked for personal appearances, tours and television dates.

Then came their first film, "The Girl Can't Help It," which starred Jayne Mansfield. This was followed by an appearance in "Hot Rod Gang."

Meanwhile Capitol were rushing out disc after disc. Among the best known are "Bluejean Bop," "Lotta Lovin'," "Dance To The Bop," "Baby Blue" and "Wear My Ring."

Then came disaster. Gene, who had always been an avid motor cycle fan, had a serious accident. This resulted in his having to wear a leg brace, and even now, it is not absolutely certain that he will ever be completely rid of it.

Recently, in keeping with the trend, Gene and The Blue Caps tried their hand at introducing heavy ballads into their act. This paid off, and so we have such recordings as "Over The Rainbow," "Frankie and Johnny," and even "Summer-time" from Gershwin's immortal "Porgy And Bess." Rock may have given way to beat, but Gene Vincent is still as popular as he ever was.

J. H.

TOP TWENTY

Compiled from dealers' returns from all over Britain
 WEEK ENDING NOVEMBER 28

Emile Ford hits top spot ... Adam Faith now in third place

Last Week	This Week	Title	Artist	Label
2	1	What Do You Want To Make Those Eyes At Me For	Emile Ford and The Checkmates	Pye
1	2	Travellin' Light/Dynamite	Cliff Richard	Columbia
13	3	What Do You Want	Adam Faith	Parlophone
6	4	Oh Carol	Neil Sedaka	R.C.A.
3	5	Red River Rock	Johnny and the Hurricanes	London
4	6	Mack The Knife	Bobby Darin	London
5	7	Sea Of Love	Marty Wilde	Philips
16	8	Seven Little Girls	The Avons	Columbia
9	9	Put Your Head On My Shoulder	Paul Anka	Columbia
8	10	Mr. Blue	Mike Preston	Decca
11	11	'Til I Kissed You	Everly Brothers	London
14	12	Snow Coach	Russ Conway	Columbia
15	13	Teen Beat	Sandy Nelson	Top Rank
7	14	Makin' Love	Floyd Robinson	R.C.A.
10	15	Morgen	Dickie Valentine	Pye
12	16	Three Bells	The Browns	R.C.A.
—	17	Deck Of Cards	Wink Martindale	London
19	18	Poison Ivy	The Coasters	London
—	19	Rawhide	Frankie Laine	Philips
—	20	Heartaches By The Number	Guy Mitchell	Philips

ONES TO WATCH

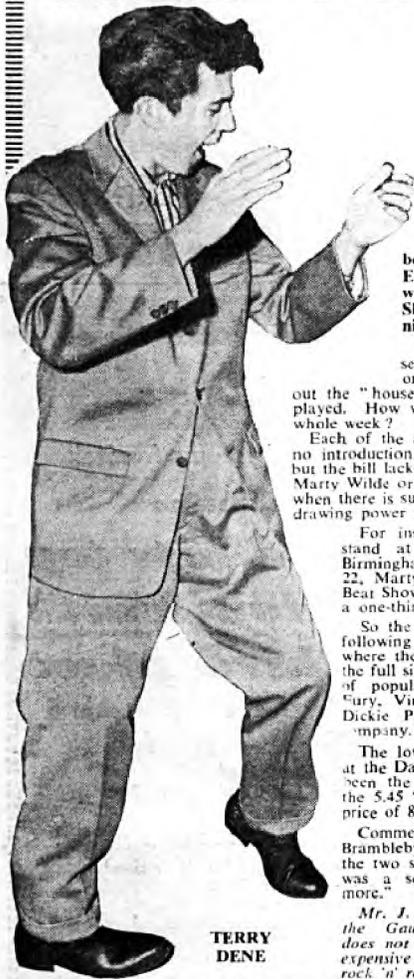
I'll Never Fall In Love Again	Johnnie Ray
Little White Bull	Tommy Steele

TWO SMASH HITS FROM PYE!

EMILE FORD AND THE CHECKMATES
 "WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?"
 PYE 7N 15225 (45 and 78)

DICKIE VALENTINE
 "ONE MORE SUNRISE"
 (MORGEN)
 PYE 7N 15221 (45 and 78)

ARE THE BEAT SHOWS FINISHED?



TERRY DENE

IS the rock 'n' roll package show losing its appeal? The answer to that question may well be provided at the Empire, Leeds, this week where "The Big Beat Show" is the twice nightly-attraction.

This show has played several Midland theatres on one-night-stands without the "house full" notice being displayed. How will it make out for the whole week?

Each of the artists taking part needs no introduction to the rock 'n' rollers, but the bill lacks a star of the calibre of Marty Wilde or Cliff Richard. And even when there is such a star taking part the drawing power is not guaranteed.

For instance, on a one-night-stand at the Danilo, Quinton, Birmingham, on Thursday, October 22, Marty Wilde topped a "Big Beat Show" bill that drew in only a one-third full first house.

So the week at Leeds, and the following week at Birmingham, where they are again booked for the full six days, will be a real test of popularity for Messrs. Billy Fury, Vince Eager, Terry Dene, Dickie Pride, Duffy Power and company.

The low first house attendance at the Danilo, however, may have been the result of two factors—the 5.45 "curtain up" and a top price of 8s. 6d.

Comments manager Charlie Brambleby: "Those that came to the two shows—the second house was a sell-out—have asked for more."

Mr. J. Alexander, manager of the Gaumont, Wolverhampton, does not feel that 8s. 6d. is too expensive for the best seats for rock 'n' roll shows.

- ★ A year ago package shows did a roaring trade, but what is the position now? DISC went to the people who book the shows, and to the man who puts them on, to find out.
- ★
- ★
- ★

"That is proved by the way the youngsters snapped up the best seats for Cliff Richard's visit recently," he said. "I must have received at least 500 applications for the 15 front row seats."

But Arthur Howes recently presented Craig Douglas, The Mudlarks, Cherry Wainer and Jimmy Lloyd at Wolverhampton in a Sunday show. The attendances: First house one-third full, second house three-quarters full.



MARTY WILDE HAD MORE APPEAL

"The Big Beat Show," featuring the same stars who are appearing at the Leeds Empire, played to a similar number of fans at the Birmingham Gaumont a few weeks earlier.

Marty Wilde's visit to the theatre on September 13, when Wee Willie Harris was the main supporting artist, had more appeal. Only a quarter of the first-house seats were empty and all the second show tickets were sold. "I feel that provided there is a good top-liner heading the bill, then rock 'n' roll package shows are home and dry," stated Mr. Alexander. "The



VINCE EAGER

approached at his new Oxford Street office.

He is Larry Parnes, the man behind Tommy Steele, Marty Wilde and many other top pop singers. He is also the man putting on the Big Beat Show at the Birmingham Hippodrome.

"I don't believe the rock 'n' roll package show is losing its appeal," he said. "This attempt at Leeds, at staging a one-week show is my first for some time and I have high hopes for its success."

"One-night stands are a nightmare," he added. "The problem is you have got to get in and out of the theatre in one day—there is not time for proper rehearsals. It is all too hectic."

Also Mr. Parnes said there is the question of what suits the fans best. "If you put on a show for one night there is immediate excitement—everyone rushes at once and you have to try and pack in the lot at a couple of shows," he said. "But over a week there is not so much of this immediate excitement. The fans can pick their night. Some, of course, come more than once."

Mr. Parnes said that if audiences were dwindling at rock 'n' roll shows high seat prices could have something to do with it.

"I think 8s. 6d. is ridiculous," he said. "It is far too expensive for some of the fans. Many of them just can't afford it... 5s. 6d. to 6s. 6d. is much better and I think that if prices are kept that low it will make a lot of difference at the box-office."



BILLY FURY

SMALL NAMES ARE JUST AS GOOD



Asked if he felt it was a drawback not having a top-line star like Marty Wilde or Cliff Richard in a show similar to the one he is putting on in Leeds, Mr. Parnes said:

"I think a number of lesser known names in one show can do just as well, if not better, than one big name. Also, as far as next week's show is concerned, there are a number of new boys appearing. I think the fans will be curious to see what they are like."

Mr. Parnes feels that one danger with rock 'n' roll shows—either one-nighters or week-long engagements—is that agents, managers and stars have been pricing themselves out of the business.

"The artists have been collecting too much money," he said. "If they are paid £325 for making one appearance, they automatically think they should get six times that amount for a week. That would mean almost £1,000 and it doesn't give the promoter a chance."

"I work this way: If I want £500 for one night, then for two nights I'd expect £400 a night and for three nights £300. If you don't work that way it gets ridiculous."

Mr. Parnes said that he was confident his one-week shows would be well supported.

"I'm glad to say we have the co-operation of Moss Empires, the big theatre circuit," he explained. "They lost interest in the past because costs for putting on shows were too high. But now we have sorted that out and we have renewed their interests."

"And, no doubt, if the public interest needs renewing we can do that too."

exclusively one-nighters, which go like a bomb. Traditional variety has returned to the traditional theatres."

A round-up of leading theatres underlined the trend.

At the thriving Liverpool Empire, manager Mr. N. Brooks said rock was growing less and less popular. Three years ago the Tommy Steele and Freddy Bell shows, among others, were eagerly booked. "Now it was normal variety, with an occasional exception like Cliff Richard."

ROCK NOT A BIG HIT IN MANCHESTER

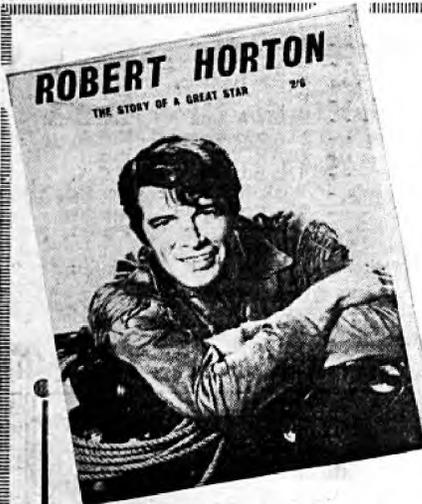
Rock has never been a big hit in Manchester, said Hippodrome manager Don Nisbet. It used to do "fair business" but the last rocker to head the bill was Cliff Richard, and that was several months ago. Straight singers like David Whitfield or Frankie Vaughan and comedians like Ken Dodd were far more popular.

The Queens Theatre, Blackpool, was not planning to book rock in the immediate future. "Variety audiences are tired of it," declared manager Archie Stewart. "We used to have Terry Dene and the others but they never really did much."

And the Grand at Bolton, was "no longer interested" in booking rock. Manager Roddy Annat maintained it no longer held the same appeal as conventional variety.

A similar opinion prevailed at the Royalty, Chester.

Certainly these reports are disturbing. But the man you might expect to be most depressed by them was nothing of the kind when he was



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McCULLOUGH' OF

'WAGON TRAIN'

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TONY HALL

BUSY DIZZY REECE

● **DIZ CLICKS . . .** Britain's latest jazz ambassador to America, trumpeter Dizzy Reece, writes to tell me he has just completed an album for Blue Note. With him on the dates: Hank Mobley (tenor), Wynton Kelly (piano), Paul Chambers (bass) and Art Taylor (drums). Dizzy said he "depped" for Miles Davis with the Quintet at Birdland two weeks ago. Quite an honour. "That Coltrane's a good cat, too," he writes. "Very simple."

Dizzy also did a gig with Art Blakey's Jazz Messengers on his African Drum. "It was a ball!" A British musician who met Diz in New York said he had also done an album with Detroit tenorman-flautist, Yusef Lateef.

Watch Tom

● **NEW BASS HIT . . .** Nice to talk to MJO bassist, Percy Heath again. Last time he was here, he told me to listen out for a brilliant new bassman named Sam Jones.

Sam has since had many disc-dates—possibly the biggest honour was when he was asked for by Miles for the Blue Note "Something Else" session—and is now a regular member of Thelonious Monk's Quartet.

Now Percy tells of another one to watch. "There's a boy from Brooklyn named Tommy Williams," he said. "He's going to be very good. I heard him up at Lennox (School of Music) this summer."

On-stand

● **ALL-NIGHT DONNA . . .** I am happy to report excellent after-MJO-concert crowds at Ronnie Scott's Club in Gerrard Street. Between midnight and dawn the other weekend, almost everyone of importance in town was there. Apart from Milt Jackson, Percy Heath and Connie Kay, visitors included singers Donna Hightower and Sweden's Monica Zetterland.

Donna, who now has two LPs on Capitol, impressed with a Dinah Washington-influenced personality and a small but swinging voice. Her "Cherokee" was a gas!

On-stand, amongst others, were Scott himself on tenor, Pete King (alto), Bobby Wellins (tenor), Eddie Thompson (piano), Spike Heatley (bass) and Stan Roberts (drums).

Pillion

● **STREET SCENE . . .** Piccadilly Circus, around 10 p.m. A scooter hurtles through, heading west towards Hyde Park Corner. On the passenger seat, holding tight with his knees and clutching a trumpet case: Joe Harriott Quintet trumpeter, Henry "Hank" Shaw, who plays so well on the "Blue Harriott" EP I have reviewed this week (see page 15).

Interval

● **SIGN OF THE TIMES . . .** Instead of organ music or cascading strings, the interval record at Oxford Street's Academy Cinema is Gerry Mulligan's "I Want To Live" LP. The delightful Italian comedy film, "Persons Unknown" soundtrack contains more Mulliganesque music.



DIZZY REECE—he has "depped" for Miles Davis at Birdland.

TEDDY JOHNSON'S MUSIC SHOP



WOLF MANKOWITZ has had some pretty tough things to say lately about British musicals. He has been quoted as stating: "They are all just tinkle, tinkle music put together by undergraduates."

Of course, Mr. W. M. was not referring to his own excursions into the musical comedy sphere. His "Make Me An Offer" opens on December 16 at the New Theatre . . . a transfer from the East End of London town to the West End.

The writers of the music and lyrics are the same team that combined with Wolf for "Expresso Bongo": David Henneker and Monty Norman.

Messrs. Norman and Henneker have now gone into the publishing business. "Make Me An Offer" is their first big business venture.

They have an avowed policy: to work on British musicals. They want to hear from other composers with musicals on the writing boards. They won't be left on the shelf to gather dust—and no royalties.

An LP will be released of "Make Me An Offer" to coincide with the West End opening. A single is also scheduled.

★ ★ ★
THE new musical at the Prince of Wales has had a mixed reception from the critics. But the quote of the week, I thought, came from the individual who called it "The World Of Woogy Song!"

★ ★ ★
I WAS looking at the latest U.S. list of Christmas Songs. At this time of peace and goodwill I had the disturbing news that the right stuff for Yuletide is entitled "The Battle Hymn Of The Republic."

CODANOTE.—My U.S. mail announces that the pluggers open season for Christmas songs started on November 26—the time-honoured day for the Christmas jingles offensive.

I report that the date commemorates, in the States, Thanksgiving Day!

But R.C.A. Victor have topped the lot. They have issued an LP, "Santa Claus In Person"—and the disc stars? Santa And The Polar Elves!



THE BIG STIR: Cooks for a day were TOMMY STEELE and BENNY HILL, helping to mix 120,000 currants, 30,000 sultanas and 8,000 raisins for a 160lb. Christmas pudding which will go to a London boys' club.

★ ★ ★ ★ ★
IT'S nice to be able to say . . . "I Told You So." It has been our pleasure through DISC to dispense the odd scoop or two keeping everyone happy. Some weeks ago this column stated that the B.B.C. sound radio monopoly might not be renewed by the Government when the charter came up for revision in 1962.

Last week-end several national newspapers front-paged the information when they announced the formation of Radio Yorkshire (Development) Ltd. My information is that the company will set the pace for "the intensive campaign" to make Britain commercial-radio conscious.

But there is other news, too. Irish business may spring the surprise of the year. I am told that there is a plan afoot to induce the Government of the Isle of Man to allow a commercial station to be opened there soon to push out programmes from Manx to the mainland.

Said my informant, "The secret of this move is that in many things the Manx Government can operate independently of Westminster." So there may well be some Manx "cats" with a tale . . . to tell!

TOP RANK RECORDS NEW RELEASES

JOE VINA Marina

"That's Alright" 45 - JAR. 251

CHERRY WAINER Saturday Night In Tia Juana

"I'll Walk The Line" 45 - JAR. 253

NORMAN WISDOM Follow A Star

"Give Me A Night In June" 45 - JAR. 246

BLUEGRASS ERWIN I Won't Cry Alone

"I Can't Love You" 45 - JAR. 252

PETEY, PATTY, PEGGY AND BRUCE The Happy Penguins

THE IRVING KLASSE ORCHESTRA The Happy Penguins Waltz 45 - JAR. 250

SKIP AND FLIP Fancy Nancy

"It Could Be" 45 - JAR. 248

BILLIE AND EDDIE The King Is Coming Back

"Come Back Baby" 45 - JAR. 249



Jack Good went to hear a singer—and discovered JOE BROWN instead. He signed him on the spot.

WHERE'S JOE BROWN? THAT'S THE FIRST QUESTION THAT VISITING AMERICANS ASK AT B.M.G. REHEARSALS

Everyone's after our Cockney Kid

By

Cliff's great LP

JACK GOOD

WHO is the best-known British teenage artist to American disc stars? Cliff Richard, maybe? Marty Wilde? No and no again. It is guitarist Joe Brown.

It all started with Johnny Cash being impressed with Joe—his guitar-playing, his Cockney accent, his appearance and, above all, his Petticoat Lane sense of humour.

Since Johnny's return to America he obviously has not stopped talking about Joe to his friends in the recording business. The same happened with all the other stars who subsequently have been over to appear on "B.M.G." with the result now that one of the first things Americans appearing here say at rehearsals is, "Which one is Joe Brown?"

Three have asked whether they could take him back to the States with them. But we are not letting Joe go. Not yet anyway.

Where did Joe pick up his Country and Western guitar style? In the first place by listening to discs and copying the solos.

Added to that, however, Joe has a natural feel for this kind of music, so that now he doesn't rely on imitation so much as instinct.

Barrow boy

Joe has his own group who centre on Camden Town in London, called The Spacemen, and very competent they are, too. Not only do they play, but they sing their own vocal backings. And they feature—or did when I saw them last—a vocalist who sings Perry Como style! For these numbers Joe plays Hawaiian guitar. Joe's voice created its first sensation with the public when at the age of 13 he started hawking his barrow around the streets of the East End. His songs were short, maybe—but very punchy. The lyrics went something like this—"Shrimps and winkles," "Old tags for china" and so forth.

'Sorta different'

Since then Joe has been employed in a multitude of jobs. He was for some time a fireman on the railways. This was the job he liked best, and he still occasionally wishes he were back, when he sees a train whizzing by. "It was a happy sorta job," he told me. "Everybody waves ter yer—and you wave back. And it was sorta different. No ordinary Herbert could walk off the street and do it just like that. You had to have the right character—and training."

Then Joe was an electrical apprentice for a year—maybe that is the reason his electric guitar makes that extraordinary noise. But apparently the "loot" was not good enough. It was round about that time that I gave him his first audition. And although I could not use him then and there, I made a mental note that he was a boy I must get on to the programme as soon as possible.

The next time I saw Joe I signed him up on the spot.

Exceptional

This was only the third time I had ever done this. The first was with Cliff Richard, the second Little Tony. But this was a more exceptional occasion than the other two—because Joe was not the artist I went to hear!

He was backing another artist I had gone to see at a Larry Parnes show in Southend. No one should ever allow Joe Brown to appear in the group backing him on the stage. It is asking for trouble.

The whole time this artist was singing, I—and I think most of the audience, too—was watching Joe. His personality came over like a flash of lightning.

I understand that Joe now appears solo. I bet the others he used to play for have a sigh of relief.

"When we do the show I shall have a microphone in front of me," he explained. "So if I am to rehearse properly I must use a microphone here, too."

And, of course, when you think of it, he is dead right.

THE latest Cliff Richard LP certainly deserves its high position in the charts. Unlike the last one, "Cliff Sings" has all the qualities—and more—that I looked for in "Cliff" and did not find.

It is the best LP made by a teenage artist in this country. And it ranks very high in the world ratings, too.

One place I reckon it scores over his last effort is that every track is of a consistently high standard. There are no throw-away numbers. Tremendous polish—and professionalism—distinguishes every vocal and every backing. The Shadows are, in my opinion, the finest permanent backing for a singer.

Cliff develops a rock style which is wilder than usual and more relaxed and swifty. I wish he had chosen more new titles like "Snake And The Bookworm" instead of so many well-known "oldies" which invite the usual comparisons. The idea of having a Neapolitan-style album with two flavours—vanilla and strawberry as it were, rock and ballads, guitars and strings—is tremendously effective. And for my money Cliff is every bit as good in the ballads as in the rock.

On top now

THE Browns, who are currently appearing with "Boy Meets Girls," used to tour with Presley—before he really hit the big time, and they were, and are, great friends.

From all those who know Presley personally I hear nothing but words of praise.

The Browns were enthusiastic about Presley as a Country and Western singer. He was chiefly singing that music when they were appearing in the same show. Particularly his performance of "That's Alright, Mama" and "Blue Moon Of Kentucky" stood out in their minds as masterly.

The Browns have been working for some six years hoping for their gold record. At last they have made it and now it looks as if they may make two in a row—"Scarlet Ribbons" is going like wildfire currently in the States.

NO flash-in-the-pan

A NOTHER boy who has great charm will be appearing on the show this coming week. The boy who has suddenly popped up from nowhere to become one of our leading disc stars—Emile Ford.

Make no mistake about it, the Emile Ford sensation is by no means a one disc flash-in-the-pan. Emile is determined to stay the pace. And I know that he will.

Here are my reasons. One, he has a dynamic personality... his smile, his punch, and the easy relaxation of his style is very engaging. Two: he looks good—tall and handsome. Three: he works and thinks like a thorough-bred professional.

Rarely, if ever, have I found as I did with Emile, an artist who turns up to his first rehearsal knowing exactly how he wants to put his song across for television.

Not only that, but Emile (who started life in this country as a university student in electronics) brings his own very impressive amplifying equipment.

EMILE FORD and The Checkmates after making their first disc for Pye are pictured with A. and R. manager, Mike Barclay. (DISC pic.)



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AND HIS ORCHESTRA**

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(BIG MAN)**

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MAUREEN EVANS

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CLINTON FORD

Red Indian Xmas Carol

CB 1518

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THE AMAZING

HEART-BEAT

RECORD

Fans go crazy over year's most fantastic disc

Record is made from heart-beats



Originator of the disc (the cover is shown above) — Philippe-Gérard and the girl who now has the most famous heart in France, shop assistant Nicole Guillemette.

British release in doubt

YOU cannot hear "With Throbbing Heart" in Britain — yet. No definite plans have been made by Fontana to market it here. Mr. Jack Baverstock, the company's A and R manager told DISC this week: "I have not yet made up my mind about this record. I shall have to give the matter more thought."

ALL France is listening to the most amazing record of the year in which human heart-beats provide an eerie backing for specially scored cha-cha and rock numbers. The human heart-beat record, "With Throbbing Heart" ("A Coeur Battant"), claimed as the first of its kind, has been released this week in France on the Fontana label and is rapidly becoming the number one choice in Paris record shops and on café juke boxes.

THE HEART belongs to pretty Nicole Guillemette, a 21-year-old assistant at a famous store on the Paris Left Bank. Hers was the 54th heart "auditioned" by COMPOSER Philippe-Gérard and his technical associate, Georges Chottin.

To provide the correct cha-cha "backing," Nicole repeatedly had to run up a flight of stairs so that her heart-beats accelerated to 115 a minute.

TRIAL AND ERROR

Behind the completion of the novel disc—"There's no stunt about this" says debonair, 31-year-old Philippe-Gérard—lies eight months intensive work to make the human heart a co-operative instrument in a rhythm group.

Nicole's heart can be heard plainly on both numbers—"Cha-Cha Du Coeur" and "Rock Du Coeur."

Trial and error taught Philippe-Gérard and Georges Chottin that no two hearts are alike—and that the hearts of young girls record better than those of men.

At first, Philippe-Gérard and Georges Chottin

experimented with their own heart-beats. "But they were unsatisfactory," the composer said.

Philippe-Gérard again repeated that his songs and the idea of a heart-on-wax was no stunt, no gimmick.

"We could have looked for a big star in show business with the right heart-beats. That would have been a stunt. But we took a shop girl's heart because its beat was just right for our purpose," he said.

"Some think the disc uncanny," he added. "Others who have heard it say that it is bad taste to mix heart-beats with cha-cha and rock. I disagree.

"Rhythm was born with elemental things like sea waves. The wind makes songs and even chords. Why shouldn't the voice of a heart give the measure of a dance?"

CHEERFUL COMPANY

"I could have made a heart an instrument in a concerto, but who would have paid for making the disc? I used cha-cha and rock because they are the choice of the people.

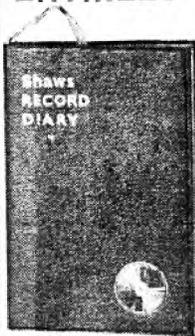
"I made my compositions as light as I could so that Nicole Guillemette's heart should be in cheerful company."

Philippe-Gérard's first music teacher was Maurice Ravel, whose best-known work, "Bolero," also has an exciting throbbing rhythm running through it.

The young French composer has written music for films and ballet. His "Joan of Arc" ballet was produced by the Marquis de Cuevas. He began writing light music when he was a teenage refugee in Switzerland during the war.

"With Throbbing Heart" looks like spinning its way into the disc sensation of the year, and apart from its immediate impact in France, 50,000 copies of the record have been ordered for Japan.

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D 2



(DISC Pic)

THE BROWNS GO HOME—TO FIND ANOTHER HIT

It may be oldie number three

HUSTLING back to America on Monday after their brief stay in this country went The Browns, the brother and sisters hit team from Pine Bluff, Arkansas.

Mission: To find a follow-up to "The Three Bells" and "Scarlet Ribbons," as soon as possible.

Stretching his lanky frame after an arduous session in the "Boy Meets Girls" studio, leader Jim Edward said at the week-end: "As soon as we hit New York we'll be in those recording studios trying out a selection of numbers until we find the right one."

"We have no idea what it may be yet—it might be an oldie, it might be new."

"I know both 'The Three Bells' and 'Scarlet Ribbons' had been released before but that was more of an accident than anything. We're not trying to do a Connie Francis."

New session

Chet Atkins, shrewd R.C.A. Victor A and R man, was waiting impatiently for The Browns as they flew into New York. He and Jim were responsible for the arrangements of both hits; and Chet will superintend the new session; they will probably be in the middle of it as you read this.

Jim had another reason for getting back home soon. "England is a wonderful place and we've all enjoyed ourselves tremendously—but I sure miss my mother's cooking!"

"What about me?" chipped in his 27-year-old sister Maxine. "I'm longing to get back to my husband and two children. All the same, I wouldn't have missed this trip for anything."

"Nor me," added the remaining member of the trio, 20-year-old Bonnie. Jim, who is 25 and 6ft. 1 1/2in., talked

about the "lucky break" which rocketed The Browns to international fame.

"It was a dream come true," he said. "Maxine and I started singing way back in 1952 and Bonnie joined us as soon as she left High School. We made records and three of them got to the No. 1 spot in the Country and Western charts in America. Not that we're C & W—we are a folk group, which isn't the same thing."

"We kept on developing and then came the lucky break—'The Three Bells,' which won us a Gold Disc."

The Browns may become a quartet before long. Younger sister Norma is already showing much promise as a singer and guitar player under the wing of Maxine, who worked with the Arkansas State Police Department before going into show business.

Blue-eyed Maxine spends all the time she can coaching Norma—and writing songs.

The Browns tele-recorded two "B.M.G." shows. The second will be screened on Saturday.

Liberace is signed for third visit to Britain

LIBERACE is to make his third visit to this country next year, probably in April. Leslie MacDonnell, joint Managing Director of Moss Empires, will shortly be going to America to make the arrangements. At the moment, no definite dates have been set, but it is hoped that Liberace will play an eight-week season at the London Palladium, a further four weeks in the provinces and make TV appearances. Included among the latter will probably be a "Sunday Night at the London Palladium" and a "Saturday Spectacular."

Hastings band stays

NEW trad band built up by Lennie Hastings now on a two-month booking in Dusseldorf, Germany, will stay together on returning to Britain.

The personnel are: Lennie Hastings (drums), Bert Murray (ex-pianist now on trombone), Bob Harley (trumpet), Alan Cater (clarinet), Gary Lloyd (piano) and Harvey Weston (bass).



She looks Chinese—and, in fact, she is Chinese. The name is TSAI CHIN and she's the star of the new musical "The World of Suzy Wong." She appeared on B.B.C.'s "Roundabout" last Friday. (DISC Pic)

NEW JAZZ CLUB OPENS

NAT RONESS opens a jazz club at Southend-on-Sea on December 13, at the New Vic Theatre, South Church Street. Opening night features jazz singer Neva Raphaelle and Owen Bryce and his band.

New label out next year

A NEW label will spin its way on to Britain's record turntables for the first time early in the New Year. The name? Warner Bros. Records. And behind this famous name in Hollywood films is a big line-up of American recording talent.

Screen star Tab Hunter is perhaps the best known here, but other established favourites in the U.S. on the Warner Brothers label are the Chico Hamilton and Marty Patch jazz groups, pianist George Greeley, organist Buddy Cole, Spike Jones, and the star of the American TV show "Seventy Seven Sunset Strip," Edd Byrnes. The famous Warner Brothers Studio Orchestra will also be featured.

The news that Warner Brothers are to move into the British market was given in an exclusive interview with DISC by Mr. Robert Weiss, the company's International Director, who was on a flying visit to London to arrange the licensing of Warner Brothers records here.

Before flying on to Paris at the start of a world tour, he revealed that W-B

In Britain the W-B discs would be manufactured and distributed by a British record company, Mr. Weiss said, although no decision has yet been taken which company will handle the deal. But the records will go out under the Warner Brothers label and in the same attractive albums as in the U.S.

"We have a tremendous variety of pop music," he added, "and everything in our catalogue is available in stereo as well as in the monaural version. The quality of our recording is outstanding," he claimed.

Mr. Weiss would not make a prediction of what his company's record sales here might be. "We are hoping to make an auspicious debut early in 1960" was all he would say.

Warner Brothers Records are the youngest in the record field, born a little over a year ago on September 5, 1958. Today the label stands among the top 15 in sales in the U.S. Estimates put the gross sales in the first year at four million dollars.



One of the better-known stars on the new label will be TAB HUNTER.

Records—so far sold only in the United States—plan to sell eventually all over the Continent and in the Middle and Far East.

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Callboard

(Week beginning December 7)

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BIG BEAT SHOW—(Terry Dene, Vince Fager, Dickie Pride, Billy Fury, Duffy Power, Johnny Gentle, Sally Kelly), Hippodrome, Birmingham.

BILLY COTTON & HIS BAND—Hippodrome, Brighton.

BRUCE FORSYTH—Empire, Newcastle.

EDMUND HOCKRIDGE—Coventry Theatre, Coventry (season).

JOE HENDERSON—Coventry Theatre, Coventry (season).

KING BROTHERS—Coventry Theatre, Coventry (season).

KEN MORRIS & JOAN SAVAGE—Coventry Theatre, Coventry (season).

JIMMY LLOYD—Empire Theatre, Liverpool.

PETERS SISTERS—London Palladium (season).

PLAYBOYS—Empire, Liverpool.

CLIFF RICHARD—Empire, Liverpool.

TINO VALDI—Empire, Newcastle.

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DECCA **RECORDS**

There's a new colour portrait of front cover of the December issue features; details of all Decca-gro. your monthly guide to the best from your dealer

THE DECCA RECORDS DECCA HOUSE ALBERT EMB.

TV, recording and clubs for Donegan in U.S.

MANNIE GREENFIELD, the tall, powerfully-built American who, more than any other man, was responsible for launching Lonnie Donegan so successfully in American show business, flew into London on a rush visit on Friday.

He came to tie up details of Lonnie Donegan's trip to the States early next year. Already he has fixed:

- At least a couple of television shows.
- A recording session.
- And, if Donegan has time, a tour of several top night-clubs.

Said Greenfield: "I've come to London to discuss my plans with Lonnie. We're hoping this trip is going to make Lonnie even more popular than he already is in the States. It isn't difficult promoting a man like him. I'm manager of 15 artists and I can tell you Lonnie is my favourite star."

Huge success

Although the date for Donegan's departure has not yet been fixed, Greenfield says he expects it will be in about two months time.

"We've signed a deal with Atlantic Records," he told me. "He'll cut a couple of discs with them. They're just the recording company for Lonnie because they understand his type of music."

"I'm sure anything he does with them will be a huge success."

And the television shows? Said Greenfield: "I'm hoping there will be three shows, but there will be at least two. He's going on the Steve

Allen show and, maybe Perry Como's programme. He was a smash hit on television last time.

"The funny thing is at first I was a bit dubious about bringing Lonnie over. We weren't sure that he'd go down with American audiences. It just shows how wrong we were.

"The great thing about Lonnie is he doesn't only appeal to the younger generation. The older folk like him too—and that's very important."

I asked Greenfield, a man who knows as much as anyone about American show business, whether, in the States, it was better for an entertainer like Donegan to get known to the public by appearing on television or by appearing at theatres and night clubs. "As far as Lonnie's concerned," he said, "a couple of television shows at the beginning of a visit can work wonders. Last time people saw him in their homes and then they went out to the theatres and night clubs to see him in person. But that's because he's a great performer—he's not only a singer but a comic personality, too. Of course, if your star is not so talented, television is best left alone.

"Television is a difficult medium and



(DISC Pic)
MANNIE GREENFIELD

if the public don't like you on it they won't go out and see you."

Greenfield said that he did not feel that the time was ripe yet for Lonnie Donegan to settle in America if he wanted to.

"But after this next trip—who knows?" he said. "I think he could. He's building up a lot of fans."

Meanwhile Greenfield eagerly awaits Donegan's arrival early next year. He believes his visit will be "sensationally successful."

"It's difficult for a man like him to fail," he explained. "He's got plenty of enthusiasm and what's most important—he's original!"

P.T.

'B.M.G.' party for Rita

MORE than 150 of the "Boy Meets Girls" "crew" crowded into an ABC studio in Manchester after next Saturday's show had been tele-recorded last week to say farewell to the programme's director, Rita Gillespie.

Rita, who takes up a staff appointment with ATV on December 14, has been a key figure in the strong rumours that Larry Parnes plans to present a rock package show on the ATV circuit.

But Rita revealed nothing at the week-end about her exact duties for ATV.

Joining in the party were Marty Wilde, Jack Good, The Vernons Girls and technicians. The Browns were also among those wishing her good luck.

Disley gets painting job

DIZ DISLEY has been commissioned to do the murals at Jazzshow's club, in London's Oxford Street.

Disley's group now includes bassist Jim Bray, who is also working with the Bruce Turner band. They can be heard at the St. Pancras Town Hall, on December 6, together with Champion Jack Dupre, Robin Hall and Jimmie McGregor.

TOP RANK BREAK NEW GROUND

First commercial disc at 16 2/3 rpm

TOP RANK RECORDS are to release next week Britain's first commercial disc to play at 16 2/3 r.p.m. It is called "Tales of Terror" and is a collection of short stories by Edgar Allan Poe.

IN A 'SWOON'

ADAM FAITH, now third in this week's Top Twenty with "What Do You Want?" will be a guest in the Radio Luxembourg programme, "Swoon Club" on December 13. "Swoon Club"

He will be interviewed by Patrick Allen and will also introduce his new disc.

Marty Wilde—publisher

MARTY WILDE has gone into the music publishing business. Together with his manager, Larry Parnes, he has formed "Youngstar Music."

The company intends to concentrate on the work of young British composers and already Sally Kelly, Duffy Power and Lionel Bart have had numbers published by them.

The narrator is Nelson Olmsted, a well-known American radio story teller. There is no music on the disc.

The record will cost 45 shillings and will play for a total time of one hour 35 minutes.

This speed is specially suited to the spoken word and in this country it has, until now, been confined to records on which languages are taught. But Top Rank told DISC that they will not be confining their future issues to this field.

Most modern record players incorporate this speed.

'Talk of the Town' on TV

A NEW show, devised by Val Parnell and produced by Brian Tesler, is to take over from ATV's "Startime" broadcast: every third Thursday. It will be called "Talk of the Town" and will come direct from the Theatre Restaurant in London of that name. First programme is on December 10.

The show will include members of the current cast, with musical direction by the Sidney Simone Orchestra and The Hermanos Deniz Cuban Rhythm Band.

During transmission, the cameras will pick out celebrities in the audience, some of whom will be interviewed.

MUSICAL COMEDY star, Shani Wallis, has been signed by Philips Records. Her first release will be an EP, "Shani," and will be available in the New Year.

DISC PIC

PHOTOGRAPHS marked "DISC PIC" are exclusive to this paper. Copies may be obtained at the following prices:—

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H.M.V. 45-POP 670 (45 & 78)

Connie FRANCIS
AMONG MY SOUVENIRS
45-M.G.M. 1046 (45 & 78)

Ruby Murray
A MESSAGE FROM JIMMY
Columbia 45-DB4379 (45 & 78)

Johnny Nash
TAKE A GIANT STEP
(film of the same name)
H.M.V. 45-POP673 (45 only)

SARAH Vaughan
Smooth Operator
Mercury 45-AMT1071 (45 only)

BIG BEN BANJO BAND
MARINA
Columbia 45-DB4381 (45 & 78)

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

TWO NUMBERS TAKE THE HONOURS THIS WEEK

6

pages of
POP, JAZZ,
LP and EP
REVIEWS

RATINGS

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

D.N.T. indicates a Don Nicholl tip for the Top Twenty.

Pye could push Joan to the top with this debut disc

TWO songs seem to be getting all the coverage at the moment . . . "Happy Anniversary" and "Marina." You'll find several versions in this week's reviews. And I've a hunch that the Joan Regan performance of "Happy Anniversary" is going to mean many happy royalties for that lady under her new Pye contract.

"Marina," of course, brings Italy back into the running . . . but the Latins aren't having it all their own way in the foreign language stakes this week. We've even a Chinese side, and Duane Eddy is back with another "bad ride" disc.

JOAN REGAN
Happy Anniversary; So Close To My Heart (Pye N15238)

D N T
THERE'S been plenty of hoo-ha about Joan Regan's move to Pye and they've certainly given the singer a tailor-made ballad for her debut with the label. And the hoo-ha seems to be justified, because Joan's treatment will cause a comforting glow in the hearts of many who enjoy this simple sort of sentiment. A natural for request shows, of course. Joan sings sincerely in company with the Peter Knight orchestra. You will also detect a subdued male voice in harmony with Joan here—that of Harry Cliff, her husband.

"So Close To My Heart" is a slow romantic ballad which Joan sings with a distinct appreciation of the lyric.

DUANE EDDY
Some Kind-a Earthquake; First Love, First Tears (London HEW9007)

D N T
DUANE EDDY is in a phase of bad rides at the moment. But the discs are good. He follows up his "Forty Miles Of Bad Road" with "Some Kind-a Earthquake," which ought to reach fairly shattering sales.

Your weekly DISC DATE with Don Nicholl



MARINO MARINI

AL SAXON



JOHNNY HORTON

Marini's on that 'Marina' kick

MARINO MARINI QUARTET

Marina; Sei Bella (Durium DC1664)*****

MARINO MARINI—Marina! Sounds like another Veni Vidi Vici, doesn't it? And indeed Marini may be conquering plenty of hearts with his arrangement of the new liquid continental success.

The Quartet treat Marina with their usual respect for good studio sound. With some work behind it there is little doubt that this version could move.

Sei Bella is another brisk Italian excursion by the group. They are shouting happily in this one. Like the guitar spell on this side, and could have done with even more of it.

WILLY ALBERTI

Marina; Cerasella (Decca F191)****

WILLY ALBERTI'S performance of Marina is delightful in approach and sound. Whether it carries enough impact for big sales is another matter altogether.

Singing and the mandolin accompaniment is sweet and clear, however, and the side is well worth a spin before you make up your minds which arrangement of the rising song you are plumping for.

Cerasella has the same slick, rather swift tempo, but it is not such a good ballad.

AL SAXON

Marina; Me Without You (Fontana H231)****

AL SAXON may not have been the first name I would have thought of when choosing an artist to cover Granata's Marina. But I must say Fontana's decision comes off. The sturdy Saxon punches across a frantic arrangement (with English lyric) and really makes the number live in a way which will pull in younger ears in a hurry. Slick backing by Ken Jones orchestra.

JOHNNY HORTON

I'm Ready-If You're Willing; Take Me Like I Am (Philips PB976)*****

JOHNNY HORTON has come up with another winner in I'm Ready If You're Willing. A polished Country number which the "Battle" boys sings to a so-catchy backing. Slight vocal group accompaniment, too, while Johnny skips effortlessly through a very contagious item. This one ought to rise.

On the reverse, Take Me Like I Am is one more first-rate Country and Western offering. Powerful song which Johnny chants forcefully. Idea's good and the noise should make it a must for anyone with the slightest liking for this type of material.

CHRIS WILLIAMS

The Monster; The Eton Boating Song (Columbia DB4383)****

ABOUT two years ago you may remember a number coming across from the States called The Monster. Well, this Columbia release by Chris Williams and his Monsters has the same title, but it is not the same number.

A beaty little instrumental punctuated by screams and "the monster" shouts. Band sounds like Chris Barber

Me Without You puts the brake on the tempo for a slow beat ballad. Saxon stamps heavily through this romancer.

GARY MILLER

Marina; Hold Me, Thrill Me, Kiss Me (Pye N15239)****

GARY MILLER sings Marina, using the English lyric. And he makes it sound very nice indeed. Not that it's all in English—he takes a midway break into Italian.

Backing Miller is the Wally Stott orchestra and I enjoyed the dancing strings effect which Wally guides with such a sure touch.

For the turnover Gary digs up Hold Me, Thrill Me, Kiss Me, and I think you'll like his slow beat-ballad treatment. Singing with chorus and the Stott orchestra behind him, Gary could raise this number into new sales.

ROCCO GRANATA

Marina; Manuela (Ortola CB1525)****

THIS is the original version of Marina sung by the composer . . . an Italian living in Belgium. Sung in his native language, of course, but it's not surprising that this disc has sold so powerfully in the States. It has a fresh breath of life and will appeal to many in this country, too.

Always difficult to forecast the success of a foreign language recording here, but Rocco's Marina might make it.

Granata sings of "Manuela" instead of "Marina" on the other side, and this is a slower ballad with not quite the appeal of the upper half. A pleasing song, but without much commercial punch.

heard through the wrong end of a telescope

The easy rocking arrangement of Eton Boating Song on the flip also has strange jazz undercurrents going through it. This half I like. And it is a half which deserves to be pushed. Give it a spin. Might be a sleeper.

THE MEMOS

My Type Of Girl; The Biddy Leg (Parlophone R4616)***

COUNTRY and Western song from The Memos. The group warps happily around My Type Of Girl with a tendency toward rock-a-billy.

The material is fairly catchy and the performance at least has the virtue of making you stop to listen.

The Biddy Leg seems to be another form of dance. A steady rocker this which The Memos muzz up in rather routine fashion.

DON GIBSON

I'm Movin' On; Big Hearted Me (R.C.A.-1158)****

COUNTRY and Western specialist Don Gibson chants a dramatic little number I'm Movin' On and comes pretty close to the rock idiom with it. One of his best efforts—which is saying a lot. Don takes it in train

(Continued on facing page)



A fast beater this, with a few whoops here and there and a brief pause gimmick. Guitar and sax feature, but the sound's without that big bass guitar note for a change. I think Eddy will make the parade again.

Chorus with Eddy for the flip "First Love, First Tears." There are even some strings to hear on this luscious beat tune while Duane brings out the bass string for a side which could be big in its own right.

THE FOUR LADS

Happy Anniversary; Who Do You Think You Are? (Philips PB977)****

THE Four Lads have never had the best of luck on this side of the Atlantic, which is a shame since they are among the cream of the groups.

The boys take a straight line through the new film ballad Happy Anniversary and produce a clear, melodic half that will last for a long, long time. No frills in the arrangement. Joe Sherman puts a few chimes and a girl chorus behind the boys, but there are no tricks.

The loping love song on the turnover is very attractive, too. I like both tune and words here and the performance by the Lads is warm and efficient.

LESLIE PHILLIPS

The Navy Lark; The Disc (Parlophone R4610)***

THE Navy Lark comes from the TV series and Leslie Phillips talks a comedy lyric which has been put to the theme.

Doesn't quite come off, but, then, senses of humour differ and there will probably be folk who can raise a chuckle.

The Disc is a narration which Phillips puts over in his too-English voice. Story's about a disc jockey and his nightmarish experiences with a record cracked down the centre. Better, but still not quite on target.

Latest song for **JOAN REGAN** is "Happy Anniversary," and in keeping with this title, she cuts the cake in honour of the Hammer-smith Palais' 25th birthday. (DISC Pic)

CONTINUED FROM PREVIOUS PAGE

time with a girl chorus to help him and there is some good guitar work in the accompaniment.

Big Hearted Me is another good tune and Gibson rolls it out with an easy beat. The star is in good ear-catching form. Girl chorus is present again to help him complete a fine double-sider.

PAUL GAYTEN

The Hunch; Hot Cross Buns
(London HLM8998)****

PAUL GAYTEN'S instrumental version of **The Hunch** strengthens my hunch that this could climb to very high sales. Drawing,

Christmas Corner

COMMERCIAL COLOUR FROM THE BROWNS

THE BROWNS are not only in Britain, they're here with a brand new disc which should make quite a dent in the seasonal charts. It's their idea of "Scarlet Ribbons." Seems a very commercial colour combination to me.

THE BROWNS
Scarlet Ribbons; Blue Bells Ring.
(R.C.A. 1157)

THE BROWNS—now in Britain for TV—follow up their "Three Bells" runaway with another revival, "Scarlet Ribbons." Timed well for Christmas and with a soft-sound performance.

D N T
Echoes of the Jimmy Brown number come with the bell-like inserts by the girls in the trio. I wouldn't have given much for anyone else's chances on this song just now, but **The Browns** look like making it their second smash in a row.

"**Blue Bells Ring**" is a cute Country and Western romancer taken to the tune of "Three Blind Mice" with the boy leading well throughout. Taken in round style.

BILLY FURY
My Christmas Prayer;
The Last Kiss.
(Decca F1189)****

JINGLE bells help to establish the Yule atmosphere for Billy Fury as he goes into a slow, slight beat ballad **My Christmas Prayer**. The boy is in useful form, though I'm not too keen on the actual lyric of this number. Girl group chime with bell-like noise behind Fury.

The Last Kiss has an insidious Latin flow to it and strikes me as an altogether better number than the one on the upper half. Fury sings it sweetly while the girls accompany him effectively. Harry Robinson is in charge of the musical direction and should get applause for this side.

ERIC KAY
The Little Drummer Boy;
Blue Champagne Cha-Cha.
(London HL9004)****

ERIC KAY sounds like a very small boy indeed and at times on **Little Drummer Boy** I had fears that the key might be too high for him. This worry spoiled, for me, what might otherwise have been a novel Christmas effort.

The Marion Evans' orchestra and strong male group accompany the youngster on this treatment of the Czech carol.

Eric Kay is absent on the other half, although still getting label credit. I assume he's absent, anyway, because there's no vocal to **Blue Champagne Cha-Cha**. It's just a good big band performance of the oldie in modern Latin dress.

hoarse saxophone leads the way while a tight rhythm group play behind the soloist. Tune has an itchy appeal which gradually gets under your skin. Some commercial piano on this half, too.

Hot Cross Buns is an odd title to see this time of the year! Turns out to be a similar sort of instrumental to the one upstairs, though not quite so effective.

Sax gets most of limelight again but this time there is a girl's voice also. She is slipping in a few phrases in praise of the hot buttered buns.

FRANK CHACKSFIELD

Take A Giant Step; On The Beach
(Decca F11188)****

TWO new film title tunes from the Chacksfield orchestra on this release.

Frank guides a big bank of strings through **Take A Giant Step** and uses a girl chorus, too. The singers offer no lyrics, but are used to complement the instrumental pattern. And that pattern, it should be said, is extremely pleasing.

On The Beach is treated to the same kind of performance and the result is much more soothing than the dramatic content of the actual screen story may lead you to imagine. None of the horror here.

TSAI CHIN

The Ding Dong Song; The Second Spring
(Decca F11192)****

SHADES of "Rose, Rose, I Love You," **The Ding Dong Song** and **The Second Spring** are the same song, one Anglicised for performance in the play, "The World Of Suzie Wong," the other the original Chinese version.

Tsai Chin, who sings in English and in Chinese for this coupling, is the star of "Suzie Wong," of course, but her singing voice is thin. I doubt if the song will attract enough custom to see it to the heights.

SAM COOKE

One Hour Ahead Of The Posse; There I've Said It Again
(HMV POP675)****

THE hurry hurry of **One Hour Ahead Of The Posse** is captured well by Sam Cooke and the accompanying Don Rakke orchestra.

Sam's story of the man who shot his woman has plenty of drama and



SAM COOKE

many of you will know it already. Good, firm performance.

There I've Said It Again switches to a gentle romantic beat and Sam's treatment of the familiar ballad will appeal to teenage sweethearts.

DORIS DAY

Possess Me; Roly Poly
(Philips PB958)****

FROM her new film, "Pillow Talk," Doris Day cuts two numbers for this coupling.

Possess Me is a very ardent love song as the title will lead you, rightly, to expect. Doris sings it without making the lyric too sickly, as it could so easily become.

Frank De Vol makes good use of chorus in the accompaniment.

Roly Poly is written along the same theme as "Mr. Five-By-Five." A cute, beaty number which Doris whips across smartly. Hooting sax and chorus in the backing.

RON GOODWIN

Lolita; All Strung Up
(Parlophone R4608)****

WELL, Lolita is a very topical title, no one can deny that! Ron Goodwin batons his concert orchestra

(Continued on page 13)

WELCOME



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GENE VINCENT will star in Jack Good's ABC-TV production of **BOY MEETS GIRLS** on December 12th, December 19th and December 26th—6.30-7 p.m. Full details of all **GENE VINCENT'S** Capitol recordings can be obtained from your usual record dealer.



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TRADITIONAL JAZZ

by Owen Bryce

ABE HAS A GIANT'S RANGE ON TROMBONE

PETE FOUNTAIN'S DIXIELAND
ALL STARS

At The Jazz Band Ball.

Farewell Blues; At the Jazz Band Ball; March Of The Bobcats; Jazz Me Blues.
(Tempo EXA93)★★★★

★
KENNY
BALL

★

EVERY now and then someone comes up who has an entirely different conception of his instrument. Henry Allen, Erroll Garner, Jack Teagarden and Earl Hines, have all had something "new" to offer. And so, too, has Abe Lincoln, the trombone man on this session of Dixieland favourites.

He plays, particularly in his introduction to *Farewell Blues*, the most

amazing trombone. I know no one who uses more range than Abe.

Some keep to the dirty, low notes (Brunies and Ory), some soar up into the stratosphere and stay there. But Abe Lincoln, who as you may have gathered "made" this disc for me, sweeps up high one moment, then right back down again, in giant, striding motions not unlike the soprano produced by Sidney Bechet.

Do not, for one moment, imagine that Lincoln is the be-all-and-end-all of this disc. Far from it. Indeed, how could he be with Eddie Miller, Ray Bauduc, and Stan Wrightsman (a great pianist) in his company? To say nothing of a biting, hard-driving trumpeter named Al Hirt, and Pete Fountain, clarinetist and perhaps the weakest of the musicians present.

THE EUREKA BRASS BAND
The Music Of New Orleans

Panama; Trombonium; Just A Little While To Stay Here; Lord, Lord, Lord; Eternity; Maryland My Maryland.
(Melodisc MLP12.110)★★★★

NO one could accuse me of being a blind follower of the New Orleans revival and all it implies—Bunk, Lewis, street bands, Jim Robinson, banjos, field recordings, and all the other things that mean so much to many of today's short-sighted trad fans.

The Eureka is probably the most famous of all the great brass bands of the Crescent City. Though comparatively young (it was formed recently as 1920) it included, and still does, many musicians who have been playing this type of music since the late 19th century. They do not pretend, or even try, to play jazz.

They play the music they have always played—but succeed much of the time in playing wonderful jazz music. Just listen to the biting trumpet in the last choruses of *Panama Rag*. Least successful track is *Eternity*, a long-drawn out dirge played without beat or rhythm. But all the other tracks swing in the true tradition.

I give three stars for the disc's musical value. It's historical value is infinitely greater.

KENNY BALL AND HIS BAND
Black Bottom Stomp; Hiawatha Rag; Baby Doll.

(Jazz Collector JEN2)★★★

THIS is a sad record from a musical point of view and also because it shows the willingness some of our boys have to abandon all sincerity and play the "commercial" music of the jazz clubs. They know what sells, and they are determined to bash it out at all costs.

Six months ago my band played opposite the Kenny Ball band and they cut us to shreds. All my boys, myself included, listened enraptured to the glorious sound of Kenny's trumpet. We marvelled at the stuff he dared to play... Dixieland items from the Bobby Hackett repertoire. We got back on the stand stunned by the sheer brilliance of it all.

But where is that brilliance on this disc? Take *Hiawatha Rag*. It opens with a weakly arranged, trite, con-



LYNN TRENT—she may rival Otilie Patterson one day.

certed introduction, followed by the opening theme played against samba-like cymbals. Then the second theme with Dave Jones playing the accepted clarinet line of Monty or George Lewis. Then a trombone/clarinet duet on the main theme (you can see already that it has all been done before... and this from a man I looked up to as one of our best Dixieland trumpeters). Then a pleasant, all-in-chorus with Colin Bates playing piano he must still be ashamed of. And then back to the first theme.

No soloists, yet Kenny has some good ones in Colin Bates and John Bennett.

Baby Doll is a long, slow track strongly reminiscent of Lunceford's "Blues In The Night" with Kenny doing some wow trumpet. As an experiment in something different it is interesting but does little to show off the very good band.

I know that the band can, and usually does, play about 10 times better than this disc would indicate.

THE VERNON JAZZ BAND
PLUS ONE

Meet The Vernon Boys

Have I Told You Lately That I Love You; Glory Land; Ole Miss; Everything's Wrong; Ain't Nothing Right; Black Mountain Blues; It's A Long Way To Tipperary; There's Yes Yes In Your Eyes; Young Woman's Blues; Ma Says Pa Says; Over The Waves; Take Me For A Buggy Ride; Keep The Home Fires Burning.

(Top Rank 35/032)★★★★

JUDGED by the accepted standard of Barber-type British jazz this is an excellent record. The Vernon Boys have absorbed the idiom of sheer simplicity, of steady bouncy beat, and slickly neat arrangements popularised by Chris and one or two other bands.

I must say, that although it is not an idiom I am crazy about, these lads (and one lassie) do it very very well, indeed.

I am not too happy about some of their numbers. *Glory Land* and *Tipperary* are not the best vehicles for jazz improvisation. But *Yes Yes In Your Eyes* and *Ole Miss* certainly are.

The lassie is Lynn Trent, for whom I predicted fame many moons ago. She was a protégée of mine, a fact that she kindly acknowledges on the sleeve notes. Coming from an entirely non-jazz background she threw herself into the task of absorbing the blues, and no amount of hard work, of long journeys, of diligent rehearsal, of constant repetition was ever too much for her.

Her vocal on *Everything's Wrong, Ain't Nothing Right*, shows just how far she has gone, and perhaps indicates how much further she will go—perhaps eventually to challenge the superiority of Otilie Patterson.

George Lewis struggles through his solos

RAYMOND BURKE AND
HIS NEW ORLEANS BAND

I'm Gonna Sit Right Down And Write Myself A Letter; Big Butter And Egg Man; Saint Louis Blues; In The Shade Of The Old Apple Tree.

(Tempo EXA94)★★★★

OCTAVE CROSBY'S RAGTIME
BAND

Gettysburg March; Ting A Ling; I Ain't Gonna Give Nobody None Of This Jelly Roll; Bourbon St. Blues.

(Tempo EXA92)★★★★

GEORGE LEWIS AND HIS NEW
ORLEANS RHYTHM BOYS

St. Louis St. Blues; Red Wing; The Swinging Clarinet; We Shall Walk Through The Streets Of The City.

(Tempo EXA97)★★★

I HAVE lumped these together because as such they provide an object lesson in the study of New Orleans jazz and in the different cults

that have come to surround it.

Here are three groups, all playing currently in New Orleans and all playing the music which we associate with that great city. Two of them are virtually unknown, although they both contain men popular in this field. The other is the George Lewis group, without trumpet or trombone.

Wonderful intro

Best of the batch is, without doubt, the Raymond Burke. Only known man here is Thomas Jefferson, who has recently played with the Lewis Band. Jefferson is an ardent Armstrong fan; this is obvious in his playing, though he is no copyist. His intro to *Sit Right Down* is truly wonderful and in the finest tradition. Here is a band not hide-bound by what it thinks the fans want to hear.

Octave Crosby has Alvin Aclorn on trumpet and Albert Burbank on

clarinet. This is closer to the Lewis school of thought but I much prefer Burbank to Lewis himself. Sixty-one-year-old Crosby plays piano and sings. The music is a little rough in parts but otherwise an excellent example of New Orleans music today.

The last of the three finds George Lewis playing solos over the rhythm section of Joe Watkins, Lawrence Marrero, Alton Purnell and Pavageau.

Red Wing is good, but *Over The Waves* is dire. So, too, is *St. Louis St. Blues* composed (so we read) by W. C. Handy but actually it is the same tune as "Melancholy Blues." The only difference is the last line, where the words of the new title are sung. Poor George struggles manfully through the changes, occasionally making them but often producing quaint variations of his own.

The rhythm section carries him through the faster numbers.

HURRY. HURRY—IT'S NEARLY SOLD OUT!

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ADAM FAITH
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Disc Date

(CONTINUED FROM PAGE 11)

through a swift Latin melody under this name, A tango-ish half with strings having plenty to say in a lush dressing.

One of Ron's own compositions on the other side. **All Strung Up** is aptly named, like most of Goodwin's originals. The strings have it all their own way, and Ron's written a rousing tune for them. Fast-moving and fairly dramatic.

Overall sound is excellent. Like some of his previous efforts this one could go down very well in America.

JANE MORGAN

Happy Anniversary; C'est La Vie C'est L'Amour
(London HLR8999)★★★★

JANE MORGAN'S fan following will be very happy indeed to find the lady among those who have recorded **Happy Anniversary**. The sentimental ballad is a natural for Jane.

She sings it with that straightforward clarity that marks all her discs. Result is mellow, tuneful and very, very easy to listen to. A male voice joins her for part of the way in the fashion found on Joan Regan's cover.

Despite the title, the flip song is sung in English by Miss Morgan. And she sings the attractive number with a soft Latin sway.

JOHNNY KIDD

Feel'n': If You Were The Only Girl In The World
(H.M.V. POP674)★★★

JOHNNY KIDD and the Pirates have already made their disc mark. Now they come out of their corner rocking steadily with **Feel'n'**. Mr. Kidd, with plenty of echo around him, sounds a bit too Presley-like most of the while. But it's a side that could branch out from the jukes into useful sales.

Quite a few folk seem to be reviving the old "Bing Boys" ballad which Johnny beats through for the other side here. This could be the selling half for Johnny. He puts the familiar words over clearly and strongly, and the beat treatment is not so grotesque as to alienate older ears.

RALPH MARTERIE

In The Mood; Bwana

(Mercury AMT1074)★★★★

IS **In The Mood** moving yet? About time the new beat arrangements were getting off the ground in this country. Ralph Marterie now brings his orchestra into the fight and saxophone leads the rocking here.

Good tight noise which, although late, ought to provide competition for Field and Miller.

Bwana is another orchestral offering. And, as you might expect, it is a jungly beater. Some voices are used chorus fashion, but not for lyrics. The ones they add to the instrumental noise are pretty infectious.

RONNIE HILTON

Happy Anniversary; The Most Wonderful Thing In The World

(H.M.V. POP684)★★★★

RONNIE HILTON finds himself with former H.M.V. colleague Joan Regan on **Happy Anniversary**. And Mr. Hilton's version is liable to cause Joan some sales concern.

Ronnie sings the ballad firmly and with sincerity. He gets a very pleasant accompaniment from Frank Cordell's orchestra and the Don Riddelle Singers.

For the turnover Ronnie gets some deep, rich strings behind him and they set the velvety mood of **The Most Wonderful Thing In The World**. A sober ballad which Ronnie tackles confidently.

GARY STITES
Starry Eyed; Without Your Love
(London HLL9003)★★★★

GARY STITES' first disc didn't make a very big impression on this side of the water, but I still feel that he will crash the lists before long. The boy sings **Starry Eyed** here with a likeable teenage manner that should cause plenty of concern to his rivals on the number. Could sleep its way to hefty results.

Without Your Love is, by contrast, a slow, surging rock-a-ballad. Stites sings it effectively with male chorus and rhythm team for company. Rounds off a disc which will do Gary plenty of good over here.

GENE VINCENT

Right Here On Earth; Wild Cat

(Capitol CL15099)★★★★

TIMED so that its release will coincide with Gene Vincent's trip to London for television appearances, is the boy's latest Capitol coupling.

Right Here On Earth is a swift-moving ballad with a clipped beat to it. Vincent whips it across smartly with further evidence of his progress from the routine rock 'n' roll fields. No doubt about the improvement in Vincent and the expansion of his range.

Wild Cat has nothing to do with any unofficial strikes. It's a steady rocker with saxes hooting behind Gene.

PERRY COMO

A Still Small Voice;

No Well On Earth

(R.C.A. 1156)★★★

PERRY COMO arrives on a very thoughtful ballad, **A Still Small Voice**. A song which moves mildly all the way and which Perry handles with care.

Tune is not the easiest to remember without playing the disc a few times and this may well hamper its chances of becoming a hit.

No Well On Earth is a slow, sentimental ballad about mother's love and Perry milks it for all it is worth. The kind of material which may become a favourite in family request programmes.

TINY LEWIS

Too Much Rockin'; I Get Weak

(Parlophone R4617)★★★★

TINY LEWIS has the B-I-G voice. And he could collect the B-I-G royalties with his shouting performance of **Too Much Rockin'**. The "rockin'" is taking place downstairs according to the lyric Tiny belts—and it must have been quite a party.

With a really lively instrumental group, Mr. Lewis whips up noisy excitement of the kind I have not heard since Marie Adams was spreading herself.

I Get Weak is a steady rock 'n' roller and Mr. Lewis will make sure you are deep in the beat within seconds.

JIMMY LLOYD

Take A Giant Step; That's Why I Dream

(Philips PB978)★★★★

JIMMY LLOYD still hasn't happened so far as the Hit Parade is concerned, and I am afraid **Take A Giant Step** may also miss the lists. Not as a result of Jimmy's vocal, let me hasten to add, but because the ballad itself strikes me as a problem commercially.

Let's hope I am wrong, because both Lloyd and the Stott orchestra and chorus accompaniment are fine.

Powerful chorus opening to the ballad on the turnover. Then in comes Lloyd with sincere clarity for a slow, philosophical number. Warm melody and lyric for the boy to plant.

TOMMY STEELE salutes his fans in a new style—this picture was taken while he was on location for "Tommy the Toreador" in Spain. The EP from the film is reviewed below.

TOMMY STEELE

Tommy The Toreador

Tommy The Toreador; Take A Ride; Where's The Birdie; Little White Bull; Singing Time; Amanda.

(Decca DE6607)★★★★

WITH each new recording Tommy Steele proves that his talent is growing. He is popular now with adults as well as teenagers—he has certainly burst through the rock 'n' roll barrier to become an all-round entertainer.

When this film comes my way I will be queuing up for a seat along with everybody else.

Keep it up Tommy, you are doing fine.

FRANK D'RONE SINGS

Love And The Weather; Everything Happens To Me; The Moon Is Blue; Spring Is Here.

(Mercury ZEP10033)★★★★

HERE'S an exciting new talent who must surely hit the top. He has everything in his favour. He sings

**Toreador
Tommy
is doing
fine**

**EACH NEW DISC PROVES
HIS ALL-ROUND TALENT**

beautifully—a cross between Mel Tormé and Johnny Mathis in style but very individual. He plays guitar as only a first-class musician can, hence the musical quality of his voice and his ideas on interpretation.

Recording star Nat "King" Cole has taken the time and trouble to write the sleeve note.

All that Frank D'Rone now needs is a hearing. Grant him that and you will have a musical treat which will make you sit up and beg for more.

ANGELA DENIA

Donna; Condannami; Jacqueline; Ring, Bang, Bong.

(Durium U20051)★★★★

MISS DENIA'S voice is cute and enjoyable, but the machine-gun-like stiffness of the vocal group which chips in now and again made me want to shake each and everyone of them violently.

An otherwise good EP is almost spoiled by the efforts of the group. However, Angela Denia comes to the rescue.

LOCK UP YOUR DAUGHTERS

Lock Up Your Daughters; Lovely Loves; Red Wine And A Whisk; There's A Plot Afoot; If I'd Known You; When Does The Ravishing Begin.

(H.M.V. 7EG8499)★★★★

SOME delightful excerpts from Lionel Bart and Laurie Johnson's saucy musical which was such a smash

success at the new Mermaid Theatre. Performers are The Williams Singers with solos by Steve Martin, Norma Hughes, Charles Granville, Barney Gilbraith and Rita Williams. Musical accompaniment is supplied by Tony Osborne and his orchestra. Excellent performances and well worthy of your attention.

JOE LOSS

Waltzes And Quicksteps

The Anniversary Waltz; Warming Lullaby; I'm A Dreamer Aren't We All; In The Still Of The Night.

(H.M.V. 7EG 8512)★★★★

A STRONG contender for Victor Silvester's crown is maestro Joe Loss who is also extremely popular with the dancing set. Here Joe comes up with a mixture of waltzes and quicksteps which are guaranteed to please.

The orchestra is in good form, too, on these tracks, as it always is. If I were a dancing man I would certainly go for this one.

TONY OSBORNE

The Latin Touch

Poinciana; I've Never Been In Love Before; Day Dreaming; Where Are You?

(H.M.V. 7EG 8497)★★★★

HERE we go again with one of my favourite musical directors and pianists. And they are both Tony Osborne. This is an excerpt from his recent LP of the same title.

EPs

reviewed by
Ken Graham

The set makes for peaceful background music and for cosy evening listening. Perhaps some of you young couples in love would enjoy a private dance around the living-room, too, to this music. It's guaranteed to set the right atmosphere.

A very pleasing set indeed.

ELVIS PRESLEY

A Touch of Gold

Hard-headed Woman; Good Rock'n' Tonight; Don't; Laddy Bear.

(R.C.A. RCX-1045)★★★★

WITH the rock 'n' roll world expectantly holding its breath for the demob of Elvis Presley next year R.C.A. keep the fires burning with this reissue EP. All the numbers are favourites with the fan following and the set should get a good customer reaction.

Cover picture shows Elvis resplendent in a suit of shining gold trimmed with green—not recommended for everyday wear.

Both sleeve and contents are good.

GIRLS AND MORE GIRLS

Smoke Gets In Your Eyes (Kathryn Grayson); How Am I To Know (Ava Gardner); Love Of My Life (Judy Garland); Just Imagine (June Allyson).

(M.G.M.-EP 703)★★★

JUDY GARLAND sweeps the field as far as honours go in the pop world here. She is followed fairly closely by June Allyson, who is as good a singer as she is actress—and that's meant as a compliment.

Kathryn Grayson is known as a "straight" voice and thus isn't too well suited to pop songs, but she, too, turns in a competent job. Ava Gardner breathes beautifully.

On the whole a likeable EP which might appeal more to Mums and Dads than to teenagers.

KAY BALLARD

The Fanny Brice Story

Rose Of Washington Square; My Man; Song Of The Sewing Machine; Ain't That Always The Way.

(M.G.M.-EP 700)★★★

QUITE frankly, Fanny Brice does not ring a bell with me, but the sleeve note hails her as one of the "greats" of the stage. Kay Ballard is more familiar by name, but not by records.

I was unmoved by this whole package, but it is pleasant, although I do not think people will break any records getting to their local disc shop to purchase this album.

THE AMES BROTHERS

The Best Of The Ames Brothers

The Naughty Lady Of Shady Lane; My Bonnie Lassie; Melodie D'Amour; Pussycat.

(R.C.A. RCX-1047)★★★★

ONE of the smoothest vocal teams to come out of America. The Ames Brothers here present some of their biggest hits. The sleeve claims that these are the "best" of the group, but because a record becomes a hit it doesn't naturally follow that it is superior material.

I have heard the boys do a lot better than this on tracks which have been labelled "uncommercial."

Still, it is a good album and well worthy of more than a few spins.

DUANE EDDY

LATEST STATESIDE HIT IN YOUR STORES FRIDAY
SOME KIND-A EARTHQUAKE

FIRST LOVE, FIRST TEARS

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PUTTING ON THE STYLUS

Ken Graham's LP line-up



SUPERB FRANK!

— on a 'lonely' theme album

FRANK SINATRA

No One Cares.

When No One Cares; A Cottage For Sale; Stormy Weather; Where Do You Go; I Don't Stand A Ghost Of A Chance With You; Here's That Rainy Day; I Can't Get Started; Why Try To Change Me Now; Just Friends; I'll Never Smile Again; None But The Lonely Heart.

(Capitol LCT6185)*****
 BEFORE hearing this album I had heard a lot of unfavourable remarks from people who had American copies. Some American critics, too, claimed that this was poor Sinatra.

All I can say is that it must be becoming the fashion to criticise this great artist. I found it a superb set. Again, the mood is loneliness as it usually is with every second Sinatra

LP. Because of this I think you will enjoy this far more in solitude than with the crowd. Congratulations Mr. Sinatra. You've done it again!

FRED ASTAIRE

Easy To Dance With.

You're Easy To Dance With; That Face; I'm Building Up To An Awful Letdown; Just Like Taking Candy From A Baby; The Way You Look Tonight; I Used To Be Colour Blind; There's No Time Like The Present; I Concentrate On You; Hello Baby; So Near And Yet So Far; Sweet Sorrow.

(H.M.V. CLP1304)*****
 AS the sleeve note says Fred Astaire "is not the greatest dancer in the world... he isn't exactly handsome... he's no actor really... his voice is rather limited

Two casual, hatted types. Frank Sinatra (left) and Fred Astaire (below) who both come up with five-star albums.



... yet it all adds up to a great all-round performer." Anyone who witnessed his recent hour-long TV show must have shared my awestruck admiration for everything he did. He was the entertainer supreme—flawless and warmly wonderful.

This album recreates some of the highlights from his American TV spectacular, "An Evening With Fred Astaire," and although it must necessarily lose quite a bit of the visual magic it still makes a wonderful souvenir.

This, I say, must be in the majority of record collections owned by enthusiasts who go in for the best of everything. Buy it.

THE BEST OF THE GOON SHOWS

Spike Milligan—Harry Secombe

—Peter Sellers.
Tales Of Old Dartmoor (Broadcast by the B.B.C. on February 7, 1956). *Dis-honoured* (Broadcast by the B.B.C. on January 28, 1959).

(Parlophone PMC1108)*****
 THIS LP is a riot of laughter from start to finish. I do not hear much radio nowadays (there are too many discs to be played!) but there are some shows I try hard not to miss when they are on and high on the list is the "Goon Show."

These are two excellent examples of the craft of "goonery" and will surely bring loads of pleasure to all who own a copy of this album. Please, Parlophone, let us have lots more of this sort of album. Surely this must get into the best sellers—no pun intended Peter!

FRANK CHACKSFIELD

The Million Sellers.

Some Enchanted Evening; *Sentimental Journey*; *Stardust*; *Jealousy*; *Friendly Persuasion*; *My Prayer*; *Laura*; *I'm Gonna Sit Right Down And Write Myself A Letter*; *Young At Heart*; *Stranger In Paradise*; *True Love*; *Bali Ha'i*. (Decca LK4322)*****

PROBABLY an even more accurate title for this set would be "Multi-Millionaires," as the majority of these titles have sold well in excess of the gold record figure.

Frank Chacksfield as always brings a delicious treatment to these well-loved tunes and gives them yet another lease of life.

The orchestra is lush and the setting exciting as you take a trip through the years of popular music. Some of the songs have many years of success behind them while others are fairly new on the scene. But they all have that common touch of lasting greatness.

LES BROWN

Swing Song Book.

Swing Book Blues; *How High The Moon*; *Early Autumn*; *King Porter Stomp*; *Lullaby Of Birdland*; *Moten Swing*; *Just In Time*; *I Want To Be Happy*; *Take The "A" Train*; *I'm Beginning To See The Light*; *Pick Yourself Up*; *Lean Baby*. (Coral LVA9113)*****

LES BROWN and his Band Of Renown has proved a very apt description down through the years that this outfit has been on the scene. I doubt if any other bands can equal the success record of Les Brown. For 20 years now he has been right at the

top and is continuing to delight yet another generation of dancers and band fans.

This is an excellent example of what the band can do and it must be included in any swing collection.

There is a great choice of ever-green material dressed up in bright new arrangements to delight the listener. Great stuff this. Don't miss it.

CYRIL STAPLETON

The All-Time Big Band Hits. *Tuxedo Junction*; *At The Woodchoppers' Ball*; *Unclouded*; *Leave It To Me*; *Skinner*; *Begin The Beguine*; *Take The "A" Train*; *Carnival*; *Chaenogara*; *Choo Choo*; *Opus One*; *Stompin' At The Savoy*; *One O'Clock Jump*. (Ace Of Clubs ACL1008)*****

YET another winner on the new Ace Of Clubs popular series. Cyril leads his orchestra through the swing years bringing memories flooding back from those well loved days.

Bert Courtney and Don Rendell are featured soloists and the orchestra blends beautifully behind them.

All the old favourites are there—and very welcome they are, too.

This album will have wide appeal and I recommend it to all big band devotees.

JACKIE DAVIS

Meet The Trombones. *Years Is My Heart*; *Alone*; *French*; *When I With You*; *My My*; *There's Something In The Air*; *Charleston Alley*; *Falling In Love With Love*; *Gonna Get A Girl*; *Fascinating Rhythms*; *This Can't Be Love*. (Capitol T.1180)*****

JACKIE DAVIS is slowly converting me into being an organ fan. This instrument I could happily leave

alone in the past, but since hearing a few albums by this artist I am well on the way to changing my mind.

One thing I like about Jackie Davis is that he is not frantic and full of electrical gimmicks—he just swings gently and smoothly.

This tie-up of trombones and organ makes for a very good sound indeed and should win a few more fans besides myself. Gerald Wilson must take credit for the scoring and conducting.

INTRODUCTION TO FLAMENCO

Side One: *Keith E. Patterson* introduces *The Castanets*. *Palmos*; *Pitos*; *Zapatado*. Side Two: *Solea Por Bulerias*; *Y Tu La Voz Que Aconseja*; *En La Boca Un Fandanguillo*; *Compasion Me Da De Ti*; *Fandangos Por Solea*; *La Barrena*; *Zapatado De Las Campanas*. (Columbia 33SX 1179)*****

THIS is an exciting and interesting album. It is aimed at teaching people all about Flamenco music and all its associate arts. It is an excellent idea which deserves results.

All instruments and human sounds are explained thoroughly and examples are given to illustrate the points.

Side two gives full examples of the music and you can better follow what is happening having had the benefit of the instruction on side one.

GEORGE SHEARING QUINTET

Blue Chiffon.

Love-Wise; *For Heaven's Sake*; *Nocturne*; *Young And Foolish*; *Nina New-Knew*; *Kinda Cute*; *I'm Old Fashioned*; *I Love You*; *Welcome To My Dreams*; *My One And Only Love*; *I'm Gonna Laugh You Right Out Of My Life*. (Capitol T1124)*****

THIS is really fine Shearing style music which recaptures the wonderful sounds of his first successful combo. Billy May conducts the accompanying orchestra in more subdued manner than usual but his talent covers all fields and we know we will get nothing short of his best in whatever style he conducts.

"Blue Chiffon" is a beautifully accurate description of the music contained in this LP. And the mood is quietly and soothingly blue. Just that delicate touch for a peaceful evening of reverie.

CLASSICS

reviewed by ALAN ELLIOTT

TCHAIKOVSKY

Piano Concerto in B flat minor, Opus 23

Jean Bory and the Royal Farnsworth Orchestra conducted by Warren E. Vincent (Gala GLP 338)*****

THIS was a very refreshing record, and I must admit I was more than surprised by the quality of the performance, re-

DVORAK

Symphony No. 5 in E minor, Opus 95—"From The New World"

The Halle Orchestra conducted by Sir John Barbirolli (Pye CCL 30155)*****

THIS must be one of the most popular symphonies ever written and with Christmas only a few weeks away I can visualise many people buying this disc as a present for a friend or relative. They will do well to do so, for this recording of *The New World* has few equals.

The woodwind section are not in the best of form—unusual for the Halle—and in places, especially in the first two movements they are not always in unison, and perhaps a little flat.

However, Sir John comes into his own with the Scherzo (third movement). He produces that lift from the orchestra for which he is famous, and in the allegro con fuoco (fourth movement) when he punches the orchestra along to reach a superb climax.

There's no argy with this Bary

production and the capability of the soloist.

Jean Bory—a new name to me—is a musician of the highest order and her phrasing in this performance will do much to enhance her reputation. In fact, there is no argy with this Bary.

Although she seems to fire towards the end of the finale, her playing is resolute and often masculine.

There is an old adage which says "there is no woman in music." Believers of this saying should listen to this performance.

With such a flamboyant concerto as this the orchestra is often taken for granted. But not on this recording. They make themselves known, not by overriding the soloist, but by carefully blending with her.

A good disc.

TCHAIKOVSKY

Excerpts from Swan Lake

Symphony Orchestra conducted by Serge Lamont

Scene (Swan Theme); *Introduction to Scene and Dance of The Queen of the Swans (Act II)*; *Dance of the Little Swans (Act II)*; *Waltz in A Major (Act I)*. (Embassy WEP 1007)*****

QUITE a pleasant EP this—giving four snippets from Tchaikovsky's most famous ballet. The performance is first-class and the reproduction is very good.

I especially liked the string soloists in the *Introduction to Scene and Dance of The Queen of the Swans*.

The *Dance of the Little Swans* seemed to be shortened, but I did agree with the sleeve notes here—"the pathos of the story is brilliantly reflected here by the Symphony Orchestra."

CLASSIFIED ADVERTISEMENTS

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PHIL SEAMEN (left), STAN TRACEY (below) and KENNY NAPPER combine on a great BRITISH record.

YES, IT'S BRITISH And we ought to be proud of it!

STAN TRACEY TRIO

Little Klunk

L'I O' Pottsville; Dream Of Many Colours; Little Klunk; Boo-Bah; Baby Blue; A Walk In The Park; We'll Call You; Free.

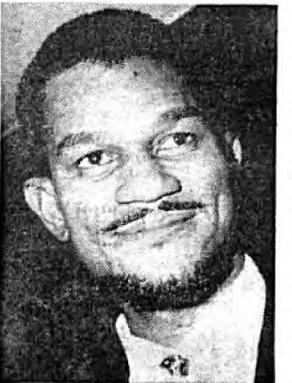
PERSONNEL: Stan Tracey (piano, vibes); Kenny Napper (bass); Phil Seamen (drums).

(12in. Vogue VA160155)*****

A FEW weeks ago I heard this played in a shop. I have seldom seen such interest as it aroused. "Hey, who's this? He's marvellous!" was the general cry. "Stan Tracey," said someone. "Ooh, it's British, is it. Pity!" came the disappointed reply.

What crass stupidity. Here is a record that can stand on its own with distinction in any company anywhere. Yes, it is British. Well, let us be proud of it, praise it, and not bow to everything just because it is American.

Stan Tracey's talents are considerable. As a player, of course, he has been influenced by Thelonious Monk.



JOE HARRIOTT—transition stage (DISC Pic)

Though he will probably hate you for saying so. Influenced, yes. But, so what? He doesn't copy Monk.

Though he may use Monk-like devices like angular phrasing and craggy cords. They are but part of a highly individual, colourful and original personality and Stan has probably the most sensitive, serious and sincere approach of any British jazzman I know.

As for his ability as a composer, this LP amazed me. These tunes are not just run-of-the-mill "originals." Each stands on its own merit and each conjures up a complete, contrasting mood.

For thorough opposites, try *Dream*

and *Klunk*, or *Blue* and *Boo-Bah*. He can be romantic as well as a swinger!

Phil's underlining and understanding of what Stan is doing is subtle, swinging and sympathetic. Kenny plays beautifully and beatifully. His choice of notes compliments Stan's approach wonderfully recorded by young engineer, Michael Marles.

I'm giving this five stars because it deserves the highest possible praise. But it's quite appalling to think that, however highly this record is (deservedly) praised, it will probably not sell at all... just because it's British!

DON BAGLEY QUINTET

Batter Up; Come Out Swingin'; Old Man Out; Bull Pen; Hold In There; Miss de Mair.

PERSONNEL: Don Bagley (bass); Phil Woods (alto); Sal Salvador (guitar); Eddie Costa (piano, vibes); Charlie Persip (drums).

(12in. Pye International NPL28008)

DON BAGLEY used to play bass with Stan Kerton. Here he is also leader, composer and arranger... and the weakest man on a generally uninspired "blowing" date, which suffers from insufficient preparation.

None of the tunes are particularly impressive or original and, on the whole, the solos follow suit. Phil Woods does his best to wait, but often finds the going hard. Stylistically, Salvador owes much to Charlie Christian and plays here with rhythmic warmth. Costa is very tasteful and Persip tries hard to make it swing. But the odds (or rather, the bass?) are against him.

WINNER'S CIRCLE

Lazy Afternoon; Not So Sleepy; Seabreeze; Love And The Weather; She Didn't Say Yes; If I'm Luck; I'll Be The One; At Home With The Blues; Turtle Walk.

PERSONNELS include Rolf Kuhn (clarinet); Gene Quill (alto); John Coltrane (tenor); Al Cohn (baritone); Donald Byrd or Art Farmer (trumpets); Frank Rehak (trombone); Eddie Costa (piano, vibes); Kenny Burrell or Freddie Green (guitar); Oscar Pettiford (bass); Ed Thigpen or Philly Joe Jones (drums).

(12in. Parlophone OMC1095)***
WHAT an extraordinary misuse—and complete waste—of fine jazz talent. First, choose an all-star line-up of mostly "Down Beat" Critics Poll "new stars," all of whom have won fame on the East Coast for their merits as solo jazzmen.

Fine, but are they allowed to blow? No, they are forced into playing some rather dreary and meaningless arrangements (in West Coast-ish vein) of generally rather dreary and meaningless tunes. And most of them are at doomeron tempos.

THE BEST IN MODERN JAZZ BY TONY HALL

The scores are by one Harry Tubbs. Who on earth is he? Search me. He is the one guy I have never heard of on the record and the notes do not say a word about him!

There are some good solo spots. German clarinetist Kuhn plays well. Coltrane makes *The Weather* warmer. Farmer, Byrd, Cohn, Costa and Quill all display sensitivity in their short pieces.

The rating is no reflection whatever on the sidemen's talents. Rather, it is a reflection on the backrooms boys responsible.

JOE HARRIOTT QUINTET

Blue Harriott

Señor Blues; Sill Goofin'; Count Twelve; Jumpin' With Joe.

PERSONNEL: Joe Harriott (alto); Hank Shaw (trumpet); Harry South (piano); Coleridge Goode (bass); Bobby Orr (drums).

(7in. Columbia SEG7939)*****

ANOTHER very good British disc. Joe's Marquee Club Quintet has worked together long enough now to get a good group feeling and its alto-trumpet sound is distinctive.

As a soloist, I hear Joe in a kind of transition stage. He is veering away from the Parker-Lou Donaldson style and shows (especially on the medium-down *Count Twelve*) a definite Cannonball Adderley influence.

Joe's most original solo here is probably on Horace Silver's *Señor Blues* which is taken a fraction slower than on the original Blue Note record.

On the two faster tunes (*Sill* and *Joe*) he is inclined to sound tense and rather stilted. This results in clichés, which we have heard him use over the years.

But still, he is a fine, forceful jazz-player. If he can learn to relax more and find the originality he's searching for, Joe will be an even bigger credit to this country. His two originals here are on the trite side.

Henry Shaw's solos here were a very pleasing surprise. Especially on *Señor*. His solo is beautifully conceived and played. In fact, Hank knocked me out on most of the record. Only on *Jumpin'* (the least successful track all-round) does he resort to his own brand of Gillespie-ish clichés.

Harry South has never sounded better on record. (The general recorded sound is excellent, incidentally). His comping is, as always, sympathetic. His solos are clean-cut and they swing. Cole is a great commercial asset to the band visually, but his solos are a waste of space on an EP. Bobby Orr is one of the best attacking modern drummers we have.

My main complaint here is that this is only an EP. Joe especially needs space in which to stretch out.

TOMMY STEELE, MARTY WILDE, ELVIS PRESLEY, BUDDY HOLLY, BOBBY DARIN, LONNIE DONEGAN, RUSS CONWAY

Those are just a few of the stars you can meet in this year's exciting

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**SPECIAL
FEATURE**

Published by Charles Buchan's Publications Ltd.,
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Cornet King of the 1920s

RED NICHOLS TO MAKE FIRST BRITISH TRIP

CORNET star of the 1920s, Red Nichols—it is said that he recorded under 76 pseudonyms—will be making his first trip to Britain next year. He arrives in London on March 18 during a 12-week tour of Europe and the Near and Middle East.

NEW PARNES' BOY ON DISC

NINETEEN-YEAR-OLD Julian, latest of Larry Parnes' discoveries, has his first record issued this week by Pye. Julian, with a reported £15,000, five-year contract for Parnes, has waxed "Sue Saturday" and "Can't Wait." He is currently touring with the "Big Beat Show."

Belafonte's Christmas TV show

HARRY BELAFONTE'S last television appearance of the year under his B.B.C. contract will be on Christmas Day. He comes to Britain again next year to record a further three programmes in his series.

On Boxing Day, Belafonte's new film, "Odds Against Tomorrow," has its West End premiere at the London Pavilion.

The general release date is February 22. On December 16, Harry Belafonte opens for a season in New York. He will do one show a day with the Belafonte singers.

Steele TV show fixed

THE fourth, and final, Tommy Steele Spectacular for ATV will be shown on Boxing Day. Next week Tommy starts shooting for his next film "Touch It Light."

AMERICAN television personality, Nick Adams, has been signed to an exclusive recording contract by Mercury Records. He is due to cut his initial sides in January.

No firm engagements had been booked for Red Nichols, who will be accompanied by his Five Pennies, when DISC closed for press, but it is understood that he will undertake at least one concert while he is in Britain.

His tour, which starts in Athens on January 4, is sponsored by the American State Department and will be administered by the American National Theatre Academy.

Pennies' line-up

The Five Pennies on tour with Red Nichols will be: Pete Beilman (trombone), Rolloe Culver (drums), Joe Rushon (bass sax), Bill Wood (clarinet) and Al Sutton (piano).

The film of Red Nichols' life, "The Five Pennies," in which Danny Kaye plays Red, is currently running in London and is due for general release on December 21.

Owen Bryce comments: "It's grand to hear that Red will be visiting Britain. He is the epitome of white jazz. He never achieved great fame as a jazzman, but he was one of the most prolific recording artists of the 1920s. The name of Ernest Loring Nichols will stir the memories of those who bought Red's discs in his hey-day."

Honour for Vaughn

AMERICAN musical director, Billy Vaughn, has been presented with his eighth Golden Disc of record sales, in Western Germany.

TONIGHT (Thursday), Michael Holliday will be featured again in ATV's "Hippodrome." He will be singing his latest recording, "Starry Eyed."

PEARL CARR and Teddy Johnson, together with comedian Harry Secombe, are appearing in the B.B.C. children's TV show, "Crackerjack," on December 10.

JOHNNY DANKWORTH has been commissioned to write the music for "The Voodoo Factor," a new ATV Saturday evening serial. The theme will later be recorded.



RED NICHOLS—his life story has been made into a film.

PETE MURRAY has been booked to appear on "Juke Box Jury" on January 2, 9, 16 and 23.

AN EXPLOSIVE CANNON!

FREDDY CANNON, back home in the United States following his British TV appearances in "Boy Meets Girls," has cut a new LP, "The Explosive Freddy Cannon."

The album will be available here in the New Year.

In a letter to DISC, Freddy Cannon wrote this week that he will be returning to Britain in January for about a month.

On his next visit to this country, Freddy will be accompanied by Bernie Binnick, boss of his recording company, Swan Records.

ANOTHER STEP TO FAME FOR 'DISC'S' DISCOVERIES

EMILE HAS PLENTY TO CELEBRATE

EMILE FORD and The Checkmates have a "double" to celebrate this week. Within hours of their "What Do You Want To Make Those Eyes At Me For" heading the Top Twenty the news was released that the group are to have their own radio series.

The programme, "Pop Shop," will run for 13 weeks and starts on January 5, with Emile Ford and The Checkmates as the resident group.

Personal manager Denny Boyce, who will be sharing the billing, told DISC this week: "Pop Shop" will be

broadcast every Tuesday in the Light Programme, each session lasting 45 minutes.

Emile Ford and The Checkmates, winners of DISC'S Vocal Group competition this year, will be seen in Sunday Serenade this week-end on ATV.

One-nighters

The group has also been booked for "Boy Meets Girls" on December 21.

In January, they start an extensive series of one-night stands.

A spokesman for the Pye label said this week that there are no plans for a further release from Emile Ford and The Checkmates before the end of the year.

Changes at EMI Records

MR. ARTHUR MUXLOW, former sales manager of Capitol Records, has been appointed to the newly-created position of general promotions manager, E.M.I. Records. He will be responsible for the co-ordinating and promotional activities of classical and pops for the entire group. Mr. Harry Walters has been appointed as general exploitation manager.

GUESTS in the Julie Andrews Show on B.B.C. television on December 10, include The Happy Wanderers.

BEFORE opening in panto at the Lyceum, Sheffield, Tomi Dalli appears in an ATV show on December 20, from London's Palace Theatre.

GOLDEN DISC FOR CRAIG DOUGLAS?

YOUNG "Only Sixteen" singer, Craig Douglas, has his fingers crossed still hoping for that elusive Golden Disc for his big hit.

To date, it has sold 700,000, Craig estimates. And although it has dropped out of the home lists, "Only Sixteen" is in the charts in Africa, Germany, Belgium, and France.

Craig had his first variety experience this week at a Scottish audience, when he topped the Glasgow Empire bill.

His first-night verdict: "A bit tough. But I thought it was quite a happy debut."

Craig raised the squeals of the studio audience when he made a non-singing appearance on the STV "One O'clock" show.

Neil Arden's debut disc

RADIO personality, Neil Arden long-time favourite for his "Quiet Rhythm" series and more recently "Housewives Choice," soon has his first disc released by Pye. It is an EP of poetry readings, comprising four titles.

Warmest Congratulations

to

EMILE FORD AND THE CHECKMATES

ON REACHING No. 1

WITH THEIR FIRST RECORD

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

ON PYE 7N15225

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Thank you for making

STEVIE MARSH'S

IF YOU WERE THE ONLY BOY IN THE WORLD

the Record of the Week