

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 91 Week ending December 19, 1959

JOHNNY KIDD

EVERY
6^D
THURSDAY



"If **YOU** were the only girl in the world"

also

F'FEELIN'

with The Pirates

★ H.M.V. 45 POP 674 • 45 ONLY

Johnny Kidd's latest!



PRIZE LETTER

DISC stars are like wine

NEARLY every week I read letters in DISC complaining about the lack of British material in your "Top Twenty."

Why all this fuss? Surely the marketing of records is as much a commercial concern as the sale of other commodities.

No one denies that France produces better wines than Britain. Why should we complain, therefore, if America produces better recording artists than this country? Like France, they have the material.

People buy that which, in their opinion, is best.

Similarly, the record-buyer buys the best record available, and if that happens to be an American record, we should not accuse him of all sorts of unpatriotic deeds. Besides, music is universal and not confined to the limits of our own country.

All you would-be patriots, please allow us to choose our own records without nationality being the deciding factor. — A. SIMPSON, 98, Gwyddon Road, Abercarn, Mon.

'FAIR LADY'

AFTER hearing the music of "My Fair Lady" murdered on radio, television and records, I have at last found an LP, which although released some time ago, seems to put new life into the well-worn music.

And so I would like to congratulate Shelly Manne on a really superb swinging album of songs from the show.

I am now waiting with interest for Shelly Manne and his Friends to record the music from "Porgy and Bess."—G. E. WILLIAMS, 27, Frances Avenue, Rhyd, N. Wales.

(One day we'll get around to seeing "M.F.L.")

ME, TOO

I WAS really pleased to see the letter from B. Frewé (DISC 5-12-59). I, too, have been a staunch fan of



JO STAFFORD

Jo Stafford for 14 years. It is sad that the present-day craze seems to swamp yesterday's top vocalists.

Soon, it must happen; we will be able to relax and listen to artists perform and render with perfection, as in the case of Miss Stafford. Our

Post Bag

present day so-called singers should listen and take a page from her book. —SHAUN O'POWKE, 11, Red Lion Crescent, Potter Street, Essex.

(There are many like you.)

BULL'S EYE

A FEW days ago, I received Tommy Steele's "The Little White Bull" from England, as it is not yet available here in Malta.

When I played it for the first time, I was disappointed, but after playing it for another couple of times and listening carefully to the words, I thought it was really great. Perhaps not one of Tommy's best, but good enough to enter the Top Ten and even the Top Five.—IVAN ALEX PORTAINER, 96, Lapsi Street, St. Julians, Malta, G.C.

(It's now in the Top Twenty.)

DISCOVERY

ONLY recently I found out about Gene Vincent, but already I now have nine of his records.

Surely the reason for Gene's absence from the hit parade is the lack of publicity. I, for one, would have bought his records ages ago, but I had never heard of him.—(Miss) S. SMITH, 47, Townholme Crescent, Hanwell, W.7.

(You should read DISC more carefully.)

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.

BIG BEAT SHOWS

THE days when all provincial beat shows ran for a week are now over and probably the most important reason for this is the behaviour of teenagers. They have kept away the older members of the audience, who are the mainstay of the variety theatre.

Another reason is the over-exploitation of rock artists on Radio Luxembourg and on programmes such as "Boy Meets Girls" that have made it possible for teenagers to hear good rock stars and their favourite records at the turn of a switch.

The solution is to have more package shows doing one-night stands only, and for variety bills to incorporate a rock star.—ANNE PAVEY, 15, Norman Road, Ashton-under-Lyme, Lanes.

BING'S MILLIONS

WE do not read much about the great Bing Crosby in DISC, which may be due to the fact that he is not one of the current pop style artists, or because, after 33 years, he has retired into the background a little.



BING

CROSBY

Thirty-three years as a disc star.

This letter is not to belittle the status of other artists, but in the recording world, Bing is something of a giant and also a very consistent seller.

Like many others, I am one of Bing's fans, especially of recordings, of which I possess well over 1,000. As far as I am concerned he still holds the position of "The World's Most Successful Recording Artist." His records have sold well over 150,000,000 copies.—LESLIE D. GAYLOR, 16, Fan Lane, Newport, Isle of Wight.

(Nicely paid tribute to a great guy.)

GROOVE GRIT

ARE today's discs supposed to be a better quality than they were years ago? I do not think so.

I have recently purchased several 45s, one LP and two EPs, which seem to have grit in their grooves, causing the stylus to stick so that the pick-up has to be moved manually.

The dealers claimed that they are in perfect order and they took a lot of persuading to change them, but after endless waiting, I got my replacements. Yet these should have been rejects, for they were badly buckled.

It is about time we were supplied with good quality records for the high prices we pay.—TERENCE REED, 10, Bures Road, Great Cornard, Suffolk.

(You did right to complain.)

ASK JACK!

WHAT I have always liked best about DISC is Jack Good's wonderful column. If everyone talked as much sense as he does the disc business in Britain might be able to compete more with the U.S.A.

I quite agree with what he said about the B.B.C.'s "patriotic" policy of playing mostly British records in the future.

This seems to me to be just another move for their stamp-out-the-beat policy; the majority of their typically-British records will undoubtedly be non-rock items.

If they think this will help compete with the Americans, they should think again. If they want advice, I suggest that they ask Mr. Good.—D. VALLENDER, 19, Kenilworth Avenue, Oxford.

(All letters from the B.B.C. will be forwarded.)

LEAPING ROCK

PLAYING through some old records, I came across "Don't" by Elvis Presley. This reminded me of Alan Dell saying on "Pick of the Pops" that "Rock must be dying if even Presley can make a ballad stick."

Here, two years later, disc jockeys are still telling us that rock is dying. Surely it is now time for them to stop this wishful thinking and just carry on with their job; to present discs.

A glance at the charts shows plainly the agility of rock. The biggest leaps are being made by rock numbers such as "Oh Carol!" and "Heartaches By The Number".—C. J. PERRY, 41, Nether Crescent, Grenoside, Yorks.

(Rock is the healthiest invalid we've seen for many a year. It won't die until there is something stronger to take its place.)

TIP FROM
NORWAY

I AGREE with what Alex Gordon wrote about Jack Scott (DISC 7-11-59) but I think that Robin Luke is even more ignored.

His first record, "Susie Darling," sold very well in England, but his recording of "Five Minutes More" was not even released. I have bought it in Norway and I am sure that it would be a Don Nicholl Tip.

I have, however, some good news for all Robin Luke fans. The first fan club of his in Europe has just been launched. If you want details about the club, just send me a letter, but please enclose an international reply coupon.—SVEIN ARILD ELSTAD, European Robin Luke Fan Club, P.O. Box 176, Moss, Norway.

(We don't know whether to call you luke-warm or not!)

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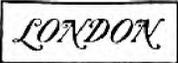
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 45/78

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending December 12)

| Last Week | This Week | Title | Artist |
|-----------|-----------|--------------------------|----------------|
| 1 | 1 | Mack The Knife | Bobby Darin |
| 2 | 2 | Heartaches By The Number | Guy Mitchell |
| 7 | 3 | Mr. Blue | The Fleetwoods |
| 3 | 4 | Don't You Know | Della Reese |
| 5 | 5 | In The Mood | Ernie Fields |
| 6 | 6 | We Got Love | Bobby Rydell |
| 4 | 7 | So Many Ways | Brook Benton |
| — | 8 | Be My Guest | Fats Domino |
| — | 9 | Oh Carol | Neil Sedaka |
| — | 10 | Danny Boy | Conway Twitty |

ONES TO WATCH

| | |
|------------------|---------------|
| El Paso | Marty Robbins |
| It's Time To Cry | Paul Anka |

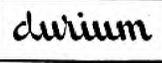
TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending December 12)

| Last Week | This Week | Title | Artist |
|-----------|-----------|--|---------------------------------|
| 2 | 1 | What Do You Want? | Adam Faith |
| 1 | 2 | What Do You Want To Make Those Eyes At Me For? | Emile Ford |
| 4 | 3 | Oh Carol | Neil Sedaka |
| 7 | 4 | Seven Little Girls | Avons, Paul Evans, Lana Sisters |
| 3 | 5 | Travellin' Light/Dynamite | Cliff Richard |
| 6 | 6 | Red River Rock | Johnny and the Hurricanes |
| — | 7 | Among My Souvenirs | Connie Francis |
| 5 | 8 | Put Your Head On My Shoulder | Paul Anka |
| 8 | 9 | Mack The Knife | Bobby Darin |
| — | 10 | Rawhide | Frankie Laine |

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

JUKE BOX

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COVER PERSONALITY

Johnny has hopes of a U.S. trip

A CHANCE meeting with top American radio personality, Rene Morell, put Johnny Kidd's version of "If You Were The Only Girl In The World" in a coast-to-coast broadcast in the United States at the week-end.

Now Johnny is hoping that sufficient interest will have been created in him as an artist to warrant a trip across the Atlantic.

And while the Americans were hearing the Kidd boy, Radio Luxembourg voted the same title the EMI record of the week.

Of course, Johnny—with his admirable backing group, The Pirates—are heard regularly on the B.B.C.'s "Saturday Club," too.

"As long as I'm working, I'm happy," says our 19-year-old Cover Personality.

There has always been work of one sort or another for London-born Johnny Kidd, real name Freddie Heath.

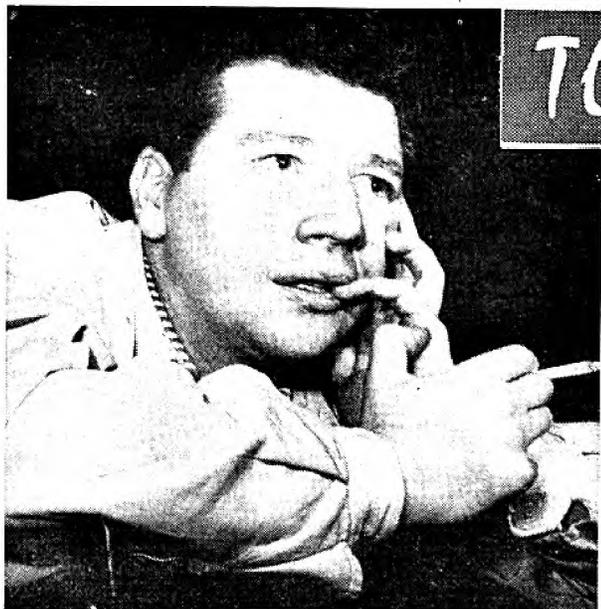
Impatient

He studied, as a youngster, to become an interior decorator but was impatient to finish a two-year course and quit to start work as a house painter.

"It was not very romantic," he recalls, "but I earned a pretty good living."

Soon he was travelling up and down the country, taking on any job that appealed to him. Of his varied tasks, one that he liked best was felling trees with the Forestry Commission in Wales—he had been evacuated there early in the war.

Back in London, Johnny took up house-painting again and two years ago, formed a semi-pro band "when hard rock was at its height." Johnny wrote many rock numbers but none appeared to cause much



interest with music publishers—until he turned in "Please Don't Touch."

"I got it accepted," he said, "and was given an advance of £75 for it before anyone had recorded it. The Bachelors first put it on disc and I had to wait a month before I could."

Last April, Johnny made a private recording of half a dozen of his songs which were heard by a new A. and R. man at E.M.I., Peter Sullivan.

Through Peter, he was signed by H.M.V., for whom he recorded "Please Don't Touch."

"Originally, my contract was for 12 months but when the record did well, it was extended to three years," he said.

Jazz club

He teamed up with The Pirates when he met them at a jazz club. They backed him on all the test acetates he made and have been with him ever since.

The group is: drums, two guitars, and a guitar bass, with two singers who harmonise with Johnny's numbers.

Johnny's happy with beat numbers but he cannot shake off a longing to sing ballads.

He explained, "It's not that I really want to do it all the time, but some ballad singers are too fond of taking the mickey out of rock. I want to turn the tables on them. And, anyway, I enjoy singing ballads."

Johnny's a singer with a gimmick—and he doesn't mind who knows. "After all," he says, "most artists have a gimmick these days so I'm not so very unusual."

Tape echo

His twist is the use of tape echo for his stage shows. Having had an insight into the technicalities of a recording studio, Johnny decided that he wanted to reproduce the same effect on stage.

"It took me some little time but with the help of a few of the boys and some electrical equipment, I managed to get the box of tricks fixed up for stage use."

TOP TWENTY

MAX SAILS IN WITH 'JINGLE BELL ROCK'

Compiled from dealers' returns from all over Britain

WEEK ENDING DECEMBER 12

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

ONE TO WATCH

Some Kinda Earthquake Duane Eddy

JUNE HARRIS

PE

LONNIE DONEGAN

"TALKING GUITAR BLUES"

"San Miguel"

PYE 7N 15237 (45 AND 78)

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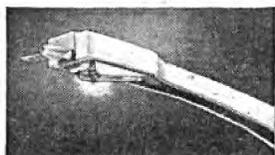
PYE 7N 15238 (45 AND 78)

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They're a gift!

Christmas time is party time—for stars, fans, and even the staff of DISC! These

two pages are intended to help YOUR

party go with an even bigger

swing than

ever!



CHIEF COOK CLIFF

THERE will be no home party for Britain's top record star, Cliff Richard, for Cliff and his backing group, The Shadows, will be appearing in pantomime at the Globe Theatre, Stockton. But if he had the chance, Cliff was quite sure what he would do.

"If I were having a big Christmas Party," he said, "I'd be sure to invite Jackie Rae and Janette Scott. They're a great couple for a party. Jackie's full of life and Janette really is charming. And I'd like my old pal Marty Wilde to come along, with his wife Joyce, of course."

"To get any party going I don't think you could do much better than run through the current Top Twenty. There are also many, many LPs including those by Elvis. Any of these would suit me fine."

However, this can only be a dream for Cliff this year. But it won't be all work at Stockton.

"What I'd like to do," he said, "is hire a flat while we're in Stockton. Then we can put up Christmas decorations and make the place look festive."

"As we're appearing on Christmas Day, there won't be any time for special celebrations. We'll have a good laugh, though. The boys and I you see, with the help of Carol and Ann, Jet and Bruce's wives, are going to cook our own Christmas dinner!"

Now we are travelling about so much and in separate cars—Jet and Hank have both got cars now—we don't have the chance to get together socially. We're more like workmates now than pals.

"So I'm looking forward to spending Christmas with my group."

Now for a drink

THERE is no doubt that drink can make or mar a party. Too much is as bad as too little, but undoubtedly one of the best ways of providing it is in the form of a "cup" or punch.

We asked a famous London barman to suggest a party drink and he prepared his recipe which he calls DISC CUP.

- One bottle of Gordon's dry gin
- One bottle port
- Ice cubes

Tonic water or lemonade
 Mix together the gin and port and serve standard spirit measures in large wine glasses. Add ice cubes, tonic water or lemonade and garnish with sliced cucumber, lemon and mint leaves.

Cider cup is still one of the most popular party drinks.
 One recipe you might try is:

- 1 quart draught cider
- 1 miniature bottle of brandy
- 1 dessertspoon lemon juice
- Small bottle soda water
- Grated lemon rind
- Five sliced cucumber
- A little sugar

Mix all the ingredients and chill, serving very cold. As an alternative to the brandy, a small bottle of French white wine may be substituted.

Another easy-to-prepare cup can be made as follows:

- 1 bottle claret
- 2 bottles of fizzy lemonade
- 1 bottle soda water
- 1 wine glass maraschino
- 2oz. castor sugar
- 1 thinly sliced lemon

Pour all the ingredients into a tall jug and chill before serving.

Parties, of course, do not necessarily require alcohol-based drinks to make them go with a swing. Invite the right guests and they will be happy to drink this special Mint Julep:

- 3 pints ginger ale
- 1 pint lemon squash
- 1 pint water
- Bunch of fresh mint leaves

Mix together the lemon squash and the water and then add the washed mint leaves. Put in the refrigerator (or cold place) for half an hour. When wanted, add iced ginger ale and serve in tall glasses.

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A PARTY?



★
CRAIG DOUGLAS
★

Parties mean dancing, and dancing means discs. But which discs? Here five top stars give you their party choice

Darin, Sinatra, Richard top the stars' poll

My first choice would most definitely be Jimmy Rodgers. If I wanted my party to go with a swing, I would start off with a couple of tracks from his album called "Jimmy Rodgers," on which he sings "I'm Just a Country Boy" and "Scarlet Ribbons." Despite the fact that Pat Boone has been missing from the hit parade for a while, my second disc would be "Love Letters In The Sand," which is the most beautiful song, in my opinion, that he ever recorded.

Now to live things up a little — so far I have only chosen ballads—I would be happy to sit and listen to any disc by Bert Weedon. Here I am going to cheat and play two of his discs, "Guitar Boogie Shuffle" and his latest, "Nashville Boogie."

Elvis or Cliff? No party would be complete without one or the other, or preferably both. I would choose Presley's "Let Me Tender," and Cliff's "Living Doll." Finally, because I have enjoyed the Ted Heath Orchestra ever since we worked together on the "Six-Five," and because I really need an instrumental to complete my list, my vote goes to Ted's "Swingin' Shepherd Blues."



★
RUSS CONWAY
★

First of all, to set my party off with a swing, I would choose my "rival," Winifred Atwell's "Let's Have A Party." Once Winnie starts swinging, so does everyone else. Everybody knows about Peter Sellers' new album "Songs for Swinging Sellers," and if they don't, then I shall have the pleasure of introducing this great humorist to all ages.

Naturally enough, we must have a female vocalist. My choice would be Connie Francis and her "Christmas with Connie" album.

Now for the real pop fans. I've no doubts at all that "Cliff Sings" would be highly popular, for there is hardly a youngster who dislikes Cliff Richard. One thing I mustn't forget is that most people like to dance at a party. And who better to arrange it than Victor Silvester and his orchestra?

Finally, with a title that speaks for itself, comes a beautiful album of incidental music, which fits in perfectly at any party—"Wally Stott's Christmas By The Fireside."



★
LONNIE DONEGAN
★

My selection is split into sections, so that everybody can have something to their own taste.

First of all, to start the dancing, I would have an album by the Bob Scobie Jazz Band. Then as a sort of background music and for my friends interested in lush sounds, comes any one of the numerous Mantovani LPs.

As Mantovani is likely to set a romantic touch, I would keep in this mood with Nat "King" Cole's "Just One Of Those Things" album.

So that my party can have a "knees up" and I can dance, too, I have no hesitation in choosing any of the Winifred Atwell LPs.

Not so long ago, Pye Records brought out an album called "Candid Mike," on which several interviewers have amusing chats. The result is a scream, and if my previous records do not work on my guests, this disc is guaranteed to.

Finally, I would conclude the evening with my own latest album, "Lonnie Rides Again." Why? Because this is bound to send my guests home!!!



★
ALMA COGAN
★

"MACK THE KNIFE." That is my first choice because I think this is one of the best records made this year. Then, to set the party going there could be nothing better than Winifred Atwell's "Piano Party."

To change the mood slightly, I would then spin Johnny Mathis' recording of "Someone." This is a romantic sort of song that young people like. An album follows this: "Ella Fitzgerald Sings Rodgers And Hart." I think the songs are great. Another LP follows and my second choice is Frank Sinatra's "Swinging Affair." On this recording Frankie sings songs that everyone knows, and nearly every one has a beat to it.

Finally, to round up the evening, and because I think that sometimes people just like to sit and listen to a record, my last choice would be "The Best Of Sellers." This disc is so good that it is almost like having the celebrated goon in the room with us—and what better than that?



★
MARION RYAN
★

My first choice would be Nelson Riddle's "Let Yourself Go" LP. This is about the swaggiest disc I have ever heard.

Next comes the latest LP by Frank Sinatra, or, in fact, any record by this great artist.

As Ella Fitzgerald is my own favourite singer, I would choose almost any of her discs. Her latest, "But Not For Me" would be ideal. Bobby Darin would find his way into my half-dozen, and I think his album, "That's All," which includes "Mack The Knife," would be highly appreciated at any party.

One of the finest singing combinations on record is Billy Eckstine and Sarah Vaughan. Any one of the many they have made, I would choose for my party.

Finally, no party is complete without Count Basie and his Orchestra, and I don't think he has made a greater recording than "April in Paris."

Going to a panto?

- HIPPODROME, Birmingham. Aladdin (opens Dec. 23).
- Eve Boswell, Dickie Valentine.
- THEATRE ROYAL, Bolton. Cinderella (opens Dec. 23).
- Sheila Buxton, The Dallas Boys.
- LONDON PALLADIUM, Humpty Dumpty (opens Dec. 23).
- Harry Secombe, Gary Miller, Roy Castle.
- GAUMONT, Southampton. Humpty Dumpty. (Opens Dec. 24).
- Petula Clark, Edmund Hockridge.
- EMPIRE, Liverpool. Jack and the Beanstalk (opens Dec. 23).
- Lorree Desmond.
- EMPIRE, Finsbury Park. Robinson Crusoe (opens Dec. 24).
- Lonnie Donegan.
- GAUMONT, Doncaster. Aladdin (Dec. 24-Jan. 9).
- Craig Douglas.
- GAUMONT, Preston. Aladdin (Jan. 11-16).
- Craig Douglas.
- ODEON, Sunderland. Aladdin (Jan. 18-23).
- Craig Douglas.
- GRAND THEATRE, Wolverhampton. Puss in Boots.
- Lester Ferguson.

- EMPIRE, Newcastle. Cinderella (opens Dec. 23).
- Three Monarchs.
- REGAL, Gloucester. Babes in the Wood. (Dec. 24-Jan. 9).
- The Mudlarks.
- GRANADA, Shrewsbury. Babes in the Wood (Jan. 11-16).
- The Mudlarks.
- GRANADA, Woolwich. Babes in the Wood (Jan. 18-23).
- The Mudlarks.
- HIPPODROME, Hulme. Dick Whittington.
- Ruby Murray.
- GAUMONT, Ipswich. Cinderella (Dec. 24-Jan. 9).
- The Raindrops, Edna Savage.
- ODEON, Southend. Cinderella (Jan. 11-16).
- The Raindrops, Edna Savage.
- ODEON, Barking. Cinderella. (Jan. 18-23).
- The Raindrops, Edna Savage.
- GLOBE, Stockton. Robin Hood (Dec. 23-Jan. 9).
- Cliff Richard and The Shadows.
- ODEON, Hull (Jan. 11-16).
- Cliff Richard and The Shadows.
- PALLADIUM, Brighton. Humpty Dumpty on Ice.
- David Whitfield.

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JACK GOOD

I SHOULD like to take up the topic of Beat Shows. They are certainly NOT finished. No one present at the Marty Wilde—Gene Vincent package at Tooting could possibly deny that the beat makes sweet music on the cash register.

The Granada was packed, packed as I have never seen it packed before. Larry Parnes has discovered the formula of success. You need at least two big star names. Until now the attendance at beat shows has been getting progressively worse. And understandably so.

The public have been offered, time and again, the same bunch of beat singers.

Once bitten, twice shy, the teenagers now demand the big names and the

GENE SPURRED MARTY TO NEW HEIGHTS

new faces. I hope that Parnes persists in the double-top billing idea.

That way the public will begin to regain confidence in the beat shows and bring new life into a sagging business.

The Tooting show (second house) was an experience I am glad I did not miss. Gene Vincent, the shy, modest boy who addresses even the screaming kids as "Sir," or "Ma'am," limped on to the stage to a deafening roar of applause.

TWITCHING MONTH

He looked scared, and his mouth twitched nervously when he discovered that his mike was not working.

He found another that was. There was a slight, embarrassed pause, then quite unexpectedly he swung his iron-braced left leg right over the mike, spun round a complete 360 degrees, and tore into "Be-Bop-a-Lula." The effect was electrifying. A

Jekyll and Hyde story come true.

The nervous, silent, bewildered Texan was suddenly transformed into a crouching wildcat. Gene is no sex-bomb. He neither uses nor needs any of the suggestive movements that are usually associated with the stage performances of star rockers.

Vincent is a man's man, a tough-guy. He is rock 'n' roll's James Cagney and it is for this reason that an unusually large proportion of his fan club consists of boys.

When I say that Gene uses no sexy movements, do not think that he does not move on the stage. He moves all right. And, visually, it is the most unusual rock presentation I have ever witnessed.

For a start, Gene carries his mike like a gun. He is, by repute, the third fastest draw in Hollywood: Jerry Lewis is number one. He crouches with the mike almost throughout the act. He has to, since he keeps it at a height of two feet six inches.

CROUCHING TIGER

He never faces the audience, not even while talking to them, but keeps his head bent over the mike or turned towards the wings.

He spins, throws and catches the mike, and swings his leg over it in a single short burst of movement. Then, like a crouching tiger awaiting its prey, he will be stock-still for minutes on end.

It has been suggested, because of the noticeable use of repeating echo on his discs that Gene's voice is a figment of the electronic imagination.

This is false. The very characteristic sound belongs to Gene, not to the echo chamber, and it comes across very clearly over the not-very-good sound systems used at these concert dates.

At this particular concert, on the second house, the audience was by no means satisfied with hearing only five numbers from Gene. They roared "We Want Gene" continuously so that the compere, Billy Raymond, could not get a word in edgewise.

Marty had the unenviable task of following the Texan. The battle cry "We Want Gene" smothered the first words of "Mack The Knife"—Marty's opener—and persisted for short bursts for fully half his act.

I felt sorry for Marty, of course, but I cannot help admitting that I was glad that this had happened.

At last we were getting a battle of top talents. Marty's position of bill-topper was being strongly challenged.



GENE VINCENT—he keeps his head bent over the mike or turned towards the wings. (DISC Pic)

And what a power of good it did Marty! He and his band appeared on the stage in aggressive mood. They determined to give the show of their lives, and by George, they did. Marty has never given such a strong performance and in the end the shouts of "We Want Gene" were transformed into a universal acclaim for Marty.

This is the sort of thing our boys need. Competition. Let us have more of it, Larry Parnes.

Revolting

I SAY that the beat shows have been till now mediocre for the most part, but I must concede that one boy impressed me very much at the Tooting session.

Johnny Gentile's performance is becoming as controlled and polished as he is good looking. The girls dig him and the boys do not object. Not so with Billy Fury. Billy annoys me.

His stagecraft is superb, but he uses it for such horrible effects. I have seldom seen such a revolting sight as Fury rolling in a frenzy on the floor with his microphone. He has a good voice, and writes very good songs. He looks good on stage. Off stage he is charming.

He should change his act.

NEIL SEDAKA will not be with us until later in the series. "Boy Meets Girls," unfortunately, but it now looks as though Conway Twitty will be returning in January.

Two versions

DON GIBSON (R.C.A.), and Ray Charles (London), have each recorded "I'm Movin' On." Both versions are excellent and completely different. Those artists doing cover-jobs, please note. What suits one artist does not necessarily suit another.

Interesting to note that Fats Domino's latest platter has a new lineup, a trumpet being featured and there being a notable absence of the typical Domino sax solo.

HALLMARKS OF MODERN JAZZ

● Ace altoist, Julian "Cannonball" Adderley recently cut out from the Miles Davis Sextet to form his own all-star group. The combo has just cut its initial Riverside LP. It was recorded on location at San Francisco's "Jazz Workshop" club.

Cannonball's front-line partner is brother Nat on cornet. The rhythm section includes three extremely talented young jazzmen: Bobby Timmons (from Art Blakey's Jazz Messengers) is on piano; Sam Jones (from the Thelonius Monk Quartet) is on bass; and Louis Hayes (who has been with the past two years or more) is on drums.

● Jazz fans, keep your fingers crossed! Some time next year, you might go to your local cinema and see a supporting attraction called "Jazz On A Summer's Day." Filmed at the 1958 Newport Jazz Festival, this colour movie stars Louis Armstrong, George Shearing, Gerry Mulligan, Thelonius Monk, Anita O'Day, Dinah Washington, Big Maybelle, Mahalia Jackson, Chuck Berry, Jimmy Giuffre, Chico Hamilton, Sonny Stitt and (C) Eli's Chosen Six.

● Prestige Records (Esquire here) have a gigantic album release list for December—no less than 17 LPs, divided between the parent label and its subsidiary, New Jazz! The most important issue is "Workin' with the Miles Davis Quintet" recorded in 1956. And there is a Sonny Rollins-Thelonius Monk reissue set called "Workin'."

The Prestige releases include new offerings by Eddie "Lockjaw" Davis, Shirley Scott, Arnett Cobb and an LP called "Very Saxy" with "Lockjaw," Coleman Hawkins, Cobb and Buddy Tate.

The more modern New Jazz LPs feature the Yusuf Lateef Quintet, Art Taylor with Charlie Rouse and Frank Foster ("Taylor's Tenors"), Tommy Flanagan with John Coltrane, Idrees Suleiman and Kenny Burrell ("The Cats"), Teddy Charles with Suleiman and Mal Waldron ("Coolin'"), Benny Golson with Curtis Fuller and Art Blakey ("Groovin' With Golson").

● Also on the American December LP list: two albums by British modern jazzmen. Pianist Stan Tracey's first Vogue Trio set ("Showcase") is out on the London label. And on former R.C.A. executive, Joe Carlton's own label, Carlton Records: "The Couriers of Jazz featuring Ronnie Scott and Tubby Hayes." This set was recorded in 1958 before the combo signed for Tempo, who, next week, release their final recordings, "The Last Word."

On the Carlton album: "My Funny Valentine," "Star Eyes," "In Salah," "Mirage," "After Tea" and "Day In, Day Out."

● Whatever your reaction to horror films, keep an eye open for a film which is now on ABC circuit general release.

The title is Behemoth The Sea Monster! Frankly, I couldn't care less whether you sleep through it. But make sure you wake up for the second feature! It's a French film called "Girls Disappear" ("Des Femmes Disparaissent") starring Robert Hussain and Magali Noel. The reason you should see it? The sound-track is by Art Blakey and the Jazz Messengers. They play many of Golson's best scores (though Blakey is credited as sole composer) including "Blues On My Mind," "Fair Weather" and "Thursday's Theme." The sidemen are Benny Golson (tenor), Lee Morgan (trumpet), Bobby Timmons (piano) and Lymie Merritt (bass). There's an original sound-track set on French Fontana (660.224).

TONY HALL

WHERE THE CINEMA IS A CLUB



Guitarist and Top Rank recording star BERT WEEDON opened the Top Rank Turntable Club at the Odeon, Hackney, recently. More than 90 disc enthusiasts—mostly teenagers—have enrolled to meet every Sunday in the cinema lounge to hear new Top Rank releases, discuss their musical likes and have visits from recording artists. In the picture (above) Bert Weedon meets some of the new club members, together with another Top Rank artist, GARY MILLS (right).



STARS OF LP... NO. 5

JOHNNY MATHIS

BY including Johnny Mathis in this series I don't by any means discount him as a future big seller on singles. But there can be very little doubt about Mathis as perfect material for LPs.

Like most successful LP artists, Johnny Mathis has a distinctive style, one that identifies him immediately. It is this originality that makes stars in the LP field.

But, as is often the case, our first introduction was by means of his singles, though he has not had the success in this direction that he has had for a long while in the States.

However, his recordings of such songs as "Chances Are" and "Wonderful, Wonderful" made sufficient impression on those that enjoyed something different to compel them to watch out for future issues.

Despite his professionalism, and he has that in plenty, Johnny Mathis is a comparative newcomer on the American scene. Actually, Mathis was discovered by recording manager George Avakian in the summer of 1956. He heard Johnny in the 440 Club in San Francisco and before Mathis had begun his second song, Avakian knew that here he was listening to a potential disc star.

In no time Mathis was being offered a contract for American Columbia, and no one was more staggered than George Avakian to learn that Johnny had only been singing professionally for three weeks.

However, he was not quite such an amateur as you might think, for his father had been a variety performer and had coached his son in the art of singing and comedy routines from the age of ten.

But Johnny Mathis was much more interested in athletics in his younger days than in singing. In the San Francisco area he was regarded as an outstanding all-round sportsman, one of the best ever to emerge from a local school.

His particular prowess was as a high-jumper, claiming a height of 6ft. 5in. He was a record-breaker in the hurdles, and an all-city basketball player, col-

lecting medals and trophies to such an extent that he ran out of chest to pin them on! But he still had the urge to sing, and under the guidance of a music teacher who refused to take any fee, he was to emerge as a singer of outstanding quality.

I can well imagine that with the ability to sing, plus the physical fitness acquired as an athlete, Johnny Mathis had two great assets right from the beginning. One cannot have the breath control that he displays in his records, without the stamina to supply it.

Since his discovery there, things have happened rapidly for Johnny Mathis. In fact, since success has come his way, there have been occasions when he has deliberately turned down engagements in order to take stock of all that is happening to him. A wise decision, though not one easy to apply when fat contracts are being waved in front of one's face.

Though but 24, and riding high, Johnny Mathis is exceptional in his sensible outlook. He could have everything, yet he has been known to say: "I'd like to live a quieter life than I have led in the past two years, I'd like to work 20 weeks a year, and spend the rest with my family."

On another occasion—"I'm in a spotlight constantly. Being a success is very much like living in a cage."

Meanwhile his ambitions include becoming the best possible "live" performer. Though he is constantly obtaining rave notices for his appearances, Johnny still believes that he can never stop learning in this direction. He concentrates on night club appearances, often turning down offers of television dates in order to do so.

Says Johnny: "I've become much happier on my appearances in clubs. A hit record gives one the confidence to face an audience." His future plans include acting, musical comedy, and working as an executive in a record company, but he has no desire to do too many things all at once.

Doug Geddes

'MR. PIANO' LOOKS FOR THE MYSTERY

I MADE a round-up this week among my friends, asking what they most wanted as a Christmas present. The object was twofold: it would give me an indication of what was considered fashionable this year—and also put a few ideas in the Johnson head about a suitable gift for Pearl.

But, really, I am still no wiser. There were so many suggestions—all different and covering such a wide price range, that I am in a whirl, not knowing what to plump for.

Of all my contacts, I think that pianist Joe Henderson had the most suitable story to tell.

Let Mr. Piano explain, "My white Zodiac car—wasn't, I had travelled 700 miles doing TV shows, broadcasts and concerts without giving it a wash."

"I arrived back in London with the car a dull mid-grey. As I had an appointment in Mr. Marples' Pink Zone, I hired a cab and parked the car outside my block of flats."

Back from the appointment Joe found the car had been laundered. They had used that brighter-than-brighter treatment. His car was a shiny, gleaming white. A beautiful sight to behold.

"On the windscreen-wiper was stuck the note, 'We can't have you driving around like this—God bless and a happy Christmas,'" Joe told me. But there was no signature to the paper.

So Joe now has a note from himself stuck between wiper and window. It reads, "Thank you so much . . . whosoever you are . . . and a happy Christmas to you, too."

NOW for Pearl's suggestion for a Christmas present . . . for Bernard Bresslaw.

A king-sized bed, she feels would be the thing. She is so right Bernard, who stars in "Aladdin" at Manchester this year cannot find a bed when touring that is long enough for his gigantic frame.

HAPPY to note that the man who strikes the happy note, trumpeter Jonah Jones, was voted into the top spot for The Best Jazz Performance By An Orchestra for his Capitol disc "I Dig Chicks." This must be very gratifying to British disc collectors who, without exception, seemed to plump for this LP as the best in commercial jazz to come out of Hollywood.

SIR POP

OH dear. How about this for putting a pill among the pops . . . a Beecham's pill at that!

In the current pop news from the Decca group I find that they are releasing Sir Thomas Beecham conducting the Royal Philharmonic Orchestra and Chorus. Can you

CLEANER

by **TEDDY JOHNSON**

imagine? Sir Thomas pushing for the top ten alongside Adam Faith and Elvis Presley.

A bold move, issuing the R.C.A. recording of the "Hallelujah Chorus" among the pop releases.

I AM not a subscriber to what the Americans call the "religioso"

discs by pop singers. But I must commend to you at this time of the year the fine rendering of "The Lord's Prayer," it is sung most reverently by Perry Como.

JAIL JAZZ

THIS week the young jazz man said, "I learned my instrument in jail." I looked surprised. Then I learned that Mister Acker Bilk (he insists on the prefix Mister) was a product of a course of tuition taken in an Egyptian jail.

His crime? Sleeping on guard duty while in Her Majesty's forces. Jankers are generally the only award to the wayward soldier struck by Morpheus.

In the case of soldier Bilk, he learned a new way of earning a living . . . and a good one at that! You can hear his "Acker's Away" on Columbia.

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MARRIAGE FOR TEDDIE

Following in the footsteps of her sister, Joy, Teddie Beverley of the Beverley Sisters was married on Monday, to British Water Ski Team Captain Peter Felix. The ceremony took place at Caxton Hall and the best man was Joy's husband, Billy Wright.

Many show business stars attended the reception at Claridge's, some of whom are pictured in our DISC Pic, left to right: Cecil Madden (B.B.C.), Norman Newell (E.M.I.), Teddie Beverley, Peter Felix, Joan Regan and her husband, Harry Claff, Mantovani, Grace Beverley (Teddie's aunt), Keith Devon and, in front, sisters Joy and Babs.



'HOME TRIP' FOR TOMMY

Tommy Steele went "home" to the Regal Cinema, Old Kent Road (he was born only a few yards away) on Sunday for the gala charity performance of "Tommy The Toreador" and was cheered by many fans who had known him before he became famous.

The proceeds of the performance went to the Oxford and Bermondsey Boys' Club, of which Tommy was once a member.

JOE HENRI

CHRISTMAS ON TV

B.B.C. ITV

FIVE programmes for music lovers of all kinds is the sum of B.B.C. TV's Christmas Day shows. The first of these is at 4.30, when Billy Cotton will introduce his Christmas Party, featuring Russ Conway, Alan Breeze and Kathie Kay.

At 6.30 p.m. comes "Christmas Night With the Stars," in which David Nixon will introduce Ken Mackintosh and his Orchestra, Jimmy Logan and Ron Moody, David Hughes and the Mitchell Singers, Joan Regan and the Black and White Minstrels. The show has been tele-recorded.

Later viewers will be able to see the Harry Belafonte Show, and immediately following this, the B.B.C. will screen the Gary Cooper, Grace Kelly movie, "High Noon," in which the title song gave Frankie Laine a disc hit. Laine's voice will be heard on the sound-track.

Finally, at 10.20, the B.B.C. will present the last programme in the current series of "Make Way For Music," featuring the Northern Dance Orchestra under the direction of Alyn Ainsworth, with Sheila Buxton, Roberto Cardinali and Roger Moffatt.

Final programme in the A.B.C. TV "After Hours" (Midlands and North only), will be on December 19. Host and co-writer Michael Bentine introduces Jayne Mansfield, Cleo Laine, Janet Waters and Shane Rimmer.

ATV have gone to town with disc stars for their Christmas holiday programmes. Commencing this week-end, Alma Cogan will introduce Cliff Richard and The Shadows and Wilbur Evans in "Saturday Spectacular." On Sunday, Teddy Johnson will introduce Terry Hall with Lenny the Lion, Pearl Carr and Bryan Johnson in "Music Shop," and this will be followed by Bernard Delfont's "Sunday Night at the Palace," with Colette Marchant, Toni Dalli, and Reese and Davis. The show will be compered by Des O'Connor.

A special edition of "Lunch Box," introduced by Noele Gordon is to be networked over the whole of the ITV areas. With Noele will be the Jerry Allen Trio, Roy Edwards, Eula Parker and the Polka Dots.

Still on Christmas Day, at 2.0 p.m., Cyril Stapleton and his Orchestra are to be featured in an hour's programme. Among his guests will be Dennis Lotis, Jimmy Lloyd, Adele Leigh and Eileen Joyce. And Hughie Green's "Christmas Party" on A-R TV will feature music by Martin Slavin and his wife Abbe Gail.

On Boxing Day, the last of the Tommy Steele Spectaculars will be shown, with The Three Monarchs, Shirley Sands, the Lana Sisters and the Show Biz XI.

"Sunday Night at the Palladium" on December 27 is to feature "Wagon Train" TV star Robert Horton.



Russ gets his Silver Disc

RUSS CONWAY, who last week was the surprised subject of TV's "This Is Your Life" programme, received another, possibly more pleasant, surprise on Saturday when he was presented on the "Juke Box Jury" set with his Silver Disc for "Roulette."

The presentation was made by guest star Jayne Mansfield (above, DISC Pic). With his B.B.C. Light Programme series now in its third week, Russ is preparing for his weekly Luxembourg series which starts the first week in February.

That month, too, sees the first of his own B.B.C. television shows under his three months' contract. The 45-minute shows will include several guest artists.

For the first time next year, Russ Conway opens at the London Palladium—as star of the show which will run until the pantomime season starts in December.

Bobby Darin will sing the title song from the sound-track of "Tall Story," a film now in production in Hollywood, starring Anthony Perkins.

On Christmas Day the B.B.C. Light programme will broadcast an excerpt from "Aladdin," the Cole Porter pantomime at the London Coliseum.

In Brief

EMILE FORD, will present his own show at the Putney Ballroom, on December 28, in which he will feature The Checkmates and some of his own musical discoveries.

THE Eddie Fisher Show is to be presented on B.B.C. TV on Sunday, December 27.

During the programme, which will run for 45 minutes, Eddie will introduce Bob Monkhouse and Yana.

THE old Fred Astaire-Ginger Rogers film "Swingtime," is to be shown by the B.B.C. on December 22.

THE Sid Phillips Orchestra start a series, "Morning Music," on the B.B.C. Light programme early in the New Year. The band's London dates in January include an appearance at the Hammersmith Palais on January 4.

LEADER of the New York Philharmonic Orchestra, composer-conductor Leonard Bernstein, will be heard as a pianist and composer on the Columbia label in the United States.

ARTISTS who will appear at a special benefit concert for the late Leslie "Jiver" Hutchinson, at the Odeon, Tottenham Court Road, on January 17, include Ted Heath, Johnny Dankworth and Humphrey Lyttelton with their respective outfits, the Ray Ellington Quartet, Marion Ryan and Marion Keene.

DAVID JACOBS and Carole Carr are to present an hour and a half of music on the B.B.C. Light programme on Christmas Day.

The programme, "Family Choice," starts at 8.30 a.m. and continues until 9.55 a.m., with a break at 9 o'clock for the Queen's Christmas message.



EMILE FORD

and the Checkmates

"What Do You Want To Make Those Eyes At Me For?"

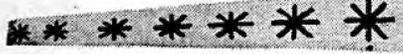
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PERSON TO VISIT AMERICA SOON?

PIANO star Joe Henderson may be going to America early in the New Year to promote his LP, "Dancing Cheek To Cheek" which was released here in September. He has also been invited to appear on the Steve Allen TV show.

"Nothing is definite," he told DISC this week, "but I am keeping the first week in February free so that I can fly out there.

"I'm not counting my chickens yet," he added. "Don't forget, on two occasions last year I was all set to go but TV dates cropped up and I had to cancel the visits."

Asked how long this visit would last, Joe said: "I should like it to stretch for a month or so as I would also like to organise the publishing of some of my music in the States.

"However, I shall have to return before Easter as I have several commitments which I must fulfil."

Top role for Kevin Scott

AMERICAN singer Kevin Scott has been given the much-sought-after leading role in the American musical, "The Flower Drum Song" when it opens in London at the Palace Theatre on March 24.

Music and lyrics for "The Flower Drum Song" were written by Rodgers and Hammerstein.

'Cool' riverboat

NOW switched to its new time of 6.30 p.m., A-R's "Cool for Cats" will have a riverboat theme next Monday—and will be without the usual array of guest stars.

Among the records to be included in this edition are "Riverboat," by Faron Young, "Way Down Yonder In New Orleans," the newest release by Freddy Cannon, Don Lang's "Reveille Rock," Dean Martin's "Career," "Harlem Nocturne," by the Viscounts, and "I'm Ready If You're Willing" by Johnny Horton.

Jackie Wilson for Europe

AMERICAN singing star Jackie Wilson is likely to visit Europe during the middle of 1960. He has just completed a film in Hollywood with American disc jockey Alan Freed.

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No holiday for Ken Colyer

CHRISTMAS fare around the Soho jazz clubs this year will be very much the same as usual—one or two extra-time sessions plus the marathon all-nighters, secretly dreaded by promoters and bands alike.

The Colyer Club has Ian Bell next Wednesday followed by a special extra-late session on Christmas Eve with Ken Colyer. After a Christmas Day closed-house, Colyer comes back for the Boxing Day evening session, staying on for his club's All-Night Jamboree, which will feature, in addition to Ken of course, the newly-formed and much-boosted Pete Ridge band.

On December 27, there is yet another Ken Colyer band session, and New Year's Eve will again have Colyer's supporters undoubtedly massed in large numbers.

The Cy Laurie Club sees the leader's own band in attendance on Boxing Day for their all-night rave. Cy will be supported by Brian Taylor and the Dave Keir Elizabethans.

Brian Taylor's band, who like Ken and Cy prefer to be "in town" over the festive season, are also at the Laurie Club for the late-night session on Christmas Eve, for the evening meeting on Boxing Day and possibly for the New Year's Eve affair.

(There is no truth in the rumour that 41, Windmill Street will soon be known as the Brian Taylor Jazz Club!)

New 'folk'

JAZZSHOWS plan their club around the leading trad bands. Their Christmas Party is on Monday, Acker Bilk will be in attendance, together with Sonny Morris. Next day the club have Bob Wallis and the Storyville Jazzmen, followed by Mick Mulligan (December 23), and Terry Lightfoot on Christmas Eve.

Incidentally, Jazzshows are starting folk sessions on Sunday afternoons in the New Year. Bill for the opening on January 3 includes the Thames-side Three, Marian Gray, Long John Baldry, Redd Sullivan, Jimmy MacGregor, Steven Benbow and Dorita Y Pepe. Not to be missed.

Leaving

WITHIN a month of starting work, two members have already left the Pete Ridge Band. Brian Savager on trumpet is being replaced by Mike Cotton. And bass-player, once-bearded denizen of Soho, Uncle John Renshaw, leaves to join, so it is said, another leading, hard-working jazz band. I hope he'll be happy with me!

Will Hastie, one of the very best traditional clarinetists in England, once with me, is now in the Ridge line-up.

Wanted

CY LAURIE is looking for a good Ory type trombonist. Aren't we all? But it is a game of too many musicians chasing too many bandleaders round too many clubs after too few supporters.

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PEGGY LEE
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(Capitol CL15103)*****

PEGGY LEE and Jack Marshall wrote the Things Are Swinging' song which you may have heard before on one of the girl's long-players.

Living up to its title all the way, this is a great ballad which Miss Lee rides effortlessly... it might find itself being a standard in a few years' time.

You Deserve is probably the number which the disc label will push—and it is certainly the more commercial half. Memories of "Fever" in

Peggy's treatment of this item. And who didn't like "Fever"?

JACK STERLING
Marina: You're The Love
(Oriole CB1528)***

I DO not understand Oriole's tactics in putting out another version of Marina when they have already released the original by composer Rocco Granata!

Jack Sterling, who sings this one, tries to get away from conventional stylings of the ballad, but there is not a great deal he can do. Sounds like a cross between Nat "King" Cole and Ray Ellington!



You're The Love is a quick beater which Sterling husks out in a gravelly voice while the rhythm runs furiously behind him.

JOHNNY AND THE HURRICANES
Reveille Rock: Time Bomb
(London HJ 9017)*****

THE original version of Reveille Rock now reaches us with this disc by Johnny and the Hurricanes. The rhythm group have made quite a splash in this country and it is on the cards that their new release will also go down well.

A furious rocker with some occasional shouts to plant the rise-and-shine idea. Sax and that electric organ get most of the work.

Time Bomb will also satisfy the many who go for The Hurricanes' noise. Another rocker, loud, brash and gimmicky with handclapping inserts.

MACKY KASPER AND ORCHESTRA
Alaska-Song: Trumpet Festival
(Qualiton PSP71051)***

I DON'T know Macky Kasper's orchestra, but it turns out to be a strong big band, led by trumpet for the blues Alaska-Song. Slow melody with phrasing that sticks in the mind. Like others in the Qualiton lists it seems to have been strongly influenced by memories of Glenn Miller and his contemporaries.

Trumpet Festival lives up to its name with some crisp unison work from the brass men. Fast moving melody slickly performed.

DEAN MARTIN
Career: For You
(Capitol CL15102)*****

DEAN MARTIN singing I Love Is a) Career hands out plenty of advice to those wondering how to treat the girl friend.

A Jimmy Van Heusen-Sammy Cahn number this, and bearing the classy stamp of all their work. Slick lyric in a relaxing melody. Tailored for Martin and he wears it perfectly.

For You lifts the tempo a mite, but it, too, is another of those smooth, easy-moving ballads which Martin plants with such a sure touch.

JACKIE WILSON
Talk That Talks: Only You Only Me
(Coral Q22384)*****

JACKIE WILSON has been doing very sweet business in the U.S. with Talk That Talks, and I am not surprised. It is one of the most catchy recordings the boy has made. His weird warping vocal mannerisms

Believe it or not, it IS DEAN MARTIN. His latest offering is still in his usual relaxed manner. This was just a rehearsal!

whoop and shout through a steady beat number which is reminiscent of some of Lloyd Price's efforts. Chorus work helps to underline this likeness. Wilson ought to sell, sell, sell.

Plenty of strings sweep Wilson into the slow, heavy rock-a-ballad on the flip. Well chosen contrast here for complete change of pace.

BILL BLACK'S COMBO
Smokie (Parts One and Two)
(Felsted AF129)****

BILL BLACK'S COMBO is made up of saxophone, piano, clarinet and a boy who seems to have plenty of tinsel around the drum kit. Mr. Black himself plays bass fiddle—and is well known as an instrumentalist in the States.

Smokie—which he wrote—is a mixture of blues, rock and boogie. Not the tune so much, but the easy flow of the rhythm will get you, I think. Watch for the recording to sleep over here.

RATINGS

*****—EXCELLENT
****—VERY GOOD
***—GOOD
**—ORDINARY
*—POOR

Jazz invades the pop field

IAN MENZIES (left) and ACKER BILK will delight pop fans with their offerings.



ROLL UP, ROLL UP ACKER'S AWAY

ACKER BILK
Acker's Away: Summer Set
(Columbia DB4382)***

MR. ACKER BILK and his Paramount Jazz Band will delight the faithful as they sweep from a busking start into a quick traditional jazz treatment of "Over The Waves"; this, in case you did not get the pun, is Acker's Away.

Rumbling piano leads into Summer Set. Steady jazz offering with the sound that thousands love to cheer.

ELMER BERNSTEIN
Staccato's Theme: The Jazz At Waldo's
(Capitol CL15101)****

WE should soon be getting the "Staccato" television series. Meanwhile Elmer Bernstein conducts on this single two of the many jazz themes he has written for the background track to the Private Eye stories.

Staccato's Theme is the one

which you will remember at once—opening title stuff this, with the dark, pounding phrases. I reckon there will be quite a market for the melody and the driving, screaming noise by now.

The Jazz at Waldo's is one of those oh-so-cool modern jazz runs played by the small group.

IAN MENZIES

Hot Time In The Old Town Tonight: Bill Bailey Won't You Please Come Home
(Pye NJ2028)***

IAN MENZIES and the Clyde Valley Stompers are just the crew to warm you up on these cold, frosty nights. The traditional jazz noise they make will also attract a good quota of pop sales.

Don't know who she is, but there is a good growing vocalist for Hot Time, Stompers whisk the tune up for a rousing half.

She is there on the flip, too, catching the right atmosphere for Bill Bailey, that oldie so beloved of trad men.

blows strongly in front of a lush backing by the orchestra. Reminiscent of some of the big band material we heard during early days of the war.

CHERRY WAINER

I'll Walk The Line: Saturday Night In Tia Juana
(Top Rank JAR253)***

FOLLOWING Johnny Cash's recent "Boy Meets Girl" appearances, the show's organist Cherry

Frank
Chacksfield
Decca

"Theme" from the film
ON THE BEACH

PIANO SOLO
2/6

The
Playmates
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Two fine numbers from PEGGY LEE, one of which she helped to write herself.

Wainer now records one of the Country star's compositions, **I'll Walk The Line**.

Cherry leading a group in which guitar is prominent, catches much of the dark atmosphere of a Cash vocal, though this, of course, is an instrumental side. Effective and commercial.

Drums, cymbals and hand-clapping open with Cherry on the flip for **Saturday Night In Tia Juana**. Develops into a colourful steady beater.

NORMAN WISDOM

Follow A Star: **Give Me A Night In June**

(Top Rank JAR246)***

TWO songs from his film **Follow A Star**, with the title number composed by Norman Wisdom himself. This turns out to be a slow, romantic ballad. Personally I think Norman is a far, far better comic than he is a singer. Whether the ballad would sound good coming from another's throat I don't know—it would certainly be improved.

Give Me A Night In June is a kind of soft-shoe song, an easy-going offering with a tune that is swift to catch your ear. Small girl group echoing after Norman while Malcolm Lockyer keeps a piano trickling in the gentle accompaniment.

SONNY SPENCER

Oh Boy: Gile

(Parlophone R 4611)***

OH BOY has nothing whatsoever to do with a television show that might spring to mind. It is a slow drag of a tune warped by Mr. Spencer. He is supposed to be happy because he has his girl—but oh boy, you would never guess. I have never heard anyone sing that he is so happy, so mournfully!

Rousing rocker on the flip reminds me of "Stagger Lee." Sonny almost shows some enthusiasm this time.

DON LANG

Reveille Rock: Frankie And Johnny

(H.M.V. POP 682)***

DON LANG and his Frantic Five tear away on a military number, **Reveille Rock**, which seems to have strong boogie associations as well as a trumpet call basis.

They never let the pace flag, honking and rumbling excitedly, and Lang's trombone is also heard to effect.

Don's own arrangement of the traditional **Frankie And Johnny** occupies the other deck. For quite a time it seems as if we are not to hear the melody, but it arrives eventually and the honking, squawky performance is geared cleverly to current demands.

BILL FORBES

It's Not The End Of The World:

Too Young

(Columbia DB 4386)***

LOVE ballad, **It's Not The End Of The World** is sung very pleasantly by Bill Forbes. Behind him there is guitar strumming and girl-voice floating high.

Too Young IS the old ballad which made Jimmy Young famous overnight, but I should like to know what would have happened if Jimmy had

sung it like this! Forbes gives it the slow beat and a warped, hiccupping vocal.

BELL SOUNDS

Chloe: Marching Guitars

(HMV POP685)***

BELL SOUNDS covers a sturdy instrumental group with electric guitars very, very prominent.

They strut into a thumping arrangement of the oldie **Chloe** which is no doubt intended to be novel but which just fails to hit its target.

Marching Guitars is much more likely to hit folk over the head and spring the coin from their pockets. A stirring, exciting instrumental with a powerful, surging noise. Adding to the guitars and drums is a big feminine chorus.

Christmas Corner

TREORCHY MALE CHOIR

Christ Was Born On Christmas Day: Adeste Fideles

(Qualiton QSP5006)***

UNDER conductor John H. Davies and to an accompaniment by organist D. J. Rees, the Treorchy Male Choir bring a breath of Wales to the Christmas scene with this coupling.

Christ Was Born On Christmas Day and **Adeste Fideles** contain the spiritual charm so necessary to the season and the performance here have the clear, bold quality found in such choirs.

LLANDOVERY COLLEGE CHAPEL CHOIR

O! Deusch, Fyddlonaid: Clywe' Fwyn Gan Angylion Duw

(Qualiton WSP5065)***

SOME sturdy singing coming out of Wales via the Qualiton releases this week. Don't ask me to repeat the Welsh spellings above... but translated they stand for **O Come All Ye Faithful** and **Lark The Herald Angels Sing**.

The young voices of the choir will serve you as waits this carol season. Older folk in particular should enjoy the disc. The choir's under the guidance here of Director of Music Thomas J. Jones... and you cannot get much more Welsh than that, man.

TREORCHY MALE CHOIR

Christmas Is Coming: The First Nowell

(Qualiton QSP5004)***

DDOUBLE release in time for Christmas by the Treorchy Male Choir.

This coupling, again, is straightforward choir material. Good, big voices blending in the manner which comes from a natural love and understanding of music. Have you ever heard a poor Welsh male voice choir?

FRANK SINATRA
'Come Dance with Me'
LCT6179 (LP)

NAT KING COLE
'BUON NATALE'
45-CL15087 (45 & 78)

THE KINGSTON TRIO
'SAN MIGUEL'
45-CL15073 (45 & 78)

DEAN MARTIN
'SLEEP WARM'
T1150 (LP)

PEGGY LEE
'I like Men!'
T1131 (LP)

GENE VINCENT
'WILD CAT'
b/w *'Right here on Earth'*
45-CL15099

TENNESSEE ERNIE FORD
'GATHER 'ROUND'
T1227 (LP)

Take the Stars home on Capitol

Kingston's mixture is tasty

THE KINGSTON TRIO

At Large
M.T.A.: All My Sorrows; Blow Ye Winds; Corey Corey; The Seine; I Bawled; Good News; Getaway John; The Long Black Rifle; Early In The Morning; Scarlet Ribbons; Remember The Alamo

(Capitol T1199)*****

THIS album has been riding high in the American best-sellers, together with all the other Kingston Trio LPs. The success achieved by these boys is very highly deserved as they exude nothing but talent.

Typical of a Kingston Trio mixture, this set contains beautiful ballads, some ribald epics, folksy material and, of course, quite a dose of down-to-earth fun.

Just about my favourite track is All My Sorrows, the gentle beauty of which is something to be heard to be fully appreciated.

LIBERACE

Movie Themes—Piano Song Book Fascination; Around The World; Moon-glow And Theme From "Picnic"; Summer-time; Gigi; This Earth Is Mine; Love Is A Many-Splendored Thing; All The Way; Secret Love; And This Is My Beloved; Three Coins In The Fountain; Bewitched.

(Coral LVA9114)***

HERE he is again! Liberace is back on my turntable after a long absence and I report that his style has changed little. As I listened I could visualise the candleabra, the smile, the flourishes and all the other gimmicks, including a good piano technique, which turned him into the showman of the decade.

There are many better pianists practically anywhere you want to name but none of them has the magic of Liberace.

This is a pleasing collection of film themes which are well loved.

EVE BOSWELL

Following The Sun Around
Following The Sun Around; Me Voy Pa' Pueblo; East Of The Sun; On A Slow Boat To China; La Mer; Cuban Love Song; Heat Wave; Melodie D'Amour; Jan Piedewit; Quizas. Quizas. Quizas; Na Voce; Na Chitarra E O Poco's Luna; Arivederci Roma.

(Parlophone PMCH105)*****

MISS EVE BOSWELL has once again turned up on LP to prove that all vocal album talent is not to be found in America only. Here she sings her heart out with an excellent collection of songs from around the world, with wonderful accompaniment from Tony Osborne, his piano and orchestra.



EVE BOSWELL sings her heart out—and follows the sun.

TWO PAGES OF SPARKLING NEW ALBUM RELEASES —

The Lady I Said Goodbye; Give Me Time; Don't Leave Me Now; All The Way; Love.

(Philips BBL7348)*****

WITH some superb backings from our own Jack Parnell and his orchestra, Johnnie pours his heart out on these torchy songs. A few of them are already available on record but I know that will not worry the ardent Ray enthusiast—count me in.

Johnnie really swings along on the excellent Day By Day arrangement which is pure Latin-tempoed.

This is quite an LP and I reckon the fans will be queuing up for it.

THE MIKE SAMMES SINGERS The Melody Movers

Taking A Chance On Love; Nice To Know You Care; O Can Ye Sow Cushions; It Was A Lover And His Lass; Au Clair De La Silver Moon; Little Drummer Boy; Comin' Thru' The Rye; I Know That You Know; Hi Lili Hi Lo; Love Is Here To Stay; Manhattan; I'm Beginning To See The Light.

(Fontana TFL5070)*****

ARE you there Michael Sammes? A May I enrol in your fan club? About this time last year I was veritably flipped by an EP in similar vein to this set by the Sammes songsters. Look out ceiling here I go again!

Sweet, polished, swinging and as good vocal choristry as you will hear anywhere in the pop world—that is the summing up for this LP.

The song choice is nicely balanced catering for everyone's taste. Although I thoroughly enjoyed the slower,

moodier tracks I would love to hear this group perform an out-and-out hard-swinging set.

STANLEY BLACK

The All-Time Top Tangos
La Comparita; La Rosta; Amargura; A Mella Lira; Mama Yo Quiero Un Navio; Jealously; Adios Pampa Mia; Oh Donna Clara; Ole Guapa; Adios Muchachos; Ecstasy Tango; El Choclo.

(Decca LK4325)*****

STANLEY BLACK sitting at his piano in front of his orchestra has always brought dreams of exotic countries and music. He is specially noted for his tangos among Latin music lovers.

These are the most popular of all tangos which have grown in strength through the years. The orchestra is in its usual top form.

RICHARD HAYWARD

The Orange Sash
The Sash My Father Wore; The Protestant Boy; Orange Apron Trimmed With Blue; The Orange Maid Of Sligo; The Maiden City; The Old Orange Flute; The Shutting Of The Gates; The Parish Gout; Orange ABC; The Murder Of McBriar; The Shepherd Boy; The Orangeman; The Ladies' Orange Lodges; Orange And Blue.

(Fontana TFL5069)*****

THIS is an album of folk songs peculiar to the North of Ireland, born throughout the history of the Loyal Orange Institution.

As has happened to a lot of folk material through the ages several of the songs contained in this album

Liberace...Lonnie Donegan...Eve Boswell...Stanley Black...Johnnie Ray

have been put to a use for which they were not intended. Here, Richard Hayward sings them in their original form.

JOSE MELLIS

Mellis At Midnight
Deep Purple; You Forgot Your Gloves; Smile; Sweet And Lovely; Lilies In The Rain; Lost In A Fog; Cuban Concerto; Symphony; Street Scene; I Know What You Want; Have You Met Miss Jones; Bright Lights Of Brussels.

(Oriole MG20034)***

JOSE MELLIS is a new name to me, but, according to the sleeve note, he is a nation-wide figure in America. I can well believe this as he has one of those magic touches at the piano keyboard that bring fame.

This is a nice mixture which will disappoint no one who likes the soft and gentle cocktail touch in a pianist.

Not an album which could be faulted in any way. I think I would like to hear more from Mellis.

LONNIE DONEGAN

Lonnie Rides Again
Fancy Talking Tinker; Miss Otha Regrets; Gloryland; Jimmie Brown The Newboy; Mr. Froggy; Take This Hammer; The Gold Rush Is Over; You Pass Me By; Talking Guitar Blues; John Hardy; The House Of The Rising Sun; San Miguel.

(Pye NPL18043)*****

ONE of Britain's most polished and talented artists is Lonnie Donegan. His fame is now international and he is well-established in the star class. This album will help to keep him there.

The exciting atmosphere always

PUTTING ON THE STYLUS Ken Graham's LP line-up

Incidentally, the title song Following The Sun Around comes from Tony's pen and I would like to stick my neck out and say that he has added to the ranks of standards with this.

The entire LP is a nicely balanced piece of work and praise should go to all who had a hand in it.

This is worthy of a place in the best sellers.

JOHNNIE RAY A Sinner Am I

A Sinner Am I; A Hundred Years From Today; It's All In The Game; September Song; Don't Worry 'Bout Me; Day By Day; If I Had You; Tell



Michael Holliday's going Starry-Eyed

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- WITH A SPECIAL 'LP FOR CHRISTMAS' SECTION

prevailing in a Donegan waxing is here in all its glory. This set is much nearer to Lonnie's dearly loved folk music than many of his more commercial offerings have been.

THE MIGHTY ACCORDION BAND

They Said It Couldn't Be Done
The Syncopated Clock; Holiday For Strivings; April In Paris; Tenderly; Cavanaugh; The Donkey Serenade; Swanee Cho; River Cho; Scherzo; Boogie Woogie; La Vie En Rose; Jingle Fever; Beer Barrel Polka.

(Capitol 11212) *****

THIS is quite an entertaining set if you are a follower of the accordion. There is a happy atmosphere about the whole affair. There are several old favourites

among the selections including a Count Basie-type arrangement of **April In Paris.**

SHOW BOAT

Jerome Kern and Oscar Hammerstein II

Overture: Make Believe (Marlys Waters and Don McKay); Ol Man River (Inia Te Wiata); Can't Help Lovin' Dat Man (Shirley Bassey); Life Upon The Wicked Stage (Dora Bryan); You Are My Love (Watters and McKay); I Might Fall (Webb); Why Do I Love You (Watters and McKay); I Still Suits Me (Te Wiata and Isabelle Lucas); Bill (Bassey); Finales (Bryan, Waters and McKay).

(H.M.V. CLP1310)*****
BACKED by the Michael Collins Orchestra and the Williams Sin-

gers, the cast give a delightful performance of one of the most wonderful musical shows ever written, **Show Boat.**

Jerome Kern's music and Oscar Hammerstein's lyrics combine to provide some of the finest songs in popular music. There is a tremendous understanding of the Negro problem shown in this score which can do nothing but good.

Shirley Bassey fits her talent perfectly to this medium and I think that she would do well in a stage performance of this or any other musical.

The others in the cast are nothing short of superb and the entire package is well worthy of a place in your collection.

YOUR LPs FOR CHRISTMAS

Choirs... carols and comics

THE TEMPLE CHURCH CHOIR

Christmas Carols

Hark The Herald Angels Sing; What Sweeter Music; God Rest Ye Merry Gentlemen; Gabriel's Message; O Child Most Holy; While Shepherds Watched; Come Let Us Unite Angels From The Realm Of Glory; Three Kings; Unto Us A Boy Is Born; Christ Was Born On Christmas Day; Away In A Manger; In Dulci Jubilo; The Holly And The Ivy; Shepherds In The Field Abiding; The First Noel; O Come All Ye Faithful; Sing Heaven Hallel; Gloria In Excelsis Deo.

(H.M.V. CLP1309)*****

THE organist and Director of Music, Dr. George Thalben-Ball leads this magnificent choir in a beautiful and flawless carol service which represents the true British picture of Christmas.

The choir is a superb blending of male voices from youths to adults.

If I wanted to capture a quiet hour of real Christmas then this is the album I would play on my turntable. Excellent in every way.



THE VIENNA BOYS' CHOIR

Christmas In Austria

O Tannenbaum; Es Ist Ein Ros' Entsprungen; Bells Of St. Florian; Joyful Yuletide; Sweet Little Jesus; Silent Night, Holy Night; Come Little Children; Soon It Will Quiet; Come You Shepherds; Quiet, Quiet; It Became A Wide Open, Adesle Fideles.

(H.M.V. CLP1279)*****

ONE of the most pleasing musical sounds at any time, but especially at Christmas, is that of a children's choir in full song. There are many children's choirs throughout the world and right among the best of the best is the famous Vienna Boys' Choir.

This album is a fine example of their work and although many of the selections may be unfamiliar to you you will still enjoy what you hear.

Also featured are the Chimes of the St. Florian Church in Vienna.



EDDIE DUNSTEDTER

The Bells Of Christmas

The First Noel; March Of The Three Kings; Hark The Herald Angels Sing; Greenleeves; It Came Upon The Midnight Clear; O Little Town Of Bethlehem; Away In A Manger; God Rest Ye Merry Gentlemen; O Holy Night; We Three Kings Of The Orient Are; Bring Your Torch; Deck The Halls; Joy To The World; Adesle Fideles; O Tannenbaum; The Coventry Carol; Hom Himmel Hoch; Silent Night.

(Capitol T1264)*****

FOR those who are ardent admirers of organ music and those who simply enjoy their Christmas hymns and carols played on an organ accompanied by the sound of bells, this is your album.

There is an air of beauty and peacefulness about this album which I enjoyed very much.

I have never come across Eddie Dunstedter before but on hearing this set I am fully prepared to believe the sleeve note which claims he is one of America's foremost organists.

MARIO LANZA

Christmas Carols

The First Noel; O Come All Ye Faithful; Away In A Manger; We Three Kings Of The Orient Are; O Little Town Of Bethlehem; Silent Night; Deck The Halls; Hark The Herald Angels Sing; God Rest Ye Merry Gentlemen; Joy To The World; O Christmas Tree; I Saw Three Ships; It Came Upon The Midnight Clear.

(R.C.A. RB-16171)*****

THESE are probably among the last recordings of the late Mario Lanza, and were made during his stay in Italy. Mario is probably at his best singing such songs as these. Their simplicity lends itself to a softly beautiful treatment.

Here, then, is a wonderful souvenir of a highly-talented artist whose untimely death left a large gap in the entertainment profession.



MITCH MILLER AND THE GANG

Christmas Sing-Along With Mitch

Joy To The World; Hark The Herald Angels Sing; What Child Is This; We Three Kings Of The Orient Are; It Came Upon The Midnight Clear; Silent Night; Holy Night; Deck The Halls With Boughs Of Ivy; God Rest Ye Merry Gentlemen; O Come All Ye Faithful; The First Noel; The Coventry Carol; Away In A Manger; O Little Town Of Bethlehem.

(Philips BBL7345)*****

WITH a powerful choir and tasteful accompaniment, Mitch Miller has by far topped the last record of his in similar vein which I reviewed. This is the type of music one really associates with Christmas.

The spirit of the festive season is well maintained in this recording and there is no target of commercialism marred the effect. This is purely and simply a choir performing the best of the Christmas hymns and carols in true traditional manner.



CHRISTMAS PARTY IN PARIS

Mon Charleston; Yes Sir That's My Baby (Onesime Grosbois); Et Voila; Poi Bouille; La Marie-vision; Only You (Eddie Barclay); Marjolaine; Willingly; Zou Zou Zou (Eddy Stern); The Day The Rains Came; Whatever Lola Wants (Raymond Lefevre); Calypso Melodie; Oh La La (Henry Lee); Miguel; Le Rancho De Maria (Ben); Rintintin (Luis Tuelbols).

(Felsted PDL85071)*****

THIS is a very commercial Christmas party in Paris. All the artists are top pop performers on the continent; if it's dancing you want then you should enjoy this.

Onesime Grosbois gives out with his honky-tonk piano on a couple of

selections and kicks the party off to a good start.

The album abounds in popular hit tunes so this should guarantee it a certain amount of success.



CLIFFIE STONE

The Party's On Me

The Hokey Pokey; Hot Toddy; Beer Barrel Polka; The Waltz You Saved For Me; Charleston; Mexican Shuffle; The Bunny Hop; Put Your Little Foot Right Out; Everybody Cha Cha Cha; Sugar Rock 'n' Roll; Billy Boy Schottische; I'll See You In My Dreams.

(Capitol T1080)***

IF you seek novelty for your Christmas party, lend an ear to this album by Cliffie Stone, his band and chorus. All the usual party dances are included as well as a sprinkling of the usual ballroom types to break up the mood.

This album appears to be aimed mainly at American audiences as it contains several dances not too common in Britain but that should not prevent you enjoying the set.



VICTOR BORGE

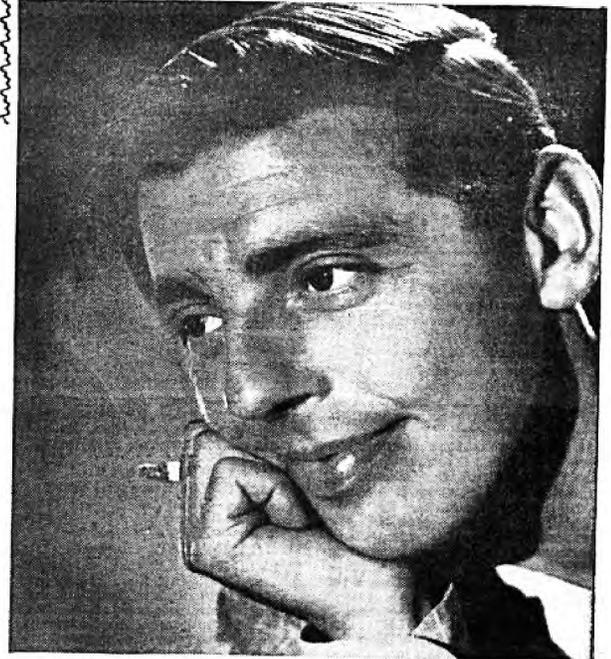
Side 1: *The Adventures Of Piccolo, Saxie And Company.*

Side 2: *Passport For Piccolo, Saxie And Company.*

(Philips BBL7319)*****

AN unusual setting for Victor Borge, that international musical wit. Here he aims his talents as a narrator at the youngsters in the household, and a fine job he does of it.

Piccolo, Saxie and Co. are, of



JOE HENDERSON provides a bumper bundle of tunes for everyone's Christmas party.

course, members of an orchestra and Mr. Borge uses them to take you on a tour of the world's musical instruments. The tales of their travels are interesting in themselves but the stories are also instructional and they will teach you a lot about the use of various instruments and their basic composition.

At times there is the flavour of Danny Kaye's immortal "Tubby The Tuba" recording which is still a great favourite with children of all ages.



JOE "MR. PIANO" HENDERSON

Bumper Bundle

Four Leaf Clover; Magic, Music, Music; Comin' Round The Mountain; Slow Boat To China; Oh, You Beautiful Doll; You Made Me Love You; Lamberth Walk; My Bonnie Lies Over The Ocean; Comin' Through The Rye; Tavern In The Town; Little Brown Jug; We'll Keep A Welcome; All Through The Night; Boomp-A-Doisy; I Cried For You; Who's Sorry Now; Knick Knack Paddy Wack; Putting On The Style; Three penny Opera Theme; For Me And My Gal; April Showers; Chestnut Tree; Cakes And Mussels; Londonderry Air; Campion Races; Swanee River; Poor Old Joe; Chick; Anniversary Song; Cokey Cokey; We'll Meet Again; Goodnight Ladies; Auf Wiedersehen.

(Pye NPL18042)*****
BRAVO JOE! You have broken all marathon records, me lad. And you have done it so entertainingly, too.

Included in this bumper bundle

selection are his two top favourites with everybody, **Chick and Trudie.** Incidentally, if you have ever written to Joe to request a tune on any of his shows take a look at the back of this sleeve and you may find your postcard reproduced.

Thanks Joe for a very pleasing album which I for one will be merry spinning this Christmas.



THE CHIPMUNKS

Let's All Sing

Yankee Doodle; Chipmunk Fun; The Little Dog; Old MacDonald Chi Chi Cha; Three Blind Mice; Alvin's Harmonica; Good Morning Song; Whistle While You Work; If You Love Me (Alonette); Ragtime Cowboy Joe; Pop Goes The Weasel; The Chipmunk Song.

(London HA-U2205)*****

WHEN I first spotted this album amid my pile of review copies I thought that an LP by The Chipmunks might wear thin after the first few tracks.

But I reckoned without the talents of David Seville who has created a clever bit of electronic recording loaded with humour and cute vocalising by the Chipmunks.

Alvin is, of course, up to his usual tricks and, as usual, wins out over the poor frustrated Mr. Seville.

But it is all good fun and if you have any youngsters—aged from nine months to ninety—at home then get them a copy of this LP.

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LAE 12196
SONNY STITT
There will never be another you; The nearness of you; Biscuit mix; Yesterdays; Afterwards; If I should lose you; Blues for Bobby; My melancholy baby.

LAE 12199
STAN GETZ AT STORYVILLE VOL. 2.
Hersey bar; Rubberneck; Signal; Every-thing happens to me; Jumpin' with Symphony Sid; Yesterdays; Budo.

LAE 12202
THE NEW JOHNNY SMITH QUARTET
It never entered my mind; Samba; Black is the colour of my toes hair; Pawn ticket; Wonderful; You'd be an ace to come home; To Blue light; Montez; Rags Ragone; Round about midnight.

VOGUE
LAE 12210
'THE ELLINGTON SUITE'—THE CHICO HAMILTON QUINTET
Take the "A" train & Perdido; Every-thing but you; Lucky so and so; Azare; I'm beginning to see the light; In a mellow mood; Day dream; It don't mean a band.

THE SOUND OF BIG JAZZ BAND IN HI FI! (Various bands—Johnny Mandel - Bill Holman - Gerry Mulligan, et al.)
Jimmy's theme; What am I here for? Georgia on my mind; Tenderly; Lester leaps; In; Deeply beloved; Houray for love; Disc jockey jump; Bunny; Let me see.

GOOD TIME JAZZ
LAC 12207
THE FAMOUS CASTLE JAZZ BAND PLAYS 'THE FIVE PENNIES'
The five pennies; Indiana; Ja-ja; Follow the leader; After you've gone; That's plenty! Battle hymn of the Republic; My blue heaven; Lullaby in ragtime; Bill Bailey won't you please come home; Goodnight—sleep tight; When the saints go marching in.

CONTEMPORARY
LAC 12167
LARRY NIEHAUS VOL. 1. THE QUINTETS
I remember you; Polcinna; Whose blues; Prime rib; I should care; Inside out; I can't believe that you're in love with me; You stepped out of a dream; I'll take romance; Happy times; Day by day; Bottoms up.

LAC 12195
HAMPTON HAWES' 'FOUR'
Yardbird suite; There will never be another you; Bow Boat; Sweet Sue—just you; Up blues; Like someone in love; Love is just around the corner.

LAC 12197
PORTRAIT OF ART FARMER
Back in the cage; Staleness; The very thought of you; 'And now...'; Nite! By myself; Too late now; Earth.

LAC 12206
BARNEY KESSEL 'SOME LIKE IT HOT'
Some like it hot; I wanna be loved by you; Stayaway to the stars; Sweet Sue—just you; Rumba; Wild; Sweet Georgia Brown; Down among the sheltering palms; Sugar blues; I'm thru with love; By the beautiful sea.

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Paul Whiteman is too good to miss

PAUL WHITEMAN
When Day Is Done
When Day Is Done; Ramona; It Happened In Monterey.

(Top Rank JKP2011)*****
THE magic name of Paul Whiteman is with us again on record and I thank Top Rank on behalf of other enthusiasts for recapturing this wonderful orchestra.

In case you missed my recent review there is also an LP available by the band featuring all the magnificent arrangements which swept it high up to the peak of popularity.

This EP features three of the orchestra's most popular themes and especially I pinpoint the exciting **When Day Is Done**.

Don't miss this record. It has a lot to offer.

NAT "KING" COLE
The Very Thought Of You
I Wish I Knew; For All We Know; This Is All I Ask.

(Capitol EAP 2-1084)*****
THE velvet tones of Nat Cole combine with the ultra smooth Gordon Jenkins orchestra to bring you Part Two of this series, taken from the LP of the same title.

The setting is romantic and this really suits Mr. Cole right down to the ground. I found this a very enjoyable collection and I am certain all Nat Cole fans will agree.

THE ROYAL ARTILLERY BAND
The Voice Of The Guns
Sons Of The Brave; The Voice Of The Guns; The Contempliers; Colonel Bogey.

(Philips BBE12297)*****
ANOTHER of Britain's famous regimental bands airs its musical views on marches. A fine job it does, too.

The Royal Artillery have traditions going right back through history and are one of the proudest units of the British Army. Naturally the music coming from such roots is also proud and stirring.

HANK JONES
The Talented Tenth
If I Love Again; My One And Only; You Are My Love; Blue Angels.

(Capitol EAP1-1044)*****
THE title of this EP is an excellent description of Hank Jones, although I think the praise could be a little stronger. This former Billy Eckstine accompanist has started off on a very promising solo career and already he has several albums to his credit.

This set could very well be reviewed by colleague Tony Hall on his jazz



TONI DALLI

Now I know why his fans think he's great



THREE THEMES THAT MADE THE ORCHESTRA FAMOUS

page, but I think it deserves a wider audience than that.

Hank Jones has a delicate approach to his playing which soothes the soul and makes for first-class enjoyment.

FERLIN HUSKY
Songs Of The Home And Heart
Hang Your Head In Shame; That Silver-Haired Daddy Of Mine; Honky-Tonkin' Party Girl; Useless.
(Capitol EAP1-718)****

FERLIN HUSKY, that popular C. & W. artist, here chants out some doleful ballads in that idiom and should win applause from all the fans.

I must admit to preferring him on up-tempo material as opposed to ballads, but I don't doubt that this set will be appreciated by all C. & W. lovers. Husky's star is fast-rising with British record buyers and this album won't do his career any harm.

GERMANA CAROLI
Dance Darling Dance; Ehi Tu; It's Only Make Believe; Femminita'.
(Durium U20050)****

MISS CAROLI both looks and sings well. I can vouch for both, having heard this album and also having seen her on "Sentimental Journey" a couple of Sundays ago on TV.

This is one of the best Italian records I have heard and it is really delightful.

MUSIC OF LEROY ANDERSON
Belle Of The Ball; Forgotten Dreams; Sleight Ride; Blue Tango.
(Gala 45XP1057)****

A finely performed selection of music composed by Leroy Anderson is played here by the Royal Farnsworth Symphony "Pops" Orchestra conducted by Warren Vincent.

I only found out who was performing the music by studying the small print on the sleeve. At first glance one would think it was Anderson himself who was performing on this set.

ITALIAN HOLIDAY MEMORIES
Kiss Me, Kiss Me (Bruno Martino Orchestra); Vieneme 'Nzounno (Sergio and the Neapolitan Festival Orchestra); Carina (Riccardo Rauchi and his Orchestra); Io Cerco Te (Tony Renis).
(H.M.V. 7EG8500)****

HERE is a pleasant musical souvenir of your Italian holiday to remind you of the happy-go-lucky people you met in that gay country.

Carina I enjoyed most of all. It is a catchy tune which is getting a lot of attention over here just now. I think the vocal is by Riccardo Rauchi, but whoever it is, he does a good job. A good disc for family entertainment.

FRENCH HOLIDAY MEMORIES
Manha De Carnaval (Gloria Lasso); Je Te Tendrai Les Bras (Franck Pourcel); Le Marche De Babette (Gilbert Becaud); Sohpie (Georges Jouvin).
(H.M.V. 7EG8501)****

THIS is the second in the H.M.V. "Holiday Memories" series and, if anything, I enjoyed it more than the first.

This is nicely balanced with vocal, trumpet and orchestral pieces. Gilbert Beaud is his usual exuberant self with his offering **La Marche De Babette** and his humour comes over despite the language difficulties.

Georges Jouvin is reminiscent of our own Eddie Calvert in his selection and, of course, Franck Pourcel, as always, excels.

A new name to me is Gloria Lasso, but I am very glad to make her acquaintance.

TONI DALLI
Vocal Gems from the Vagabond King
Song Of The Vagabonds; Love Me Tonight; Love For Sale; Only A Rose; Someday.
(Columbia SEG7930)****

I HAVE never heard Toni Dallì in such fine voice and I am happy to state that I have at last heard what it is that the fans see in him. His voice is mellower than I have heard before and much more tuneful.

Sharing the honours are Barbara Leigh, The Williams Singers and Michael Collins and his Orchestra.

I think Columbia should have given prominence to composer Rudolph Friml's name on the sleeve instead of tucking it away in the notes, but otherwise no complaints.

JIMMY BLAIR
Scottish Country Dances No. 11
Hamilton House Jig; Bonnie Brae (Strathspey and Reel); The Duran Ranger (Reel); The Bonnie Lass O' Bon Accord.
(Fontana TFE17187)****

MORE music for tearing up the floor by Scotland's Jimmy Blair.

That Scottish country dancing is popular south of the border, too, has been proved by the sales of records such as these and the B.B.C. TV programme which has a huge viewing audience.

Enjoy this one then, you fit followers of the strenuous dance of my fellow countrymen—I'll just listen peacefully.

REGINALD DIXON
Memories Of The Tower (No. 3)
Chinatown, My Chinatown; Over The Rainbow; Dinah; April Showers; Miss Annabelle Lee; Goodnight Sweetheart; Nobody's Sweetheart; I'll Get By Jeppers Creepers; Three Little Words; September In The Rain; The Best Things In Life Are Free.
(Columbia SEG 7933)****

BLACKPOOL and Reginald Dixon are synonymous with happy holiday crowds lustily enjoying themselves. Personally, I like to get right away from music during my holidays.

This is a typical recording by Mr. Dixon, full of the gay atmosphere of the north country resort and it will be eagerly sought after by organ enthusiasts and those who raised their voices in chorus after chorus at the Tower Ballroom at each session.

THE BEST OF "WHITE HORSE INN"
The White Horse Inn; Your Eyes; My Song Of Love; You Too; Goodbye; White Horse Inn—Reprise.
(Fontana TFE17148)****

ANOTHER of the Fontana series spotlighting excerpts from successful musical comedy shows. This



time "White Horse Inn" is in focus and as most people know, this is probably one of the most popular scores ever.

These little show souvenir packages are excellent ideas for Christmas presents for relatives and friends of the family who appreciate this style of music.

I think many of the younger generation will also enjoy these, though they may be a little bit "square."

Four beautiful lullabies are tastefully and touchingly sung by the choir and make up an excellent EP which will be treasured by many.

I don't dislike good rock 'n' roll as my readers know but this is certainly a refreshing change.

If there is any Mum who has a "frog in her throat" and can't make the notes of lullaby time, then I suggest she play this set instead—I think I can safely guarantee results.

GREAT COUNTRY AND WESTERN HITS
The Battle Of New Orleans (Johnny Horton); Ten Thousand Drums (Carl Smith); Waterloo (Stonewall Jackson); Don't Take Your Guns To Town (Johnny Cash).
(Philips BBE12318)****

ALTHOUGH Lonnie Donegan "avenged" the British defeat referred to in **The Battle Of New Orleans** by beating the American opposition in the popularity race with his record, Johnny Horton chalked up more than a few admirers with his stirring version.

On this EP you can hear Johnny's waxing of the song plus three more, popular C. & W. hits. A good buy.

THE NORMAN LUBOFF CHORUS
Sleepy Time Songs
Brahms' Lullaby; Cradle Song; All Through The Night; Sleep Baby Sleep.
(Philips BBE12316)****

I MAY be sentimental, but I found this an enchanting EP. The Norman Luboff Chorus have never failed to please me yet and this disc I enjoyed more than most.

FRANKIE VAUGHAN
Frank In Films
These Dangerous Years; Wonderful Things; The Lady Is A Square; The Heart Of A Man.
(Philips BBE12317)****

HERE are four highly successful songs sung by Britain's ace singing star, Frankie Vaughan. The songs, as the album title states, come from his visits to filmdom.

With Frankie currently making a very big impression on American audiences and not therefore being able to find much time to spend in the recording studio, this is a welcome reissue package.

Orchestral accompaniment is supplied by the wonderful Wally Stott and his orchestra.

NEAL ARDEN
To Tim At Twenty
To Tim At Twenty; What Is A Girl; Readings From The Prophet; of love—of children—of friendship.
(Pye CEM36021)****

A RATHER unusual disc to come along with my review copies. We all know Neal Arden for his count-

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

ROBERT HORTON

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(Continued from previous page.)
 less broadcasts and his writings. He is also something of an actor. But this side of Mr. Arden is new to me. Here he is reading poetry and prose. His finely modulated voice is well suited to these readings and his interpretations are excellent.
 However I do wish he hadn't chosen to record *What Is A Girl*, which has been so successfully done previously.
 The new material more than makes up for this criticism, however, and I am sure many of my readers will enjoy this, particularly *To Tim At Twenty*.

MARINO MARINI
AT THE LONDON PALLADIUM
Silba Stolia; La Bella Del Giorno; Pen-pennella; Gavanne C'è Chitarra.
 (Darium U20054)***

THE Bubbling Marino Marini group won a lot of popularity throughout Europe with their hit recordings. Recently, however the public doesn't seem to be quite so keen on things Italian and like all crazes this particular trend has settled into a safer groove.
 Here Darium presents a collection of their popular stage material.

FRANK SINATRA
High Hopes
High Hopes; All My Tomorrows; French Foreign Legion; Mr. Success.
 (Capitol EAP1-1224)***

FRANK SINATRA has here gathered together some of his hit parade successes and while he always does a good job on any song, his recordings which enter the best-selling charts are not always in the same class as his album work.
 In their particular field these songs are good, but fall a little short of the excellence we have come to expect of Frank Sinatra.

CLYDE McPATTER
Twice As Nice
Twice As Nice; I'm Afraid The Masquerade Is Over; I Told Myself A Lie; Where Did I Make My Mistake.
 (M.G.M.-EP 705)***

I WOULD probably have awarded an extra star for this had Clyde McPatter not included *The Masquerade Is Over* in his selection. That just isn't his type of song and his interpretation almost broke my heart. The last artist I heard singing this beautiful number was Sarah Vaughan, and I'm afraid Clyde just doesn't measure up in any way.

However, the remainder of the titles are really suited to his voice, particularly the title track.

THE BEST IN MODERN JAZZ BY TONY HALL

Dave plays good Brubeck but bad Ellington

DAVE BRUBECK QUARTET
 Newport 1958

Things Ain't What They Used To Be; Jump For Joy; Perdido; Liberator Suite—Dance No. 3; The Duke; Flamenco; C Jam Blues.
 (12 in. Fontana TFL5059)****
PERSONNEL: Dave Brubeck (piano); Paul Desmond (alto); Joe Benjamin (bass); Joe Morello (drums).

THIS Brubeck Newport set (excellently recorded for sound) is a hard 'un to give a rating. As you will gather from the song titles, Dave's own surprisingly sympathetic

portrait of Duke apart, it is a case of Brubeck plays Ellington.

When judged by the spirit of Ellington and the majesty that that word entails, it is, I suppose, almost laughable. Almost all the original character of the pieces as Ellington conceived them is lost and destroyed. Take the opening blues, *Things*. It bears little or no relation to the blues as you and I know them, much less as Ellington knows them, except that they are playing on blues progressions. Desmond's short impression of Hodges is, presumably, a joke.

However, if you regard it as just another Brubeck album, it is certainly one of the best they have ever done. Smilin' Joe Benjamin and Morello are magnificent throughout. Dave himself comes nearer to jazz piano-playing for his own sake than I can remember hearing from him before on records or in the flesh. He is much more down to earth and

DAVE BRUBECK does not play the pieces as Ellington conceived them, but it is still one of his best albums.

especially good on *Joy and Perdido*. There is little or none of the pompous pounding that characterises so much of his work.

Desmond, as always, plays the alto saxophone beautifully and purely and gets off the ground on a couple of tracks, but I have heard him improvise better.

Maybe the material inspired Dave. So I am starring this by Brubeck standards and thus the rating is much higher than usual.

BILL HOLMAN-MEL LEWIS
QUINTET.

More West Coast Swing; Liza; The Beat Generation.
PERSONNEL: Bill Holman (tenor); Lee Katzman (trumpet); Jimmy Rowles (piano); Wilford Middlebrook (bass); Mel Lewis (drums).
 (7 in. H.M.V. 7EG8459)****

THIS two tracks are from the same American LP, as 7EG8444 ("Out Of This World" and "Mah-Lindy Lou"). *Liza* sounds like either

the first or the last tune on the date! Holman plays the verse out of tempo before Lewis sets a fast tempo for a rather fussy arrangement. Rowles is much busier than usual and Holman is the most inventive soloist.

Beat Generation is an attractive theme in the minor and the tempo and feeling are funkier. The rhythm section lays much better. Holman, Katzman (very Dizzy Gillespie-influenced), Rowles (back to his normal relaxed self) and Middlebrook take soulful solos.

ANITA O'DAY
Anita O'Day At Mister Kelly's

But Not For Me; I Have A Reason For Living; My Love For You; Varsity Drag; It Never Entered My Mind; Tea For Two; Every Time I'm With You; Have You Met Miss Jones; The Wildest Gal In Town; Star Eyes; Loneliness Is A Well; The Song Is You.
 (10 in. H.M.V. DLP1203)****

PERSONNEL: Anita O'Day (vocal) with Joe Masters (piano); L. B. Wood (bass); John Poole (drums).

WELL, whatever she is—and they call her "the Jezebel of Jazz"—Anita O'Day is a swinger. And she thinks and phrases like a horn-player. Listen to the way in which she alters the melody lines on the up-tempo tunes, *But Not For Me* and *Tea For Two*. And it all makes sense musically.

This is a "live" set, recorded at the famous "Mister Kelly's" club in Chicago. It must have been her night club act at the time and there is at least one concession to commerciality—a codded-up version of *Varsity Drag*.

You will know all the songs except *Reason, My Love* and *Loneliness*. These are by the legendary coloured Californian pianist, Joe Albany (one of the very few jazzmen I have never heard on record) with thoughtful lyrics by his wife, Eileen. These are very superior songs and obviously the work of an extremely talented musician.

Though she is well-supported by a good rhythm section, Anita is not at her best here. Her diction is bad, her intonation is worse. In fact, a lot of the time, it is downright sloppy. A pity.

If she had taken more care, this could have been a good buy. But there are many better O'Day discs.



And some for Christmas

A PRESENT FROM THE BEVS

THE BEVERLEY SISTERS
A Merry Christmas

I Saw Mommy Kissing Santa Claus; The Little Drummer Boy; The Toy Drum; And Kings Came A-Calling; The Christmas Song.
 (Decca DFE661D)*****

AN excellent little package, this, made up like a Christmas card so that it makes an ideal gift. The front flap opens to reveal a "To.....From....." space with greetings. Facing is a delightful picture of the Bevs looking all Christmassy.

As for the music—the Bevs perform in their usual impeccable style an excellent collection of tunes, including the beautiful *Christmas Song* by Mel Tormé. A good buy.

WILLIAM CLAUSON
Songs For Children

A Froggie Would A-wooing Go; All The Other Men; Goat Song; Brian O'Lynn; The Hedge-Hog Skin; The Tallor And The Mouse.
 (H.M.V. 7EG8496)***

WILLIAM CLAUSON is a noted folk artist and his album he aims at the younger listener with children's songs from England, Ireland and Sweden. An admirable practice by

H.M.V. is that of putting the words of the first three verses of each song on the back of the cover. This enables junior to follow closely what is happening. A very pleasant little offering.

MAX BYGRAVES
Songs For The Young In Heart

The Teddy Bears' Picnic; You're A Pink Toadstool; Gilly Gilly Ossen-Jaffer; I Whistle A Happy Tune.
 (Decca DFE6608)****

Part 2:
The Whiffenpoof Song; Oh My Poppy; Over The Rainbow; Whatever Will Be Will Be.
 (Decca DFE6609)****

HERE is an eight track selection from Max's LP of the same title (Decca 1K4333) which I reviewed last week. Max is his usual exuberant self and his fans will flock after this set.

Good for the kiddies of all ages. The songs are particularly suited to Max's personality and he should do extremely well with these recordings.

THE LAWRENCE WELK
CHOIR

Christmas Carols
Come All Ye Faithful; Deck The Halls; Good King Wenceslas; God Rest Ye Merry, Gentlemen; First Noel; Hark The Herald Angels Sing; It Came Upon The Midnight Clear; Joy To The World; Little Town Of Bethlehem; Silent Night.
 (Coral FEP2039)***

MAESTRO Lawrence Welk has joined in the flood of Christmas carol discs and his choir performs these traditional airs tastefully but no better than countless others which have passed through my hands this season.

IDA COX AND HER ALL STAR BAND

Hard Time Blues; Take Him Off My Mind; Pink Slip Blues; Deep Sea Blues.
 (Fontana TFE17136)*****

THESE are classics of jazz, issued during the early days of the war, and then left to rot on someone's shelves, while records almost unworthy of issue have been showered on an already overcrowded market. But let's not lament their years of neglect, rather let's yell our thanks to Fontana for at last putting them back on the market.

Ida Cox is a great blues singer, one of THE blues singers of the twenties. She sang with Tommy Ladnier on many records in those far-off days. In 1939 she appeared at a Carnegie Hall concert and promptly made these four sides with (yes, you have guessed it) an All Star personnel.

Sleeve note writer Benny Green tells us only one has been issued before. It would be better if he stuck to modern sleeve notes. Two of them have been issued before. No matter!

Well recorded

The personnel includes Edmund Hall, J. C. Higginbotham, Hot Lips Page, James P. Johnson, Artie Bernstein and Lionel Hampton (drums). AND Charlie Christian on guitar. You see... it really is All Star, though they were not such stars in those days.

This is really wonderful blues singing with the added benefit of well recorded musicians. The start of any sort of jazz appreciation is the twelve bar blues. Didn't Charlie Parker himself complain that too many new guys coming up had forgotten them? The record is a must for any jazz student.

TRADITIONAL JAZZ... by Owen Bryce

This really is an all star disc

THE GRAHAM STEWART SEVEN
Graham Stewart Plays King Oliver.

Canal Street Blues; Working Man Blues; Tears; Sweet Lovin' Man.
 (Tempo EXA91)****

THIS is, in many ways, vastly superior to the Kenny Ball offering, yet I would never say that Graham Stewart had the better band. It was always a little ragged, with Graham indulging in crowd-fetching techniques.

Graham, however, has not resorted to the economic necessity of playing "popular" jazz tunes. He has turned to the king of them all and given us two Oliver compositions and two Lil Hardin ones, originally recorded by the King Oliver Creole Jazz Band as long ago as 1923. And fine tunes they are.

So good are they, indeed, that they carry the band through, rather than the reverse. Not that these boys are bad or in any way inferior. Alan Eidsdon is one of my favourites. Ian McKerrrow played with me for some time before joining the Stewart group, and his is a highly individualistic clarinet. Graham himself is a driving trombonist, though here his tone suffers a great deal. Alan Root is a pleasant enough pianist while Johnny Johnson (in his own words, "I think

there's only one better than me!") is almost as good as he says he is.

The banjo plays a delicate enough instrument and helps prove that it does not have to be played the other way. Pete Mawford is effective if not a swinger.

As examples of efficient present day, non out-and-out purist British jazz, these are good. The tunes are among the best found in New Orleans jazz.

THE FAMOUS CASTLE JAZZ BAND

The Five Pennies; Indiana; Ju Day; Follow The Leader; After You've Gone; That's A Plenty; Battle Hymn Of The Republic; My Blue Heaven; Lullaby In Rhythm; Bill Bailey; Goodnight, Sleep Tight; When The Saints Go Marching In.
 (Good Time LAG12207)***

THE Castle Jazz Band is one of those ragtime-based West Coast revivalist outfits that concentrate more on good time music than on jazz. The banjo is prominent. The swing is virtually absent—a steady, plodding, side to side movement is as near as it ever gets to the smooth, flowing, melodic line of New Orleans jazz.

Between you and I the whole outfit is corn-riddled. Mind you, it is a happy enough music, but you will have to strain your ears to hear anything resembling good jazz. In the whole of America only one group seems able to use a banjo set-up and still sound good. That is the Sidney de Paris band. There are quite a few over here that do it well. But back in the land of jazz give a band a tuba and a banjo and the results are dire. The vocal offerings on this are pure music hall stuff of the 1910 era. You can take it. I'll take Mick Mulligan, Wally Fawkes, Barber, or Alex Welsh,

DISC'S DISCOVERIES WIN SILVER DISC

And with their first ever record!

DISC'S discoveries, Emile Ford and The Checkmates, have set up a Silver Disc record. They are the first artists to win our Silver Disc—awarded for record sales in Britain of 250,000 or more—with their first record, "What Do You Want To Make Those Eyes At Me For?"

Emile and his group were winners of this year's DISC vocal group competition held in conjunction with the Soho Fair. That gained them a recording test and contract which has just been extended from 12 months to three years by Pye.

Their award-winning disc, "What Do You Want To Make Those Eyes At Me For?" only came into our Top Twenty charts on November 7.

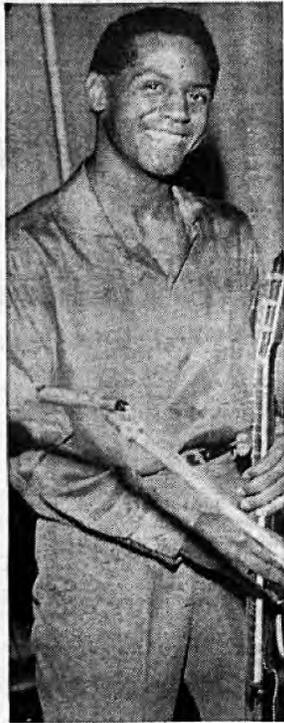
It jumped into No. 10 spot straight-away and within a few weeks the disc zoomed to the top.

This week it has dropped to second place—making room for yet another Silver Disc winner, Adam Faith, whose Parlophone release, "What Do You Want?" has also sold more than a quarter of a million copies.

Both Adam and Emile, when told of their awards said that they were "thrilled to bits" and said how grateful they were to their fans for receiving their discs so well.

It has been something of a Silver Disc Week for there is a third winner to be honoured—Bobby Darin. His "Mack The Knife" (London) has gained him his second Silver Disc. (His first was for "Dream Lover").

In a cable to DISC, Bobby Darin



EMILE FORD

ADAM FAITH



said this week: "My sincere thanks for your kindness in awarding me this, my second Silver Disc, this time for "Mack The Knife." I accept this honour most humbly and I am looking forward to an early visit to England. Again, my sincere thanks."

Sixteen Silver Discs have been awarded since the awards were introduced last March—that's an average of one a fortnight. All the award-winning records have gone on to sell well over the quarter-million qualifying figure.

Craig, Vince —new singles

THREE Top Rank Recording stars waxed new records last week—Craig Douglas, Vince Eager and Tony Crombie.

Craig Douglas (a Silver Disc winner) and Vince Eager cut singles, both of which will be released in January. Tony Crombie and his Orchestra cut a new LP for release next March.

Robin Hall to tour Russia?

RUSSIA wants to hear British folk singers, Robin Hall and Jimmy MacGregor. Tentative inquiries have been made to see if the pair would be available. "I'd jump at the chance of a tour if it materialises," Robin Hall told DISC. "I haven't been to Russia, although Jimmy has. He went some years ago with the City Ramblers."

Robin and Jimmy—both Glaswegians—would be likely to concentrate on the songs, and poems, of Robert Burns during a tour of the Soviet Union.

Immediate dates for them include "Saturday Club" this week-end. They are appearing on Scottish TV on New Year's Eve and can be heard on the B.B.C.'s "Guitar Club" on January 2.

Jimmy MacGregor, who is currently in the B.B.C.'s "Roundabout" series, has been signed for a new show, "Easy Beat," which will be featured in the Light Programme in the New Year.

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THE BEVS ON ATV

THE Beverley Sisters are to appear in a series of three weekly programmes of their own for ATV.

Taking over the Monday night spot from "Putting on the Donegan," the Bevs' show starts on January 18.

Duffy Power gets third 'Saturday Club' date

DUFFY POWER makes his third appearance in two months in the B.B.C.'s "Saturday Club" on January 9.

On January 2 another Parnes' artist, Dickie Pride, appears in the same programme.

Vince Eager has been booked to appear in A.R. TV's Christmas Eve Show, "Merry With Medwin."

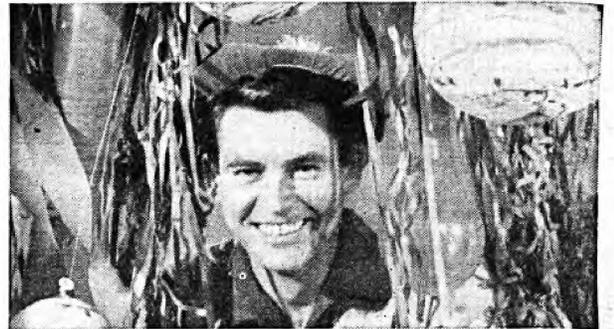
All three, Power, Pride and Eager, join Billy Fury and Terry Dene in the "Big Beat Show" at the Queen's Theatre, Blackpool, on December 27.

Final date for Dickie Pride this year is at the Palace, Southend, on December 31.



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