

DISC

THE TOP RECORD & MUSICAL WEEKLY

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WHY DID PRESLEY ALLOW THIS?

by Jack Good

"G.I. BLUES," the fictionalised film version of Elvis Presley's career in the U.S. Army, which opened in London last week, and which goes on general release on December 12, is an insult to the undoubted talents of the world's greatest pop star. The only thing I liked about it was the fact that it was in Technicolor—something we have missed since "Loving You."

The apparently infallible Col Parker seems at last to have made a major mistake. We are promised "the brilliant new personality of Elvis." All I can say is, give us back the brilliant old personality of Elvis.

In actual fact, Elvis does nothing in this film that he has not done before. But he is directed in such a way that he does not do them so well. I am convinced Elvis is a great natural actor. But you wouldn't know it from this film. They even succeed in making him seem awkward—and that takes some doing. And to allow such bad miming to the sound-track is unforgivable.

The script is not only corny—which is all right by me, if it works—it is inconsequential. Humour is laid on thick—but it just isn't funny.

Black marks

Worst of all, and least understandable of this film's long list of black marks, is the shooting. The treatment of Presley's songs is not only unexciting, it is technically appalling. The camera is waved like a baseball bat, and some of the cuts jolt you out of your seat.

All of this is a terrible pity, because a lot of thought has obviously gone into this film in other directions, and Elvis is to be made acceptable to the whole family, so we see Elvis,

(Contd. on page 4)

Are his fans morons*?

Daily Express—"... the most depressing experience I have had this year. ... 'G.I. Blues' is for morons who want to grow up to be morons.

Daily Mail—"... the most witless, vulgar and boring musical of the year—Elvis Presley achieves a notable fusion of the unspeakable and the unsingable."

Daily Sketch—"Elvis handles the plot without offence: like most crooners he has a healthy sense of humour about himself. ... But I find few screen offerings more depressing than the spectacle of G.I. huskies on a girl-hunt."

London Evening Standard—"G.I. Blues' is a leery, tasteless slur on G.I.s in today's Germany who are shown mainly as sex-obsessed louts."

***MORON**: Adult whose mental development is arrested at the stage normal in a child of 9-12 years—Oxford Dictionary definition.

Faith wants a change in next film

ADAM FAITH wants to tackle a different kind of role in his next film which will be shot in the spring.

"I shall be looking through some scripts during the next few weeks," he told DISC. "I don't particularly want to have another juvenile delinquent part. I like acting, and I want to get away from being one kind of character and do something entirely different. It's a sort of challenge to me."

In the meantime Adam is due to make his pantomime debut in "Dick Whittington" at Wimbledon Theatre on Christmas Eve.

"This is something completely new to me and I'm looking forward to it a lot," he said. "The season will last for six weeks at least and there's a possibility it will be extended to eight. I'm keeping the extra two weeks clear anyway."

A special part is being written for Adam. He will be bosun's mate in a crew of seamen, with opportunities for ad lib humour as well as singing.

Adam seldom appears on TV these days—the Alma Cogan Spectacular on November 26 is an exception.

"It's not that I don't like doing TV," he pointed out. "I'm just too busy to do it except very occasionally."

"I believe in touring round and playing to fans in person as much as possible, and I enjoy meeting them in this way."

"Anyway, people get tired of even the best of stars if they see them too often."



ADAM FAITH—"Acting is a challenge."

Adam's latest disc, "Lonely Pup" is the second which hasn't included a number by ace songsmith Johnny Worth.

The "Pup" side was written by Scottish handleader Archie Alexander, who recently added composing to his activities with considerable success. Mills Music, publishers of the Faith-Worth triumphs as well as this present opus, believe it has as much potential as "What Do You Want?"

"Archie brought it in to me and

wanted a decision on the spot," said Freddie Poser of Mills. "I liked it so I took a chance and accepted it with Adam in mind. When I took it round and showed it to him, his manager, Eve Taylor, and John Barry, they all flipped for it at once."

The other side is "Green Finger," a swinging song with a sad tale about a boy who couldn't afford to buy a good ring for the girl of his dreams. He got a cheap one instead, and it turned her finger green, ending a beautiful friendship!

PRESLEY and co-star Juliet Prowse in a scene from "G.I. Blues."



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THAT disc

O Sole Mio

IN your issue dated November 5, a Mr. Nixon said that he thought the record-buying public would not realize that Elvis Presley's "It's Now Or Never" was once called "O Sole Mio," made famous by Enrico Caruso.

As I am in charge of a record department, I can report that the majority are well aware of its origin. In fact, six out of ten people ask for "O Sole Mio" by Elvis.

And if Mr. Nixon buys a copy of this outstanding record, he will see on the label "It's Now Or Never" and in brackets alongside, "O Sole Mio."—**JOY OTTO**, 43, Prospect Road, Sevenoaks, Kent.

O Sole Mio

IHAVE a collection of Enrico Caruso's records, including "O Sole Mio." I have also two other Italian vocal versions of the song and one orchestral one.

I have now bought "It's Now Or Never," and I think Elvis makes an excellent job of it, proving he can SING—unlike so many of today's pop favourites who merely make a noise.

I might add that I am now 50, so you could not class me as an hysterical Elvis fan.—**C. CRUSE**, 24, Wimbledon Park Road, London, S.W.18.

O Sole Mio

BEING something of a square, I have never had much time for the vocal contortions of Elvis Presley. But after hearing "It's Now Or Never," my opinion has changed.

Unlike the usual modern versions of oldies, this is really beautifully done. I'm sure it will bring Elvis thousands of new fans, and they won't all be teenagers!

I have said many harsh words about Elvis Presley in the past. Humbly I take them all back and salute a great artist.—**RUSSELL HERBERT**, 20, Homefield, Boxford, Colchester, Essex.

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WHY don't the record companies do away with plug lists? They give their disc jockeys a list of records to play on their various programmes and the result is that when we tune in to a programme like "The Ten O'Clock Record Show" on Luxembourg, we can make a pretty good guess as to what discs we are about to hear.

Perhaps some records are considered not good enough to be played, but they ought to be given the same chance as the others. They may have that something which could put them in the charts.

If David Jacobs and Pete Murray had not ignored the plug list, we might never have heard Jerry Keller's "Here Comes Summer."

Although I enjoy very much the radio programmes the record companies put out, I think we could have more variety if the disc jockeys sometimes played records which are not on their plug list.—**JUDITH E. THOMAS**, The Hermitage, Nottingham Road, Linby, Notts.

PRIZE LETTER

LOT SAID

QUITE a lot has been said recently about the most important part of a record, from the sales point of view.

But one thing which I have not seen mentioned regarding instrumentals is the fact that the tune must not be too complex.

The teenagers of today, who, let's face it, are the controllers of the hit parade, prefer a catchy, reasonably simple tune rather than a more complicated one.

Because Bert Weedon is such a perfectionist, the result is that his discs usually turn out to be too complex, which leaves him without a hit.—**L. HILTON**, 118, Mellalieu, Midleton, Manchester.

TOP VALUE

"**SUNDAY** Night At The London Palladium" provides top entertainment value every week, yet the "Saturday Spectaculars," which give stars more chance to be informal, rate very poorly in comparison.

CHERRY

WAINER

I'm not really a singer

"I DON'T say I'm a vocalist but I do enjoy singing." So said organist Cherry Wainer, who raises her voice in song on her latest disc, "Happy Like A Bell (Ding Dong)," composed for her by Cliff Richard, who accompanied on glockenspiel during the recording session.

Cherry reckons her voice is a "husky contralto—very husky." She sang quite often way back in her career, but didn't start again until her recent working trip to her homeland, South Africa.

"Happy Like A Bell" came into being following a visit Cliff paid to Bournemouth during Cherry's summer season there.

"Cliff was running through some of his ideas on his guitar in the dressing room," said Cherry. "I liked the sound of them, and asked him if he would write a song for me."

"He said he would and asked me what kind I wanted. I specified a happy song and told him I was serious and that I hoped he wouldn't forget."

Some days after his visit Cherry rang Cliff in London to remind him. He told her the number was coming along and would be ready in a fortnight. Sure enough it was, and fitted her specification perfectly.

Next big date in Cherry's book is her forthcoming Las Vegas season.

"It will be either in December or January and I'll be playing at the Dunes Hotel. Needless to say, I'm looking forward to it a lot."

What about competition on the



SONGWRITER Cliff and Cherry Wainer. "I just asked for a happy song."

American scene with regard to lady organists?

"There isn't a great deal as far as I know. If things go well this time, I hope to return to Las Vegas."

Cherry was resident on the "Oh Boy!" and "Boy Meets Girls" TV shows and has warm memories of them, especially of the first.

"It was a fantastic show, fabulously fast and one which I think interested adults as well as teenagers, even if they didn't like the noise. It was a great help to me, and I'll always be grateful to Jack Good."

"I'm not sure about how, but I think the 'Oh Boy!' format COULD have been brought back with success instead of being stopped."

Before she goes to Las Vegas, Cherry will be entering hospital for a nasal operation.

"I've got a lump on the side of my nose. It's very small and doesn't notice in the ordinary way. But it shows up badly on television and in photos, so I'm going to get it straightened out!"

JOHN SUMMERS

Post Bag

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

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

SURPRISED

Recently, Connie Francis charmed the audience at the Palladium as well as the viewers, but her "Spectacular" was something of an ordeal.

Why not give viewers and stars, a break by letting the latter have a longer spot (say six songs) at the Palladium? — **STEWART JOHNSTON**, 93, Clement Park Road, Lochel, Dundee, Scotland.

HE'S GREAT

JUST as rock 'n' roll existed before it was "discovered," so rock today is still very much alive now that everyone is trying to convince us it's dead and that what we really want are ballads and rock 'n' trad.

To my mind the greatest rock artist in the world is the one who has the least share of fame—Bo Diddley. As long ago as 1956, London issued his "Bo Diddley" which has since been copied by Johnny Otis and Cliff Richard as "Willie And The Hand Jive," and Dee Clark as "Hey Little Girl."

Even DISC is guilty of neglecting Bo a bit, because his fabulous LP "Go Bo Diddley," which London issued last April, after a 12 month wait, has not been reviewed yet. If the track "Bo's Guitar" was released as a single, I think it would really climb.—**DAVID GODIN**, 139, Church Road, Bexleyheath, Kent.

I WAS agreeably surprised to read Jack Good's article about Tony Dunning and The Tremoloes (DISC 5-11-60). I have heard Tony and his group in our local dance halls, and the boys' cheerful grins and top class playing really make the audience want to jive.

Tony pleases us all by choosing songs to suit everybody, and I'm glad indeed that he is now recording, "Seventeen Tomorrow." It is really tremendous.—**JOY HUDSON**, 32, Bampton Drive, Ruislip, Middlesex.

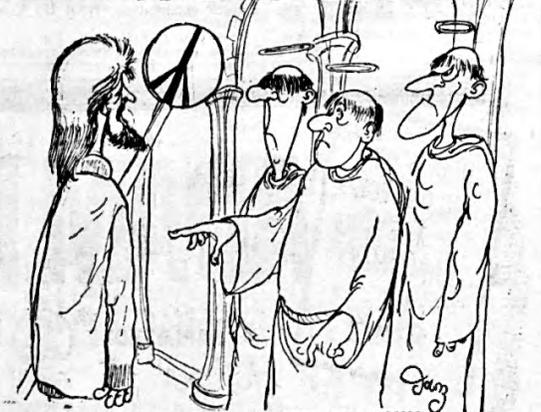
PANTO POPS

WHY can't we keep the beat singers out of pantomimes? Last year, I watched bored young children listening to bare organs, and because of the noise of the electric guitars, etc., most of the old age pensioners walked out.

The pantomime rightly belongs to young children, their parents and old age pensioners. Let's keep it that way, and let the beatsters keep to their one-night stands.—**PETER BALLINGALL**, Sedgwick House, Sedbergh School, Yorks.

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

THE STRANGER



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AMERICAN

TOP TENS

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

Last Week	This Week	Title	Artist
1	1	Save The Last Dance For Me	The Drifters
2	2	I Want To Be Wanted	Brenda Lee
9	3	Poetry In Motion	Johnny Tillotson
10	4	Georgia On My Mind	Ray Charles
6	5	You Talk Too Much	Joe Jones
3	6	My Heart Has A Mind Of Its Own	Connie Francis
—	7	Stay	Maurice Williams
—	8	Let's Go, Let's Go, Let's Go	Hank Ballard
—	9	Blue Angel	Roy Orbison
7	10	Devil Or Angel	Bobby Vee

ONES TO WATCH

Last Dale	Floyd Cramer
New Orleans	The U.S. Bonds

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

Last Week	This Week	Title	Artist
1	1	It's Now Or Never	Elvis Presley
2	2	Only The Lonely	Roy Orbison
3	3	As Long As He Needs Me	Shirley Bassey
4	4	Rocking Goose	Johnny and The Hurricanes
—	5	My Heart Has A Mind Of Its Own	Connie Francis
—	6	Dreamin'	Johnny Burnette
5	7	Nine Time Out Of Ten	Cliff Richard
7	8	Let's Think About Living	Bob Luman
6	9	So Sad/Lucille	Everly Brothers
8	10	How About That!	Adam Faith

Published by courtesy of "The World's Fair"

The Drifters turn to Latin

AND ANOTHER HIT

THE DRIFTERS, the American vocal group which caused Cliff Richard's accompanists to change their name to The Shadows, look like repeating their Stateside hit parade success with "Save The Last Dance For Me" over here. This disc, with its lilting Latin beat, has topped the American hit parade for the past month, and last week it came into DISC's Top Twenty at No. 18. This week it has moved up to 8. It's not the first time that this group has created an impact in Britain. Last year their "Dance With Me" danced its way to a healthy sales figure. But the latest seems likely to beat all their other records. The Drifters came into existence in New York in the autumn of 1953. The original intention was that they

should provide a showcase for solo singer Clyde McPhatter, who was lead vocalist on all their early recordings. Originally the personnel consisted of McPhatter, Gerhart Thrasher, who sings tenor or baritone; Bill Pinkney, bass; and Charlie Hughes, who sings tenor and baritone and is also an accomplished dancer. Clyde McPhatter was drafted into the U.S. Army in 1954, and Johnny Moore, a baritone, took his place as lead singer. Now Moore has left, too, and the lead voice of The Drifters is now that of Ben E. King, for whom there are also solo recording plans in the near future. An Atlantic Records contract was offered and accepted by the group soon after their formation, and

their debut disc, "Money Honey," was an instant success. Attracted by the swift disc sales, Frank Shiffman, manager of New York's Apollo Theatre, gave them a booking, albeit with some misgivings, for Apollo audiences are reputed to be the toughest on the American theatre circuit. Their fears were groundless, however, and their Apollo date, which was their stage debut, proved to be such an overwhelming triumph that Shiffman signed them to a ten-year contract for two seasons per year at the theatre. "Save The Last Dance For Me" was written by America's ace team of beat ballad hit composers, Doc Pomus and Mort Shuman. Its arrangement and orchestration, including strings, female voices and a Latin rhythm section, is a contrast to The Drifters' earliest discs, which were backed invariably by a belting rock offbeat and a honking saxophone. The Drifters have moved with the times, and the smash success of "Save The Last Dance For Me" is proof of how adaptable and durable their talent is.

John Summers

TOP TWENTY

Week ending November 12, 1960

No change at the top ...but Shadows, Sellers and Eddy crash in

Last Week	This Week	Title	Artist	Label
1	1	It's Now Or Never	Elvis Presley	RCA
2	2	As Long As He Needs Me	Shirley Bassey	Columbia
3	3	Only The Lonely	Roy Orbison	London
4	4	Rocking Goose	Johnny and The Hurricanes	London
6	5	My Heart Has A Mind Of Its Own	Connie Francis	MGM
5	6	Dreamin'	Johnny Burnette	London
—	7	Man Of Mystery/The Stranger	The Shadows	Columbia
18	8	Save The Last Dance For Me	The Drifters	London
7	9	Let's Think About Living	Bob Luman	Warner Bros
—	10	Goodness Gracious Me	Peter Sellers, and Sophia Loren	Parlophone
11	11	MacDonald's Cave	Pitdown Men	Capitol
9	12	Chain Gang	Sam Cooke	RCA
—	13	Kommotion	Duane Eddy	London
8	14	So Sad	Everly Brothers	Warner Bros
13	15	How About That!	Adam Faith	Parlophone
14	16	Nine Times Out Of Ten	Cliff Richard	Columbia
19	17	Mr Custer	Charlie Drake	Parlophone
12	18	Walk, Don't Run	John Barry Seven	Columbia
15	19	My Love For You	Johnny Mathis	Fontana
17	20	Milord	Edith Piaf	Columbia

ONES TO WATCH

- Blue Angel - Roy Orbison
- Just As Much As Ever - Nat King Cole

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B/W
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DONEGAN IN AUSTRALIA... AUSSIE IFIELD IN ENGLAND

Lonnie's old man should have been a policeman!

A TRUCK loaded with the latest model plastic garbage bins, a shiny new Rolls Royce and a sprinkling of fans were on hand at Melbourne airport when skiffler, Lonnie Donegan, arrived in Melbourne, mid-way stopping place on his jet-quick tour of Australia and New Zealand which ends on November 26.

Looking as sharp as a guitar string, Lonnie, in an expensively cut suit, inspected the refuse bins, waved to the fans then jumped behind the wheel of the Rolls and headed for his city hotel and interviews with eight radio stations, two TV channels and a Press conference.

But he had only travelled two miles when he discovered that the Police following him were not escorts. After a lecture about speeding, Donegan quipped that it might have been better had his old man been a policeman, then he kept his date with the interviewers.

Too hectic

"Very hectic, Too hectic even to see any of Australia or make any comments about it," a harassed Donegan told me. "We hope to make this an annual visit, but under different circumstances from this tour.

"What I would prefer to do is to play at one theatre in one particular city here and that's all. That way I could see around a bit and meet more people. As it is all I've met is the Press and done promotion work." (Included in the latter were: doling out dustbins to old age pensioners, attending the Melbourne Oaks race

meeting, posing with dustmen for publicity shots, and appearing at big city stores.)

"But I'm not disappointed about the trip. It's the organisation that's perhaps a little too hectic.

"Yes, I know we came out here to do business and when we do too much I complain. But I like to enjoy myself, I also came out to Australia to see something of the place and meet some people. When I go back to England I won't have seen anything because I will have been too busy.

"We're doing a lot in three weeks, you know. I've seen the fronts of TV cameras, the sides of them, the backs of them. And this morning, for instance, all I did was sit in my room while one radio interviewer after another came in. It took the entire morning. They were chattering into the room like it was the Russians.

"I figured on a few publicity gimmicks but nothing as hectic as this.

"It's not like this in England because there you would not want so much exposure. It's very similar to the last trip I had to the States.

"And, so far, we have not struck much Australian weather. It's been wet and cold everywhere, just like

England." At present it's Australian springtime when the weather is often changeable. Three days after Donegan quit Perth the temperature was a very un-English 105 degrees).

"Audiences? Very responsive but not very big. Just average, I would say. But I found out I am better known here than I thought I would be. Favourites have been 'Dustman', 'Chewing Gum' and my latest number, 'Lively'.

"This last one is being released in Australia at the same time as in England (November 14). It's a comedy number and I'm hoping for big things from it."

Good press

Although he found his audiences only "average," Donegan pulled in about 3,500 for the first of his two Melbourne concerts in the city's cavernous Festival Hall (7,500 seats)—about the same crowd which attended the Sarah Vaughan—Al Hibbler—Dizzy Gillespie—Jonah Jones jazz concert five nights before.

On stage for 40 minutes Donegan was accompanied by his group (Nick Nicholls drums, Les Bennetts guitar, Peter Huggett bass) and was given excellent Press notices.

Others in the Donegan show are: Miki and Griff, Billy Baxter, and the Australian group, The Four Clefs, who were Tommy Steele's "Steelmen" during his Australian tour earlier this year.

John Burrows



FRANK IFIELD... here to try his luck. (DISC Pic)

Still pioneers Down Under

IT is now almost a year since Frank Ifield left his native Australia to try his luck in British show business.

He left his homeland at a time when he was at the height of his success and popularity there; when he reached England he had to start from scratch.

DISC asked him why, and also what he thought of show business in Britain.

"I came here because England is the main hub and jumping off place for international entertainment after America," he said. "It's ideally placed for the Continent and has a very big public of its own. "Another reason is that Australia is still very limited as a show business venue. The population is only about ten million, and that is scattered quite a bit.

Small public

"There's no broadcasting outfit with the coverage that the BBC has here, and to reach the maximum public there you have to travel to the various stations.

"The Australian scene is also strongly dominated by visiting American stars who tour the circuits there, making the opportunities for Australian artists fewer and harder to obtain.

"Only about six, at the most, of our stars can hope for regular TV work—and they have to be pretty good."

He added that in terms of pop music Australia is far behind England. About the only kind of music which can be called Australian is a country and western species very similar to the American variety.

"This is popular in Australia because the country is virtually still in a pioneering stage in many places.

When people sing about driving cattle, drilling for water or building their houses in the middle of nowhere, they get a ready response in Australia because it's still happening here.

"It doesn't here because England

is so old and civilised, and for that reason, country and western stuff hasn't taken much hold among you."

Frank's theory regarding the reason for his country lagging behind in pop music is the dogged independence of the Australian mind.

"In England if you want to do an arrangement of an American bit, nine times out of ten you follow the sound of the original American record. They seldom do that back home.

"They nearly always try to arrange it according to their idea how it should be. That policy doesn't work out—especially when people hear the American record."

He doesn't consider the fact that we follow American examples a bad thing.

"By reproducing American ideas, I think British arrangers and musicians have evolved a style of their own. They have been so successful, in fact, that it is a two-way affair now."

The conditions in British show business satisfy him well.

"The standard of musicianship is very high over here, and producers and technicians are very good, too. Two things I like especially, are the longer time available for rehearsals and the fact that British publishers look after arrangements for singers so that we don't have to bother about them."

To stay?

Frank smiled when asked if he is here for good.

"I never saw I'm staying put—no matter where I am. I'm very happy with things here, and I'm maintaining a market in Australia, too, with my Columbia records which are released there.

"I intend to make Britain my headquarters for the foreseeable future, but nobody knows what's going to happen.

"MY ULTIMATE AMBITION IS TO GO TO AMERICA, WHICH IS THE CENTRE OF THE WORLD'S SHOW BUSINESS."

N. H.

Why did Presley do it?

by JACK GOOD

continued from page 1

the man's man, joking with the boys; Elvis the mothers' pride, doing the baby-sitting; Uncle Elvis, the children's joy, entertaining at the Punch and Judy show; Elvis the ideal marriage-prospect, romantic yet honourable; and finally Elvis, the teenager's joy, singing rock 'n' roll.

The theory was dead right. If only as much thought and care had been spent on the film itself. It looks like a picture directed by someone who thought Presley had no talent, and decided to go ahead and prove it. Certainly the director gives the impression that he hates beat music.

What puzzles me is that Elvis, having seen the rushes of his singing scenes, as he must have done, allowed them to be used in the final version.

Yet, just as the film is bad, so is the album of "G.I. Blues"—soon to be released—good. I expected a lot, and I got it.

This is not just an exciting album—it's entertaining, too.

Never has Elvis catered for such a wide range of tastes. For someone who has specialised so successfully this could have been dangerous. It would have been so easy to have fallen between two stools and to have lost old fans and gained no new ones. This LP will not do that.

Rock 'n' roll is still there.

I particularly liked a rocker called "Shoppin' Around"—old style stuff, but still unbeatable. The renowned Presley ballad-renderings are there, too. But there is a new facet of the singing Presley—show tunes are tackled, and very well, too. Don't worry—even the show tunes have a strictly rock flavour. The change is more apparent than real.

one in the pop music recording business... no matter what company he belongs to

For the success of this record is not just another victory for Columbia and EMI. It is a victory for quality. It shows that whatever the current trends may be, whatever may be the prejudices of the British record buying public—against female vocalists, against foreign lyrics, against records lasting some four minutes, and so on—a really good record can still get through to the charts.

"Milord" is one of the greatest—if not the greatest recording in the field of popular music ever.

It has taken months to reach the charts and, frankly, I never thought it would make it. The fact that it has should give us all encouragement.

SPENT a couple of days last week rehearsing Jess Conrad's act for his first personal stage appearance in this country, which took place at the Granada, Tooting.

It certainly didn't look like Jess's debut. He's a natural for the stage and puts up a great performance. Why then hasn't he appeared before? He's much too busy at the far more lucrative job of making films.

Last week he completed work for the Michael Powell picture, "Queen's Guard," and next week he begins on a starring role in a film called "Rag Doll"—in which Jess plays a killer!

Strikes me it's a lucky thing for a lot of the touring singers that Jess isn't in competition—they might find themselves put out of business.

by Duane called "Words Mean Nothing." If this sort of thing goes on, Good will soon have to wax HIS first sensational vocal, backed by Joe Brown and the Brothers.

Must find a song that will really demonstrate my singing talents to the full, though. Something of Perry Como's, maybe. "Still, Small Voice" might be appropriate.

CHORUSES of happy kids are getting to be the big must for commercial records. Max Bygraves has made a feature of them for a long time now. Then Frank Sinatra used them for "High Hopes." Elvis uses a group of kids in "G.I. Blues." Adam Faith's new record has them and so has Tommy Steele's.

If the kids are getting as important as it appears they ought to make the records, backed by a bunch of happy pop vocalists.

DISC PIC

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"MILORD" by Edith Piaf is in the Hit Parade. This fact must bring great joy to the hearts of every-

SURPRISED to see that Duane Eddy's A and R man has turned singer and recorded a song backed

TEENAGE TOPICS



(DISC Pic)

and is now starring with James Robertson Justice in the spy film, "Foxhole In Cairo."

Between sessions of Nat Cole and Judy Garland LPs we discussed the problems of being an international ballet star—keeping the measurements and weight right.

The tall, elegant, startlingly attractive Gloria said: "I have created an international situation for myself. In Italy I fall in love with spaghetti—it is fattening. In Paris those French chefs have so many ways of making potatoes palatable—and again they are fattening. Danish pastries were delectable when I was in Copenhagen. I put on weight."

So what happened? She axed spaghetti, potatoes and pastries from her diet. What was her London problem? "Darts."

I looked puzzled. Gloria laughingly explained, "It isn't the darts... but what you drink in between throws that puts on the inches."

GLORIA MESTRE, prima ballerina, film and television actress, likes all the things that are nice to eat but which play havoc with the weight. That is why she keeps an eye—and her dainty toes—on the scales.



MARION RYAN

Rikky Baron is an angry young man

BY now most of you will have heard Rikky Baron's "Angry Young Man." Rikky chose to record this number because, in his own way, he feels he has a message for all teenagers who have a "grouse."

This is his way of letting people know how he feels. Normally a young man who likes nothing better than to get away from it all, he has been put through the mill in no uncertain fashion lately.

With all the publicity he and his record have been receiving he has found himself recognised in the street and approached by young girls who wanted his autograph or just wanted to talk to him.

Michael Gold, Rikky's young manager, has been trying to get Rikky used to the idea of being a celebrity and I think his training is paying dividends. Rikky has been handling himself with more and more confidence and his reluctance to talk to his fans is fading; Michael tells me Rikky is beginning to enjoy it, too.

But it is not all roses and violets for a celebrity. Rikky was on his way to the coast in Michael's car, they stopped for a

cup of tea. When they returned to the car, Rikky's luggage had been stolen!

He lost two expensive stage suits, shirts, an electric razor, gramophone records, ties and many other personal possessions.

In their place was a note for Rikky explaining that the things had been taken as souvenirs, and not to be annoyed as they were taken by his fans.

Rikky asks that if any DISC readers know anything about this incident would they please let him know by writing to this column.

He promises that more suitable souvenirs will be sent in exchange for his clothes... because, at the moment he's a Very Angry Young Man about the whole business.

CAN YOU BLAME HIM?

GLORIA'S PROBLEM

THE Queen's Speech, at the reopening of Parliament, mentioned weights and measures... this week I mentioned the subject to the prima ballerina of the Mexico City Opera House, Gloria Mestre.

She is also famous as a film and television actress in Mexico,



FASHION CORNER

FASHION CORNER—Girls' Department: An acquaintance of mine is one of the top hair stylists in the West End of London—"Mister Stanley." He gave me the following hair hints for DISC readers.

It is essential to have a hair style which "blends" well, and flatters the face. For instance, a round face should have one-sided hair style, with most of the hair combed on one side of the head.

A long face should have plenty of hair width at the temples and be low over the forehead.

If you have a rather square jaw line then the hair should be flat at the sides and high on top. A high forehead should, of course, carry a fringe. Girls with oval-shaped faces are luckiest—almost any hair style suits them.

This season's style, called the "Bingle" or "Shingle" or "Mingle," should suit most girls.

The hair is long at the back, coming to a point. Sides are brushed usually to cover the ears and even longer than the hair at the back. It is full and high on top and usually has a deep fringe.

THIS WEEK'S

EMI

HITS

Russ Conway
'EVEN MORE PARTY POPS'
Columbia 45-DB4535

Nelson Keene
TEENAGE TROUBLES
H.M.V. 45-POP814

Jaye P. Morgan
I WALK THE LINE
45-MGM1093

Nina and Frederik
LITTLE DONKEY
Columbia 45-DB4536

The Platters
TO EACH HIS OWN
Mercury 45-AMT 1118

Johnny Rose
LINDA LEA
Capitol 45-CL15108

Frank Sinatra
OL' MAC DONALD
Capitol 45-CL15108

Gene Vincent
ANNA-ANNABELLE
Capitol 45-CL15109

CUT OUT FOR REFERENCE



LPs of the week

NAT KING COLE 'The Magic of Christmas'
CAPITOL W1444 (MONO) SW1444 (STEREO)

RUSS CONWAY 'Party Time'
COLUMBIA 33K1379 (MONO)

BIG BEN BANJO BAND 'More Minstrel Melodies'
COLUMBIA 33K1374 (MONO) 33K1374 (STEREO)

ELLA FITZGERALD 'Ella wishes you a Swinging Christmas'
H.M.V. CLP1397 (MONO)

THE GEORGE MITCHELL MINSTRELS
'The Black and White Minstrel Show'
H.M.V. CLP1399 (MONO) CD1317 (STEREO)



Big bands are wooing teenagers

NIGEL HUNTER talks to

Ted Heath

Denny Boyce

David Ede

* TED HEATH... most of his regular fans stay away from his pop concerts.



It is only about ten years since the days when a big band could play a concert to a capacity audience just about anywhere in the country, and raise a riot of enthusiasm. There would be clusters of excited fans rallying round the stage door waiting for the autographs of the whole orchestra. Some of the instrumentalists might even have been mobbed, and emerged minus some clothing in the best traditions of later rock singers.

It's less than ten years ago that a mass pilgrimage of English enthusiasts travelled to Dublin to watch and hear the Stan Kenton orchestra's concerts there. Distance, expense, and a rough crossing of the Irish Sea, did nothing to cool their ardour.

Today the words "big band" have lost much of their old magic. Except in isolated cases they mean a minute margin of profit or more often a substantial loss to promoters.

Where modern teenagers are concerned, big band is a nebulous term for something their older brothers and sisters talk about occa-

sionally, or else a description for the backing on some of the latest pop vocal records.

An effort has been made recently to restore some of the old prestige and popularity to big band business. Like other crusades, it has been slanted through the fan adulation for

the current crop of teenage vocal favourites.

We have had the propagation of religion for the younger generation via twentieth century folk mass, teen type Sunday TV programmes, skiffing priests and rock 'n' roll series. Then came the attempt to boost the big band cult by featuring one of the best

known in the world in a bill studded by pop singing favourites.

The attempt was embodied in one nighters in the London area by Ted Heath's band and a team of beatsters including Ricky Valance, Garry Mills, Terry Dene and Michael Cox.

"It was only an experiment," stressed Ted Heath "and it is not going to be a regular part of my policy. The houses we have played to have varied a lot in size. Naturally we have slanted our programmes towards the youngsters, cutting out the more advanced jazz."

He knew that the band's presence on the bill had won new fans for it.

"I have talked to people in the audiences at these shows, and they told me how much they liked the band and its sound. Most of them knew us only by name up until then."

Asked about his regular fans, he replied that for the most part they had stayed away from the concerts because they were not interested in the teen artists on the bill.

Ricky Valance enjoyed working in the package with the Heath band.

"It's great experience for me. I think the Heath group attracts older people and makes it more of a family audience."

Garry Mills did not share this confident opinion.

"Pop stars and a big band on the same bill can make things a bit dodgy. The band fans might be put off by the pop artists, and the pop fans might be put off by the big band. Once everyone's paid their money and come in, I think they enjoy the show, but I wonder if some people are not put off before giving us a try."

Speaking at random to fans in one of the package show's audiences, DISC found only one youngster in the dozen questioned who was a Ted Heath fan.

All the others knew the name. But the pop singers had been the attracting influence.

Two other well-known bandleaders gave their opinions on the topic. David Ede, leader of the popular Rabin Rock unit, thought it was a good idea, generally speaking.

"It brings kids into touch with big bands. Whether it will achieve anything really substantial is debatable. I think most of the big bands have got out of touch with what the kids want these days."

Denny Boyce, currently resident at the Sreatham Locarno, also approved of the idea.

"Big bands should lean a little to meet the youngsters' taste. By doing so they can help to improve it. We feature guitar prominently these days, and play a mixture of big band rock 'n' roll and jazz. Versatility is essential for big bands today, especially if they are resident at one spot."

Come Pry With Me

DICK TATHAM



Top Twenty hit as a tag for an album by the same artist.

This happens when the performer is well, or fairly well, established: e.g., with such LPs as "Mack, The Knife, Ella In Berlin," "Jimmy (Handy Man) Jones Sings Good Timin'," Johnny Preston's "Running Bear" and Jack Scott's "What In The World's Come Over You."

But it is being applied also to

last year, but they are nowhere near the 1957 figures.

"Admittedly, LP sales are better—particularly the guinea releases; but sales of singles are much the same and possibly even worse.

"Retailers may be buying more from manufacturers, especially as they now normally order both ordinary and stereo versions of LPs and EPs. But we can see no sign of a boom in terms of public spending."

So, as Fats Waller might have said, is there is or is there ain't a disc boom on the way? Despite what Mr. Tiplle says, the answer could well be YES.

If the extra discs admittedly being stocked by the retailers are so full of interest that the customers go right ahead and buy them—then a new burst of prosperity will be flaring up beyond any question.

IS another big disc boom on the way? That's my query after this week's prying. I started with two questions. Are LP sales on the increase? If so, is this at the expense of the singles market? I got YES from all sides to the first. A definite NO came from the disc firms in answer to the second. In fact, their replies suggested a bonanza burst of popularity is round the corner. Let us hear what they have to say.

Take, for example, this quote from a Decca spokesman: "The boom in LPs applies both to our full- and lower-price issues. Our Ace of Clubs series, selling at a guinea, has built tremendously in its 2½ years.

now than I was this time last year. Demand for them is growing fast. But this hasn't stopped singles from flourishing, too. Each caters for a different section of the public.

"Certainly, the teenagers buy LPs. They will save for several weeks, if necessary, to get the latest Cliff Richard or Adam Faith. But it is adults, wanting the more serious forms of music, who provide the main demand for LPs."

"We are getting great results from the selective treatment of LPs," says Louis Benjamin, assistant general manager of Pye Records. "We try not to flood the dealer with too many releases at once. We feel this 'selective' policy has opened new disc markets—particularly by our Golden Guinea series."

The record industry has never had it so good

"We have releases scheduled on it well ahead: mainly classical, but with some musicals and pops. Much the same applies to our other guinea label, Camden, which features American artists.

"As for singles, you should see the presses working full pelt on Presley's 'It's Now Or Never'. The demand is fantastic. But Elvis isn't the only one. Sam Cooke's 'Chain Gang' is having excellent results—and we're getting tremendous advance interest in Anthony Newley's 'Boy Without A Girl,' due out at the end of this week.

"Frankly, anyone who says the record business is having it quiet, just doesn't know what he's talking about."

Norman Newell, EMI A and R manager, talks on the same lines: "I'm planning and producing considerably more LPs

"We have sold well over half-a-million discs in little over a year. The label is definitely here to stay. But there is no reason to assume this has in any way harmed the singles market."

A spokesman for Philips agreed about LPs climbing in demand, added that the same applied to EPs, and also treated singles as being a market apart from these.

It seems clear that, to some extent, the more serious section of the LP world—with its emphasis on classics, light classics and show music—is prospering and is quite independent of the singles market. But in the pop world, on the face of it, LPs and singles are an active help to one another.

Many a time, a track from an LP has been successfully issued on its own. Conversely, there is an increasing trend to use a

new arrivals: e.g., The Ventures' single title "Walk, Don't Run" has been used for their LP. The same has happened with "Devil Or Angel," by new American favourite Bobby Vee. "Twist With Chubby Checker" is another instance.

So what is the query over whether LPs and singles are combining to produce another record boom? It comes from Harry Tiplle, secretary of Britain's Record Retailers' Association. He says, "It is true that, according to the Board of Trade, every month this year has topped the figures for the same month in any previous year—including the peak period of 1957. BUT their returns include export figures.

"Also, they deal with sales made by the disc firms to the trade, and not those made by retailers to the public. The latter may be up by some five per cent on

Dick Tatham is preparing a new series for DISC. An announcement SOON!

CABLE *from* AMERICA

Edited by
MAURICE CLARK

Rhythm and blues are even more popular now

THE fantastic box office figures that **Brook Benton**, **Jackie Wilson** and company are now getting are proving that the Rhythm and Blues shows are more popular now than at any other time in show business.

Stan Jones, whose "Ghost Riders In The Sky" was a smash hit here a while back, is all set for another big seller with "Ten Who Dared." It's the title song from Walt Disney's new movie.



Jimmie Rodgers is aiming to move over to the folk type of song completely now. He says he is much happier singing this music and feels that folk singers last much longer than pop singers.

Bobby Darin has just had a new album released for the Christmas market called "The 25th Day Of December" on the Alto label. Darin features hymns and spirituals rather than Christmas pops and you will be hearing a new style of singing from the boy.

Last week (November 7) was officially named "Platters' Week" in Kingston, Jamaica, in honour of the group's visit.

Dick Shawn is the latest comic to be signed for records. He is now under an exclusive three-year contract to RCA Victor. **Mel Brooks**, one of the highest paid writers here, is all set to script Shawn's first album to be cut in Hollywood early next year.

Watch out for **Savannah Churchill's** new disc for the Jamie company. Title is "Time Out For Tears" and it looks as if it will become a world hit.

Col. Tom Parker is now a really happy man. In **Hedda Hopper's** nationally syndicated newspaper column, she not only devoted the entire page to **Elvis Presley**, but did not make

DEBBIE REYNOLDS ... now at the peak of her career.

any of her usual remarks or knock **Elvis** in any way. In fact she raved about him for the first time. She said he needed no more gimmicks, and was to her now a star. This coming from **Hedda** is indeed praise.

The Little Angeles, a new group of children discovered by **Nat King Cole**, have been signed for discs by Capitol. They will be making their TV debut on the **Dinah Shore Show** on November 20.

"Octave" is to be the name of **Errol Garner's** own record label and despite current litigation with Columbia Records, **Errol** plans to record under it as well as sign new talent.

CAPITOL records have just set a new industry record by the production and pressing of the hit Broadway show album of "Tenderloin." Only 42 hours passed between the end of the recording session and the LP appearing on the market.

Connie Francis has won, for the second year running, the "Los Angeles Mirror Popular Music Poll" as top female vocalist.

Duane Eddy has just arrived in Hollywood to discuss with producer-director **Andrew Stone** the music he will compose and play in MGM's recently completed film "Ring Of Fire." This will then become **Duane's** next disc release.

Joe Reisman is the first out on the Roulette label with the "Love Theme" background music from the film "The World Of Suzie Wong." Everybody hopes that **Roulette's** all-out promotion campaign will help both



film and disc to become another "Love Is A Many Splendoured Thing."

❖ **BOBBY DARIN** ... his best album ever.

DEBBIE REYNOLDS is at the peak of her career at the moment ... you can hardly pick up any paper or magazine without seeing her picture. **Debbie** is hoping for a hit disc now with her revival of "It Looks Like Rain In Cherry Blossom Lane." Already 150,000 have been sold since its release on November 1.

Brook Benton has another big hit on the way with the oldie "Someday." It has been taken off his new album by Mercury.

America's newest and fast rising

folk singers, the **Randy Sparks Trio** have just cut their first disc for the Verve label called "Julianne."

Next Oscar winning song could well be "Somebody" from the new **Jerry Lewis** film "CindaFella." The title has already had some lovely records by **Jane Morgan**, **Tony Bennett**, **Johnny Nash** and the best of all, **Joe Williams**.

Eight-year-old **Linda Lee Nichols** is about to hit the disc market in a big way. Her first record, a Christmas song, is to be released on **Gardena Records** at any time now.

Independent Television British Song Contest 1961

1st prize £1,000

2nd prize £500

3rd prize £250

All entries must be received
by mid-day on 10th December 1960

The British Song Contest of 1961, the foremost song contest of the year attracting the country's top composers and arranged in association with the Music Publishers Association Ltd., will be televised over the full Independent Television Network throughout the week commencing Monday, February 13th, 1961.

Entries

To qualify for this Competition songs must have been accepted before DECEMBER 10th by Music Publishers who are members of the MUSIC PUBLISHERS ASSOCIATION. Each Publisher will then submit six songs for the British Song Contest. A list of Publishers who are members or associates can be obtained by writing to:-

The Music Publishers Assoc. Ltd.,
73-75, Mortimer Street,
London, W.1,

and enclosing a stamped addressed envelope for reply.

Selecting Entries

When the closing date is reached the Popular Publishers Committee of the Music Publishers Association will select the best 60 songs submitted and will hand them to the Independent Television Selection Committee. A short-list of 20 songs, to be presented during the contest,

will then be compiled by the Independent Television Selection Committee for the final choice of the Public.

Judging—Preliminary Heats

The four eliminating heats will be televised on February 13th, 14th, 15th and 16th. Judging will be carried out by a panel of sixteen members of the public in each of the Independent Television areas, and the winning song from each heat will be determined by the votes of these panels. Towards the end of each evening's programme, every panel member will vote for the song he or she prefers, and the results will be counted and relayed from all parts of Britain to a central scoring board before television cameras in a London studio.

Judging—Final

On February 17th, 1961, the area panels will judge the Final, which will be televised from the Royal Festival Hall before a specially invited audience.

IMPORTANT

Please remember songs must be submitted in the first instance to Music Publishers to enable a selection to be made and submitted before DECEMBER 10th.



Top disc stars SINATRA NOT BOOKED FOR PIGALLE Xmas

ABC TV are to present a Christmas Box, on December 25. It is by Jeanne Carson who discovers her. It will feature many disc stars.

Adam Faith is seen as Alice's favourite rock 'n' roller, Joe Henderson is the court pianist David Hughes and Adele Leigh are the King and Queen of Hearts. Pete Murray plays the Red King. Harry Secombe has become Humpty Dumpty and Bernard Bresslaw the unfortunate Dormouse.

The Vernons Girls feature as The Cards and Flowers and Spike Milligan plays the White Rabbit.

Others taking part in the production include: Bernard Braden and Barbara Kelly, Bob Monkhouse, Ron Moody, Michael Medwin Joan Sims, Irene Handl, Fanny Craddock, David Kossoff and Dora Bryan.

A SPOKESMAN for the Pigalle Restaurant denied on Monday that Frank Sinatra would be appearing there next year. Reports to this effect had been published in the national Press. "It's true that Al Burnett has been trying to get the services of Frank Sinatra," he told DISC. "So has everybody else. But nothing whatsoever has been arranged."

Jones on BBC

JIMMY JONES tops the bill in the Light Programme's "Saturday Club" on November 26. Appearing with him are Danny Williams, Stevie Marsh, Roy Young, The Trebletones, The Flea-Rekkers and The Ronnie Price Quintet.

Top names in the record and show business world attended a ball at London's Festival Hall last Friday (November 11). It was organised by the Film Sports Association and among the guests were (left to right) Larry Parnes, Marty Wilde, Don Arrol, Shaw Taylor and The King Brothers.

Ex-Heath arranger to form big band

EX-TED HEATH arranger and freelance MD Johnny Keating is forming a big band with a star line-up for one-nighter tours. Already signed is trumpeter star Bobby Pratt, who has just left the Ted Heath band after ten years; Roy Willox (alto-sax) who has also left the Heath band; drummer Bobby Orr, and Johnny's brother Eric (baritone-sax).

The vocal team will consist of Laura Lee, Johnny's Scottish discovery who covered "Tell Tommy I Miss Him" for Triumph; Jimmy Jaques, singer-song-writer who has a single of his own numbers forthcoming from Parlophone; and Pete Gullane. The band's arrangements will be written by Johnny Keating, and its musical policy will cover everything from jazz to rock 'n' roll.

Matthew makes his disc debut

BBC compere-producer Brian Matthew has branched out into the disc world.

He recently duetted with Pete Murray on a comedy single supervised by music publisher Leslie Conn. At presstime it was not known which company would be issuing the disc.

Brian Matthew is also duetting with one of Oriole's leading lady vocalists in a cover version of the Sellers-Loren hit "Goodness Gracious Me!" for Oriole's Embassy label.

Glenda on 'cool'

DECCA singing star Glenda Collins will make a personal appearance in AR-TV's "Cool For Cats" next Tuesday. On December 16 she is scheduled for the BBC Light Programme's "Midday Music Hall."



AS OTHERS SEE US...

THE current issue of "Smith's Trade News," the weekly magazine for wholesalers and newsgents published by W. H. Smith and Son, Ltd., contains a survey of Britain's musical papers. Contributor "Aries" writing of DISC—"the best of the three purely record papers"—says: "It kicks off with an honest-to-goodness news page and follows up with the nicely-assorted range of features, pretty well laid-out and broken up with pictures, while all the record reviews (five pages, no less) are together. "... the success or failure of DISC rests largely on its record reviews. These were easy to read with clear star ratings to give you a quick assessment and criticisms which were well-reasoned and to the point. . . ."

NEW RELEASES

- Anthony Newley
A boy without a girl
45-F 11295 Decca
- Winifred Atwell
Old pi-anna party
45-F 11294 Decca
- Bryan Johnson
Sweetheart tree
45-F 11297 Decca
- Tommy Steele
Must be Santa
45-F 11299 Decca
- Johnny Tillotson
Poetry in motion
HLA 9231 London
- Connie Stevens Apollo
45-WB 25 Warner Bros.

David Whitfield

I BELIEVE
45-F 11288 Decca

YOU TALK TOO MUCH

Frankie Ford
45-HLP 9222 London



TRAD JAZZ NEWS

I'm told that this time it is for good. But that is not all. Bassist Stan Leader—Cy's longest established musician—became ill last Thursday. A hurried run around brought to light Uncle "John" Renshaw, in the Cottage Club, who stepped in at the last minute.

With half an hour to go before leaving the next day for the North, Terry Pitts—who virtually manages Cy's band affairs—was still looking round for a bass player.

OTHER personnel news is that Bill Dixon, banjo, has left Dick Charlesworth to replace Dickie Bishop in the Kenny Ball Band.

Uncle John Renshaw has given up his own band to join mine for the second time. He was with me eighteen months ago for a short spell. How permanent it is likely to be remains to be seen. Uncle is one of the characters of the Soho jazz scene. It is nothing for him to be heard playing with four bands at the same time. And he is always good for a "rave."

Denny Hutchinson, from the Benny Freedman Band, Southsea, has joined the Sandy Brown-Al Fairweather All Stars on drums.

BBC Jazz Club has the following booked for the next four Thursdays. Today (Nov. 17) The Bruce Turner Jump Band, with the Lennie Felix Trio. November 24, A Band Battle (or so it is hoped) between the two Jimmy Tate bands, Bob Wallis and Dick Charlesworth. December 1, Humphrey Lyttelton and the Danny Craig Quartet. On December 8 Peter Burman will be presenting a programme called "Jazz Tete A Tete."

This will come from the Festival Hall and will feature the Michael Garrick Quartet, the Johnny Scott Quartet and ex-Humphrey baritone saxophonist Joe Temperley.

Owen Bryce

I ADVISE clubs to check their licensing affairs. A lot of small clubs, and, obviously, some of the biggest, too, just don't know about the highly complex laws relating to drinking, dancing, and Sunday openings. Sunday clubs, particularly, should make sure their door arrangements don't allow members of the public to pay and walk in, listen to the band and dance. Such things are ILLEGAL on a Sunday. I remember well a typically dressed young jazz fan trying to gain admittance to one of my clubs. He knew all the jargon. He was obviously at home with the names of the bands of the time. We asked him to complete a form, obtain a member's signature as proposer AND COME BACK NEXT WEEK. We later learned that he was from the Lord's Day Observance Society. The point is this: It is O.K. to dance on a Sunday, but only if you have filled in a form to become a club member.

CY LAURIE is due to undertake a tour of Germany and Austria on November 17. At the time of writing he is still having personnel troubles.

Latest is that trumpeter, Bob Rae is out for the third time, and Trevor Arnold, who left recently to go back to a semi-pro job with the Panama Jazz Band, is back again.

ANGLO AMALGAMATED say THANK YOU

"THE SHADOWS"

for the SENSATIONAL HIT RECORD

MAN OF MYSTERY

COLUMBIA 45DB 4530

Title music to the NEW EDGAR WALLACE THRILLERS

Distribution by ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.

NEW RELEASES

David Whitfield
I BELIEVE
45-F 11288 Decca

YOU TALK TOO MUCH
Frankie Ford
45-HLP 9222 London

DECCA

ars in show

fantasy, "Alice Through The Looking Glass" story of a modern Alice (played by a world of wonder inside her TV set.

Pye cut 'Easy Beat' album

PYE are to cut an LP of the BBC Light Programme's "Easy Beat" show.

Artists will include David MacBeth, The Easy Beats group and BBC producer-compere Brian Matthew. It is hoped to obtain Oriole singer Maureen Evans for the LP, and there is a chance that Lonnie Donegan might also participate.

The Jeff Rowena Five will be featured in the album. This group, a long-standing favourite on the Mecca ballroom circuit, has extended its reputation and following by its broadcasts on "Easy Beat," and was signed by Pye last week.

If permission is forthcoming for Maureen Evans to take part in the LP, she and Brian Matthew will duet on one track. MD for the album is Tommy Sanderson.

Lightfoot breaks records

TERRY LIGHTFOOT and his New Orleans Jazz Band broke five attendance records in one week recently during their one-nighter tour.

The venues were jazz clubs at Leicester, Bishops Stortford, Southampton, Windsor and Chingford.

Tomorrow (Friday) the Lightfoot group appears at the Coventry Jazz Club before going on to an all-night session at East Dereham. On Saturday they are at the Queen's Hall, Burslem, and on Sunday they appear at Bradford Students' Club.

Four smiling faces belong to Peter Elliott, Don Rennie, Valerie Masters and Valerie Greer. Peter, Don and Valerie are the resident team for the new ABC TV series "Sing Along With Joe."



LET'S
Jerry Dane
45-F 11284 Decca

MR. CUSTER
Larry Verne
45-HLN 9184 London

Anita Bryant
ONE OF THE LUCKY ONES
45-HLL 9218
IN MY LITTLE CORNER OF THE WORLD
45-HLL 9171 London

Bill Black's Combo
DON'T BE CRUEL
45-HLU 9212 London

45 rpm records
THE DECCA RECORD COMPANY LTD
DECCA HOUSE ALBERT EMBANKMENT LONDON SE 11



Meet The Valentine Girls . . . or six of them anyway. Larry Parnes has formed the new troupe for his current "Rock 'n' Trad" show to replace The Vernons Girls who have to leave to start rehearsals for a new TV series. The Valentine Girls make their stage debut at Romford next Tuesday.

Barber uses U.S. group for LP

CHRIS BARBER, one of the few British instrumentalists to have recorded with Americans, in America, since 1933, is back from the States. And I have to report that he is very, very weary.

I tried to catch him when he flew into London Airport but he was spirited away—to bed. And there he stayed from early Wednesday morning until late on Thursday afternoon.

And no wonder! He had flown to New York, changed planes for the trip to Los Angeles, covered 14,700 miles in six weeks, made an LP, and then flew back.

Manager Phil Robertson and most of the boys had come home on Sunday, but Monty Sunshine is staying an extra week with his sister, who lives in Miami.

Chris told me when I phoned him: "I stayed with Otilie to do some

business. And I made an LP recording with a group under the leadership of Sidney de Paris. Quite traditionally inclined records."

The personnel on this date were de Paris, trumpet; Ed Hall, clarinet; Hank Duncan, piano; Hayes Alvis, bass; Joe Marshall, drums. And, of course, Chris, who had to get a special union clearance to do the date, on trombone.

"It was a 12in. LP, but I just can't remember the titles or even how many we did."

This is some admission of complete exhaustion, for Barber is meticulous about dates, personnel and finer details. In the older days he even remembered the matrix numbers of most of his records.

Two cars

To continue the tale of his travels. They picked up two estate cars in Los Angeles. Their American road manager drove one and Chris and Dick Smith shared the driving of the other. They did about 2,450 miles a week. Just about what the average suburban car owner does IN A YEAR.

Their biggest date was at the Hollywood Bowl. "It was nerve-racking," confessed Chris. "The Bowl holds about 18,000 and was practically full. We got a tremendous reception."

"The most interesting thing I saw on tour was a town sign in Alabama in the South.

Attractions

"All the towns have big notice boards giving the main attractions. Elevation, population, details of the Elks and the Rotarians, and all that. The main attraction on this board was a notice that the Ku Klux Klan met there every so often.

"I had always thought the K.K.K. was illegal. But it isn't. It's only illegal to wear a hood. Yet this sign shows a man wearing just such a hood."

We then got chatting about the Muddy Waters Club, in Chicago. I wanted to hear a lot more—but just how do you wake someone up at the OTHER END OF A TELEPHONE LINE? O.B.



Jeanne—plans include marriage

'Music Man' to open next year

"**THE MUSIC MAN**," one of the most successful Broadway musicals, is to open in the West End on March 9.

The show, which will have run for three years in New York on December 21, will star American film star Van Johnson and will be presented at London's Adelphi theatre by Harold Fielding.

The British production has a special cast, for the original show is expected to run for at least another year in America.

The story is based on the real life happenings of author and composer Meredith Willson. It is his first musical.

Joining Joe

THE Kentones are the latest signings announced by ABC-TV for their "Sing Along With Joe" series which starts on Sunday.

They join the resident team, headed by Joe Henderson, which includes Peter Elliott, Valerie Masters and Don Rennie.

JEANNE CARSON, over here on a short visit from America, is to record an LP of "Brigadoon," for HMV during her visit. This is the show in which Jeanne starred in New York, but it is not yet known whether other members of the original cast will be in the album.

During her stay here Jeanne is also in line for TV and stage appearances. On Saturday, she will join the panel of the BBC's "Juke Box Jury," and will be the guest star in "Sunday Startime," on November 27. She is reported to be receiving an all-time high fee for this appearance. On December 7, she appears in "The Alan Melville Show."

Very shortly, Jeanne is to marry American stage and TV star, Biff McGuire and plans are in hand for them to star in a West End play early next year.

Biff McGuire was last seen in this country in "The Moon Is Blue," at London's Duke of York Theatre.

Oell in London

KERMIT OELL, who co-wrote Ken Dodd's present release "Dream That I Love You," is in London negotiating a British production for his musical based on the story of Anthony and Cleopatra.

'TEN SWINGIN' BOTTLES'



BY PATE GUNTER & THE CONSULATES
D/W

'WHOLE LOTTA SHAKING ON THE RANGE'



Review Section

Six pages of Pop, Jazz, EPs and LPs

This could be as big as 'Dustman'



DN **LONNIE DONEGAN** Lively; Black Cat (Cross My Path Today) (Pye N15312)
LIVELY is a humorous novelty from Donegan with a lyric based on the slang use of the title... slang used by burglars, that is.
 Lonnie helped to write the number and may well find himself with another "Dustman" success. I don't think the tune is contagious, but Lonnie's way with the song should ensure sales.
 "Black Cat," is swung in most professional fashion with the Ralph Dollimore orchestra providing a large accompaniment for the star.
 Result is a coupling which should satisfy a lot of people.

DN **FRANK SINATRA** Ol' MacDonald; You'll Always Be The One I Love (Capitol CL15168)
UP-TO-DATE swinging versions of old oldies are in favour right now, but it takes Sinatra to come into the field to show his rivals just how they ought to be performed!
 Hear him sing the hip lyric that has been put to the "Ol' MacDonald Had A Farm" and you will be swinging in concert immediately. Frank builds the song so skillfully, that I cannot see him missing the Twenty.

On the reverse, Frank sings the enchanting ballad "You'll Always Be The One I Love" with such a velvety approach that he will have girls of all ages swooning happily.
ANTHONY NEWLEY A Boy Without A Girl; Strawberry Fair (Decca F11295)
TONY NEWLEY gets a very strong beat ballad for himself on the selling half here... "A Boy Without A Girl." A slow appealing romantic song with an extremely likeable lyric.
 Newley sings it to a firm rhythmic accompaniment directed by Ian Fraser. The recording may not be one of the quickest movers Newley has made, but I believe it can get into the Hit Parade.

I have said that the above was the selling side... but we must not discount "Strawberry Fair."
JOHNNY TILLOTSON Poetry In Motion; Princess, Princess (London HLA9231)
TILLOTSON has yet to succeed on this side of the Atlantic, and I think he will — with "Poetry In Motion." Its motion should be up into the Twenty with plenty of speed. The side is a middle-beater with good orchestral gimmicks behind the singer as he chants about

his girl friend. At times the pronunciation is a trifle wince-making, but there is little doubt that Tillotson has the spark this time.
 "Princess, Princess" is a simple entry with a clean, crisp pattern to it. Tillotson clips out the lyric to a medium beat while guitar and girl group fill the background.

CLIFF RICHARD D— In Love; I Love You (Columbia DB4547)
CLIFF comes out a-rocking again as he sings about his girl who is clever in school but a dunce when it comes to romancing.
 "D— In Love" should see him scoring an "A" in the Top Ten once more. The young star snaps it over effortlessly to another sure backing by the twangy Shadows.
 Bruce Welch of The Shadows wrote "I Love You." It is a song which makes it difficult to tell which will be the main attraction of the coupling. I prefer this gentle lulling ballad which Cliff sings warmly and with some tenderness.

IKE AND TINA TURNER A Fool In Love; The Way You Love Me (London HLU9226)***
THIS disc is climbing steadily in the States and was in the Top Thirty last time I heard. A Fool In Love is a beating number with a vocal that rocks and squawks in a way which appears to be on the verge of tearing Tina's throat apart.
 The Way You Love Me is another shout.

ERNIE FIELDS Raunchy; My Prayer (London HL9227)***
ERNIE FIELDS leads his orchestra into Raunchy, for a very quick revival of this number. It's not so very long since it was a big instrumental.
 Ernie uses guitar and piano well. My Prayer—another revival—also comes out rather swiftly after The Platters' success with the ballad. Field's musicians take it for a steady beat ride with saxophone leading.

VIC DAMONE Never Like This; What Fools We Mortals Be (Philips PB1080)****
VIC DAMONE comes out of his corner with an easy, swinging vocal in the Sinatra style as he offers Never Like This. Song's a good one with melody and words marrying perfectly.
 Damone is in excellent form and gets a big band backing from Axel Stordahl, which moves sweetly all the way.
 Lush backing for What Fools We Mortals Be, the slow and rather intense romancer on the other deck. Again a solid singing job from Damone.

DEE AND THE DYNAMITES South Bound Gasser; Blaze Away (Philips PB1081)***
SOUTH Bound Gasser is a traditional tune from the Deep South to which we used to sing "I Wish I Was In Dixie." Dee and The Dynamites dust it off for a steady rock instrumental arrangement.
 The group handle it with a taunt noise using guitars and pianos in a way that should rate a place in the juke boxes.
 Blaze Away is another solid old tune... indeed, it is the march of the same title to which generations of soldiers have insisted on putting their own lyrics! The group beat it out competently.

LAWRENCE WELK Last Date; Remember Lolita (London HLD9229)***
WE have already had a Floyd Cramer cutting on Last Date, now comes the Lawrence Welk version—and there is not a great deal between them. Welk's orchestra is also fronted by piano, which carries the indolent melody all the way.
 Strings and chorus for background company as in Cramer's case.
 Remember Lolita has a male vocal in front of the sugary orchestral sound. Girl chorus in the background for a side which manages to sound like a period piece from the pop scene of the thirties.

SERGIO FRANCHI Our Concerto; Grigio Di Londra (Durium DC 16653)***
WARM-VOICED version of the ballad Our Concerto, by Sergio



VIC DAMONE... he swings like Sinatra on "Never Like This" (DISC Pic)

Franchi. Despite his name and the label—this is sung in English and should do as well as any of the treatments currently available here.
 On the reverse we get a pleasant ballad about good-old-London-town. Again Franchi is singing in English with a romantic accent that may pull feminine custom.

JOE JONES You Talk Too Much; I Love You Still (Columbia DB4533)***
ANOTHER version of You Talk Too Much. And this treatment by Joe Jones could give Mr. Ford a few sales headaches. Joe sings it in front of his own band. The voice is roughish but it fits the number and Jones is certainly at home with the slow beat rhythm.
 The band has a heavy noise that could attract attention in its own right, and this is perhaps even more apparent on the reverse where Jones sings the slow-moving I Love You Still.

JACKIE RAE Dreamy; Close (Fontana H275)****
JACKIE RAE sings Erroll Garner's Dreamy (words by Sydney Shaw) with a relaxed manner that fits the ballad like a glove. This is the best thing I've heard Mr. Rae do on disc, though, ironically, the song itself may be too good a ballad to race into big sales! String accompaniment is directed by Johnny Gregory.
 Close, is another slow romancer, but this time with a slight beat built into it. Rae's vocal is light and appealing.

THE CRESTS Molly Mae; Isn't It Amazing (HMV POP808)***
THE CRESTS go a-warping with the cling-cling romancer Molly Mae. Well performed for this particular vein, with lead voice backed up smoothly by the remainder of the vocal group. Piano and rhythmic accompaniment.
 Isn't It Amazing lifts the tempo considerably and this is the half I would concentrate on if I were selling. Johnny Mastro sings the lead with competence. The group work is slick and the tune has the virtue of planting itself swiftly.

DAMITA JO I'll Save The Last Dance For You; Forgive (Mercury AMT1116)****
WHILE The Drifters are selling big with "Save The Last Dance For Me," Damita Jo comes out with

ALONG THE ALLEY

Carson competes with U.S.

HAVING recovered from his recent illness, Fred Jackson of the Tin Pan Alley Music-Planetary Kahl group is back in action with a swinging selection of plugs.
 The Planetary Kahl roster has two main items at the moment. One of them is "You Talk Too Much," a chart success from the States, and there are three records on it over here.
 Johnny Carson has cut it for Fontana, and there are two American versions by Joe Jones and Frankie Ford available on Columbia and London respectively.
 The other P-K proposition is "Am I The Man?" recorded by Jackie Wilson for Coral. This is the flip of Jackie's "Alone At Last," which Tchaikovsky would recognise as the theme of his first piano concerto, and in which Jackie's voice goes so high that Yma Sumac will probably start playing piano in despair.
 In the States "Am I The Man?" started off as the B side, but the disc was flipped in its favour soon after release.

Whether that will happen here remains to be seen.
 The Tin Pan Alley Music plugs include Bill Crompton and Thunderclap Jones' instrumental "The Stranger," which The Shadows have recorded for Columbia as the flip of "Man Of Mystery."
 This disc sold 27,000 in one day last week, so this column won't claim any reward for

NEWS from the street of MUSIC

predicting a chart rating for it by the time this appears in print.
 The Tin Pan Alley outfit also publishes Tommy Bruce's composition "My Little Girl" which he has cut for Columbia in response to many requests from his fans for a ballad.
 At Saxon can be heard on the Fontana singing "I'm The Blue Eyed Boy," and Georgia Brown has recorded the girls' version "You're The Blue Eyed Boy" for Decca.
 This number is another Edith Piaf success for which Bunny Lewis has written English lyrics.
 Recent Tin Pan Alley plugs which are still sparking are "Four Little Heels" by The Avons on Columbia and Brian "Bikini" Hyland on London, and

"Where's The Girl?" by Craig Douglas on Top Rank and the girl version "Where's The Boy?" by Jane Morgan on London.

THAT well-know agricultural saga "McDonald's Farm" is proving to be fertile material for the pop music world just lately.
 The Pittdown Men's version on Capitol has been rocking steadily in the charts, obliging Jimmy Jones' effort for MGM "Ee-I-Ee-I-O (basically the same tune) to stay unused for the time being.
 Despite that fact, there is another rendition of the farmyard frolic from Frank Sinatra, no less. His version of this theme, which you've probably gathered is a traditional one ripe for anybody's arranging, is published by his Barton Music firm in the Mellin group of companies.
 The record, of course, comes from the Capitol farm.
 Len Black of the Mellin crew provided details of their current and pending items from that group after giving me the farming news.

The Nevins-Kirshner outfit have Don Lang's "Time Machine" on HMV, Marty Wilde's "Your Seventeenth Spring" on Philips, Connie Francis's "My Heart Has A Mind Of Its Own" hit parading for MGM, and the Pattie Page lament "I Wish I'd Never Been Born" on Mercury.
 The Mellin firm have "A Million To One" by Danny Williams on Columbia and by Ray Charles on London, and the odds for a hit should be considerably better than the title suggests. They're also wondering whether Lance Fortune (Pye) or Johnny Shanley (Columbia) will make it with "I Wonder." N.H.

CHRISTMAS RELEASES

Adam Faith looks all set for the first hit

WELL, here we are, gathering together the first crop of Christmas eye-and-ear-catchers into our seasonal spot. Among the batch of records, pulled out for Disc Date's "Christmas Corner," are some very big names with good chances of seeing themselves in the parade as December approaches.

ADAM FAITH
Lonely Pup; Greenfinger (Parlophone R4708)

ADAM FAITH enters the Yule scene with a powerful lilting song that ought to rush right into the upper ten. This is a modern-cut which will see sentiment registering with young customers in a massive way.

Faith handles the tale of the "Lonely Pup" (In a Christmas Shop) proficiently—and has a kiddy chorus to assist him part of the way. John Barry sprinkles some snow on his usual accompanying style.

Xylophone merges with the strings in Barry's slick backing in the racy lilt "Greenfingers," which Faith whips across on the other side. This one is for those who want Adam without his Christmas clothes.

JOAN REGAN
Must Be Santa; Will Santa Come To Shanty Town (Pye N15303)****

JOAN has a bouncy, jingly ballad, "Must Be Santa," which she sings affectionately in company with a

chorus of children from Dr. Barnardo's.

A friendly side with a gay tune and happy little lyrics . . . the kids taking up most of the noise.

Peter Knight's orchestra sets up a clip-clop rhythm for Joan on the flip as she sings the more plaintive Christmas song *Will Santa Come To Shanty Town*.

For those in the mood for a tear or two amid the corn.

BOB WALLIS
Jingle Bells; Chinatown, My Chinatown (Pye N12039)****

IF you want to wish somebody a "traditional" Merry Christmas, then spin the old *Jingle Bells* as played by Bob Wallis and his Storyville Jazzmen. A happy-go-lucky performance of a Wallis arrangement which comes complete with gravely vocal.

Chinatown, My Chinatown, is used as a spotlight for banjo in this quick-moving arrangement which Wallis's men send off skillfully. Old time sound performed with high polish and enthusiasm.

JOE HENDERSON
Swingin' Sleigh Ride; Honky Tonk Concerto (Pye N15309)****

MR. PIANO has written his own numbers for his seasonal release this year. *Swingin' Sleigh Ride* is a very easy on the ear tune, too. Joe rolls it along the keys with his usual accomplishment.

Backing by the Peter Knight

orchestra and chorus is silky soft and never intrudes.

Honky Tonk Concerto is a real tongue-in-cheek production with Joe having himself some fun at the pub piano. Side sways in a way which will get all the party feet tapping.

PINKY AND PERKY
Eeny Meeny Miney Mo; The Ugly Duckling (Columbia DB4538)****

THE crazy-tape puppet voices of Pinky and Perky return in time for the novelty turnover, and they have got a good, bouncy song to sell . . . *Eeny Meeny Miney Mo*. Amusing and taken to a smart beat by the Geoff Love musical direction.

The Ugly Duckling, has been a big favourite ever since Danny Kaye sang it so expertly on screen. I don't think it gains from performance by these comic voices.

GRACIE FIELDS
In Jerusalem; The Twelfth Of Never (Columbia DB4537)****

ATREMENDOUS Middle Eastern atmosphere is set by the big Alyn Ainsworth orchestra for Gracie Fields' performance of *In Jerusalem*. A ballad which the star sings crisply and fervently.

It's a ballad with finely fashioned lines and music—quite different from most of the material we get about this time of year. I would like to see it sell like a bomb. The drama of the great religious story is captured so magnificently.

The Twelfth Of Never, one of my



personal favourites, is sung gently and romantically by Gracie, whose touch is as sure as ever it was.

NINA AND FREDERIK
Little Donkey; Je Ne Crois Plus Au Pere Noel (Columbia DB4536)****

CAN last year's Christmas hit, *Little Donkey*, tot up the big score again? It's good enough to do so—and the singing of Nina and Frederik is so engagingly simple that it may do so through this couple.

The Scandinavian stars use their folk singing experience to give the unaffected treatment the British ballad needs. Melodious and full of charm.

Delicate little French item on the turnover is sung in delightful duet. Even if you don't understand the language you will still enjoy this performance.

* NINA AND FREDERIK . . . they're good enough to make "Little Donkey" a Christmas hit for the second year running.

THE RAY CONNIFF SINGERS
Here Comes Santa Claus; Winter Wonderland (Philips PB1071)****

YOU have possibly heard these tracks by the famous Ray Conniff Singers before. They sing the boppily-sloppy *Here Comes Santa Claus* with a happy glee that must have packed altar Gene Autry's pockets with royalties. So polished even if the tune's as corny as you could wish to hear.

Winter Wonderland is a much better piece of material, of course, and it will be heard for many, many years yet. Conniff directs his orchestra and chorus with a lilt and precision.

this reassurance in another of those discs on a reply kick. The initial number was good . . . this one's good, too, very good.

The girl sings it with a great feeling for the rhythm of the item, and she gets a male vocal group as company.

Forgive is a slow, sad, love ballad which Damita sings strongly and with a true sense of the lyric's sentiments. Gentle, brushing background, directed by Belford Hendricks.

THE HUNTERS
Teen Scene; Santa Monica Flyer (Fontana H276)****

TEEN SCENE, written by Teddy Randazzo, is played by The Hunters in the current instrumental fashion which is paying off handsomely for groups like The Shadows.

Twangy guitar noise dominates the throbbing beat offering, and The Hunters also sing (not lyrics) to add an extra dimension.

Santa Monica Flyer, by Brian Parker, gets off to a train rhythm, of course. One guitar carries the melody in front of drums most of the way.

PRESTON EPPS
Bongola; Blue Bongo (Top Rank JAR522)****

MILTON DeLUGG's composition *Bongola*, is a good showy item with a Latin rhythm on which bongo king Epps can show off his talents. A polished instrumental which will sell to bongo beating fans but which may fall just short of wide appeal.

Blue Bongo is reminiscent of those "Swingin' Shepherd Blues," and has a flute carrying the tune in haunting style while Preston raps away at the knee skins.

HANK BALLARD
Let's Go, Let's Go, Let's Go; If You'd Forgive Me (Parlophone R4707)****

HANK BALLARD and the Midnighters rock 'n' roll with a spiritual vigour in *Let's Go, Let's Go, Let's Go*. Hoarse vocal fronts the rhythm group and the shouting and handclapping. This one moves well and is varied enough to climb.

If you'd *Forgive Me*, slows down the tempo to a shuffle beat. The group make a fairly heavy noise behind the singer, but there is little that is new to notice.

BOB CORT
Ballad Of The Alamo; Five Brothers (Decca F11285)****

THERE is plenty of coverage on the film song, *The Ballad Of The Alamo*, and Bob Cort steps into the story in bold and familiar fashion.

Bob Sharples handles the accompaniment and sets guitars strumming snare drums rattling and chorus humming in march time. Cort chants the yarn infectiously.

Five Brothers, is a western song packed with fast-trotting drama. The brothers set out to find the man who shot their father.

BOB CROSBY
The Dark At The Top Of The Stairs; Night Theme (London HL 9228)****

BOB CROSBY and his Bobcats play the film theme *The Dark At The Top Of The Stairs* with tuncful precision, giving melody line to organ and guitar while the rhythm rafts competently. Good without being exciting.

Night Theme strikes a slow and firm rock beat and has much more atmosphere than the top side of the coupling.

TONY BENNETT
Till; Ask Anyone In Love (Philips PB 1079)****

TILL is a very soft, slow, romantic ballad with the kind of lyric that never really goes out of favour. Tony Bennett sings it warmly to an accompaniment of orchestra and chorus under the direction of Frank De Vol.

For the reverse, *Ask Anyone In Love* is another ballad, slow and romantic. A sure touch about the vocal by Bennett, but hardly the sort of song to rush away to big sales.

BETH ADLAM
I'll Walk Into The Sea; Seventeen (Starlite ST024)****

BETH ADLAM (backed by a team called Buzz And The Boys) sings a strange little ballad *I'll Walk Into The Sea*. Mournful lyric is taken by the girl in a poker-voiced fashion that has a peculiar effect.



An odd side altogether in which everything seems to be at contrast—bouncy tune with lyric—and vocal with both! When you analyse it, there is no reason to like it—yet I do!

Seventeen has Beth double-tracking with herself while the group provide a skipalong backing. Pleasant.

LOUIS PRIMA
Ol' Man Mose; Wonderland By Night (London HL 9230)****

THAT crazy American-Italian who's got Las Vegas sewn up, Louis Prima, revives *Ol' Man Mose* in typical husky humorous fashion.

Prima grates out the lyric to a backing by Sam Butera and the Witnesses. Prima is not everyone's cup of tea, but it's worth getting the taste if you like some fun in your spinning.

On the other side Louis doesn't sing. Instead he picks up his trumpet to play the slow *Wonderland By Night* to a relaxing rhythm backing. Direct contrast to the other side, this is a warming, melodious offering.

PRESTON EPPS . . . * dipping into their pockets.

FLOYD CRAMER
Last Date; Sweetie Baby (RCA 1211)****

I WAS expecting a vocal when I placed Floyd Cramer's *Last Date* on the turntable. Instead the side turns out to be a piano showcase. A gentle piano half carrying the attractive melody easily and rather plaintively along to a background of strings and subdued chorus. Soothing as well as pleasing.

It's piano from Cramer on the flip, too . . . but with a rocking contrast. Here Floyd thumps away at the repetitive phrases of *Sweetie Pie* with heavy rhythm accompaniment.

COLIN DAY
The Last (Parlophone R4709)****

A BALLAD TIT with Colin Day singing it in low, husky style, Tony Osborne's orchestral accompaniment is suitably lush.

Mr. Day should collect quite a few followers with his singing here. Made for those in the mood for moonlight.

Alyn Ainsworth directs the orchestra in the backing for *Last*. This is another straight ballad. Needs a few plays to cement itself in your mind, but the performance is good.

(Continued on page 12)

JOSH MACRAE

"WALKIN', TALKIN', SINGIN'"

7" E.P. NEP 24131

"DEAR JOHN"

"WILD SIDE OF LIFE"

"LET RAMENSKY GO"

b/w "SKY HIGH JOE"

"ORIGINAL TALKING BLUES"

"TALKIN' THRO' THE MILL"



RATINGS

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



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

A GASSER!

from Johnny and The Hurricanes

JOHNNY AND THE HURRICANES

Stormville
Reveille Rock; Milk Shake; Cyclone; Travellin'; Beanbag; Rockin'; "T"; The Hungry Eye; Hot Fudge; Time Bomb; Corn Bread; Catnip; The "Hee" Canary.

(London HA-1 2269)****

THOSE perpetual hit-paraders Johnny and The Hurricanes come up with a storm of an album aptly called "Stormville." Teen fans must find this a gasser of a disc and if it doesn't enter the best-selling album charts then my judgment of today's market must be way out.

Saxist leader Johnny takes his men through some really rocking arrangements in the same style which took them into the hit parade and kept them there with each ensuing record.

No rock collection is complete without this LP to my way of thinking and I recommend it to all teenagers and all who share their enthusiasm for the music of today.

EDDIE BARNES

Honky Tonk Piano

Three O'Clock; Tuck Me To Sleep; I Want Sympathy; Girl Of My Dreams; My Gal Sal; Little Nellie Kelly; I Ain't Got Nobody; Peggy O'Neill; Hindustan; Moonlight On The Ganges; Humoresque; Liebestraum; Ja Da.

(Audio Fidelity AFLP 1827)****

ROUND about this time of year practically every record takes on an extra note of gaiety. It could be that the first Christmas records have got me in the festive mood, but I certainly seem to enjoy my records more about now.

This particular LP would be perfectly suitable for your Christmas party. Pianist Eddie Barnes backed up by a nice'n' beaty drummer romps through a happy collection of numbers which set a lively mood.

It is quite different from most other honky tonk piano albums I've heard and I think it will attract a lot of custom.

MARV JOHNSON

Marvellous

September In The Rain; You Got What It Takes; Summer Time; S'Wonderful; I Can't Get Started; Come To Me; Let Me Love You; Almost Like Being In Love; Love Is Here To Stay; I'm Coming Home; When I Fall In Love; Don't Leave Me.

(London HA-T 2271)****

FIVE of the songs Marv Johnson sings on this album were written for today's pop music market. The other seven are tried and trusted favourites which have entertained a generation or so.

It is while singing the former that Marv Johnson is shown at his best. This is particularly noticeable in his big hit *You Got What It Takes*.

In the standard material his performance, to my way of thinking, falls way below the standard already set by various artists singing these songs.

However, I don't doubt for a moment that his many faithful followers in Britain will flock to buy this album.



DON RALKE

Dance Caper In Hi-Fi

Night Train; Butterfingers; Sincerely; Lipstick 'n' Butch Wax; Deserted Harem; Shake, Rattle And Roll; Walkin' And Rockin'; Earth Angel; Skokiaan; Honey Dripper; Pledging My Love; Rock Around The Clock.

(Warner Brothers WM 4014)****

DANCE caper it is indeed, but the dancing involved would have to be jive or rock. It's definitely aimed at the teenage market and I would say that it has hit its target smack in the centre.

The big beat is here in all its glory with the brass and reeds blowing away merrily in just the way that most record fans appreciate these days. I must admit it had my old bones creaking in time to the music.

If you are planning a rock party in the near future then I recommend that you include this album in your programme.

THE RAY CONNIF HI-FI COMPANION

Two 12in. LPs

You Do Something To Me; They Can't Take That Away From Me; Hello Young Lovers; Where Or When; All The Things You Are; People Will Say We're In Love; On The Street Where You Live; Moonlight Serenade; The Way You Look Tonight; As Time Goes By; Smoke Gets In Your Eyes; Lullaby Of Birdland; Cheek To Cheek; Thanks For The Memory; Easy To Love; Laura; It Might As Well Be Spring; Warsaw Con-



Jackie and Jan—'We Love Life'

JANETTE SCOTT and JACKIE RAE

We Love Life
Life Is Just A Bowl Of Cherries; There's A Lull In My Life; The Best Things In Life Are Free; Life Upon This Wicked Stage; All My Life; Life Gets Teejus Don't It; Life's Such A Wonderful Thing; Life Is Nothing Without Music; Be My Life's Companion; Love Of My Life; Life Is A Song; Into Each Life Some Rain Must Fall.

(Fontana TFL 5102)****

HUSBAND and wife Jackie Rae and Janette Scott are reunited on record—their first venture was a very pleasing EP approved by this column some months back.

That first EP has now grown into a similar-styled 12-inch album and while it is by no means an outstandingly great LP it is certainly a happy one.

We Love Life is the chosen title and it really sounds that way when you play through the tracks. And I must congratulate whoever was concerned for the most attractive sleeve.

Once again Mr. Rae outshines his better half in the vocal stakes, but who cares—what matters is that they are enjoying themselves and their happiness spreads to the listener.

THE SCOTS GUARDS

Behind The Footlights—No. 1
The Desert Song; The Student Prince; The Vagabond King; Show Boat; Rose Marie (All selections).

(Columbia 335X 1241)****

THE magnificent men of the Scots Guards Band leave the parade ground behind them temporarily as they turn their talent to the musical comedy stage.

Not for readers of this page in general, but certainly well worth the attention of the military group who follow military bands.

THE SHIRELLES

Tonight's The Night; The Dance Is Over

(London HL9233)****

SHIRLEY OWENS, Addie Harris, Doris Wenner and Beverley Lee, the four girls who make up the vocal team The Shirelles, have been scoring pretty steadily during the past three years. And I reckon they will collect pretty steady sales with *Tonight's The Night*, which was written by Miss Owens. A slow, beauty ballad which they chant commercially.

The Dance Is Over is even slower with one of the girls leading the way in mournful style.

SHELLEY DANE
Hannah Lee; This Is The Time In My Life

(Pye International N25064)****

SHELLEY DANE, a 21-year-old American, has written both the songs he sings on this release. *Hannah Lee* is a steady rocker which reveals Dane as a moderate composer with a light voice. Neither song nor performance jar, but they do not stir up any great enthusiasm either.

The turnover song is a lilting love song told in the teenage first person. Shelley crams in so many words you tend to lose track.

JIMMY JUSTICE
I Understand Just How You Feel; Those Bloodshot Eyes

(Pye N15301)****

A 20-YEAR-OLD Surrey boy who has been singing around the coffee bars for a couple of years, Jimmy Justice sings well enough to grab custom on the slow rockballad *I Understand Just How You Feel*. Style is reminiscent of some of the country and western singers, without being too imitative. *Bloodshot Eyes* keeps cropping up over the years and it has to stand tough comparisons now. Justice rocks it ably, but there have been better sides on the song.

GENE VINCENT
Anna-Annabelle; Ac-cent-chuate The Positive

(Capitol CL15169)****

VINCENT returns to strict rock 'n' roll as he whoops and sings hoarsely about his *Anna-Annabelle*. A natural for all jiving areas, with a useful backing that uses sax and guitar well.

For the revival on the other deck, Vincent demonstrates again that he has a much wider talent than is often acknowledged. The oldie is given a slow, compulsive beat.

certo; I Could Have Danced All Night; I've Grown Accustomed To Her Face; An Impromptu on "Liebestraum"; An Impromptu on "Dance Of The Sugar Plum Fairy"; Young At Heart; In The Still Of The Night; I'll See You Again.

(Philips BET101)*****

AND all the above is yours for only 39s. 9d.! Two 12in. LPs beautifully packed in a full colour book-type sleeve. It's the "pop" bargain of the year, readers, and I recommend you to grab a copy before it sells out.

This would make an ideal Christmas

present and one which would be greatly appreciated.

But think of yourself, too. The great Ray Conniff orchestra and chorus are on hand in peak form giving all of these top numbers their own special treatment in sound. This has just got to be a winner all the way.

There are no less than twenty-five songs to be heard and all in that familiar and favourite way which has endeared Ray Conniff and his musical friends to countless thousands of enthusiastic record buyers.

DISC DATE

continued from page 11

JOHNNY CYMBAL

Always, Always; It'll Be Me

(MGM 1106)****

JOHNNY CYMBAL won't be 17 until February, but he stands a very good chance of being a big disc name before then. Born in Scotland, he now lives on the other side of the Atlantic, and this—his first disc—was made down in Nashville, Tennessee.

Johnny has a light, pleasing way with a lilt and his own composition *Always, Always* is in this vein. An attractive, gentle romancer.

It'll Be Me whisks up a much brighter pace, and Johnny takes this one along with a happy beat. He gets a girl chorus behind him for extra size.

CONNIE STEVENS

Apollo; Why Do I Cry For Joy?

(Warner Bros WB25)****

ON the up-tempo laid down by Don Ralke's Big Sound, Connie Stevens has a more-than-useful modern romancer in *Apollo*. Hand-clapping and some extra dubbing by Connie help to give this half size. It should find its way into the jukes everywhere.

Turnover to slow, deliberate contrast as Connie laments *Why Do I Cry For Joy?* She will gain some teenage sympathy from girls on the rebound.

PETE CHESTER AND THE CONSULATES

Whole Lotta Shakin' On The Range; Ten Swingin' Bottles

(Pye N15305)****

PETE CHESTER is no newcomer to show business even though he is just 18. The son of comedian Charlie Chester, he has been quietly making a name for himself inside the musical business. He has written several songs, including the Cliff Richard hit *Please Don't Tease*. Now he comes on disc with his own musical group The Consulates. Pete plays drums... Max Shaw, John Murray and Mike Desney are the others all on guitars.

For this disc they play a driving rock 'n' roll version of the oldie "Home On The Range" and a very

good beat treatment of the children's favourite "Green Bottles Hanging On The Wall." The Consulates could establish themselves swiftly as one of our big groups if they maintain the standards set here.

ETTA JAMES

My Dearest Darling; Girl Of My Dreams

(London HLM9234)****

ETTA JAMES is following in the footsteps of those spiritual singers who have hot-voiced it into the parade in recent years. And she has a good, solid beat ballad to put forward in *My Dearest Darling*. Etta opens it up fairly quietly before letting loose with the powerhouse she hides in her throat. Strings and thumping rhythm behind.

Girl Of My Dreams is NOT the old song of the same title. It is a steady rock number which Etta shouts and hollers hoarsely.

ISLEY BROTHERS

Tell Me Who; Say You Love Me Too

(RCA 1213)****

ONE thing about the Isley Brothers—they never stick to the ordinary rot. Whether one likes them or not, one must admit that they know how to whip up plenty of excitement.

And their "shouting" style is effective again as they beat through *Tell Me Who* for their newest release. There is all the abandon of an old-time religious meeting in their work.

Say You Love Me Too rides a swift beat and the singers will get into your feet as well as your head.

With plenty of exposure the disc could sell all right.

PATTI BROOK

Since You've Been Gone; That's The Way It's Gonna Be

(Pye N15300)****

PATTI BROOK is a Yorkshire girl singing with a musical group "The Diamonds," formed by her brother Terry. Two guitars, bass and drums serve for the raft as Patti rocks *Since You've Been Gone*. A snappy little item this, performed almost laconically by the girl. I think you will like it.

That's The Way It's Gonna Be also rocks, but at a slower speed than the main deck. Patti's voice is given more separation here—a pointer which should be a guide to any future sessions.

LONNIE SAYS—

'LIVELY!'

Clyde's really got that rhythm



Reviewed by Keh Graham



CLYDE McPHATTER
This Is Not Goodbye
One Right After Another; Take A Step; Know That Feeling; This Is Not Goodbye.

(MGM-EP 739)*****
JUST a few months ago Clyde McPhatter, together with Bobby Darin and Duane Eddy made a successful tour of this country. Although not quite as powerful in name as his touring companions, Clyde made a big impression with his audiences and his popularity has been increasing ever since.
This EP can do him nothing but good as Clyde is in fine rhythmic mood with four songs very well suited to his vocal style.

BOB MILLER AND THE MILLERMEN
77 Sunset Strip
77 Sunset Strip; The Busker's Tune; Manhunt; Joey's Song.

(Fontana TFE 17300)*****
ODDLY enough the track I least enjoyed on this album was the one chose by Fontana as the title song—77 Sunset Strip. And let me hasten to add that it wasn't the Miller men who disappointed. It was the vocal chorus I didn't enjoy.
However, the other three tracks made up for this slight lapse and boosted the disc into the four star class.

Bob Miller leads a happy and swinging outfit and I wish him more power to his baton. Our music scene will always have a place for lively and entertaining combos of this nature.

THE GAILLARDS
Featuring Robin Hall and Jimmie MacGregor
Cumbaya; MacPherson's Rant; Zamar Noded; Doodle Let Me Go.

(Beltona SEP 90)*****
A SONG from Portuguese Africa, one from Israel, another from Scotland and an international sea shanty make up this entertaining little record package by The Gaillards.

Strongly featured are Robin Hall and Jimmie MacGregor of "Football Crazy" and "Tonight" (BBC TV) fame.

This is yet another of the very able folk teams to grace our ears during the recent upsurge in the popularity of this music.

THE KINGSTON TRIO
Here We Go Again
Molly Dee; Across The Wide Missouri; Goober Peas; A Worried Man.

(Capitol EAP 1-1258)*****
A TOUCH of humour, a load of talent, an ability to reach right into their audience—these are the things which have brought huge success to the great Kingston Trio.

Folk songs are their strong point and they certainly know how to pick the right ones and give them the right treatment to make the public go for them.

MIKI AND GRIFF
Hit Parade
Hold Back Tomorrow; Deedle-dum-doo-dee-day; Some Day You'll Call My Name; Long Time To Forget.

(Pye NEP 24129)*****
DISCOVERIES of that popular star, Lonnie Donegan, Miki and Griff have attracted a lot of attention with their folksy material both in person and through records, radio and television.

Listening to this album it is easy to understand why. There is a heart-warming simplicity and sincerity about the whole thing.

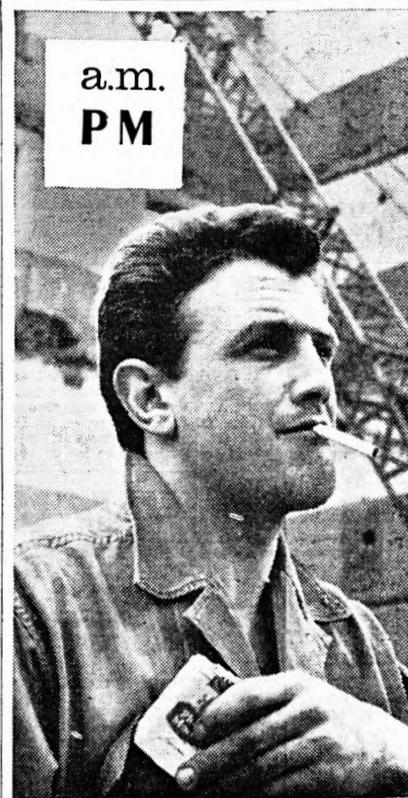
LES PAUL AND MARY FORD
Mr. and Mrs. Music
How High The Moon; In The Good Old Summertime; Tiger Rag; Frankie And Johnnie.

(Capitol EAP 20048)*****
I CAN well remember when How High The Moon first came on the market ten or so years ago and how the public flocked to buy it in their thousands.

You would think that with the passing of time such a disc might

begin to sound a little dated, perhaps even corny by today's standards. This just isn't so. Les Paul and Mary Ford sound as bright today as they did then and I wouldn't be surprised to find that a lot of today's customers are "discovering" this sound before long.

* CLYDE McPHATTER ... this EP will do him nothing but good.



FOLK

Popular but not spoilt

ROBIN HALL AND JIMMY MacGREGOR
Football Crazy; Rosin The Beau
(Collector Records JDS3)

THIS single is aimed at the popular market rather than the more specialised (and more limited) folk collector. The popularity of Hall and MacGregor has risen enormously since they began their regular appearances on radio and TV programmes.

It says much for them that this record, already proving a good seller, is in their usual excellent style and has not been brought into line with the public taste.

THE EMMETTONES
Bold Robert Emmett; The Song Of The Fenian Brotherhood
(Decca-Beltona BL2722)*****
Father Murphy; Erin Go Brah
(Decca-Beltona BL2723)*****
Johnson's Motor Car; Men Of The West
(Decca-Beltona BL2724)*****

THE Emmettones are a new folk song group based in Glasgow. They are hoping to take the place of the Reivers who broke up not so long ago when two of their members came to England.
These songs deal with the

"patriots" of Ireland and their various clashes with the English. Two of their heroes, Robert Emmett and Father Murphy, have whole songs devoted to them. The individual songs vary from the humorous "Johnson's Motor Car" to the fiercely patriotic statements of *Men Of The West* and *Erin Go Brah*.

The artists produce a sound not unlike the Steve Benbow Folk Four and they include a good mandolin player and some effective fiddle work.

SHIRLEY COLLINS
English Songs
The Unquiet Grave; Newcastle; The Irish Girl; I Drew My Ship.
(Collector Records JEB5)*****

SHIRLEY COLLINS sings four more songs in her plaintive style. I feel however that the extreme delicacy with which she sings is being overdone. Though these are lovely songs well suited to such singing I would frankly like to hear more vitality.

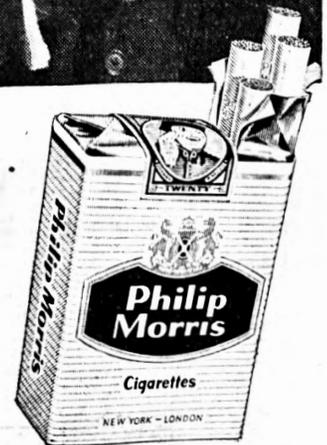
She accompanies herself throughout on a five string banjo and like her singing, her playing has that fragile air about it. It is however adequate for this particular setting.

Of the songs themselves the most unusual is Newcastle which is apparently not a true folk song in that it has not been passed down in printed form as against the more usual word of mouth. This is why the song does not exist at all in the countryside and, in fact, its tune and its words are alien and stilted. The others are more or less well known in various shapes and they all get very similar treatment.

Owen Bryce

Smokes real smooth...

Philip Morris



Known the world over as
AMERICA'S FINEST CIGARETTE

4/2
FOR
20

PHILIP MORRIS MAKE SMOKING WHAT IT OUGHT TO BE... PURE PLEASURE... JUST TRY THEM

The JATP package arrives next week—it will be great, but . . .

Cannonball deserves the star treatment

ONLY nine days to go now! And then Jazz at the Phil hits Britain. Its cast is the most star-studded ever to reach these shores. Yet its tour is the shortest since the Anglo-U.S. band exchange began. All the more reason to make sure of seeing it by booking your seats now.

I've asked umpteen people this question . . . Who are you most anxious to hear? The answers have been unanimous . . . Cannonball's Quintet.

Me? I'm with you, Jack. Unquestionably, Cannonball. So I'm most perturbed to hear that Cannon won't be accorded the star treatment I think he deserves. The way it's planned at present, the Quintet will open the show, and apart from Cannon's personal presence in a final frantic jam session, that's all we will see or hear of the group as such.

Now, not for a moment am I putting down the other members of the cast. It will be great to see Dizzy, Roy, Jay Jay, Hawk and the others again. And to hear Candido and veterans Benny Carter and Jo Jones "in the flesh."

But we have heard most of them before. We enjoyed them then. We will enjoy them again. But let's give the new blood the chance to stretch out and blow themselves in. Without having to keep an anxious eye on the clock.

There's still time for second thoughts. So I'm sending this to the Harold Davison office and hope for an eleventh hour reprieve.

THEY'RE POP, BUT HEAR THEM

There are two primarily "pop" LPs around, which all but the hard bop purists should make a point of hearing. One is "Mmm, Nice!" (RCA) by Bing Crosby arranger, Bob Thompson, his chorus and orchestra. This is a twist on the Ray Conniff gimmick of using voices as part of the brass and sax sections.

Highly individual very tasteful and



LITA ROZA records in a pub—and it's not just for the pop fan.

heartily recommended. Exceptionally good in stereo.

Then on Pye, try "Drinka Lita Roza Day," cut "live" at London's legendary Prospect of Whitley pub. Trombonist-arranger Johnny Keating, former Ted Heath staffman, directs the accompanying band. It includes Ronnie Ross, Ronnie Chamberlain, Duncan Lamont, Ronnie Hughes, Keating, Dave Lee, Kenny Napper and Andy White.

Lita is in fine voice. I have always felt, since 'way back, that she is the most professional and personal song-stylist we have. Her phrasing has always been jazz-flavoured. Here, she excels herself. I hope it sells.

Also on Pye: a re-issue of the Annie Ross-Tony Crombie collaboration. At only eight shillings, this EP is a bargain.

has filmed "The Gerry Mulligan Story."

But it is on record. Because this month the Pacific Jazz label has issued an album called "The Genius of Gerry Mulligan."

The LP describes itself thus on the front cover: "Pacific Jazz Records is honoured to present this outstanding collection of previously unavailable performances of unique historical value by Gerry Mulligan, one of the greatest living improvisational artists and the most frequently awarded jazz musician in the world." Wow!

The album tells the story of the Mulligan piano-less Quartets from June 10, 1952 to December 17, 1957. Pacific Jazz-president, Richard Bock, gives the inside story in an excellent set of liner notes.

Some of the tracks you have heard before. But the "new" ones of most historical interest are from the 1952 dates. The first features Gerry, Red Mitchell and Chico Hamilton—pianist Jimmy Rowles having failed to show.

The second has piano but no DRUMS. Just Gerry, Chet Baker, Jimmy Rowles and Joe Mondragon.

It's quite an interesting album. Vogue will probably put it out here early next year. Watch for its release.

YOU MUST SEE THIS FILM

I MENTIONED movies a moment ago. On that subject, may I urge you to see the sensational "Shadows." Directed by TV's "Johnny Staccato" (better known as John Cassavetes), it's showing at London's Academy Cinema.

Technically, it's one of the most tremendously imaginative movies I've ever seen. The music is memorable, too. Charlie Mingus was musical director. The sound track features some brilliant bass. Also some superb saxophone playing by Shafi Hadi. Mostly, the music is incidental to the

Tony Hall reviews the Modern Jazz scene and the latest issues

action. But it matches magnificently the mood of the action, which concerns racial problems. I've seen it twice already. And I intend to go again.

QUITE the WORST film featuring jazz is "A Cool Sound From Hell," at the Berkeley in Tottenham Court Road. Basically it's about beatniks in Canada. The doomy music is the work of that country's Phil Nimmons. It's what we call "West Coast Jazz" of the dreariest kind.

GERRY MULLIGAN—New LP out this month.



THE STORY OF MULLIGAN

THEY have made films based on the life stories of Benny Goodman and Gene Krupa. But, though he has been seen on screen as an actor in "The Subterraneans" and "Bells Are Ringing"), so far no one

QUINCY JONES ORCHESTRA

The Great Wide World Of Quincy Jones
Lester Leaps In; Ghana; Caravan; Everybody's Blues; Cherokee; Air Mail Special; They Say It's Wonderful; Chant Of The Weed; I Never Has Seen Snow; Essex.
(12in. Mercury MMC 14046)

PERSONNEL: Quincy Jones directing Phil Woods, Porter Kibbert, Jerome Richardson, Budd Johnson, Sahib Shihab (saxes); Ernie Royal, Lennie Johnson, Lee Morgan, Nick Travis, Art Farmer, Jimmy Maxwell (trumpets); Urbie Green, Frank Rehak, Billy Byers, Jimmy Cleveland (trombones); Julius Watkins, (French horn); Patti Brown (piano); Les Spann (guitar, flute); Buddie Jones (bass); Don Lamond (drums).

In a letter to me last week, Bill Grauer, boss of Riverside Records, wrote: "I drove down to Philadelphia the other day to catch the opening of the Quincy Jones band. I hate to admit that any other record company has a good 'soul' band. But if Quincy doesn't become the King of Soul, I know nothing about jazz!" I'm with Bill. It's a truly magnificent, blazing band, alternately shouting and subtle, even though this LP uses some sessioners (it was cut before the band left for Europe).

Strangely enough, none of the scores are by Quincy. There are fine charts contributed by Ernie Wilkins, Al Cohn, Ralph Burns and (most interesting of all) Bill Potts (particularly Snow and Essex).

Every track has much to offer and there are excellent solos, especially by Watkins (Everybody's), Patti Brown, Phil Woods (on Weed and Snow), Cleveland, Spann, Shihab, etc.

I wish I had the space to go into greater detail. Just take it from me, this is a very good record indeed. And that, when Ellington and Basie decide to retire, Quincy will carry on the traditions of the great big bands.

ROY HAYNES-PHINEAS NEWBORN-PAUL CHAMBERS

We Three
Reflection; Sugar Ray; Solitaire; After Hours; Sneakin' Around; Our Delight.
(12 in. Esquire 32-103)***

PERSONNEL: Phineas Newborn (piano); Paul Chambers (bass); Roy Haynes (drums).

A RECENT, well-argued article by "Down Beat" editor, Gene Lees, raised an important point which has a direct bearing upon this particular record.

Briefly, Gene pointed out that, with regard to technical ability and command of the instrument, many top modern jazz musicians have as much—and in some instances, more—than the best classical players.

In the case of every instrument except one, this ability is highly praised by jazz musicians and critics. The exception? Pianists. Gene asks why so many sloppy, so-called "soulful" players are so highly regarded, while the sincerity of pianists with obvious technical prowess is highly suspect.

Phineas is a case in point. When he toured here with JATP, his technique dazzled us. It was too much. Here, he controls it, rather than lets it control him. The result is extremely satisfying and enjoyable. His newly-found simplicity seems

much more effective and shows up powerfully in contrast with the one flowery track (the ballad, Solitaire).

The best and most basic track is the blues classic, After Hours. There are also two excellent, typical Ray Bryant tunes (Reflection and Around) and Phineas's own tune, dedicated to boxer, Sugar Ray Robinson.

Haynes (whose actual date this was) and Chambers offer superlative, star-wart support.

If you think that Previn and Brebeck are "the greatest," I wish you'd try this LP for a change. It has the best of both worlds.

SONNY ROLLINS PLUS FOUR

Value Hot
Value Hot; Kiss And Run.
(7in. Esquire EP 228)***

PERSONNEL: Sonny Rollins (tenor); Clifford Brown (trumpet); Richie Powell (piano); George Morrow (bass); Max Roach (drums).

ESQUIRE have reissued in EP form two titles by the Brownie-Rollins-Roach group. Two of the best they made.

Though, as annotator Ronald Atkins remarks, Monk experimented with jazz in 3/4 time in 1952 ("Carolina Moon"), it was Rollins and Roach who have been primarily responsible for introducing waltz time into the basic equipment of modern jazz musicians.

Sonny's haunting Value Hot was the first. The ease with which everybody (including Max) improvises in 3/4 is most impressive.

Kiss is a bright-tempo swinger with typical driving Rollins and lyrical, technically superb Brownie. More good value for money.

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WHO WHERE WHEN

Week commencing Sunday, November 20.

CAMBRIDGE	
Regal:	Emile Ford, Patty Brook, Dean Rogers, Ricky Valance, Norman Vaughan, John Leyton (Tues.).
CARLISLE	
Lonsdale:	Emile Ford, Patty Brook, Dean Rogers, Ricky Valance, Norman Vaughan, Alan Randall (Thurs.).
CHESTER	
Gaumont:	Joe Brown, Billy Fury, Tommy Bruce, The Valentine Girls, Dave Sampson, Dickie Pride, Peter Wynne, Johnny Gentle, Nelson Keene, Johnny Goode, Georgie Fame, Duffly Power, The Viscounts, Billy Raymond, Red Price and Jimmy Nicol and his New Orleans Rockers (Fri.).
CHESTERFIELD	
Regal:	Emile Ford package (Wed.). See Carlisle.
CHIPPENHAM	
Neale Hall:	Michael Cox (Sat.).
DUBLIN	
Theatre Royal:	Bernard Bresslaw, Vera Day, Don Fox (Week).
DONCASTER	
Gaumont:	Joe Brown package (Thurs.). See Chester.
EASTBOURNE	
Winter Gardens:	Ken Mackintosh (Sat.).
EVESHAM	
Clifton:	Tony Brent, Dr. Crook, Sheila Buxton (Thurs.).
EXETER	
Savoy:	Emile Ford package (Sun.). See Carlisle.
Imperial Ballroom:	Danny Hunter (Thurs.).
FOLKESTONE	
Leas Cliff Hotel:	Acker Bilk (Sat.).
GLASGOW	
Empire:	Robert Earl, Don Lang (Week).
HEREFORD	
Kenble Cinema:	Tony Brent package (Fri.). See Evesham.
ILFORD	
Ranchhouse:	Eggy Ley, Maria Pavlou (Sun.).
LEICESTER	
De Montfort Hall:	Chris Barber, Otilie Patterson (Sun.).
LEOMINSTER	
Clifton:	Tony Brent package (Tues.). See Evesham.
LIVERPOOL	
Empire:	Acker Bilk (Sun.).
Empire:	Ken Dodd, Eddie Calvert, Joe Henderson, Peter Sisters (Season).
LONDON	
New State Ballroom, Kibburn:	Flee-Rekkers, Jimmy Baron (Tues.).
Majestic Ballroom, Finsbury Park:	Flee-Rekkers, Jimmy Baron (Wed.).
Jazzshows	
Oxford St.:	Acker Bilk (Mon.).
Talk of the Town:	Eartha Kitt (Season).
London Palladium:	Cliff Richard, Harry Jacobsen, Joan Regan, Edmund Hoekridge, Des O'Connor (Season).
Victoria Palace:	David Whitfield, Andy Cole, Magy Fitzgibbon, Patricia Lambert (Season).
LUDLOW	
Clifton:	Tony Brent package (Wed.). See Evesham.
MANCHESTER	
Empress Cabaret Club:	Tony Brent (Sun.).
Palace:	Anne Shelton, The King Bros., Kenneth Earle and Malcolm Vaughan, Audrey Jeans (Week).
MALVERN	
Winter Gardens:	Cyril Stapleton (Sat.).
NOTTINGHAM	
Trent Bridge Hotel:	Acker Bilk (Tues.).
PORTSMOUTH	
Guildhall:	The Shadows, Danny Hunter, Frank Ifield, Bill and Brett Landis, Billy Woods Five (Sun.).
READING	
Majestic Ballroom:	Flee-Rekkers, Jimmy Baron (Mon.).
ROCHESTER	
Gaumont:	Joe Brown package (Wed.). See Chester.
ROMFORD	
Odeon:	Joe Brown package (Tues.). See Chester.
SOUTHAMPTON	
Royal Pier:	Danny Hunter (Fri.).
SOUTHEND	
Palace Ballroom:	Danny Hunter (Sat.).
SOUTHSEA	
Savoy Ballroom:	Acker Bilk (Fri.).
WALSALL	
Rosum Theatre:	Tony Brent package (Sat.). See Evesham.
WELLS	
Regal:	Tony Brent package (Mon.).
WOLVERHAMPTON	
Gaumont:	Joe Brown package (Sat.). See Chester.

Wonderful blues and boogie



MEMPHIS SLIM AND THE REAL HONKY TONK

Piano Solos With Vocal
The Bells, The Lord Have Mercy On Me; My Baby Don't Love Me No More; I Left That Town (Harlem Bound); Boogie After Midnight; The Train is Gone; Pinetop Boogie; Whiskey Drinking Blues; In The Evening; How Long Blues; Sail On Little Girl; John Henry.
 (Folkways Records FG 335)

A WONDERFUL blues and boogie record. Peter Chapman, better known as Memphis Slim, plays brightly percussive piano music in the boogie idiom. Unlike many boogie artists his playing has a highly musical edge to it. It is a quality which Meade Lux Lewis, Jimmy Yancey and Champion Jack Dupree bring into the music, but one that the more forceful players (Ammons and Pete Johnson) tend to neglect in favour of the hard driving style of the rent party.

These Folkways discs are imported from America by Collette of New Oxford Street. The catalogue is extensive and many of the items must become jazz classics, particularly in the field of the more genuine article.

Slam sings on eleven of the tracks, which makes it more a vocal than an instrumental album, but I think it is his piano playing which will thrill most. Two of the sides are designed to show off his solo work. *The Bells* follows the well known pattern of jazz numbers named after Chimes or Bells. *Boogie After Midnight* is solid boogie woogie somewhat after the pattern set in Cafe Society by the trio of boogie woogie experts who helped bring the style back . . . Ammons, Johnson and Lewis.

COLEMAN HAWKINS SEXTET Through For The Night; Stealin' The Bean

(Esquire EP 235)*****
 I CONSIDER Shavers to be one of the greatest of today's trumpet stars. Not only because of his technique, a gift which he often abuses, but because he can swing like mad, and does so most of the time.

Hawkins has been a favourite of mine since the day . . . could it be twenty-one years ago? . . . that I heard "One Hour" and "Hello Lola," a disc which, somewhere between two sides, bridged the transition stage from his gutty to his rhapsodic style. Tiny Grimes is a great blues guitarist and Ray Bryant can at times be almost as good.

So it goes without saying that putting the four together and adding George Duvivier and Gene Johnson on bass and drums is going to produce a record pleasing to this critic.

As if that isn't enough they blow their way cleanly through a couple of easy riff-type originals—one our old friend the twelve bar blues and the other the usual "swinger" of thirty-two bars duration with middle eight. The tunes mean little but as a vehicle for solo improvisations of Shavers and Hawk they are adequate. These aren't world heaters by any means but they do swing.

ALL STAR BLUES

Ivie Anderson And All Stars
On The Sunny Side Of The Street; Linda; I'm Bad And That Ain't Good; Linda Keen with Joe Marsala Orchestra; Unlucky Woman; Lena Horne with Phil Moore Orchestra; It's A Rainy Day; Glad To Be Unhappy; Helen Humes and All Stars; I Don't Know His Name; Ivie Anderson with Phil Moore Orchestra; Tall, Dark and Handsome; Empty Bed Blues; Etta Jones with Cyril Humes Orchestra, Solitude; Helen Humes with Buck Clayton All Stars; Drive Me Daddy
 (Gala GLP 330)*****

EXACTLY what do you get for £16s. 9d. when the usual price of a 12in. LP is about 35s.? In this case you get fourteen minutes' playing time per side against the normal 24 minutes or thereabouts.

You get sleeve notes that tell you absolutely nothing . . . no dates . . . no personnel . . . only a list of other Gala records, many of which will be out of print while the record still spins on your turntable.

There's some guff about the blues, though six out of these ten tracks have nothing to do with the blues at



LENA HORNE — No grumbles at any time.

all. You get a bad balance between the tracks . . . if you have *Solitude* on at the right volume level, *Drive Me Daddy* will blast you out of the room.

In other words you get just what you pay for. Whether half-price makes the disc an attractive buy or not depends on you and you alone.

Musically, I couldn't help liking this lot. I courted, fell in love and got married (all in eleven days) on the strength of an evening with Wally Fawkes, two charming girls, some dim lights and Ivie Anderson's I Got It Bad And That Ain't Good, played

non stop for a whole evening. Ivie is the greatest big band vocalist of all time. Her stint with the Ellington Band was crowded with high spots . . . from the swing of "It Don't Mean A Thing If You Ain't Got That . . ." to the moodiness of "I Got It Bad."

Jazzwise only Ivie Anderson and the superb Helen Humes, who really does sing the blues, are the goods. But I'll not grumble at Lena Horne at any time. Nor Linda Keene or Etta Jones.

KENNY BALL AND HIS JAZZ BAND

Invitation To The Ball

Hawaiian War Chant; Them There Eyes; Georgia Swing; Riverside Blues; Sorry; O.D. One Step; Teddy Bears Picnic; I Got Plenty O' Nuttin'; Dinah; Lazy River; 1919 Rag; South Rampart Street Parade.

(Pye NJL 24)****

NOW, I don't doubt for one minute that Kenny Ball is a sincere jazzman, that he does his utmost to improve his band, that his choice of tunes, harmonies, chords, musicians and style is based on musical considerations. But if he'd gone out to capture the average jazz club fan at the expense of any of these same musical considerations he couldn't have done anything different than this disc.

There are some glorious high spots . . . really wonderful ones . . . the ensemble on *Sorry* and the intro and trumpet solo on *Lazy River*, the relaxed swing of *Them There Eyes*, the beauty of *Riverside*. But this is hardly compensation for the corn of *Teddy Bear's*, the almost forced humour of *Dinah*, the almost entirely non-jazz of *Plenty O' Nuttin'*.

Lonnie Donegan A & R'd the session and to him must go a lot of the blame. Those studio guys have been at work with the controls again. The banjo's up and the piano has conformed to British (Terry Lightfoot?) style by being pushed right into the next studio.

Sorry Kenny! You've got a damned fine band and when I've heard it in the flesh I've been more than thrilled. But not on this record.

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

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

RUGBY WORLD

2/-

All those people will PETRIFY me

"I FEEL petrified at the thought of facing all those people. It is going to be my most frightening experience. You see, I am not a real rock singer."

The man uttering those anxious words was Jess Conrad, who spoke to me just a couple of days before his big variety debut last Sunday, at Tooting Granada, London, in a show that included the Ted Heath Band.

Jess, who began his life in show business as an actor but who now finds himself in demand as a singer, looked across the set at Shepperton—he was filming in "The Queen's Guard"—and said: "I hope people don't regard me as a rock singer. I haven't worked at it as I have worked at being an actor. I like to sing and it seems that people like to hear me sing. I take my singing seriously—I have to—but I never thought that anyone would want to record me."

"Do you know, just a year ago when I was in *Rep*, I appeared in a pantomime and they cut down the number of songs I sang because people didn't like my voice. Now it's in the vogue to have a teenage voice."

"I think my voice is rather like Fabian's, perhaps a bit lighter. I like most of the real singers—people like Sinatra and Sammy Davis—but I like some of the rock singers, too."

Different

"One of the best performers we have here is Billy Fury. He's a real performer. But rock singers have to be, or the number doesn't come over. That is where I have found a great difference between the people in films and those in the record world."

"They are both very different, and neither seems to understand the other. It's difficult to convince an actor that a singer has to give as much to a performance as does an actor."

"The same goes for singers. You have to convince them that actors are real people. I have had a bit of difficulty with people who, because I am a singer and an actor, don't take me seriously in either career. But one is always up against things like that."

"It is good to have to go out and show people that you can do things."

Most times they expect so little and are surprised that you can give them so much.

"That is my reason for making my variety debut. People kept asking me until, finally, I had to say 'yes.' It's a sort of trial. I want to see what happens. If things go well I may do an all-Britain tour with Jack Good."

"Jack has supervised my act and has taught me a lot. Without him I would probably have gone off in a different direction."

This week Jess has begun work on another film, "Rag Doll."

Villain

"I play the part of a young West End villain and may sing in the picture. At the moment we are looking for the right number to use as a title theme. I shall record it to coincide with the opening of the picture."

"In February I go to Hollywood for the premiere of another new film I made recently, "Konga," in which I also sing."

"I would like to work in America, for what I really want to do is to make big pictures in big places. I would like to build up a following there—but I would never leave London permanently."

"Films have kept me pretty busy since the 'Wham' days. First there was 'Konga,' then 'Queen's Guard'—my favourite part to date. We are hoping 'Queen's Guard' will be picked for the Royal Command Performance. It would certainly be a great honour to meet the Queen."

"Many people must have seen Jess's face on some very well-known advertisements. I asked if this had harmed his career? "No," he said.

said JESS
CONRAD
before his
stage debut

"At first, many people thought it would, but, in fact, I am in demand. At the moment I am negotiating a big campaign for the milk people."

The future? Said Jess: "I want to divide my time between acting and singing. I would like to do a musical. My first disc, 'Cherry Pie,' was a sweet ditty and Decca were pleased with it. For a first-timer it sold quite a few copies, but at the moment we are like everyone else—looking for the big hit."

"I'll keep on singing, though, at least until I get a little older."

Brian Gibson

JESS CONRAD . . . "I hope people don't regard me as a rock singer." (DISC Pic)



DISC, RADIO and TV STAR

TEDDY JOHNSON

WRITES FOR YOU

LP sales? It's the cover that counts

AS I have said before . . . we are not conscious of sales techniques in marketing LPs. In the States, record companies operate a complete department whose sole mission in life is to make the public buy the disc because of the sleeve, without, perhaps, ever hearing it.

Latest American development is a plastic sculptured head of Fabian and Frankie Avalon on their new LP sleeves.

The cover is a removable cut-out and the heads and their mountings can be removed and hung on the wall.

The record company state that this project has cost \$100,000 to date (£33,000). Each package-head disc will retail at only a fraction over two pounds a time in America.

RULE Britannia—and all that. In fact, all hail to a new British big band which we have not as yet heard, although America is currently flipping the proverbial wig about "The Sound." "Cash Box," bible of disc jockeys and juke box operators in the States, hails Dave Lee, His Piano And Orchestra as the "Jazz Pick of the Week" . . . and the title? "A Big New Band From Britain."

Dave Lee is the former pianist with Johnny Dankworth, prolific sessioneer, pianist with the concert

orchestra of Norrie Paramor, and accompanist to Judy Garland.

Just to prove his versatility, he wrote with Herbert Kretzmer, the current Peter Sellers-Sophia Loren hit "Goodness Gracious Me."

This new LP, issued by Top Rank in the States, features some of this country's leading jazzmen. Among the outstanding musicians are trumpeter Bert Courtney and sax star Tubby Hayes. U.S. critics say that the ensemble work of the new band is "most impressive; crisp, clean and vigorous."

Numbers featured are standards including "Beyond The Sea" (La Mere), "I Cover The Waterfront," "Bye Bye Blackbird," "Cheek To Cheek" and "Love Come Back To Me."

It is conceivable that this "million dollar jazz" may be too expensive to tour Britain on a one-nighter series . . . but I hope that the dozen of the BBC's "Jazz Club," Terry Heneberry, will be able to book the outfit on disc for a future session.

IF you thought that Elvis Presley's revamped version of "O Sole Mio" in the guise of "Now Or Never" was a hint that in the future the rock beat was to be missing from his style, then you were wrong. This million-selling disc is no criterion for the future, says our American chum, Max Knight.

Presley's new disc is in rocker cha-cha tempo . . . "I Gotta Know" . . . but the ballad style creeps back on the B side with "Are You Lonesome Tonight?" As usual, the backing is by that fine group who recently accompanied Liverpool's Russ Hamilton, The Jordanaires.

A PACHE is certainly coining that hard royalty cash for composer Jerry Lordan, publishers Francis Day and Hunter, and artists The Shadows. This week's tally reads: Australian hit parade—No. 2; New Zealand (8), Holland (10), Belgium (10). The next big British dollar earner will, I am assured, be the "Main Theme From Exodus" by Mantovani.

TRAGIC note. Only a couple of days after the death of disc star Johnny Horton, MBI (American equivalent of our Performing Rights Society) issued its list of Citation Of Achievement 1960 and among the writers awarded the citation was Horton. It was given in recognition of his great national popularity as a songwriter.

Incidentally, readers have asked for further details about the latest Johnny Horton U.S. release, mentioned last week. It is the theme music of the film "North To Alaska" and the film stars John Wayne and Fabian.

Max Knight, writing to Pearl and I this week, predicted that this number will be as big a hit as his "Sink The Bismark." Horton composed the song and is given full film credit.

His latest U.S. LP was ironically entitled "Johnny Horton Makes History."

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