

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 90 Week ending December 12, 1959

THE DALLAS BOYS

EVERY
6^D
THURSDAY



**THEIR
GREAT NEW
SEASONAL
RECORD!**

CHRISTMAS AWAY FROM HOME

with
A NIGHTINGALE SANG IN BERKELEY SQUARE

45-DB4380

COLUMBIA RECORDS

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E.M.I. RECORDS LTD., 8-11 GREAT CASTLE STREET, LONDON, W.1

Post Bag

THERE'S AN LP AWARDED EVERY WEEK TO THE WRITER OF THE BEST LETTER PUBLISHED

... and a bumper 'bonus' of a Ronson lighter/ashtray set once a month.

PUT ON BETTER VARIETY, 208!

P R I Z E L E T T E R

THOSE readers who listen, as I do, to Radio Luxembourg must often be annoyed by several programmes in which the disc jockeys, whether by force or inclination, play records, notably by Ricky Nelson, Elvis Presley and Tommy Steele for week after week, even though they must realise that the majority of people are already tired of them and have no intention of buying the discs.

Constant repetition is not the way to increase a record's sales potential, in my opinion it has the opposite effect.

I cannot think that we hear the same numbers week after week because of lack of new records. Even if this situation exists in Britain, there's no shortage of American material.

A good record will sell without such everlasting "plugging" and the majority of records nowadays are not good enough to survive it.

If the people responsible for various Luxembourg programmes would realise the need for something new and different each week instead of relying on the supposedly infallible appeal of records by a small number of artists, they would gain a more interested and absorbed audience.—(Miss) JENNIFER WEAVER, 94, Danescroft Drive, Leigh-on-Sea, Essex.

BUCKLED

SOMETHING is wrong in the production methods used for pressing discs. The last six records I have bought have all been buckled, causing them to slip on the previously played record.

How can record collectors keep their discs in good condition when this is how we receive them?

Can anyone let me have any titles of recorded drum solos? The only one I have been able to get is Baby Dodds waxing of "Drum Solo."—JANETTE SHERRY, 40, Arlingford Road, Briston, S.W.2.

(Come on drummers; let's have some titles for Janette.)

FOUR I HAD

AN avid Ricky Nelson fan, I was more than pleased when his latest LP, "Ricky Sings Again," was released.

But I was quickly disappointed when I discovered I already had four songs from the album.

I have Ricky's single of "It's Late," backed with "Never Be Anyone Else But You," Elvis Presley's recording of "Trying To Get You," and Tommy Edwards' "All In The Game."

If none of these songs had been best sellers, it would not have mattered, but surely top rate artists like Ricky should show more originality when choosing songs to put on their LPs.—FRANK SCOTT, 86, Dryburgh Avenue, Denny, Stirling-shire.

(Few LPs do not include "single" successes.)

HALF-PRICE?

I HAVE been a reader of "Post Bag" for some considerable time, and nobody has mentioned the change in the size of records. A 45 r.p.m. disc is only half the size of a 78 r.p.m. Therefore it must be saving 50 per cent in material.

In my opinion, the price should be reduced.—PAUL HORTON, 98, Goringe Park Avenue, Mitcham, Surrey.

(It doesn't follow, you know. The material is different, for a start. And there are probably other sound reasons.)

TOP TIP

DON COSTA'S new record, "I Walk The Line," appears to be the tune of a song called "Bye, Bye Love," which was recorded by the Everly Brothers.

In spite of this similarity I must congratulate Don Costa on his very excellent arrangement of this tune. I am sure the disc will get into the hit parade before long.—JENNY NOVISS, 155, Waterloo Road, Wokingham, Berks.

(Tipped for the top?)

THE LOT

I WONDER if anyone can compete with me? I have every record David Whitfield has ever made, right from his first disc, "Marta" (backed



DAVID WHITFIELD this is what we call a loyal fan!



with "I'll Never Forget You"), to his latest, "Oh Tree"/"Our Love Waltz."

Altogether I have six 78 rpm records, seven 45 rpm discs, three EPs and three LPs—70 titles by David Whitfield.—OWEN NEALE, 354, St. Albans Road, Bulwell, Notts.

(You're the type of fan who makes David happy.)

MOBBED

YOU published a picture recently of Cliff Richard being mobbed by 2,000 fans.

Why on earth don't they leave him alone? Is it any wonder rock 'n' rollers are getting bad names for their hooliganism, when this sort of thing happens?

If fans wish to help their idols, why don't they do it by showing their respect and good manners in front of them.—DAVID O. ROBERTS, 2, Weston House, Weston, Cheshire.

(Things get out of hand sometimes.)

A BEE IN JACK'S BONNET?

I AM sorry to see that Jack Good has a bee in his bonnet about non-rock British records and songwriters. We read that he is still trying to bring over Fabian; no doubt the large fee required is one of the obstacles. Yet surely Fabian is



No, this isn't what JACK GOOD thinks of British records!

no different from the rest of the American rockers?

I welcome the order going out from the B.B.C. to plug more British material, and good luck to the aims of the Songwriters Guild in their moves to get more British material on record shows and television.

I am sure that Jack means well, but I wish he would show more interest in our own songs and artists.—JOHN WATERFIELD, 55, Avondale Terrace, Devonport.

(Jack's not asleep when there's a good Briton around—Marty Wilde, for instance.)

NOT HERE

YOUR correspondent J. Brueger (DISC 28-11-59) who complains about the value of EP records, mentions in support of his opinion an EP of Elvis Presley containing "I Need Your Love Tonight" and "A Fool Such As I," together with "two poor and unknown tunes."

No such EP has been issued in this country, and I should be glad if you would bring this correct information to the attention of your readers.—JOHN D. HUMPHRIES, Manager, R.C.A. Record Division, 9, Albert Embankment, S.E.11.

(We're glad the "record" is now right!)

NO GROUPS?

IF there is one thing that the record charts lack, it is British groups to compare with The Platters, Johnny and The Hurricanes, The Browns, The Poni-Tails and The Fleetwoods.

Yet where are the British groups worth Top Twenty ratings? Only The King Brothers, Beverly Sisters, The Mudlarks and The John Barry Seven. You have to dig for the rest.—BILL YOUNG, 23, Mary Agnes Street, Cox Lodge, Newcastle-upon-Tyne, 3.

(You've named four for a start!)

DANCER

HERE is one Frankie Vaughan fan who does not agree with Jack Good (DISC, 28-11-59). I like to see the singer dance to some of his songs. "Heart Of A Man" should not be danced to, but that does not apply to "That's My Doll."

To my eyes, this was the only song that Frank kicked, hopped, jumped and slid to. It just would not be the same song without the dancing.—AVRIL LENHAM, 95, Cole Park Road, Twickenham, Middlesex.

(So you wouldn't listen to "That's My Doll" on disc?)

SURVIVAL

YOUR correspondent, Miss Diana Murray (DISC, 21-11-59), asks whether today's pops will be able to set a standard for tomorrow.

She echoes a cry that is heard in all fields of contemporary expression. But surely the criterion for the survival of any art form is sincerity—a sincere reflection of the age that produced it.

With this in mind, there can be no doubt that some of today's pops will be the classics of popular music tomorrow.—A. F. SQUIRRELL, 86, Woodside Green, London, S.E.25.

(Some of them earning Silver Discs, no doubt!)

CHANGING

AS a confirmed square, in recent months I have been gradually undergoing a musical change.

That does not mean that my previous musical tastes have altered. It is just that the ballad with a beat has got me — numbers like Cliff Richard's "Living Doll" and "Travellin' Light," and Jerry Keller's "Here Comes Summer."

As long as pop music consists of material like this, I cannot see it hitting the rock bottom, as it once appeared.—KEITH MATTHEWS, 60 Mess, H.M.S. Vanguard, Portsmouth.

(Anyone gone from beat to Bach?)

THIS FAN IS GONE ON DON

I HAVE listened to the B.B.C.'s "Go, Man, Go" series on Monday afternoons for some time now. The guitarist, Don Sandford, is, I think, as good as, or even better than, Duane Eddy.

Tune in and take a listen to Don's rendition of "Sleep Walk"—it's great. How about cutting a disc, Don. I'll be first in the queue!—L. J. BULL, 22, Berkeley Drive, West Molesey, Surrey.

(We'll tune in to "Sleep Walk.")

RESTRICTION

HAVE the top singing stars become afraid of the criticism they used to get from adults?

Looking down the Top Twenty charts, I do not see any of the type of songs which the adults used to complain about. Only occasionally do we now hear a new song with the noise and beat that songs had two years ago.

Artists are not letting themselves go and enjoying their singing. Cliff Richard, Marty Wilde and Tommy Steele seem to have restricted themselves.

Let us have some of the real rockers back!—D. MEEK, 50, Heywood Street, Middlesbrough, Yorks.

(The rock's taken a knock in recent months.)

NOT GRUMBLING!

MARTY WILDE, in a recent interview, said that rock 'n' roll was on the way out, and as he was a rock singer himself, he must change his style.

So Marty started singing straight numbers, "strictly square" style, but the very next day sees "Rock King" Cliff Richard, signing a gigantic contract for 1960.

Who says rock is finished? Cliff has proved that give the public what they want and you are a hit. And man, we want rock.—J. CARRER, 16, Lingmoor Way, Harbury, Carlisle.

(There's not 100 per cent rock in our Cliff!)

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

THE PETER MAURICE, KEITH PROWSE GROUP WISH ALL OUR FRIENDS IN THE BUSINESS A Merry Christmas and a Happy New Year "And Man will live for evermore, Because of Christmas Day"

from

THE CHRISTMAS SONG MARY'S BOY CHILD

By NINA and FREDERIK on Columbia DB 4375

PETER MAURICE AND KEITH PROWSE MUSIC GROUP, 21 Denmark Street, W.C.2. TEMple Bar 3856

No. 20 THIS WEEK
TOMMY STEELE'S
LITTLE WHITE
BULL
Decca F 11177

IT'S GREAT
RIVERBOAT
By
FARON YOUNG
Capitol CL 15093

DELLA REESE
NOT ONE MINUTE MORE

 RECORDS
 RCA-1180 45/78

COVER PERSONALITIES
MEET FIVE EXCEPTIONS TO THAT SHOW BIZ RULE

It takes a hit to make a star. That seems to be a firm rule in the disc business. But there are exceptions—five of them to be precise, in the shape of The Dallas Boys. Since they made their first record just over two years ago, they have waxed a total of eight numbers, but not one has been a real hit. And yet they have undoubtedly made the grade. Said spokesman Bob Wragg: "If we are successful, then it is mainly thanks to Jack Good. Without our resident spot on 'Oh Boy!' we would not be where we are today. 'Oh Boy!' was Britain's brightest heat show and it made us. It could have broken us, I suppose, but fortunately, it didn't." Naturally enough, the boys are disappointed at not getting a record in the charts.

Ironical
 "As yet," said Bob, "the material we have waxed has not been in the right vein to win us a really big following on disc, although I believe we have built up a fairly wide collection of regular record buyers. And our personal appearances help, there is no doubt about that."
 "We all agree that it is ironical that we should have made it without that elusive hit, but we are still hoping that it will come. Maybe it will be with our new number, 'Christmas Away From Home,' which was written by myself, Stan Jones and Leon Fisk." (The other two members of the group are Nicky Clark and Joe Smith). This is their second effort at song-writing, the first being a number

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending December 5)

Last Week	This Week	Title	Artist
1	1	Mack The Knife	Bobby Darin
4	2	Heartaches By Number	The Guy Mitchell
3	3	Don't You Know	Della Reese
6	4	So Many Ways	Brook Benton
8	5	In The Mood	Ernie Fields
10	6	We Got Love	Bobby Rydell
2	7	Mr. Blue	The Fleetwoods
—	8	Misty	Johnny Mathis
5	9	Put Your Head On My Shoulder	Paul Anka
—	10	Oh Carol	Neil Sedaka

ONES TO WATCH
 Marina Rocco Granata
 Scarlet Ribbons The Browns

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending December 5)

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

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

DRUM PARTY
SANDY NELSON

 HLP 9015 45/78



TOP TWENTY

Compiled from dealers' returns from all over Britain

WEEK ENDING DECEMBER 5

Last Week	This Week	Title	Artist	Label
1	1	What Do You Want To Make Those Eyes At Me For?	Emile Ford and The Checkmates	Pye
3	2	What Do You Want?	Adam Faith	Parlophone
2	3	Travellin' Light/Dynamite	Cliff Richard	Columbia
4	4	Oh Carol	Neil Sedaka	R.C.A.
8	5	Seven Little Girls	The Avons	Columbia
5	6	Red River Rock	Johnny and the Hurricanes	London
10	7	Mr. Blue	Mike Preston	Decca
6	8	Mack The Knife	Bobby Darin	London
7	9	Sea Of Love	Marty Wilde	Philips
13	10	Teen Beat	Sandy Nelson	Top Rank
12	11	Snow Coach	Russ Conway	Columbia
9	12	Put Your Head On My Shoulder	Paul Anka	Columbia
—	13	Little Donkey	The Beverley Sisters	Decca
11	14	'Til I Kissed You	Everly Brothers	London
17	15	Deck Of Cards	Wink Martindale	London
18	16	Poison Ivy	The Coasters	London
19	17	Rawhide	Frankie Laine	Philips
—	18	Piano Party	Winifred Atwell	Decca
—	19	Among My Souvenirs	Connie Francis	M.G.M.
—	20	Little White Bull	Tommy Steele	Decca

ONE TO WATCH
 Bad Boy - - - - Marty Wilde

"Things have yet to be sorted out about what exactly we will be doing—originally we were signed in for our own spot. However, there has been talk about our playing the Broker's men."
 "The pantomime will take us up at least until the end of January. Following this, there is the possibility that we will sign a return contract for six or eight weeks with Alma Cogan in ATV's 'Startime.'"

"If this television series comes off, we won't be able to go on tour early in the year. But we will still continue giving Sunday night concerts," he added.
 "We have already signed a contract with Bernard Delfont for a summer season next year, but at the present time we know nothing more about it."

JUNE HARRIS.

In come those Beverley Sisters with 'Little Donkey'



GARY MILLER | **“Marina”** | **PYE 7N 15239 (45 AND 78)**

LONNIE DONEGAN | **“San Miguel”** | **PYE 7N 15237 (45 AND 78)**




MY 'TREBLE CHANCE' COMES UP!

—Now Johnny's the Kidd

THIS week I am very proud, Ford, Faith and Richard are currently one, two and three in the Top Twenty. All three are young British artists. And forgive me if I mention that all made their television debut on one of my programmes.

Not that their television shows can in any way claim to be even partially responsible for their current success. Nobody gets a record in the top three on anything but solid merit.

I am just glad that I spotted them early—if only from an economy point of view—I could certainly never afford to have them all on the same show now! Congratulations, fellas!

★ ★ ★
CONGRATULATIONS, too, to you, the British disc public for being so discerning. You have proved that nobody can talk you into buying records and are completely free of the tyranny of the American charts.

You go out of your way to look for your records and when you find them you buy—big.

It is no easy job to find the good British discs, either. There are so few and you can be 75 per cent certain that when a British company have a winner they are busy plugging the wrong side (the "Move It" story has been repeated with monotonous regularity—latest prize example was Emile Ford's record; Pye went for "Don't Tell Me Your Troubles"). Again, the B.B.C. are, in all probability, plugging completely impotent British records and confusing the issue.

Aired on '208'

I wonder if the names Ford, Faith or Richard appeared on that mysterious plug list of theirs? Not on your life!

Thank goodness for Luxembourg. These boys Barry Alldis, Teal King and Don Moss know what they are doing, all right. Very few good records escape their eyes, and it is well worth putting up with the appalling interference you often get on the Luxembourg wavelength to keep in the picture.

And you hear the good stuff on Luxembourg the moment it is released

LOOK
AND
LISTEN
WITH

JACK
GOOD

—not after several weeks as you do elsewhere.

Having said this, I must admit that I am a little surprised that I have not heard on 208 a new record by a British artist which could I think, with very little plugging, reach the charts. The record company releasing it have picked the wrong side. But if you are prepared to give it a flip you will discover a hit.

It is by Johnny Kidd and is called "Feelin'".

It is on the "Please Don't Touch" kick—and what's wrong with that?

Backed excellently by his own group, The Pirates, Kidd lets rip in his own individual style. If Richard is our Presley (and I only said *if*) then Kidd is our Twitty. He has that cutting edge to his voice and that sexy



The Shadows have a new disc—"Saturday Dance" and "Lonesome Fella"—out this week. This picture was taken when the group, (left to right) Jet Harris, Tony Meehan, Hank Marvin and Bruce Welch, recorded it. (DISC Pic)

croak. By no means an imitation—a naturally similar approach.

The other side, "If You Were The Only Girl In The World," is also very good, and could possibly make it on its own.

But "Feelin'" is the side.

Out of The Shadows

WHICH do you think is Britain's most commercial vocal group? My nomination is The Shadows, the group formerly known as The Drifters, who back Cliff.

No, I have not gone off my nut! Listen to their latest record—"Saturday Dance" / "Lonesome Fella." There is no other British group with

this "feel" for the current idiom.

"Saturday Dance" is the up-tempo side, written by Pete Chester and Hank Marvin (The Shadows' lead guitar). The Shadows provide themselves with a terrific backing.

You know, when you hear this side for the first time you could swear that one of the voices is that of the Boy himself. But I am assured that Cliff Richard was not singing—so I suppose his style has influenced one of The Shadows.

The lead voice on the other side is nothing like Cliff's. By the pronunciation of the "r's" I conclude that the voice belongs to the Hamlet of rock, Jet Harris (electric bass) although I have never heard him sing.

Resemblance

Jet pronounces his "r's" the same way as Adam Faith. He has a strong facial resemblance to Adam Faith and, indeed, in the rock world, Adam is continually being mistaken for Jet—not the other way round, notice. And that goes to show what a well known figure Jet Harris is. His face is pale and drawn, his hair is platinum blonde, he has a stomach ulcer which he mistreats unmercifully, and he rarely smiles—maybe for that reason. He is of so striking an appearance that only Cliff Richard could get away with having Jet on the same stage and still command all eyes.

Joyce wanted a tin-opener

THE fans sent Marty and Joyce some wonderful wedding presents. In their new flat they showed me some beautiful, tinted glassware they had received. Also among the presents was a tea service; just the job for Marty, the world's biggest tea-drinker.

Apart from the continual cuppa, Marty loves watching the telly. "Maverick" is his favourite programme, and I thought it a nice gesture of A.B.C. TV to give Marty and Joyce a television set.

One useful gift no one thought of giving the couple was a tin-opener. I know, because Joyce had to borrow ours!

You may have seen Joyce and Marty together on last week's "B.M.G." There is an amusing behind-the-scenes story about their appearance. All through rehearsals Marty was looking after Joyce, carefully coaching her in her songs and her script, and was obviously quite worried in case the strain of appearing solo would be too much for her and result in her making a hash of it. But Marty got himself into such a nervous state on her behalf, that he was the one who forgot it all!

Joyce remained as cool as a cucumber about everything and, gripping Marty's arm firmly and comfortably, led him through the show.

Gene sings 'Summertime'

MY request that DISC readers they should suggest which numbers they would like Gene Vincent to sing on "Boy Meets Girls" was very interesting. One number almost every-one plumped for was Gene's version of "Summertime," so we will be doing that one on the first show.

Here are the other titles we will be featuring: "Baby Blue," "I Gotta Baby," "Right Here On Earth" and "Wild Cat" (his latest record), "Rocky Road Blues," "Frankie And Johnnie," "Blue Jean Bop," "Five Days," "Say Mama" and "Be-Bop-A-Lula."

★ ★ ★

WE will be featuring on "B.M.G." in January Otis Blackwell, the writer of "Hound Dog," "All Shook Up," "Teddy Bear" and countless other hits.

Otis is a great performer in his own right, and it is generally known that his style greatly influenced Elvis in his early days.

Little Richard, Neil Sedaka, Eddie Cochran are also likely names for the show.

SH!

SHout it aloud!

SHe's great!

SHeila Buxton!

SHakedown!

On Top Rank JAR 240

FILMUSIC Publishing Co. Ltd.
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OR
JIVE

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EASY
LISTENING

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The Ernest Maxin Orchestra. Oh, such a smooth sound from a brand new orchestra, conducted by the well-known TV personality, Moonlight becomes *You—Temptation—Tangerine—Laura and eight others.*

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The Knightsbridge Strings play 14 of the big band "greats". Arranged and conducted by Malcolm Lockyer and Reg Owen: *Such as Take the "A" Train—Cherokee—Lullaby of Birdland.*

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Philip Green and his Orchestra. Twelve lush arrangements of lovely melodies.

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12" L.P. 35/041

TOP RANK RECORDS

HALLMARKS OF MODERN JAZZ

IN Britain, modern jazz record dates are much too few and far between. In America, the one-time ridiculous rush of the let's-record-anyone-and-every-one days are over. Companies are now much more selective.

So it was good to hear this week that the world's oldest-established jazz label, New York's Blue Note Records, are lining-up some exciting new albums for release in the next few months.

Listen out for . . .

● A new Horace Silver Quintet trio LP, "Blowing The Blues Away." One of the tracks, "Sister Sadie," looks like being another "Señor Blues";

● A "location" recording by Rudy Van Gelder from the Five Spot Cafe featuring guitarist Kenny Burrell and Art Blakey;

● Trumpeter Donald Byrd with altoist Jackie McLean and a new pianist from Atlanta, Georgia, Duke Pearson;

● Two new LPs by the sensationally-successful Three Sounds;

● Jackie McLean and a band including young hop "veteran" Walter Bishop Jr., who, strangely enough, has never appeared on Blue Note before;

● A new set by altoist Lou Donaldson with Horace Silver's trumpeter, Blue Mitchell and a pianist named Horace Parlan—a swinging cat who has only seven fingers to work with (Parlan's on the groovy Esquire album by singer Rabs Gonzales);

● A roaring new Art Blakey Jazz Messengers album with British trumpeter, Dizzy Reece playing conga drum on a couple of tracks. And finally,

● The Dizzy Reece LP I wrote about last week with Hank Mobley, Wynton Kelly, Paul Chambers, Art Taylor. One of the tracks is a reworking of Dizzy's main-title tune from the film, "Nowhere to Go." Now it's known as "The Rake."

What a wonderful list to look forward to.

Pub-clubs blamed for London slump

MID-WEEK CROWDS MISSING IN WEST END

WHAT on earth has gone wrong with West End jazz? Just lately the bottom has fallen out of the business on the modern jazz scene. Never before have there been so many clubs to choose from. Never before have musical standards been so high. Never before have attendances generally been so low. With the exception of Saturday nights, it seems impossible to pack out the jazz clubs.

What is the cause of this mid-week slump? The club owners think much of the blame belongs to the musicians. In particular, those who play at the suburban clubs-in-pubs.

I have talked to the larger club promoters. Their view, generally speaking, is this: "Musicians who work in pub-clubs are cheapening themselves and weakening their drawing-power. Whether they are booked or whether they run such clubs themselves, they can't hope to make the kind of money they get in the West End."

Too familiar

"By appearing so often in the suburbs—where admission prices are very much cheaper—and there's no intown fare for the fans to pay—they naturally take the polish off the prestige of a West End appearance."

"After all, why should Joe Dosakes pay all that extra money to go up to town to the Flamingo or Marquee, when they can see the band round the corner at the local for virtually next to nothing?"

"The only small groups who can still do good business in the West End are those who can't be seen all over the show—like Joe Harriott and Tony Kinsey, to mention a couple of outstanding examples."

"So naturally we just can't afford to give many gigs to the other bands. Their faces are that much too familiar."

Musicians' view

I can see their viewpoint. But I can also see that of the musicians, which is very different. The bands that seem to be more affected than any others are probably the Ganley-Ross Jazzmakers and the Rendell-Courtley Jazz Committee.

This is their outlook: "Our livelihood comes from playing jazz. Sure, we like to play in the West End clubs. We prefer to. But, for various

by Tony Hall

reasons, they can't offer us more than one job per week. Now how on earth can we be expected to live on just one job?"

"Another thing: we like to play. As often as possible. So the suburban clubs serve a double purpose. They bring us in a little extra foot and at the same time give us the chance to improve the band. We

disagree that our drawing-power diminishes as a result. In fact, our fan-following should increase through this additional exposure."

This is an argument where both sides have right on their side. Who has a fair solution?

CODA: As DISC closed for press, Marquee booker, Brian Harvey announced sweeping changes at his club. The Humphrey Lyttelton Tuesday sessions are out. They'll now do one Wednesday per month, along with Chris Barber, Mike Daniels and the Fairweather-Brown boys. The Dankworth band will now do only every other Thursday. The Downbeat Big Band, regrettably, is out. Alternating with Dankworth will be most of the boys concerned in the pub-clubs controversy—the Jazzmakers and the Jazz Committee. They will do a combined set as The Eddie Harvey Orchestra, playing the scores that went down so well on Ed's recent B.B.C. "Jazz Club" broadcast.

TEDDY JOHNSON'S Music Shop



THIS week I met the man with a family tree straight from "Burkes Colonial Gentry"—he is the man who wrote the Princes Theatre stage play-musical, "Kookaburra." Name of Charles Macarthur Hardy. Six foot four and the most eligible bachelor in London, he sat talking about his lineage.

It seems he is a descendant of John Macarthur who led the famous "Rum Rebellion" against Captain Bligh and deposed the Charles Laughton of the 18th century as Governor of New South Wales, setting himself up as an unabashed dictator.

Then John Macarthur came to England, declared his intentions for this tough Australian state and took back the Merino sheep to present from an admiring George III to start the Australian wool industry.

Another predecessor, Charles Macarthur Hardy, was a Governor General of Australia, and he is a relative of the American Pacific war hero, General MacArthur.

Oh dear. The Alley will never be the same. I asked him where he wrote the adaptation for the play. He told me, "At our family home, Camden Park, in New South Wales."

Nearly every member of the Royal Family since the turn of the century—including the Queen Mother and the Duke of Gloucester—have stayed there. As I say, the Alley will never be the same.

Quoted by a professional dancer. "The present I would like to see given: Arthur Murray sending Victor Silvester a record of John Warren."

SCHOOLBOYS' TRAD-ROCK

MEET the youngest bandleader on disc—Chris Williams, a Kingston Grammar School boy who has his first record on the market—"The Monster."

I have the information that this is a new idiom in music. His publicist refers to it most coyly as "Trad-rock." This means that it is a marrying of traditional jazz with rock 'n' roll. Shades of Bill Haley and Buddy Bolden!

But it is the background story to the band that is most interesting.

Chris, a sixteen-year-old, has his brother Paul as one of the sidemen. Paul is reading at Cambridge University for his music tripos. The rest of the group include a cartoonist, the catering officer at a London Hospital and a law student.

This young aggregation won their disc break at the Humphrey Lyttelton Club. They were signed by Denis Preston, the man who originally put Lonnie Donegan, Chris Barber, Cleo Lane, Acker Bilk and Mike Preston on the disc map.

But I feel it rather infra dig for the Cambridge undergrad to be a party to this heated version of the "Eton Boating Song," which is the backing to the disc.

HE'S A NEW 'DEAN MARTIN'

I AM not a night owl. By that I mean that I have never had a penchant for living it up at the night clubs. But the excellent duo of song and dance men Tony Reese and Pepper Davis who have been around the top Stork Room and Pigalle night spots have not escaped note.

Now 23-year-old Tony (the straight man in the act) comes out with his first disc on London. The song, "Just About This Time Tomorrow" was voted a unanimous hit by the "Juke Box Jury" recently.

Born Attilio Resci, in Foggia, Italy, in 1926, Tony was taken to the States at the age of six. Now, it seems, that his third country may prove to be very lucky—for he is being tipped as the new Dean Martin!

OTHER PEOPLE'S PRESENTS

THIS week I asked Marion Ryan "About that Christmas present Ted—I've got it." She replied, "A mink coat—what woman doesn't?" I report that Marion bought it herself. "The cost? A cool two thousand quid!"

★ ★ ★

THINK the quote of the week came from Fred Flange's mate, a fellow called Peter Sellers.

Asked what he would write on a letter sent up the chimney to Father Christmas, he announced, "Please send fountain pens to all those people who write letters in fountains."

TOP RANK RECORDS NEW RELEASES

Patricia Bredin TILL THE RIGHT TIME COMES

I Live to Love You
45-JAR 257

Dorothy Collins BAGIARE BAGIARE

("Kissing Kissing")
Everything I Have Is Yours
45-JAR 259

Bonnie Guitar CANDY APPLE RED

Come To Me I Love You
("Akaka Falls")
45-JAR 260

Lee Allen CAT WALK

Creole Alley
45-JAR 265

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TOP RANK TIME with KENT WALTON
Monday 8 p.m.
TOP RANK TURNABLE with KENT WALTON
Tuesday 11 p.m.
TIP TOP RANK with GERRY MYERS
Wednesday 9 p.m.
TOP RANK TURNABLE with KENT WALTON
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TIP TOP RANK with KENT WALTON

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The Everlys win Silver Disc number thirteen

"**T**IL I Kissed You" is the latest Silver Disc song—or, at least, the version waxed by the Everly Brothers for the London label is. This week, London Records announced that sales in Britain of the disc had exceeded a quarter of a million thereby qualifying Phil and Don Everly for our Silver Disc award.

They are the 13th winners of a Silver Disc since the awards were introduced last March.

"Til I Kissed You," by the Everlys, has been in DISC's Top Twenty since September 12.

Cabled the news of their success, The Everly Brothers immediately replied: "We want to thank everybody concerned for the Silver Disc award for 'Til I Kissed You'."

"It looks like we will be in England the early part of next year to thank you all personally. We only hope, in person, we live up to this honour. See you soon."

The Everlys are likely to start a 21-day British tour in April.

Film of C & W star's life

M.G.M. films in America are to make a movie of the life of the late Country and Western singer, Hank Williams. It is to be called "Your Cheatin' Heart," and shooting will start in the New Year.

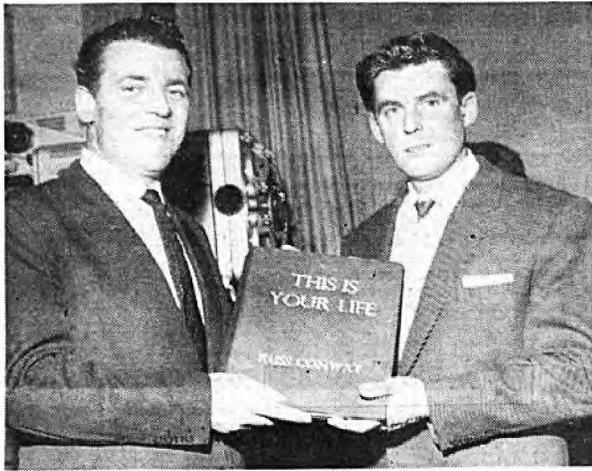
In our feature "Are Beat Shows Finished?" last week, we wrongly captioned a photograph of Duffy Power with the name of Billy Fury.

'Dig This!' producer goes to ATV

FRANCIS ESSEX, who produced "Dig This!" for B.B.C. television, moves to ATV in the New Year. He will produce his last B.B.C. show, "The Gentle Flame"—a playlet which he has written—for the final Julie Andrews show on Christmas Eve.

"The Gentle Flame" will be a musical production with numbers written by Peter Myers and Ronald Cass.

Full B.B.C. programmes for the holiday period have not been announced but in addition to the Harry Belafonte show on Christmas Day, there will be "Make Way For Music." The series ends with this programme.



One-time pub pianist, Russ Conway (seen here with Eamonn Andrews) was the B.B.C.'s "victim" on Monday's "This Is Your Life" TV programme. He went to a B.B.C. sound studio believing that he was to do a radio recording. (DISC Pic).

Lionel Bart turns singer

ONE of Britain's most successful songwriters, Lionel Bart—he helped to write Tommy Steele's first recorded number, "Rock With The Caveman" and has since written the music for Tommy's three films—has turned singer.

He makes his debut on a Decca LP, "Bart For Bart's Sake," which includes several old Bart numbers, with the remainder all new material which he has specially written for the album.

Orders pour in for that heart- beat disc

ORDERS are pouring in from all over the world for the heart-beat disc, the record, made by Fontana in France, which uses a girl's heart-beats as the basis for a cha-cha and a rock number.

The record was released in France just over a week ago, and already there has been a big order from Japan, another from Algeria, and enquiries from America, Canada, Poland and Switzerland.

The disc, "A Cœur Battant" ("With Throbbing Heart"), is among France's best-sellers, said 31-year-old Philippe Gerard, its composer.

"It is being bought largely as a novelty. It is especially popular among young people, but there are many adult buyers who are interested."

On Luxembourg

"It has been played frequently over French and Luxembourg radios. I have heard it during intervals at Paris cinemas. We are awaiting a decision from juke box controllers whether or not they are taking it. I am expecting to be filmed about the disc for American and Canadian TV."

"When news of the record was published, I had a phone call from a Swiss radio station contesting my claim to be first in the field with such a disc. They said that two years ago they produced something of the kind."

"When they heard 'A Cœur Battant,' however, they phoned congratulations and said the disc they produced only had heart-beats as a background, and not integrated with the music as in my disc."

'A WONDERFUL EXPERIENCE'

FEW artists have moved me to tears; I am not a hard-hearted character. It is just that one rarely gets a performer of that calibre (writes OWEN BRYCE).

But on Sunday I wept unashamedly—along with plenty of others in the audience—listening to Champion Jack Dupree, to whom the inside of an orphanage spell home when he was a boy.

Champion Jack provided the high spot of the concert given by the Ballads and Blues Association in London at the week-end. And for me it was one of my greatest musical experiences.

It was the farewell public performance of his British tour, and Champion Jack left us in no doubt that he was sorry to be leaving.

For 20 minutes, while his fingers filled in with a non-stop blues accompaniment, the 49-year-old coloured artist from New Orleans recited to us.

He detailed his upbringing (his parents died in a fire), his hardships (he turned prize fighter when jobs became scarce), his philosophy, his enormous pleasure at coming to England and being treated, he told us, "Like you was a man," and his earnest desire to get back as soon as possible.

The rest of the concert, good as it was, could not compare with Dupree's moving performance.

GENE VINCENT GI GREAT WELCOME

HUNDREDS of rock 'n' roll fans gave American singing star, Gene Vincent, a terrific reception when he made a guest appearance in the Marty Wilde Show at the Granada, Tooling, on Sunday.

Later, in his dressing room, Gene said: "That was some welcome. This is my first stage appearance in this country. I didn't know what to expect, but that greeting was terrific."

And this comment came after a misunderstanding between Gene and his enthusiastic audience, mainly made up of teenage girls, when Gene, after only singing a couple of numbers, paced off the stage as if he didn't intend to come back.

The fans' cheers died. "We want Gene," they chanted. There was a long pause and it seemed he would not return. Several fans shouted angrily and, at last, the singer came back.

Maybe they thought I had finished my act," Gene said afterwards. "But I just wanted to get off the stage for a while, that's all."

Gene said that from what he had seen of British rock 'n' roll stars—Terry Dene, Vince Eager, Dickie Pride and Johnny Gentle were among those featured with him in The Marty Wilde Show—he thought they were very good.

"They have plenty of rhythm and they all seem excellent showmen," he said. "What's most important, the fans seem to love them."

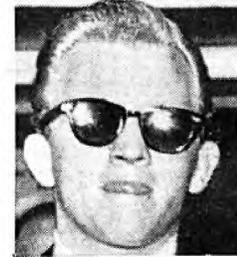
While he is in this country Gene has been very busy.

"But I'm enjoying every minute of it," he said. "All I hope is I get such a warm reception when I go to Paris and then Germany next week."

Gene can be heard on Radio Luxembourg tomorrow, Friday, in the Capitol programme. Disc jockey Ray Orchard has been with Gene continually since his arrival, taping on the spot events. The interview will conclude with a personal message from Gene to all his British fans.

As stated in DISC last week, Gene Vincent returns to this country in January for a tour of Granada theatres with Al Saxon, Wee Willie Harris, The Bachelors, The Rockets, Lance Fortune and Keith Kelly, with Don Arden competing the show.

The show opens at Maidstone on January 6, then goes to Harrow (7), Dartford (8), Rugby (9), Walthamstow (10), Kingston (11), Aylesbury (12), Bedford (13), Kettering (14), Grantham (15), Mansfield (16) and the Adelphi, Slough (17). In this final concert, Al Saxon will be replaced by Cherry Wainer.



CROSBY FOUR TO SPLIT?

BECAUSE of a difference of opinion between Gary Crosby (left) and his three brothers Lindsay, Philip and Dennis—all sons of Bing Crosby—there is a possibility that their act will split up.

The Four Crosby Brothers cut short their 12,000 dollar cabaret season in a Montreal night club after Gary had walked out with throat trouble. They returned home to Los Angeles separately.

Just phone it Stars for camps

A NEW kind of request show is to take the place of the "Cool For Cats" late spot on Friday evenings when this programme moves to 6.30 p.m. as from next week.

The show is to be called "Dial For Music" and the idea is to let viewers, telephoned from the studio while the show is on, choose their own songs to be played by Steve Race and his Quartet and sung by vocalists including Dennis Lotis and Benny Lee.

Jayne Mansfield on 'JB'

THE "Juke Box Jury" on December 19 will be Gary Miller, Eric Sykes, Patricia Bredin and Katherine Boyle.

This week-end film star Jayne Mansfield will take the place of Anthea Askey, who is ill. Other members on December 12 will be Russ Conway, Eric Sykes and Venetia Stevenson.

Scott signs for Top Rank

AMERICAN singer, Jack Scott, whose records have been issued in this country on the London label, has signed an exclusive contract with Top Rank International.

JOAN REGAN

"Happy Anniversary"

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THE NUTTY SQUIRRELS

"UH! OH!"

INTERNATIONAL 7N 25044 (45 AND 78)

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GENE VINCENT (centre) chats to (left to right), Jack Good, Marty Wilde, Joyce Baker, Joe Brown and Little Tony shortly after his arrival in this country last week-end. (DISC Pic.)

No more show biz for Marty's wife

MARTY WILDE was late for his first post-wedding show on Sunday evening. A packed first house at the Granada, Tooting was kept waiting while Marty made a ten-mile dash from his home at Chiswick in his high-powered red-and-cream American car.

The reason for the delay? His 18-year-old bride of five days, Joyce Baker, was ill with flu, and Marty, naturally worried about her, did not want to leave until the doctor had called.

"The doctor says she will be all right," Marty said. "I guess it is partly the excitement of the wedding. Anyway, he has given her a sedative and prescribed two or three day's complete rest. Her mother is staying with us until Joyce is back on her feet again.

"She needs looking after," he added. "She is very small, you know."

Marty's concern for his wife did not show in his boisterous, busy performance on stage. He delighted fans with numbers, ranging from "Mack The Knife" to "Donna," "Sea Of Love" and his own composition, "Bad Boy."

When she is fit, is Joyce going back into show business?

"No," said Marty definitely. "She was offered a new show but she turned it down. I think she is quite content just to look after me. I have been pretty frank with her and she accepts the fact that show business is my life."

"She is wonderful," he added with enthusiasm. "A good cook and a neat housewife—and we are very

happy about our new home. It is just great. We both feel we are very lucky to have got it at our age."

Marty and Joyce did not go away for their honeymoon. They chose to spend it at their home. "But," laughed Marty, "my manager, Larry Parnes, is giving me four weeks off in March. And I am determined to go somewhere where I can get really brown—Africa, if necessary."

They want a family—but not yet awhile. "Joyce would have as many children as is physically possible—but I think we will settle for two."

Would Joyce accompany him on his tours? "I hope so. I am sure one of the reasons for marriage break-ups is separation. She would have been here tonight, and was terribly disappointed she could not make it."

New single for Craig

SINGING star Craig Douglas will cut another disc before Christmas. Said Craig this week: "I shall definitely be cutting a single, and there are plans for me to cut my first LP in February. However, neither I nor Top Rank know yet which titles will be contained on either."

Anka writes for Annette

PAUL ANKA, currently on a French tour, has been commissioned to write songs for American teenager Annette, for her new LP. The album will also include numbers which Paul Anka has made famous.

The earliest Paul Anka is likely to make his next British appearance is now thought to be March or April.

Craig Douglas's 1960 plans, after he has concluded his pantomime season which will take him to Doncaster and Sunderland, include a variety tour in the early part of next year.

He told DISC that arrangements are being made for him to star in a package of top-line British names.

Craig has been offered three spots for a summer season, and he is likely to accept that for Yarmouth.

DARIN WINS TOP AWARD

BOBBY DARIN has been awarded with two "Grammys," top award of the National Academy of Recording Arts and Sciences.

He was quoted as "The Best Top Male Vocalist of 1959," and his recording of "Mack The Knife" earned the title "The Record of the Year."

Among the awards, which were announced in New York last week, three went to Duke Ellington, for his composition of "Anatomy Of A Murder," which is featured in the film of that name.

Among other top stars who received "Grammy" Awards were Frank Sinatra (Album of the Year), Ella Fitzgerald (Best Vocal Performance) and Best Jazz Performance), Johnny Horton (Best Country and Western Performance), Dinah Washington (Best Rhythm and Blues), The Kingston Trio (Best Folk Performance), Everly Brothers (Best Pop Vocal Group), Duane Eddy (Best Pop Instrumentalist), Johnny and The Hurricanes (Most Promising Pop Instrumentalists), The Coasters (Best Rhythm and Blues Vocal Group), The Drifters (Best Rhythm and Blues Record), Martin Denny (Best Pop Studio Orchestra), The Crests (Most Promising Rhythm and Blues Vocal Group), and The Browns (Best Country Vocal Group).

Emile Ford at Xmas party

EMILE FORD and the Checkmates appear in the Sobo Association's Children's Christmas Party on December 19 at the "Talk of the Town."

The party, whose guests include 300 children of more than 20 nationalities, will be televised by both ATV and B.B.C.

The group's top-of-the-charts "What Do You Want To Make Those Eyes At Me For" will be released in America.

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MALCOLM VAUGHAN The Holy City



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**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.

Flipside could make it for Fats

FATS DOMINO
Be My Guest; I've Been Around.
(London HLP9005)

FATS is riding very high with this coupling in the States and I think he'll repeat much of that success in this country. "Be My Guest" is a steady rocker which moves along on a simple tune all the way.

Fats grows his lyric out in typical fashion and the side seems to be a natural for juke jivers. Domino often just misses the Twenty over here, but I believe he ought to crash the gates this time. This belief is not just based on the top deck, but is strengthened by the flip.

D N T

THE SONGS TO SING THIS XMAS!

*
**TILL THE
RIGHT TIME COMES**

Recorded by Pat Bredin
on Top Rank JAR 257

*
**On the Shores of
BANTRY BAY**

Recorded by Jack Doyle
on Melodisc 1537

*
THE XMAS STAR

Recorded by The Junior Choral
on Top Rank JAR 212

*
**GIVE ME
A NIGHT IN JUNE**

Recorded by Norman Wisdom
on Top Rank JAR 246

*
FILMUSIC Publishing Co. Ltd.
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JEGalton 7633

Your weekly DISC DATE with Don Nicholl

GOOD week for film fans this. Apart from screen title tunes and other sound-track numbers, we get two film stars on disc. One of them—Rock Hudson no less—now in disc competition with his co-star Doris Day so far as "Pillow Talk" is concerned. Other Hollywood name is Mitzi Gaynor. Her "Happy Anniversary" is well worth noting in your diary.

"I've Been Around," with its slow, loping performance, may indeed serve to turn the disc over as far as Britain is concerned.

SANDY NELSON
Drum Party; Big Noise From Winnetka
(London HLP 9015)

SANDY NELSON, currently riding high in the parade, now switches labels and emerges on London with another potent performance, "Drum Party."

D N T As you might expect, those drums are moving well. "Drum Party" mixes them with guitar and bass to produce a rich noise on a smart beat. The half will have many a hip flipping. I'm pretty certain it will send Sandy into the Twenty for the second time running. An instrumental "Big Noise From Winnetka" caused something of a sensation when it appeared for the very first time. Nelson revives it in modern form and without the simple human whistle which originally featured on this number. Bass and drums naturally get the play.

MITZI GAYNOR
Happy Anniversary; Play For Keeps.
(Top Rank JAR258)*****

FILM star Mitzi Gaynor singing the film song, Happy Anniversary, reminds me strongly of the "True Love" sequence in "High Society." Same sort of mood about the ballad

here with Mitzi bringing a genuine romantic spirit to the song. Could be a sleeper for the star.

Play For Keeps also comes from the "Happy Anniversary" film, but it is a useful ballad even apart from its screen context.

Not a runaway hit but one which will be played in those quieter moments.

SUSAN DENNY
The Sabot Song; Annabella Brown.
(Oriole CBI522)***

TWO continental ballads here with English translations for Susan Denny to sing in company with the England Singers and Harold Geller's music.

The Sabot Song is a catchy, bounce-along novelty with a happy little melody that finds its way quickly to your lips. I think production and performance could both have been bettered... but the very unpretentiousness might even be its saving grace.

Annabella Brown is another skippy item which probably sounds better in the original language.

JAYE SISTERS
Sure Fire Love; G-3
(London HL9011)****

THE JAYE SISTERS have a clear-cut way with **Sure Fire Love** and they chant in unison without overdue affectation, sounding rather like an American equivalent of The Lana Sisters.

(Continued on facing page)



Another version of "Happy Anniversary," this time by film star MITZI GAYNOR. It could be a sleeper.

CHRISTMAS CORNER

Thank you for that sincerity, Mr. Vaughan



MALCOLM VAUGHAN

MALCOLM VAUGHAN
The Holy City; You'll Never Walk Alone

(H.M.V. POP687)*****

FINE Christmas release from Malcolm. **The Holy City** has been given a powerful production here with Frank Cordell's orchestra and the Michael Sammes Singers filling the background with glorious accompaniment.

One for the family all right and I applaud Mr. Vaughan for the sincerity as well as the clarity of his singing. A side which will be spinning for years to come.

Malcom couples this with the famous advice from "Carousel"—"You'll Never Walk Alone. Again a good choice for those more pensive moments of Christmas.

NELSON EDDY
Jingle Bells; Hark! The Herald Angels Sing

(Philips SBF206)*****

THERE'S still a magic about the name of Nelson Eddy and the old master is having something of a new professional life in America right now. His baritone still has the commanding tone of old and he whips through **Jingle Bells** infectiously. Try this one—especially the thousands of you who probably never had the opportunity of seeing Eddy in the heyday of his musicals on screen. Paul Weston's orchestra and chorus accompany.

The carol, **Hark! The Herald Angels Sing** hits just the right mood for the season. Eddy sings the song as it should be sung... one to spin and open the window for folk to feel the Christmas glow.

VIC BARRELL

Footin'; White Christmas
(Oriole CBI526)***

THE Vic Barrell orchestra bleeds with chorus for the swinging arrangement of **Footin'** and produces something resembling the sound fashion started by Ray Conniff with his "S Wonderful" series.

Tune is easy to hold and the production is more than competent.

The Irving Berlin oldie **White Christmas** gets the full treatment at the beginning... chimes, chorus and all. Then Barrell guides his orchestra and singers into another Conniff-Kirby Stone kind of arrangement. A smooth, swinging treatment of the ballad.

KENNY AND CORKY
Nuttin' For Christmas; Suzy Snowflake

(London HLX9002)****

NUTTIN' FOR CHRISTMAS is a seasonal novelty which has had a good run these past few years on disc and in Christmas shows. Now a pair called Kenny and Corky roll it out in quick-taped voice style. No pretence

about their being Chipmunks or anything... just crazy voices.

Tune and production may help it to further sales this year.

Suzy Snowflake features the same voices. This time they're on a more mellow ballad; a pretty little tune with a simple lyric. Good stuff for children's request programmes.

GENE AUTRY
Nine Little Reindeer; Buon Natale
(London HLU9001)***

WELLA, wella look who's here, the old cowboy singer. Mr. Autry no less. Seems a long while since his films used to clean up in this country.

But much of the original charm is still there. Gene was never a great vocalist, but he could hold a sentimental melody easily. Here he's got a Christmas coupling which will delight younger customers.

Nine Little Reindeer frots merrily, and **Buon Natale** sways in gay continental fashion. A chorus sings with Gene on this side to get the party atmosphere.

ELLA FITZGERALD
The Christmas Song; The Secret Of Christmas

(H.M.V. POP686)*****

MEL TORME'S number **The Christmas Song**, has been well featured on disc. Now you can treat yourself to Ella's slow, thoughtful performance of the lovely ballad.

With Russell Garcia's orchestra behind her, Ella steps sure-footedly through the song to provide a single special for many a stocking surprise this year.

On the other side she sings the Sammy Cahn-Jimmy Van Heusen Yule song **The Secret Of Christmas**. A difficult number to capture correctly, but Ella never puts a note or phrase wrong. Fine, genuine lyric given a beautiful interpretation.

LOU MONTE
Santa Nicole; All Because It's Christmas
(R.C.A. 116f)****

LOU MONTE always enjoys a bigger sale in the States than he achieves here... which is not surprising when you note his appeal to the big Italian population in the U.S.

Even so, I feel many people will like to bounce along with his lightly humorous performance on **Santa Nicole**, Catchy tune to la-la with.

All Because It's Christmas has mandolins and chorus with Mr. Monte. A sentimental, slow ballad in waltz time.

Don Nicholl

New boy Julian 'floats' in the modern manner



The name is just JULIAN

RANDY SPARKS
A Girl Like You; Birmingham Train.
(H.M.V. POP683)***

RANDY SPARKS has a name which sits oddly with his pleasant, light vocal style. Get past that fact, however, and you'll probably enjoy relating to the gentle lilt of *A Girl Like You*. Guitar and high-flying feminine voice for the accompaniment.

Birmingham Train—one of Sparks' own compositions—is a Country and Western kind of number. Boy's being carried off to jail for murder via the "Birmingham Train."

SHEILA BUXTON
All I Do Is Dream Of You;
Shakedown.

(Top Rank JAR240)****

WHEN IS Sheila going to hit the parade? If ever we had a singer who deserves a big disc, she's the girl. Maybe she'll make it with the dreamy arrangement of *All I Do Is Dream Of You*.

Sheila's revival gets well away from old stylings of the song—seems to give the lyric much more force.

Shakedown comes from the picture "The Shakedown" . . . and turns out to be a drifting blues. Saxophone sings it with Sheila while strings bank up in the rear. Bit too reminiscent of past songs in this mood, but again a good performance from Miss B.

TENNESSEE ERNIE FORD
Sunny Side Of Heaven;
Love Is The Only Thing.
(Capitol CL15100)***

THAT Southern plummy voice of Mr. Ford draws at slow walking pace through *Sunny Side Of Heaven*. A South Seas island lyric here, but so sleepy I almost nodded off before the end of the side.

Would have been a pity if I had fallen asleep, because I'd have missed the potential winner *Love Is The Only Thing*. A cute finger-snapper

this which Ernie puts across cleverly. Girl group comes in around midway to join the star.

FRANK WEIR
Swingin' Ghosts; The Cool Spectre.
(Oriole CB1523)***

FRANK WEIR'S soprano sax leads the way through a suitably spooky arrangement of the TV theme *Swingin' Ghosts*.

Gets pretty close to the atmosphere and sound created for the thriller serial, a fact which should satisfy those who want the number as a result of viewing.

The Cool Spectre maintains the ghoulish aspect of the record. Weir's sax again leading the band. This time through a slow, "haunting" melody.

KITTY KALLEN

If I Give My Heart To You;
The Door That Won't Open.

(Philips PB971)****

KITTY KALLEN had a very big winner some years back with "Little Things Mean A Lot." Since then she's faded from the hit scene. But here she comes on another label with a husky sentimental performance of the oldie *If I Give My Heart To You*.

And Kitty could sell a few hundred thousand with this romancer.

On the turnover, *The Door That Won't Open* is a brighter hand-clapper with guitar and organ prominent in the accompaniment. Brisk stuff with Kitty begging her sweetheart to open up the door to his heart. Contagious contrast this.

JO SHELTON

If There Are Stars In My Eyes;
Your Arms Around Me.

(Top Rank JAR245)***

THE Manning-Hoffman ballad, *If There Are Stars In My Eyes* is getting plenty of disc time to itself right now. Latest to cut the tune is Jo Shelton and she brings a slow, radiant warmth to the lyric which many people will enjoy.

Your Arms Around Me lifts the tempo for Jo and she bounces competently through this swinging ballad.

CARL MANN
Pretend; Rockin' Love.
(London HLS9006)***

CARL MANN brings a quick Country and Western performance to bear on *Pretend* and should find plenty of custom for his twang.

Carl has a bright guitar backing in the group and this will help considerably in the market.

Rockin' Love has piano, drums and guitar all thumping behind the singer for a slow ride which starts down around Carl's boots.

JOE LONDON
It Might Have Been;
Lonesome Whistle.

(London H1W9008)***

FOR those looking for a mellow ballad with Country intonations, Joe London's soft, appealing treatment of *It Might Have Been* will probably supply the answer.

Joe handles the song tenderly while a rhythm group and some vocal teamwork assists in the background. Grows on you.

Lonesome Whistle is a familiar item, of course; quick train-tempo number from the Country fields. Joe whips this little drama over neatly.

RAY CHARLES

I'm Movin' On; I Believe To My Soul
(London HLE9009)****

RAY CHARLES is another of those on the train tempo kick this week. Whistle blows him into the quick beater *I'm Movin' On*. And it's an exciting side with Charles chanting professionally as ever in front of a girl chorus.

Bluesy piano opens *I Believe To My Soul*, then rest of the musicians creep in to provide a long atmospheric stretch before Charles starts the vocal. Deliberate, odd little number with Ray chanting almost minister fashion.

(Continued on page 12)

(Continued from previous page)
Title of the other number may throw you at first sight, but rocking lyric explains it . . . it is the number of a record in the juke box.

turns out to have quite a useful light way with a number.

He floats in the modern teen manner through *Can't Wait* . . . bass, guitar and drums going behind him.

Sue Saturday is a Samwell composition which goes to Julian instead of Cliff Richard. And Julian gets flute and rhythm lead-in for a slappy rock offering.

This one has the commercial stamp about it, although I can think of many a singer who could handle it just as well.

JULIAN
Can't Wait; Sue Saturday.
(Pye N15236)***

DEBUT disc for one more of Larry Parnes's young men, and Julian, whose single name has obviously been chosen à la Fabian.

With Thirteen Shopping Days To Christmas . . .

JOE 'MR. PIANO' HENDERSON

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'SHEPHERD'S PIE'

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Have You Got Your Christmas 'Pye'?

FOR THE FOLK FANS

REIVERS TAKE A TIP, OR TWO, FROM THE WEAVERS

THE WORK OF THE REIVERS

The Work Of The Weavers; Baloo Balery; Johnny Lad; The Wreck Of The John B; The Wee Magic Stone.

(Top Rank JKR8026)***

THIS record was the subject of much controversy recently when the B.B.C. banned the broadcasting of the *Wee Magic Stone*... a satire on the theft of the Coronation Stone.

The Reivers have become quite popular in Scotland following their TV appearances. They are an interesting group, and their allegiance to The Weavers is obvious, particularly on *Wreck Of The John B*, a song which was gathered by Pete Seeger.

They take their name from the Scots Border raiders ("Reivers") who rustled English cattle. Fortunately it is that the name bears close relationship both to Scotland and to The Weavers themselves.

The only real criticism I have of the disc is that Rena Swankie lacks sufficient drive to keep a constant melodic flow. This is very noticeable on *Johnny Lad*. On the whole, however, an enjoyable performance.

Modernised vein

STEVE BENBOW FOLK FOUR

The Coalowner And The Pitman's Wife; The Football Match; North Country Maid; Captain Kidd.

(Collector JEB2)****

THESE tracks are in the usual modernised vein of the popular Folk Four, notably led by jolly Steve Benbow. The manner in which the songs are brought up to date is so well done that even the growing numbers of purists in the folk movement will surely not take offence.

The mandolin of Jimmy MacGregor is again prominent and it serves to give the group a distinctive sound.

ROBIN HALL, together with Jim MacGregor, performs well, as usual, but the tracks are too brief. (DISC Pic).

Shirley Bland is also heard on the gentle *North Country Maid*, and on *Captain Kidd* they are all joined by Robin Hall.

Sordid tale

ROBIN HALL AND JIM MACGREGOR

The Wee Magic Stone; The Dundee Weaver.

(Collector JDS26)***

BOTH these tracks have been released recently on an EP. One feels that this is an attempt to cash in on the notoriety of the *Wee Magic Stone*. The second side is a rather sordid tale and is notable for the very brief tracks. On a "cash x time" basis it is a poor purchase.

Both are well performed, as we have come to expect with this pair, but it all seems rather a waste of time and trouble.

Owen Bryce



Not for the normal pop fan, but McKellar has a great voice

KENNETH MCKELLAR
She Moved Thro' The Fair; The Lark In The Clear Air.

(Decca F1193)***

THE clear true voice of Mr. McKellar has many followers and richly deserves them. Here the Scot sings simply and beautifully the delicate tale "She Moved Thro' The Fair." He is unaccompanied, too, and because of that the touching words have all the more impact. A delightful performance, though not one for the normal pop fan. If you're looking for a record which will please your folks, try this one.

Bob Sharples brings in orchestra to accompany the singer on the other side. Another sure-voiced performance. Proves what I've thought for quite a time—that McKellar is one of the best vocal talents we've got in these islands at the present time.

THE SHIEKS

Tres Chic; Little French Doll

(London HLW 9012)***

THE SHIEKS are a male vocal and instrumental team. They knit smoothly without discovering anything new in the way of rhythms or sounds. Their *Tres Chic* is a straightforward presentation of a fairly snappy number.

Little French Doll has piano, organ and drums blending for a simple melody. No vocal on this half.

TERESA BREWER

Mexicali Rose; Bill Bailey Won't You Please Come Home

(Coral 72383)***

MISS BOWERHOUSE BREWER unstops the pipes to roll out a bold revival of the old favourite, *Mexicali Rose*. Teresa gets a useful modern accompaniment from the Dick Jacobs orchestra and chorus and whips up quite a storm. Could click all over again.

For the flip Teresa tips into the oldie, *Bill Bailey*. Good choice for the girl who very nearly steps across the line into jazz for this vibrant vocal.

ROSEMARY JUNE

The Village Of St. Bernadette; But Not For Me

(London HLM9014)****

HAVING travelled to the States via Anne Shelton's recording, *Village Of St. Bernadette* returns on an American made half by Rosemary June.

You will notice that Miss June has switched labels, but her voice is still with the attributes that made her a hit parader recently.

The *o die, But Not For Me*, swings eagerly on the other side and the arrangement makes full use of the neat rhythm team accompanying Rosemary June.

DALE HAWKINS

Liza Jane; Back To School Blues

(London HLM9016)****

DEVELOPMENT of the familiar *Liza Jane* on this disc allows Dale Hawkins to rock effectively in association with a good musical team. Sound around the singer will do much to help this half move in the market. *Back To School Blues* opens with guitars, sax and hand-clapping... a middle rocker without particular originality. Hawkins is capable of better work with better material.

THE PLAYMATES

On The Beach; First Love

(Columbia DB 4389)***

AMID the many orchestras of *On The Beach* now comes this vocal performance of the film title song by The Playmates. Quite a change for this team. Joe Reisman's orchestral direction is lush to fit the mood.

On the turnover, with Reisman's orchestra and chorus. The Playmates revert to something more like their previous form. *First Love* is a smart, Latin-like romancer with hicoughs thrown in for good measure.

THE SHADOWS

Saturday Dance; Lonesome Fella

(Columbia DB 4387)***

THE SHADOWS jump off on a beat ride in a hot rod car as they go to the *Saturday Dance*. The melody is catchy and the boys speed through it competently with all eyes on the juke boxes.

Lonesome Fella is a softer, lilting ballad with derivations from "Mr. Blue" and others in similar vein.

DON NICHOLL'S

Disc Date

(Continued from page 11)

RALPH DE MARCO

Old Shep; More Than Riches.

(London HLL9010)**

RALPH DE MARCO's version of the shaggy dog story *Old Shep* reminds me strongly of a singer from years gone by, but I cannot place the name. Intuitively.

However, De Marco sobs his way through this weeper which has built into quite a request programmes favourite here. Vocal group weep along with him.

More Than Riches is a quick moving little rock 'n' roll offering with Ralph heading a male group in routine fashion.

JOHNNY RESTIVO

I Like Girls; Dear Someone.

(R.C.A. 1159)**

JOHNNY RESTIVO's second release to reach us opens explosively with big girl chorus shrieking "Oh Johnny." Then the boy swoops into a quick rocker, *I Like Girls*. Sort of thing which would go well on stage or on a Jack Good TV show I should think.

Plenty of squealing from the feminine throats.

Dear Someone slows things down for direct contrast and I confess I find it almost too sickly for words.

Perhaps American audiences go for this sort of insincere sugar... I hope that British customers have more sense.

ROCK HUDSON

Pillow Talk; Roly Poly.

(Brunswick 05816)***

I REMEMBER talking to Rock Hudson once and listening to his ambitions about appearing in light comedy—and he said then that he wouldn't mind having a shot at singing.

Well, he gets his shot now with two songs here from the film *Pillow Talk*—and the result is likeable without ever being outstanding.

Rock's voice is light and a little stager, but not unattractive.

Roly Poly is a rocker with mixed chorus whooping it up in advance for Hudson. Film star then enters to chant competently. Curiosity value at least.

CLYDE McPHATTER

There You Go; You Went Back On Your Word.

(London HLE9000)**

THAT high-pitched, almost feminine, voice of Mr. McPhatter comes out again, this time rocking comfortably on *There You Go*.

Vocal group and a honking saxophone accompany Clyde this time, but there seems to be little about this half that would make it stand out from the rest of the crowd.

You Went Back On Your Word has more punch to it. A steady beat number with a directness of approach that should find it a niche in the jukes.

DELLA REESE

Not One Minute More; Soldier Won't You Marry Me

(R.C.A. 1160)****

STRONG voice of Della Reese is coupled with high sawing strings for the slow beat ballad *Not One Minute More*. Piano ripples in the lush accompaniment while Reese pulls out the emotional stops.

Big band with life noise, naturally, for *Soldier Won't You Marry Me*. Della struts rather raucously through the familiar item.

DAVID CARROLL

Waltzing Matilda; Sometimes I'm Happy

(Mercury AMT 1075)****

DAVID CARROLL lifts *Waltzing Matilda* from its film airing in "On The Beach" and produces a marching arrangement which pounds along sturdily, with a big male chorus.

No vocal chorus on the other side. Here Carroll batons a distinctive arrangement of the oldie *Sometimes I'm Happy*. Tune is set to a slow beat and there's something of a Hawaiian flavour introduced.

EVE BOSWELL

Misty; Turnabout Heart

(Parlophone R. 4618)****

SARAH VAUGHAN'S already shown what she can do with *Misty*. Now Eve Boswell sends us her version of the fine, out-of-the-rut ballad.

Although lacking some of the jazz feeling which helps so much on this number, Eve brings out the melody and romance strongly.

Turnabout Heart sparkles and bounces happily despite the angle of the lyric. Boy lets Eve down, but she whisks through the lyric gaily. Tune's cute.

MARTINAS

Harry Lime Theme; Lotta Piano

(Columbia DB 4388)****

THOSE "Third Man" TV films are sending plenty of musicians back to the *Harry Lime* Theme and Martin Slavin, under his Martin's name, is the latest to roll out a version of the Anton Karas melody.

Bass guitar and piano take the lead on this side. Sound's right for the commercial prospects and it would not surprise me to see this one being heavily played in the jukes.

Lotta Piano on the turnover really lives up to its title. A continental tune that rattles along furiously.

MARY JOHNSON

You Got What It Takes; Don't Leave Me

(London HLT 9013)****

MARY JOHNSON has an odd lyric to sing in the medium rocker *You Got What It Takes*. Singing to his girl friend, he lists all her deficiencies, but despite the drawbacks, she still has what it takes to make her his girl.

Don't Leave Me is a romantic plea on the turnover with Mary whooping and sobbing the middle beater. I don't go for this side much, but the top deck might draw biggish sales.

Read about the man behind Flint McCullough of 'Wagon Train' in

ROBERT HORTON

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TWO SHILLINGS AND SIXPENCE

Published by Charles Buchan's Publications Ltd.
Hulton House, Fleet Street, London, E.C.4

Ella is in fine voice —as usual

ELLA FITZGERALD
With *A Song In My Heart; Every Time We Say Goodbye; Manhattan; Moon*

(H.M.V. 7EG 8503)*****
THE wonderful Miss Ella Fitzgerald, always welcome on my record player, comes up with another four beautifully sung songs. Buddy Bregman handles the accompaniments and although he is not the perfect background for Miss Fitzgerald, he does a very competent job.

Ella is in fine voice as usual and she blends her personality and talent into the heart of these songs as only she can.

Buy it.
CAROLE SIMPSON
All About Carole.

You Make Me Feel So Young; Listen Little Girl; There Will Never Be Another You; Just Because We're Kids.
(Capitol EAP 1-878)*****

A NEW name to me and a refreshing new talent. Miss Simpson is a mixture of Teri Southern and Chris Connor, comprising the best of both these fine artists and adding an extra flavouring of spice on her own account.

Hearing this album I can bet that Miss Simpson simply wows the American supper club set and I'm certain she will set them alight over here, too.

Very nice Capitol—more please!

PEARL BAILEY
Sings Gershwin Melodies
They Can't Take That Away From Me; A Foggy Day; Love Is Here To Stay; Someone To Watch Over Me.
(Columbia SEG 7927)*****

I HAVE heard better examples of Pearl Bailey's work, but as she

PEARL BAILEY in person—That's all that is missing from her latest EP.

never fails to please then you can take it from me that you will like this album.

Gershwin is tops among the composing fraternity and Miss Bailey is unrivalled in her field, so this album is full of promise.

All that's lacking on Miss Bailey's part is the fact that you can't see her perform these songs; she can do so much more for you visually and vocally than when you can only hear her voice detached from the rest of her wonderful personality.

BUCK RAM AND HIS ORCHESTRA
Whispering Wind; At Your Beck And Call; Remember When; Twilight Time.
(Mercury ZEP10037)***

DESPITE the misleading sleeve giving the impression that this set is performed by The Platters (for

which I administer a gentle slap on the wrist to Mercury) this is quite a good EP as far as instrumentals go.

Buck Ram, the composer of many of the hits by this famous group, here performs his own compositions himself—and does a good job. I preferred side two with *Remember When* and *Twilight Time*—the latter being my all-time favourite Platters' disc.

I think many of you will enjoy this.

VICTOR SILVESTER
Quicksteps

How About You; I've Had My Moments; I Wish I Were In Love Again; Our Love Affair.
(Columbia SEG 7942)*****

THE most popular dance among dancers is probably either a waltz or a quickstep. One for romantic

EPs

Ken Graham reviews the latest releases, and also makes a special Christmas selection



setting and the other for the gay party spirit of an evening out.

Victor Silvester caters for the night on the loose in this EP with four perfectly-tempoed quicksteps, all of which are favourite tunes.

Good value for the fans.

GALLOWGLASS CEILI BAND

Irish Jigs and Waltzes
Waltz Medley; The Strong Outside Dan Murphy's Door; Maisee McGrath; The Green Glens Of Antrim; Jig; Paddy From Portlaoise; Hartigan's Fancy; Green Meadow; Waltz Medley; Believe Me If All Those Endearing Young Charms; O! In The Silly Night; The Meeting Of The Waters; Jig; How Are You Kitty? Gillian's Apples.

(Columbia SEG 7941)*****

BOTH the beauty and the fire of Ireland's music are contained in this package which is great stuff for the party, especially among the Emerald Isle's exiles.

This is one of the most popular bands from Ireland, understandably so when you hear their lively jigs and smooth waltzes.

If you like the lilt of Ireland in your music then get a copy of this album.

CHRISTMAS is just two weeks off and already the shops are full of seasonal discs. And first on my pile of LPs for this year is an excellent example of the late **MARIO LANZA'S** work. I have often felt that his voice was at its best when he was singing these simple but beautiful Christmas melodies. I recommend this one for all. (R.C.A. RCX-162)*****

Children come into their own at this time of the year, and **JILL ADAMSON** sings a collection of eight animal songs that will bring happiness to many a child. (Fontana TFE 17208)*****

If you like to laugh and enjoy some fine singing at the same time I suggest you take a look at a new album just released by **THE PLAYMATES**. This three-one have formed a fine vocal team. They use cute, humorous

featured spots are *Balham—Gateway To The South; Auntie Rafter and Party Musical Speech.* (Polyphonic GI P 8770)*****

YVRA LYNN has followed her first set of nursery rhymes with another collection *More Nursery Rhymes*, which makes the perfect treat for the youngsters in your household. Watch out for it. (Decca DFE 6603)*****

For children who like French songs I suggest Canadian singer **ALAN MILLS**. The songs are sung in English and French and the lyrics are printed on the sleeve for guidance. (H.M.V. 7EG 8520)***

For those who like to trip the light fantastic at their parties **ERNE HECKSCHER** and his Orchestra have turned out a *Twenties* medley which will get you itching to dance. There's about a dozen favourites in the collection so you can't grumble about quantity. (H.M.V. 7EG 8504)*****

RONNIE HILTON can always be relied on to produce a good song at any time. He has lived up to his reputation with a foursome of Christmas songs including *Mary's Boy Child*. (H.M.V. 7EG 8502)*****

PARTY SPIRIT

Dance maestro **VICTOR SILVESTER** has brought his orchestra along to join in the celebrations this year and he's really in the party spirit. He plays *The Hokey Cokey, Palais Glide, La Conga, Boomp-a-Daby and Auld Lang Syne*. (Columbia SEG 7943)*****

Back to vocals again with that fine young, fast-rising singer **JOHNNY MATHIS**, who invites you to spend Christmas with him in song with four excellent numbers—*Winter Wonderland, The Christmas Song, Silent Night and O Holy Night*. (Fontana TFE 17162)*****

When most people think of happy music for a party they invariably also think of the **BIG BEN BANJO BAND**. Well, for good measure they have two to choose from this time, *Dancing Banjos* (Columbia SEG 7953)***** and *Christmas With The Big Ben Banjo Band* (Columbia SEG 7954)*****. Real bouncy music for your party this.

The final EP for Christmas that I have received so far comes from **HARRY BELAFONTE**, who has stepped up alongside Bing Crosby as a Christmas stand-by on record. The Belafonte vocal touch is brought to seven popular songs of the season. (R.C.A. RCX-163)*****

point numbers for their routines. (Columbia SEG 7949)*****

Now here's a name that should be welcome on most turntables—**PERRY COMO**. Perry brings his smooth voice to bear on four Christmas favourites: *White Christmas, That Christmas Feeling, I'll Be Home For Christmas and C-h-i-r-i-s-t-m-a-s*, a pretty little number which tells a story for each letter of the title. (R.C.A. RCX-164)*****

SING-SONG

Roll back the carpet, here's another of those riotous singing-albums complete with honky-tonk piano. **HUGO AND LUIGI**, with their Family Singers, are responsible and they have called the collection *When Good Fellows Get Together* (No. 2). Six ever-popular favourites are dressed up again in party spirit and no doubt father will be joining in with his rich baritone when you spin this set. (Columbia SEG 7948)*****

Before you listen to this next album, eat plenty of Christmas turkey otherwise you'll fall out of your chairs laughing. Yes, it's that hilarious lunacy from the "Goon Show." **PETER SELLERS**, with an extract from his "Best Of Sellers" LP.

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Nelson Riddle AND HIS ORCHESTRA
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MODERN JAZZ . . . by Tony Hall

SONNY (on alto all the way) BLOWS A STORM

SONNY STITT SEXTET/QUARTET
Only The Blues

The String; Cleveland Blues; B.W. Blues; Blues For Bags.
PERSONNEL: **Sonny Stitt** (alto); **Roy Eldridge** (trumpet); **Oscar Peterson** (piano); **Herb Ellis** (guitar); **Ray Brown** (bass); **Stan Levey** (drums).

(12in. H.M.V. CLP1280)*****

SONNY STITT WITH THE NEW YORKERS

The Best Things In Life Are Free; Engo; The Blues; If I Had You; I Didn't Know What Time It Was; Body And Soul; People Will Say We're In Love; Bloosy; Bird's Eye.

PERSONNEL: **Sonny Stitt** (alto); **Hank Jones** (piano); **Wendell Marshall** (bass); **Shadow Wilson** (drums).

(12in. Vogue LAE12191)****

WHEN it comes to the question of saxophone-players in modern jazz today, there is no one capable of cutting Sonny Stitt on the alto. There are very few on the tenor and, had he not let it go by the wayside, there would be next to no one on the baritone, either.

He is on alto all the way on both these LPs and really blows a storm. The Vogue (Roost) set dates back to 1957; the other was cut by Norman Granz a couple of months later.

Both the supporting rhythm sections are excellent and the H.M.V. set has the better recorded sound. There is quite a contrast between the more delicate Hank Jones and the more pounding Peterson, who is so much more satisfying as an accompanist than in his exhausting solo capacity. Ray Brown is just great, as always and Stan Levey is fast becoming the grooviest white section drummer.

Maybe Roy Eldridge will make you decide on the Blues set. He has seldom sounded so fine and fiery on records. Especially on B.W. String, by the way, is a "rhythm" thing.

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CHET BAKER/ART PEPPER SEXTET

Playboys

For Minors Only; Minor-Yours; Resonant Emotions; Tynan Time; Picture Of Health; For Miles And Miles; CTA.

PERSONNEL: **Chet Baker** (trumpet); **Art Pepper** (alto); **Phil Urso** (tenor); **Carl Perkins** (piano); **Curtis Counce** (bass); **Lawrence Marable** (drums).

(12in. Vogue LAE12183)****

I HAVE read some scathing reviews of this record. Frankly, I think they have been unfair. Admittedly, there are not many very memorable moments; but, taken all round, the general level is well above that of the usual west coast jazz dates. The feeling throughout is fine and the rhythmic section gets a good groove going at all times.

I like the tunes very much indeed. All but Art Pepper's *Minor-Yours* (ouch! what a pun!) and *Time* are by MJQ bassist, Percy Heath's sax-playing brother, Jimmy, who regretably has been off the scene for the past few years.

Jimmy's originals are excellent vehicles for blowing on. All have melodic and rhythmic strength and are predominantly minor-keyed. CTA has been recorded several times since Miles first did it for Blue Note in 1952; *For Minors Only* and—the

attractive blues, *For Miles*, were on an Art Blakey Jazz Messengers LP for Bethlehem ("Hard Drive," issued here on Parlophone).

Chet is much more consistent than on many of his records, though his power is lower-geared than on some recent "in person" performances. Art Pepper's warm sound is as individual as ever and his ideas flow easily. Phil Urso is more impressive than on past recordings. As the liner notes indicate, there is a strong Hank Mobley-like influence here on his usual Zoot Sims-ish style. Pianist Perkins yet again proves what a tragedy for jazz his death was.

I play this album for pleasure quite

ROY ELDRIDGE has seldom sounded so fine.

often. Why not give it a spin? You could do very much worse.

By the way, I am told that the girl on the supposedly-sexy cover is reputed to be ex-Geraldo singer, Beryl Davis' kid sister!

HARRY EDISON QUARTET
Four Sweets.

It Happened In Monterey; Louisiana; Candy; If I Had You.

PERSONNEL: **Harry Edison** (trumpet); **Kenny Drew** (piano); **John Simmons** (bass); **Charlie Persip** (drums).

(7in. Columbia SEG7934)***

SWEETS is heard here with a more modern rhythm section than on many of his record dates. **Monterey**



is excellent Edison. Driving, swinging trumpet at its best. He is muted on *If I Had You* and the not-so-successful *Louisiana*. *Candy* contains a few phrases that crop up on almost every Edison record. It sounds a rather doomy session and I still feel that Edison is very much overrated. **Kenny Drew** is completely wasted here (he takes eight

bars on *You*, that's all), he is certainly not at his best and he has been badly recorded. **Simmons** is a strong anchor on bass and **Persip** works well with him. Again, the disadvantage of EPs is evident. Each tune is over before it has even started. These sweets are not particularly enjoyable.

IN CLASSICAL MOOD . . . WITH ALAN ELLIOTT

CHOPIN
Sonata No. 2 in B Flat Minor, Opus 35, Etude Opus 10 No. 4 in C Sharp Minor; No. 10 in A Major; No. 3 in E Major.
Etude Opus 25 No. 11 in A Minor, Polonaise No. 6 in A Flat Major, Opus 53.

Mindru Katz (Piano)
(Pye CCL30157)*****

MINDRU KATZ is a truly great pianist and this disc will certainly go a long way to support this claim.

Although I think his interpretation of Chopin raises one or two question marks, his general ability and technique is so brilliant that diehard Chopinists will be certain to forgive him.

For instance, the opening movement of the sonata, should it be played so fast? And the bass in the *Winter Wind* study (No. 11 of the Opus 25), should it be played so flippantly? And the *Polonaise*, should not that be attacked with more majesty?

A great record from a great pianist



Yet, listen to the dazzling execution of the *C Sharp Minor Study*—and the melancholy and beauty of the *Study in E*.

The scherzo from the sonata is invigorating, and the funeral march heroic—which is a change from having it played as a dirge.

Great stuff, I am eagerly awaiting your next recording, Mr. Katz.

TCHAIKOVSKY
Francesca da Rimini, *Romeo and Juliet*, *Fantasy Overture*, *Marche Slave*.
Philharmonia Orchestra conducted by Wallberg
(Columbia 33CX1674)****

NOTHING really to write home about, although this is a very sound recording. The tonal qualities are very good, but I'm afraid musically the performances are not very exciting.

The *Marche Slave* is rather loud and gaudy to be really stirring, whilst the *Romeo and Juliet* was never inspiring.

Francesca da Rimini had its moments, and really goes a long way in earning this disc its points.

RHAPSODY UNDER THE STARS

Rosza—*Spellbound Concerto*; *Liszt*—*Hungarian Rhapsody No. 2*; *Williams*—*Dream of Olwen*; *Rachmaninov*—*18th Variation on Rhapsody on a theme of Paganini*; *Sinding*—*Rustle of Spring*; *Beethoven*—*Adagio from Sonata No. 13 in C minor (Pathétique)*; *Mozart*—*Sonata in G (First movement)*.

The Hollywood Bowl Orchestra conducted by Miklos Rosza with Leonard Pennario (Piano)
(Capitol P8494)****

I AM sorry, but I find this kind of disc rather uninteresting. As background music it is fine, but no one can take seriously concoctions such as the *Dream of Olwen* or the *Spellbound Concerto* (I thought this was going to be a TV jingle for a famous detergent)—or orchestral arrangements of Beethoven and Mozart piano sonatas. Nevertheless it is pleasant, and is performed capably. I especially liked that fragment of the *Mozart C Major Sonata* and consider this the pick of the bunch.

Diehard Chopinists will forgive **MINDRU KATZ** his "tricks," his technique is so brilliant.

LPs for Christmas

He's no Sinatra
But Max
has a
winning
way

MAX BYGRAVES

Songs For The Young In Heart
Teddy Bears' Picnic; The Whiffenpoof Song; The Happy Wanderer; Swinging On A Star; Gilly Gilly Ossenfeffer Katzenellenbogen-By-The-Sea; Riders In The Sky; Que Sera Sera; Over The Rainbow; You're A Pink Toothbrush; I Whistle A Happy Tune; What Nuts Knows An Oyster; O Mean Papa; They're Changing Guard At Buckingham Palace.

(Decca LK4333)*****

MAX BYGRAVES, the star with the twinkling tonsils, has come up with a winner. The songs, many of which he has featured in his stage performances, are happy-go-lucky, which suits Max's personality right down to the ground.

Young Keith Hamshire, who is currently appearing with Max in his Palladium show in a hilarious fishing sketch, is featured duetting on O Mein Papa.

Max will be the first to admit that he is no Sinatra or Crosby, but although he may not be in the "singers' singer" category he certainly has a way with a song.

TOMMY KINSMAN

At Your Party

Paul Jones; Ma He's Makin' Eyes At Me; Let The Rest Of The World Go Bye Music; Music Music; For Me And My Gal; The Valeta; Blace Away; Kiss Me Honey, Honey; Kiss Me; Yes We Have No Bananas; Cruising Down The River; Brazil; The Gay Gordons; Quicksteps; Bagatelle; Oh Johnny Oh Johnny Oh; Foot Foot Tootie; The Man; Goes Round And Around; Don't Dilly Dally On The Way; Yes Sir That's My Baby; Margie; That's My Weakness Now; You Are My Sunshine; Ukelele Lady; How Ya Gonna Keep 'Em Down On The Farm; Ragtime Cowboy Joe; Is It True What They Say About Dixie; Footrots; Underneath The Arches; Did You Ever See A Dream Walking; Oh You Beautiful Doll; Carolina In The Morning; You Made Me Love You, Here We Go; Charleston; I Wonder Where My Baby Is Tonight; Knees Up Mother Brown; Can Can.

(Fontana TFL5068)*****

TALK about a marathon! At first glance I thought Tommy Kinsman had got hold of every song ever written and included it on this album. I don't know how the dancers are going to manage to keep up with this lively set, but I know it made me want to try.

This is strict tempo, but not boringly so. It'll be a wow when you spin it for your guests.

Special releases reviewed by KEN GRAHAM

THE BILL SHEPHERD CHORUS

Shepherd's Pie.
Old MacDonald Had A Farm; Sweet Genevieve; This Old Man; Tom Dooley; Man On The Flying Trapeze; Alouette; The Railroad Song; There's A Tavern In The Town; So Long It's Been Good To Know You; Sing Along Jo; My Darling Clementine; Goodnight Irene; On Top Of Old Smokey; Down In The Valley; Home On The Range; My Bonnie Lies Over The Ocean; Goodnight Ladies.
(Pye NPL18041)*****

AS you can tell from a glance at the titles, this is a sing-song album and although I am not personally fond of this type of thing, I must say that Bill Shepherd's company handle this set in highly competent manner.

The selections are all taken from the repertoire used when folks gather round pianos from Land's End to John O'Groats and also includes a few American favourites. I don't see how it can fail to please.

FREDDIE SATERIALE

Latin America Party

Smoke Gets In Your Eyes Cha Cha; I Love Paris Cha Cha; Old Man River Cha Cha; On The Street Where You Live Cha Cha; I Talk To The Trees Cha Cha; There's Nothing Like A Dame Cha Cha; Yama Yama Rumbaa; Kiss Me Again Cha Cha; Every Day Is Ladies' Day; There's Something In Cha Cha; Twilight In Barakeesh Mamba; In Cha; Old New York Cha Cha.
(Gala GLP340)*****

INSTEAD of awarding stars for this album I was more inclined to donate a few "cha-cha-chas." However, the corn apart, this is an entertaining LP designed to please those who like to dance Latin-American.

It has succeeded in its aim pretty well. I wouldn't say this is a world-shaking orchestra, but it is certainly above average in standard and some of the arrangements are refreshing.

EDMUND HOCKRIDGE

Show Stoppers From The Twenties.
Song Of The Vagabonds; Wanting You; You Are My Heart's Delight; My Heart Stood Still; Softly As In The Morning Sunrise; I'll See You Again; Rose Marie; Someday; Rio Rita; A Room With A View; Only A Rose; Why Do I Love You.
(Pye NPL18040)*****

EDMUND HOCKRIDGE, that big-voiced Canadian who has so endeared himself to British theatre audiences with his many show-stopping performances, has the perfect vehicles for his talent in these songs. These are all hits from shows a generation or so before Edmund made his name—but they have endured the passage of time and grown even stronger in popularity today.

So many of today's songs and artists are so insipid by comparison that it is refreshing to listen to this powerful yet tuneful voice singing many songs in a manly fashion.

THE ADAM SINGERS

Sing Something Simple

Sing Something Simple; Hometown; Underneath The Arches; Drink To Me Only; Me And My Shadow; Cruising Down The River; Home On The Range; Wheezy-Anna; Goodbye Hawaii; Little Dolly Day Dream; Lilly Of Laguna; I Love You Truly; Drifting And Dreaming; My Bonnie Lies Over The Ocean; Let The Great Big World Keep Turning; Ferry Boat Serenade; Mother; "A"—You're Adorable.
(Pye NPL 28013)*****

CLIFF ADAMS, a founder member of the Stargazers vocal team, has in recent times branched out with

bigger singing groups. He has done a wonderful job with his Adam Singers and The Gramadiers.

The former group gets the spotlight this time and the album idea and title comes from a radio series of the same name.

As the title implies, the songs are all simple and are treated similarly. There are no vocal gymnastics to interfere with the melodies.

Again this album is not aimed specifically at the Christmas market, but it certainly brings along the Yuletide atmosphere with it.

THE HARRY SIMONE CHORALE

Sing We Now Of Christmas

Sing We Now Of Christmas; Angels We Have Heard On High; Away In A Manger; What Child Is This; Joy To The World; Go Tell It On The Mountain; It Came Upon A Midnight Clear; Good King Wenceslas; O Holy Night; The Little Drummer Boy; Coventry Carol; Rise Up Shepherds; God Rest Ye Merry Gentlemen; O Little Town Of Bethlehem; We Three Kings; Villancico; Bark The Herald Angels Sing; Bring A Torch Isabella; Lo How A Rose E'er Blooming; Deck The Halls; Christian Men Rejoice; Masters In The Hall; O Tannenbaum; O Come Little Children; Ding Dong; While Shepherds Watched

Two Flocks By Night; The First Noel; The Friendly Beasts; Silent Night; Adagio; Fidelis; A Christmas Greeting.

(Top Rank 35,025)*****

THIS is a truly beautiful collection of all the favourite songs and carols of Christmas. The Harry Simone Chorale, who were so successful earlier this year with their **Little Drummer Boy**, prove that their hit was no flash in the pan with this piece of musical charm.

This record I recommend for everybody. It makes the perfect Christmas album and will certainly keep many a lonely listener company for many years to come.

The entire package is tastefully performed from start to finish and the choir is in magnificent voice throughout.

WALLY STOTT

Christmas By The Fireside

Happy Holiday; Waaal! Song; Have Yourself A Merry Little Christmas; Christmas Sleigh Bells; Shepherds' Chorus; Holly And The Ivy; The Christmas Waltz; Away In A Manger; Good King Wenceslas; Snowfall; Silent Night; White Christmas.
(Pye NPL18038)*****

MAESTRO Wally Stott, whom I have admired since his first LP appeared on the scene quite a few years ago, brings his talented pen to bear once again on the Christmas scene.

He has brought in a chorus on this occasion but his delightful orchestral arrangements are not hidden by this vocal set-up. I for one will be playing this over and over again long after Christmas has come and gone and I know that many of you will share my pleasure when you hear this album.



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Post-Army plans for Presley revealed

Film is number one job

AUSTRALIAN TOUR UNLIKELY

America, Canada will have first call

WHEN Presley finally slips out of his G.I. uniform he will return to his home and family in Memphis. He plans to have a brief rest and will then pitch straight into filming "G.I. Blues," a Hal Wallis production at the Paramount studios.

During his West Coast filming, Elvis makes his first post-demob TV appearance as guest of honour in Frank Sinatra's "Welcome Back Elvis" spectacular.

This programme is planned for May. But early this week neither the B.B.C. nor independent television companies had started to negotiate for the show.

There will be two more films for Presley during the summer—for Fox—which are likely to keep him so occupied that "it is doubtful whether more than one personal appearance will be done," reports his manager, Col. Thomas Parker. It is known that Elvis Presley does not want to be made the centre of "welcome home" receptions and parties.

He feels that he has done his Army service just like countless other young Americans and he wants to return just as they return—without any particular fanfare.

THE small fortune of £106,800 which Elvis Presley was reported to be accepting for a five-day Australian tour immediately he is demobbed from the U.S. Army in the spring may not, after all, be going into the rock king's bank account.

"Colonel Thomas Parker"—Presley's manager—"has not nor has ever entered into a contract or agreement for Elvis to play in Australia," the Parker Organisation at Madison, Tennessee, told DISC this week.

In October it had been reported that Tommy Steele, who is booked for a "sunshine tour" of Australia in the spring, would precede Presley into Melbourne and Sydney theatres.

But Presley's reported tour "down under" has never got beyond the discussion stages, the Parker organisation impressed on DISC this week.

"Colonel Parker has only discussed the possibilities of Elvis playing in Australia with Mr. Lee Gordon, Australia's "top promoter," a spokesman said. "It is not possible to speculate on the possibilities of future personal appearance outside the United States, although we know that Elvis would enjoy visiting many different countries in the future. But in addition to film commitments, there is a tremendous backlog of requests for appearances in the United States and also in Canada."

No more discs 'in the can'

On March 23, Elvis Presley, now stationed in Germany, completes his two years with the U.S. Army and on that day will be eligible for discharge.

"The Army has not indicated when, where or how the unit to which Elvis is attached will be returned to the States.

"We have made no requests to the Army for prior information on this in keeping with our policy that Elvis be treated just like any other soldier and with no concessions made," it was stated on behalf of Colonel Parker.

DISC is able to confirm earlier reports that there are now no more Presley records "in the can" waiting for release.

He has not recorded anything the whole 15 months that he has been in Germany with the U.S. Army.

"When he does record, the choice of material will be up to him, just as it has always been in the past," said the Parker organisation.

"Because he is a spontaneous performer, there is absolutely no way of anticipating what choice he will make



CLIFF RICHARD has beaten Elvis Presley for the title of Radio Luxembourg's "King of Rock and Roll."

In a competition organised by Luxembourg's "Swoon Club," Cliff polled well over 50 per cent of the votes.

of material, but it is not likely that he will be at all influenced by trends.

"If there is any influence at all it would be from his fans."

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BARBER ORGANISED CLARENCE WILLIAMS LP

CHRIS BARBER'S admiration for American jazzman Clarence Williams will result in a Columbia Lansdown LP made by many of Williams' old "washboard" group.

Chris organised the session during his recent trip to the States while he was in New York. Unfortunately, Clarence Williams, who is nearly blind, was not able to attend the recording session even as a listener.

It was certainly something of a reunion of old pals, for Chris Barber managed to get together Cecil Scott (clarinet), Eddie Allen (trumpet), Floyd Casey (washboard), all original members of the Williams group, together with Don Frye (piano), and Leonard Gaskin (bass).

Cecil Scott led the group and the titles recorded for the 12-inch LP were "Royal Garden Blues"

OWEN BRYCE ON THE TRADSCENE

(a Williams composition), "Sweet Georgia Brown," "Please Don't Talk About Me When I'm Gone," and several originals by Scott including "Prune Juice Blues" and "X Marks The Spot."

The LP will be released, Denis Preston of Columbia tells me, "Not before May," under the title "Harlem Washboard."

Clarence Williams, songwriter, publisher and band leader, was a prolific recorder of "washboard" music in the 1920s. His records featured Sidney Bechet and Louis Armstrong at times but mostly included Scott and Allen.

Four by Rosina

THE diminutive Rosina, who has surprised many jazz club audiences (and bandleaders) by her robust singing, has just completed four titles for the Seventy Seven label which will be issued on an LP. The album has been

called, "An Evenin' At the Gin Mill."

The other four tracks are John Clarke piano solos.

Twenty-one-year-old Rosina—she does not use her surname of Skudder professionally—has been singing for two years and often makes appearances at London jazz clubs.

She is a keen traditional fan, with special liking for Ken Colyer, Chris Barber and Kenny Ball.

Her first concert appearance was at Lewisham Town Hall, just over a year ago, when she appeared with the Storyville Jazz Band.

She has also sung, and is proud of the fact, with the George Lewis Band.

Her accompanying group includes Kenneth Coleman (trumpet), Colin Bowden (drums) and John Clarke.

Rosina is only three feet four inches in height. Yet, standing on a chair to be seen at club dates, does not worry her at all.

"Theme" from the film **ON THE BEACH** **PIANO SOLO**
 Frank Chacksfield **Decca** **2/6**
 The Playmates **Columbia**
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