

October 24, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 83 Week ending October 24, 1959

AL SAXON

EVERY
6^D
THURSDAY



A Great Double Sided Smash!

Saxon

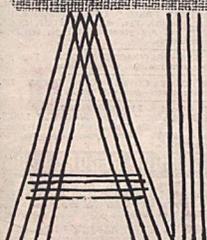
'LINDA LU'

G/w 'HEART OF STONE'

fontana

Fontana Records
Stanhope House, Stanhope Place,
London, W.2.

H222 45/78



Post Bag

ONE STAR
WHAT, no poor records? After reading many reviews of standards, EPs and LPs by Don Nicholl, Ken Graham and others, I find that no record has ever been graded as a one-star rating. Surely out of all the records reviewed there must be the occasional one or two that do merit even two or three stars? **R. COLDWELL**, 18, Belton Street, Huddersfield, Yorks.
(Now read this week's reviews. There are some poor little ones for singles and LPs—as there have been in the past.)

LONG PLAY!
I HAVE always wondered how many times a record can be played before the sound deteriorates. I have now played Cliff Richard's "Living Doll" more than 250 times and the reproduction is perfect.
 The disc company concerned deserve a pat on the back for giving us such value for money—**ALISTAIR WENTIN**, "Glenea," Abertay Gardens, Dalhousie Road, Dundee, Scotland.
(The pat's passed on.)

'I LIKE BILL...'
BILL FORBES is the most wonderful person I have ever met. He has a lot of personality—and as a performer, he's the tops!—**JANET SCOTT**, 23, Downham Road, South Hestwall, Cheshire.
(Here he is then, Janet, in this DISC Pic.)

CONGRATULATIONS PAUL ANKA



PRIZE LETTER PRAISE OUR STARS FOR THEIR 'COVER' JOBS

CONTRARY to K. Bell's letter (DISC 10-10-59), I feel that British recording artists deserve a certain amount of praise for their "cover" jobs.
 Often "cover" jobs made by our recording stars are far superior to the original American versions. Marty Wilde, for example, has had many which proved better than the American versions, and therefore, more popular, i.e. "Endless Sleep," "Donna," "Teenager in Love" and now, "Sea of Love."
 The same can be said of Lonnie Donegan with his "Battle of New Orleans."
 People do not have to buy the British versions if they do not want to. The fact that they do, only proves that British is best.—(Miss) **M. STEVENS**, 5, Parr Street, Parkstone, Poole, Dorset.

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

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

BIRTHDAY
AS no one seems to have done as much about Cliff Richard's birthday on October 1, I wondered if I could wish him "Many Happy Returns" from myself and other fans. We hope his twentieth year proves as good as his last, i.e. feel certain that it will.—**MARYLENE BAKER**, 35, Meadow Vale, Duffield, Derby.
(We shouldn't be surprised to see him land another Silver Disc.)

BRUSHED ASIDE
WHILE on holiday, my friend and I went to see the stars arriving for a matinee performance. When a famous singing group arrived at the theatre, we asked for their autographs. They brushed us aside with "Not just now, we haven't got time."
 This happened on several further occasions, and we were let down by their stage appearances too. Their act did not compare with their sound on records.—**W. M. BRATTON**, 7, Woodland Road, West Bridgford, Notts.
(Rudeness is not the road to a Silver Disc.)

THE GREATEST?
WHILE your readers continue the Presley-Sinatra feud, may I, as a frustrated teenager, submit the name of Al Jolson as the world's greatest-ever popular singer?
 Jolson began his career when discs were playing second fiddle to sheet music, yet when he returned in the late 1940s after retirement, the scene had changed.
 His success was still as great, however, and his disc "Anniversary Song" and "Alexander's Rag Time Band" (with Bing Crosby), each sold over a million copies.—**JOHN PURCELL**, 27, Fitzwilliam Avenue, Wath-upon-Dearne, Yorks.
(You're unusual; people tend to like the artists of their own era.)

THE BEAT
I WHOLEHEARTEDLY agree with Doug Geddes (DISC 10-10-59). The charts are changing to the slow ballads. But what can the rock-loving record buyers do? I am a lover of fast beat, but if the recording stars do not cut that type of record, we cannot buy them. Admittedly, Elvis Presley and Jerry Lee Lewis bring the occasional rocker out, but they are not up to the original rock standard.
 I am sure that if the recording companies turned out and plugged more fast beat numbers, we could see them climb once more into the charts.—**E. ROBINSON**, 7, Miles Hill Street, Leeds 7, Yorks.
(Fashions change.)

JAZZ CELLARS
I ALWAYS attend concerts given by visiting American jazz stars. I never venture into jazz cellars.
 Am I then, a jazz snob and a parasite, as defined by D. Hams (DISC 10-10-59)? Of course not!
 Any similarity between jazz and the "music" heard in a typical cellar club is purely coincidental—not only that, it is miraculous.
 A real jazz fan has to invest in recordings of the "greats" from over the Atlantic and to watch them in the flesh on all the rare occasions that they perform in this country.
 The cellars can be left to the jazz greenhorns, the exhibitionists and the smoochers.—**D. MORRIS**, 270, Corporation Street, Birmingham, 4.
(Oh, you've started something!)

MORE HOLLY
I AM a great fan of the late Buddy Holly, and have most of his EPs and singles.
 There are, however, some titles, only recorded on his first LP, and as I have most of these, it would not be worth my while to buy the LP, but I

feel I am missing something by not having them.
 I am sure there are many other fans in the same position, and I am wondering if it would not be possible for Coral to release the titles on singles.—**JOHN BRADFORD**, 11, Welbeck Avenue, Sidcup, Kent.
(Well let you know if they are to be issued.)

IDEAS DEPT.
CONGRATULATIONS to Cliff Richard on a most successful follow-up, "Travellin' Light," to his "Living Doll." He is just managed to create the same tempo in both records.
 If he is looking for a song to record next, why not "I'm In Love Again"? Cliff sang this on "Saturday Club" and gave a very pleasing performance. And for the flip side, I would suggest "Danny."—**FRANK PENNY**, 58, Granville Street, Ashton-under-Lyne, Lancs.
(Here's a budding A and R man.)

COMPARISON
HOW can Doug Geddes compare Al Fats Domino with Jerry Lee Lewis, Bill Haley and Little Richard (DISC 10-10-59).
 Fats Domino is a rhythm and blues singer, not a rock 'n' roller. He sings tunes with the backing they had years before rock 'n' roll became fashionable.
 As for his being subdued, I don't regard "I Want To Walk You Home" any more subdued than his previous discs.—**HOWARD WATSON**, 91, Langley Park Road, Sutton, Surrey.
(There's a difference between r and b and r and r.)

HELP!
FOR the past four years, I have been trying to get a single of Billy May's "You're Driving Me Crazy." Can any DISC reader help?—**S.A.C. GURD**, Block III, Room 8, R.A.F. Watton, Norfolk.
(Billy's been driving you crazy, eh?)

HUSH-HUSH
A DISC jockey's job is to play records and not to make comments on them. Some of the worst

culprits are the D.J.s on "Family Favourites." After Elvis Presley's "Big Hunk of Love" was played on a recent programme, the announcer made a sneering remark about a "Big Hunk of Noise" from Elvis Presley.
 I wish that D.J.s would keep their opinions to themselves and concentrate on playing records.—**BIRCHALL**, "Woodbank," Shortwich, Cheshire.
(Something more than announcing titles is required of a D.J.)

RATINGS
CONGRATULATIONS to Jack Good for producing such a worthy successor, "Joy Meets Girls," to the widely acclaimed "Oh Boy!"
 "Joy Meets Girls" is a change of pace during the last six months, it would have been impossible for "Oh Boy!" to maintain its wide popularity, but I feel sure that the new programme will quickly regain the popularity which its predecessor brought and that many talents will be exploited further.—**R. CRAYNER**, 8, Riverside Drive, Goole, Yorks.
"Joy Meets Girls" ratings show it leads the "Oh Boy!" figures for this time of year.

'JBJ'—DROP IT
I FIND it amazing as well as annoying how television continues to neglect the pop recordings business.
 ITV have only "Disc Break" and "Cool For Cats," which are usually an hour long. Teenagers are off to bed, and if "Juke Box Jury" is all the B.B.C. can offer us, it seems that Lime Grove prefers to keep its head buried in the sand.
 This is the one show we can all do without.—
 But surely there is ample room for at least one good hour a week to give us a look at the stars who are at the top of the hit parade?—**W. A. HUTCHINGS**, 9, SalTERS' Road, Newcastle-on-Tyne 3.
(Write to the TV companies.)

COME BACK MARTY!
I F MARTY Wilde goes to the U.S., and stays there, Britain will lose a great talent completely. She the way to world stardom, but if he leaves this country he will break many a heart. He has just begun to impress people other than teenagers.
 Marty belongs to us. If he is loyal to his country, he'll stay with us.
 Go to America, Marty, by all means—but come back!—**JANIS WARNER**, Merry ways to Kingsley Avenue, Camberley, Surrey.
(Come home to the buildings, Marty.)



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**ANDY
WILLIAMS**
**LONELY
STREET**



AMERICAN TOP TENS JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending October 17)

Last Week	This Week	Title	Artist
1	1	Mack The Knife	Bobby Darin
2	2	Put Your Head On My Shoulder	Paul Anka
3	3	Mr. Blue	The Fleetwoods
4	4	Sleep Walk	Santo and Johnny
5	4	'Til I Kissed You	Everly Brothers
6	5	Teen Beat	Sandy Nelson
10	7	Poison Ivy	The Coasters
5	8	Three Bells	The Browns
7	9	Just Ask Your Heart	Frankie Avalon
—	10	Lonely Street	Andy Williams

ONES TO WATCH

Tucumcari	Jimmie Rodgers
In The Mood	Ernie Fields

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending October 17)

Last Week	This Week	Title	Artist
1	1	Mack The Knife	Bobby Darin
8	2	Travellin' Light/Dynamite	Cliff Richard
2	3	Here Comes Summer	Jerry Keller
3	4	Sea Of Love	Marty Wilde
5	5	Three Bells	The Browns
7	6	'Til I Kissed You	Everly Brothers
—	7	Sleep Walk	Santo and Johnny
4	8	Sweeter Than You/Just A Little Too Much	Ricky Nelson
—	9	Put Your Head On My Shoulder	Paul Anka
—	10	Plenty Good Lovin'	Connie Francis

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

**JACKIE
WILSON**

**You better
know it**

Q 72380 **CORAL** 45/78

TOP TWENTY

Paul Anka wins Silver Disc for 'Lonely Boy'

Cliff hits top spot again.. Marty Wilde is coming up fast

Compiled from dealers' returns from all over Britain

Week ending October 17

Last Week	This Week	Title	Artist	Label
5	1	Travellin' Light/Dynamite	Cliff Richard	(Columbia)
3	2	Mack The Knife	Bobby Darin	(London)
1	3	Here Comes Summer	Jerry Keller	(London)
8	4	Three Bells	The Browns	(R.C.A.)
11	5	Sea Of Love	Marty Wilde	(Philips)
2	6	Only Sixteen	Craig Douglas	(Top Rank)
6	7	'Til I Kissed You	Everly Brothers	(London)
4	8	Living Doll	Cliff Richard	(Columbia)
7	9	Mona Lisa	Conway Twitty	(M.G.M.)
10	10	Someone	Johnny Mathis	(Fontana)
13	11	Just A Little Too Much	Ricky Nelson	(London)
15	12	High Hopes	Frank Sinatra	(Capitol)
12	13	Forty Miles Of Bad Road	Duane Eddy	(London)
14	14	China Tea	Russ Conway	(Columbia)
16	15	Peggy Sue Got Married	Buddy Holly	(Coral)
19	16	Makin' Love	Floyd Robinson	(R.C.A.)
9	17	Lonely Boy	Paul Anka	(Columbia)
18	18	Broken Hearted Melody	Sarah Vaughan	(Mercury)
—	19	Red River Rock	Johnny and The Hurricanes	(London)
17	20	Heart Of A Man	Frankie Vaughan	(Philips)

ONES TO WATCH

Sleep Walk	Santo and Johnny
Put Your Head On My Shoulder	Paul Anka



SILVER Disc number ten has been won by Paul Anka with his hit recording of "Lonely Boy." Unlike most of the other discs that have gained a quarter of a million sales in Britain and thus won this award, "Lonely Boy" did not progress beyond third place in the charts, but it held that position for four weeks. Then it dropped one slot to number four, remaining there for a further three weeks, so good sales were assured. It is still in the chart this week. Directly Paul Anka finishes his current American tour with the Dick Clark "Caravan of Stars," he will appear on the Ed Sullivan show, and then fly to France, where he has a 4-week engagement at the Olympia Theatre in Paris, opening on November 2. This will be followed by a month's tour of France. It therefore seems unlikely that he will be able to pay a further visit to Britain before the end of the year as had been hoped.

THE JURY'S VERDICT—A HIT!

**DAVID MAGBETH'S
"Mr. BLUE"**

PYE 7N 15231 (45 and 78)

STILL AT THE TOP!

**SANTO and JOHNNY
"SLEEP WALK"**

PYE INT. 7N 25037 (45 and 78)



PYE GROUP RECORDS (SALES) LIMITED, 10a Chandos Street, W.1

Al (I'm related to Bach) wants to be an actor

writes
JUNE HARRIS

IT sounded a very sleepy Al Saxon who finally roused himself enough to take my telephone call. But when I told him he was on our front cover this week, he woke up in a hurry.

"The middle of the morning and still in bed? "I'm not lazy, I'm just tired," Al explained. He had broken away from the current tour he is making with Cliff Richard to come to London for radio and TV dates. He was in "Saturday Club" last week-end, and telephoned an appearance for Teddy Johnson's "Music Shop" which will be put out next Sunday.

Al says that he is distantly related to the "master of the keyboard," Johann Sebastian Bach and himself took piano lessons when he returned to London from his temporary home in Cornwall after the war. "But," says Al, "the lessons didn't last for long as I didn't get on too well with the teacher. I suppose it could have been the other way round. Anyway, I didn't give up my studies, and I continued learning from books."

Session work

When he left school, Al Saxon went to work for a music publisher. "In fact," he recalled, "I worked for several music publishers." Then came a three-year stay with the Forces and the young Saxon could be heard playing trumpet and piano on many occasions to entertain his regiment.

When he was demobbed, Al started work as a night club trumpeter. On one of his dates he met a friend from his Tin Pan Alley days, who was working with a recording company. He asked Al to do some session work at the studios.

Through this, Al Saxon met Lorrace Desmond, and in time, he became her personal accompanist which took him on several tours throughout the country. On Lorrace's advice, he left her in 1957 to go solo as a singer.

Cover
Personality
AL SAXON



Al Saxon is a songwriter, too, and wrote several stage numbers for Lorrace Desmond. And when he left Lorrace, Al continued writing for her and she recorded some of his songs. During one session, Al met Ken Jones, musical director for Fontana. Ken arranged a recording test for Al and—hey presto! he received a contract from Fontana.

His first disc, "Dream Boy," received a laud reception, but his second, "You're The Tops Cha Cha," shot him into the hit parade and gained him recognition.

He made more recordings after that and then came "Only Sixteen" which, although it suffered severe competition, still managed to make headway in the charts. Currently this disc holds the top spot in three Scandinavian countries and also in Kenya.

Big tour?

"Right now, it's quite possible that I may make a Scandinavian tour," said Al. "I've been approached and it's only the question of fitting it into my schedule."

"I'm with Cliff Richard until the end of the tour, and that includes a week at the Gault Summit on November 16. I'm having a marvellous time and Cliff's great to work with."

I asked Al Saxon what plans he had for the future and whether he's content with just being a singer (and musician).

"I want to act. I love acting and I have had a little experience. I'm not Marlon Brando, mind you. I'd rather mould myself on the lines of Charlie Chaplin. I've had one or two offers from film companies, but of course, they haven't seen me act yet."

If Tony thoughts and offers for the future are not enough for Al Saxon, he is quite content at the present moment to continue his stint as a D.J. on Radio Luxembourg's Philips and Fontana show every Wednesday. Looking ahead to 1960, Al Saxon is considering the possibility of two television series and also of a radio series.

"At the moment, I cannot tell you more than that, but it's a Big Deal..." he confided.

"That catchphrase is well-associated with Al; he used it for the title of his new EP released earlier this month. This week his single "Linda Lou" backed with "Heart Of Stone" was released. Al's final comment in our conversation was: "Plug the other side." I like it just as much as the first."



BRITISH JAZZ WILL MISS MISS STOBART

WITH very little front-page fuss there has been a Tony Kinsey Quartet front-line change. Here are the ins-and-outs of the out-and-ins...

OUT goes tenor-saxist Kathy Stobart. **IN** comes altoist Alan Branscombe.

The news that Kathy is quitting "the scene" is especially sad for me. For my money, Kate is one of the finest jazz players in Britain, irrespective of sex or instrument.

I first heard her jamming at the old "fabulous" Feldman Club at 100, Oxford Street. Her colleagues would include Kenny Baker, George Chisholm and Co. Then again, at the start of this decade, Kathy took out an all-name band.

"This was the 'coolest' of its kind in the country. It specialised in Lennie Tristano-Leo Konitz stuff. A pretty cool conception; but, through it all came the warmth of the Stobart 'soul'."

Then Kate took her second plunge into marriage. The first (to Canadian pianist Art Thompson) hasn't worked out at all well. This time her hubby was trumpeter Bert Courtney. They were happy together from the off. "This happiness became very evident in Kathy's work."

Indicately, she has been playing with more obvious emotion than almost anyone else in Britain. And what's more, I defy you to say she sounds like so-and-so. She has a distinctive

sound of her own and an exciting, highly rhythmic style. Some of her solos lately have been among the best I've heard here from anyone.

Now Kate is officially retiring. Will she devote more time to her family. Will she still make an occasional 'come back'? It would be a crime to hide away such talent.

Kate's replacement is someone I've been shouting about for a year or more. Young, 23-year-old Alan Branscombe from Liverpool is unquestionably the most talented alto rounder to come along since, says Ronnie Ross.

Equally at home on piano, tenor, alto or vibes—to say nothing of his writing ability—Alan has chosen wisely, I feel, the alto as his chief weapon of assault with Kinsey. As he says: "There are so many great tenor men around."

His fresh approach could be an inspiration to the "old firm" of Kinsey and Le Saux. And they had revived many of the tunes that were in the book in Joe Harriott days.

A shrewd move, I feel. **One final Kinsey news item:** Replacing Kenny Napper (now with combie) is another British jazz and Club Eleven "veteran," bassist Joe Muddel. Joe's been a busy session player for so long, that it's good to see that he still has a yen to play jazz.

STARS OF LPs : Eydie Gormé

SHES DYNAMITE

but she can be tender, too

Some record stars seldom, if ever, make the Hit Parade, but they are great artists for all that. These are the people whose true art shows itself on LPs, not on singles. In this new series DOUG GEDDES spotlights these "Stars of LPs."

LOOKING back over the Top Twenty charts of the past year you might think there was no such person as Eydie Gormé. But LP fans will soon put you right on that one. For Miss Gormé has been one of our most consistent LP recorders during recent times.

In a little more than 12 months, the H.M.V. label has issued no less than five 12-inch LPs by their bright young star.

A new one has just reached me called "Gormé Sings Showstoppers" and before that we had "Eydie Gormé Sings The Blues," Eydie singing job—with the Tommy Tucker outfit. During a tour and on nearing New York, Eydie managed to get herself an audition with bandleader Tex Benke.

The audition was a "live" one, for Tex just handed her four songs while he was on the stand at the Steel Pier in Atlantic City, and told her to sing to the assembled dancers.

She sang four numbers and found the dancers waiting for her autograph at the end of her session, and Tex Benke wanting her autograph on a contract! Needless to say, she satisfied the demand in both directions.

From the Benke band, Eydie decided that the time was ripe to try her hand as a solo performer, and in no time she was headlining at many leading night spots.

She was also doing considerable TV and radio work and was soon signed by Coral Records. She made a number of successful disc hits with this company, before switching to A.B.C.-Paramount, the com-



pany who produces her records which are released here on H.M.V. Her first big break on TV, came on the Steve Allen "Tonight" show as far back as 1953. She joined the show as a guest, and remained a resident.

Eydie was also to meet on this show a young singer, Steve Lawrence, who in December, 1957, was told to make Miss Gormé into Mrs. Lawrence.

Apart from the acclaim that has become hers on records, TV, and in cabaret, Eydie also scored a big success in January, 1957, when she made her Broadway debut at the Palace Theatre with Jerry Lewis. All these ventures have helped make Eydie Gormé the excellent performer that she certainly is, and we are fortunate that some of her work can remain with us for a long time through the many LPs that she has sent our way.

The song that's headed for the top in the States!

PRIMROSE LANE

sung by **Dickie Pride**

40-DB34840

Columbia Records

(Dept. Trade Dept. of Columbia Graphophone Co. Ltd.)

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GOOD
Producer of
'Boy Meets Girls'
writes exclusively
each week for
DISC

PLUGGING THE TOP FOR THE STATES!

This lad is going places. The song is by a British writer, but wild horses would not drag from Adam his name. Whoever wrote it knows what he is doing—and how!

T'd tip it for number one on both sides of the Atlantic.

Vision disc

I WAS interested to read Milton Subotsky's comments last week on the prevalence of tape recorders among American teenagers being a serious threat to the sale of discs. It goes to show that quality of reproduction does not count with the kids over there. Not that there is

Last Laugh

EVERYBODY on "Boy Meets Girls" loves Little Tony. Well, almost everybody... but he can be the most infuriating chap. For weeks now I have had the devil's own job with my meagre Italian trying to make him understand what was wanted of him on the show.

But this week, just on the eve of his departure home, he walked up and announced to me in crystal-clear English, that he has just learned the language. And sure enough, I tried him out and he understood everything I said.

You know, I have a sneaking suspicion that he is a first-class English all the time, but has been acting dumb to make a fool out of me. Well if he did, he certainly succeeded. I never mind, I'll get my own back. I shall work out some tremendous lumber for him on the show. Tell you about it next week.

To tell you the truth, we are all terribly sorry to see him go. But he will be back some day in December.

anything that tape cannot reproduce as well as disc—in fact, discs come from tape in the first place, of course—but the speakers in the average disc machine are considerably inferior to the current record-players of console size.

And the speakers on the average TV set from which kids tape the songs are a sight worse.

Another thing that this tape business means is that the vision disc must come even sooner than I thought, in order to combat this menace.

Another most-hated

THE teenage record-buying public as a whole has the worst taste of practically any public in the world. How else can you explain monstrous "Three Stars", the "Ten Commandments of Love" and the "Ten Commandments"?

The latest one to add to my list of most-hated records is the opus entitled "Deck of Cards" from a character going by the unlikely nomenclature of Wink Martindale.

Wink! Well, I can only think that the name means he had his tongue in his cheek when he made "Deck of Cards".

"Deck of Cards" purports to be the defence of a soldier (Wink himself, or less) who was charged for bringing out a pack of cards during church parade.

Had I been his officer, I would have given him a year in the glue-house. Not for the offence, but for the defence—which is not only pompous and irrelevant—but boringly long.

This side of "Deck of Cards" goes on for almost 40 minutes. And if you think this



ADAM FAITH

means better value for your money, you deserve a year in the glasshouse, too.

Only Red can do it

WHEN you hear the latest Sammy Turner record, "Always," the first thing you will notice is the extraordinary gimmick in the style of sax-playing. This is the work of the sacking himself, King Curtis.

King Curtis, inventor of his own style of playing, called "chicken scratching"—is the sax you hear on all the Coasters' discs and quite a number of others.

Of course, when you hear the identical sound on "Boy Meets Girls" it will not be King Curtis, but our own Red Price... the only saxophonist in the country who can reproduce Curtis's sounds.

THEY KNOW WHAT YOU WANT

Dealers' tastes— and record buyers' stock up

EVERY week dealers all over the country get record companies' release lists, which, in the pop field alone, offers as many as 50 new titles to add to their stocks.

Few dealers buy every record issued. They have to decide which ones are most likely to be demanded by their own particular customers. That's a job that makes "Juke Box Jury" a task look easy!

Linda-Jury in the record department of a famous London store, Mrs. G. Boyer, told me: "Of the 50 pops released every week we know only two or three will reach the top of the hit parade. In focusing the public's attention Radio Luxembourg and 'Juke Box Jury' are invaluable. We have to keep our eyes—and ears—open, for often these shows feature pre-releases. Some shops take one of everything they offer—but I think they're fools."

Best-sellers

A record-buyer for years, her tastes range from rock to Rachmaninoff. "But I like catering for teenagers. Their tastes today are mainly rock, ballads and humorous records. I like to see plenty of rock, she of course, listed Emily Presley, Cliff Richard and Tommy Steele. Sentimental Newley sells well among ballad singers, while Lloyd Price's "Where Were You On Our Wedding Day" is a good example of the trend towards the past. There are plenty of Frankie Vaughan fans, too—but he appeals more to the 19-25 age group. Sentimental records count very little with teenagers."

Records by men were more in

by **BILL EVANS**

demand than those by women—though Shirley Bassey and Connie Francis sold well.

Buyer for the record division of a firm that has 30 branches to supply, Mr. W. S. Woyda, was to be found in the basement of his firm's West End H.Q., surrounded by an arsenal of black plastics that add up to half a million records.

Twenty years in the record business, he's seen taste ranges from Bing Crosby ballads to Ink Spots' sentiments on to rock and back again to ballads.

"Some artists are often automatic sellers. For instance, one wouldn't hesitate about buying Elvis or Cliff, but a lot depends on plugging," he said. "If one knows a record is going to be pushed—perhaps played on 'Juke Box Jury'—it helps to create demand."

Watching U.S.

"But such shows can hinder as well as help—the 'Jury' almost killed Perry Como's 'I Know' when they voted against it. It made the hit parade, but it took very much longer—normally it would have got in

almost as soon as it was issued.

"Another way of 'testing' a disc's future is to watch the American market very closely—including magazines.

The bigger dealers sometimes receive advance copies which help them to decide a record's merit. "But however well you're clued up on the market you can come a cropper sometimes," says Louie Deegan's "Jack Of Diamonds"—it was the only one of Lonnie's that didn't sell.

"The main clue have to rely on previous experience," he said.

Mr. B. G. Henderson, buyer for a firm only a trumpet's blow from Tin Pan Alley, counts many professional—including recording artists—among his customers.

Their tastes differ from most of their other customers—they don't come in for rock records, they prefer their discs to be by Sinatra, Peggy Lee and maybe Johnny Mathis," he told me.

Another buyer who watches the American Top Ten closely, Mr. Henderson also finds radio and TV airings help sales. "But the public knows about a record too long before it's released," he commented. "Sometimes it's as much as two weeks before we can get them."

Fickle fans

Back at her counter—after a late lunch—because lunchtime is buying time for many teenagers, Miss S. Sherman, another London buyer, said, "I don't think anything really governs the public's choice—even top-line artists vary in sales at times."

One can pretty well book The Everly Brothers in bulk, and one of the few artists I can depend on every time is Frank Sinatra—because I happen to have a lot of customers who

are fans of his. Fans can be fickle—take Johnny Ray and Frankie Laine—they don't sell nearly so well these days, but fashions are always changing. When I started 10 years ago Stan Kenton's progressive jazz was something new now, by B u e c k standards, it seems quite normal."

Another who declared it was plugging that makes sales, Miss Sherman said hearing a record repeatedly on radio or TV made people buy it. "Some stay in stock at first—not selling till later, when the public has heard them several times. And often they snowball, for instance Cliff Richard's 'Living Doll' didn't go for weeks, but once it reached the Top Ten, sales mounted. A lot are like that."

Previous disc

A provincial buyer, Mr. P. Strange, told me: "Assessing the public demand can be very difficult—a lot of it is pure guesswork. We go through the release lists, study a trade magazine and follow the papers. But radio programmes help us to a greater extent than anything else—especially the Luxembourg airings."

"Popularity—or otherwise of an artist's last recording counts a lot in buying their new one. From a list of at least 20 pop records a week we know only about two are going to get anywhere. So we have to balance safe buying on the one hand with what we expect our customers to ask for on the other."

So next time you walk into a shop, ask for a new record, and see the assistant produce it at once, give a thought to the buyer who, from dozens of others to choose from, reckoned sooner or later you would ask for the disc you're just bought.

TOP RANK RECORDS

NEW RELEASES

THE DEEP RIVER BOYS
I Don't Know Why
 compiled with Timbers Gotta Roll
45-JAR 174

THE FLAMINGOS
Love Walked In
 compiled with Cousins
45-JAR 213

GARRY MILLS
Seven Little Girls Sitting In The Back Seat
 compiled with The Night You Became Seventeen
45-JAR 219

THE KNIGHTSBRIDGE CHORALE
Eton Boating Song
(see featured in the Radio Organisation film "March West Frontier")
 compiled with In a Shanty in Old Shanty Town
45-JAR 220

THE SWEET CORPORALS
(arrangements by Harry Simons and Hugh Macdonald)
The Same Old Army
 compiled with Warm and Willing
(both from the John Countryman Film "A Private's Affair")
45-JAR 217

DRIFTIN' WITH

CLIFF RICHARD



FROM CLIFF TO YOU ...

Hi there!

I think it's great that my bass guitarist, Sat & my friend Roy have got together & written this book.

It'll give you a true insight of what really happens on my tours. Although touring is hard work, the book will illustrate what fun we can have - besides, while touring I get the chance to meet you all personally.

Well, I think you'll enjoy it.

Good Luck -

Cliff-



At last! The behind-the-scenes story of what life is really like on tour with Britain's greatest teenage idol.

Written by Jet Harris, famed bass-guitarist of The Drifters (now known as The Shadows) and by Royston Ellis, DRIFTIN' WITH CLIFF RICHARD tells vividly of the adventures and triumphs of the boy who has become this country's fastest record-selling singer.

What do Cliff and The Shadows talk about on their long journeys?

What goes on backstage at rehearsals?

What was the moving story behind a visit to a hospital?

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Read the answers, and much more, in this great book.

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HULTON HOUSE, FLEET STREET, LONDON, E.C.4.

Britain's best known guitarist turns to variety and makes a hit

Because he is an 'old man'!

by JOHN WELLS

FEW musicians would call Bert Weedon a great guitarist. But there are not many people who would deny that he is probably the best-known performer on that instrument in Britain today. There are three reasons why this is so; he works hard, he is entertaining—and he is over 30!

In these days when youth is at a premium this is fantastic, but it is true and Bert's latest venture on the variety stage proves it beyond all doubt.

A few weeks ago he made his debut in variety, in the same show as Craig Douglas and was, without doubt, a wonderful success. Already he has more dates lined up and is booked for another month's variety starting on October 25.

Bert had already established himself on radio, TV, concerts, cabaret and films, and one takes all these accomplishments for granted, but variety was a different story.

Good act

There he was, standing alone on a stage, playing to youngsters who had come primarily to see Craig Douglas, and the truth of the matter was that Bert got as much applause as the star of the show.

WHY?

To start with, Bert puts on a good act! It lasts about 18 minutes, in which time, with good showmanship, he provides a great deal of entertainment. He plays a solo number, gags a bit, plays tribute to famous artists, and gets the audience to join him in the act. They sing, clap, stamp their feet with him.

But the over-riding factor behind Bert's success is his age. He's much older than the rest of the cast, well into his thirties, and this makes a heap of difference—in his favour.

One of the main bugbears for any

pop artist is the fear that someone in the audience will throw something at him. This isn't reported much, but it happens quite frequently.

In a way it's understandable. Most of the boys in the audience spend about five or six shillings paying for their girl-friend's seats and then find that they are going into raptures over another boy—the stage.

Many of them resent it. That's why there are frequently scuffles after the show or objects thrown at the artists.

With Bert it doesn't happen. He's too old to be considered a serious competitor by the boys, but not too old to be accepted as a performer with both the boys and girls.

Mainly, and this is the great difference, Bert's appeal is with the boys. He explained: "It's the boys who really like good playing. They seem to appreciate it far more than the girls."

So Bert scores both ways. The girls like but don't "love" him as they do the star of the show, and the boys appreciate him.

Fans picked it

The way he is accepted by the audience is extremely useful to Bert. He was telling me how, before he'd decided on his latest disc—"Nashville Boogie" and "King Size Guitar"—he had played a selection of numbers to the crowds which gathered in his dressing-room at as many theatres as he could.

He got them to pick the one they liked best. Then he played the number in three varying tempos and asked them to select the one they preferred. From their comments Bert selected the numbers and tempos of the tunes, so if the buyers know their own minds then Bert must have a sure-fire win on his hands.

And all because the boys think he's too old for their girls to fall for.



Bert Weedon relaxes in the dressing-room during an appearance in a predominantly teenage show. With him are one of the Venous Girls, Duffy Power and (standing) Billy Fury. (DISC Pic)

ON THE TRAD SCENE WITH OWEN BRYCE

British bands are good —but they're not the best!

AMONG the host of letters I have received lately are an increasing number which condemn me for my stand in favour of the original U.S. product compared with the home-brew. It seems that these folks who write to me genuinely believe in the superiority of our British groups above those of Armstrong (modernists) Kid Ory (comedian) Basic (swing music) Ellington (rubbish) King Oliver (corral).

Now I am going to make a stand and put down just what I do like.

1. Let me assure the fans that I have nothing against the music of Barber, Lightfoot, Charlesworth, and quite a few others, when played in clubs, to a dancing or drinking audience, I'm all for it. I'm mighty glad that our efforts 15 years ago

have brought the breath of jazz to a wider circle.

2. Let me put it on record that I think Mulligan's band is good fun. That Chris Barber gets an excellent bouncing beat going. That Acker's drive is infectious. That Terry Lightfoot plays a nice clarinet. That Sandy Brown and Al Fairweather are marvels. That Mike Daniels' is just about our best trad band. That Alex Welsh has achieved a style remarkably close to the Chicagoans. That Archie Sempie's "Please Don't Talk About Me" is Britain's most exciting record.

Want any more . . . or are you satisfied that I see quite a lot of good in British jazz? Where I do differ from so many readers is this. THEY THINK ALL THESE THINGS ARE

BETTER THAN OLIVER, ORY, JELLY ROLL MORTON, DODDS, DUKE LOUIS, JIMMY NOONE, BESSIE SMITH. Poor things.

Any of the British bandleaders I have listed would be the first to admit the superiority of the great men of jazz. I know. They have told me so a dozen times. The flag wavers and the fan clubs do more harm than good to their idols in this respect.

That's why I'm glad to get letters like last week's from reader John C. Gibbons. After going through the usual run of the mill he "discovered the real joy of Jelly Roll Morton" . . . "Bessie Smith is the greatest of the classic Blues singers . . . Bechet, the master of the soprano sax" . . . and a lot more, (on. All is not lost!

THIS IS A WONDERFUL PICTURE!



WATCH OUT FOR WELLS

Get the story behind the story. That's the assignment JOHN WELLS has been given. You'll see the results next week. Don't miss his exciting new column.

Eurovision song finals to be held in London

THE finals of next year's Eurovision Song Contest, which is organised by the B.B.C. in conjunction with the Music Publishers' Association and which is televised over all of the European networks, will be held in London, at the Royal Festival Hall on March 29.

There will be three TV programmes to select the British entry—two eliminating contests and one final programme in which the selection will be made from six songs.

Last year, the British entry, "Sing Little Birdie," sung by Teddy Johnson and Pearl Carr, was voted into second position in the final which was held in Cannes. The first places went to Holland.

All those interested in entering for the Song Contest must have their compositions accepted by a Music Publisher. Entries must be received before November 16.

The Publishers' Selection Committee, which will consist of representatives from many well-known publishing firms, will be meeting between November 24-30, and they will then submit their entries to the B.B.C., who will make their selection between December 21 and 22.

Richard to do radio and TV on Continent

CLIFF RICHARD will be "travelling light" on Sunday when he leaves London Airport for a six-day promotion tour of the Continent. First stop is Vienna, and from there Cliff will pay flying visits to Italy, Holland, Belgium, Germany and Denmark.

With him on this trip, which has been organised by E.M.I., will be his backing group, The Shadows, and the dates lined up include radio and TV shows.

A great deal will be crammed into the six days, but if he gets the chance, Cliff is going to see Elvis Presley.

This will be Cliff's second visit to the Continent—the first was a holiday trip last summer.

On the Saturday before he leaves, Cliff plays a charity concert in his home town of Chesham, in Hertfordshire.

Dates lined up for his return are Lewisham (November 1st), Finsbury Park (2nd-7th), Brighton (8th), Cambridge (10th), Bournemouth (11th), Bristol (12th), Cardiff (13th), Manchester (14th), Southampton (15th), Kilburn State (16th-21st), Plymouth (22nd), Birmingham (23rd-28th), Doncaster (29th), Edinburgh (30th), Perth (December 1st), Dundee (2nd), Aberdeen (3rd), Glasgow (4th), Newcastle (5th), Leicester (6th) and Liverpool (7th-12th).

Immediately after this strenuous tour Cliff goes into pantomime at Stockton. Plans are still uncertain for next year, but Cliff hopes to fit in one week of one-night stands, two weeks of variety and one week of TV, radio and recording dates each month.

For his probable appearance at the Palladium next year, Cliff is not planning anything special. "We always have a ball when we are on stage," he says, "and we just hope it gets across."

"And about those stories of a Hellly-wed trip? 'Everyone's heard those rumours except me,'" grins Cliff.

BIRTHDAY RECORD

CLIFF RICHARD celebrated his 19th birthday last week, and one of his presents was a new number by Sammy Sanwell, composer of Cliff's first big success, "Move It."

Other presents included a guitar from his fan club, and a chocolate birthday cake—in the shape of a guitar.

Sound scheme

SELL records by showing pictures. That's the latest gimmick to be employed by E.M.I. to get the widest possible distribution of EPs and LPs.

Called the "Sound Selling" scheme, this new method uses coloured slides of LP and EP album covers projected on to a screen and incorporating an edited version of the tracks from the particular disc.

The scheme was begun last week and will be presented for dealers all over Britain during the coming months.

Quick return for Duffy

DUFFY POWER, after making his radio debut last Saturday in the B.B.C.'s "Saturday Club," has been booked for a return appearance on November 28, one of the fastest resurgences ever.

Sinatra, Crosby, Martin team up

FRANK SINATRA, Bing Crosby and Dean Martin have been signed to co-star in a Columbia film likely to be called "The Jimmy Durante Story." Other big show business names are also likely.

Dean Martin will take the name "Tom" while Bing Crosby will play Eddie Jackson and Sinatra, Lou Clayton.

Frank Sinatra has recently completed a starring role in "New Year, So Few," which is due to be premiered in the New Year and Dean Martin has just concluded shooting for "Who Was That Lady?" in which he co-stars with Tony Curtis and Janet Leigh.

Platters here in New Year?

THE PLATTERS are almost certain to visit Britain after finishing their tour of Germany, which starts on December 14th.

It is hoped that they will arrive in this country in time to start a nine-day variety tour commencing January 16th. They are also in line to make at least two appearances on TV, probably a "Saturday Spectacular" and a Palladium show.

Atwell's Australian films for Britain and the U.S.

WINIFRED ATWELL, who recently returned home from an extensive Australian tour, made a series of half-hour television films while she was "down under."

Winnie made 13 films in two weeks, which entailed 12 hours playing on four different pianos.

The films were made during the last lap of Winnie's Australian visit, for Pagewoods Studios Sydney, and Supreme Sound, in conjunction with Fontped Securities, in London.

The films have already been sold for showing in America and Britain,

and they may be seen in other European countries and Russia.

Winnie Atwell appears in "Saturday Spectacular" on October 31, and other television dates for her include two appearances on "Juke Box Jury" on October 24 and 31, ATV's "Startime" on October 29, "Disc Break" on November 3 and "Music Shop" on November 8.



Christmas number for the Bevs

IN time for the Christmas season, The Beverley Sisters have just recorded "The Little Donkey," as a follow-up to their highly successful 1958 disc, "The Little Drummer Boy."

The Sisters have decided not to accept any further tour dates away from London. This stems from Joy's need to be at home with her husband, Billy Wright, and baby daughter Victoria.

Both ITV and BBC TV have made bids for a return series of The Beverley Sisters' weekly programme, "Those Beverley Sisters," which the girls are planning to resume in the New Year.

This series had a successful BBC run last year.

TV appearances include "Disc Break" (October 17), "Saturday Spectacular" (November 21 or 28), and a date in November on Teddy Johnson's "Music Shop."

Their appearance on "Disc Break" will be the trio's first TV appearance since last Christmas.

FIVE PENNIES' ALBUM

ON sale from October 30, will be the London LP of the music from the film "The Five Pennies," which had its premiere in London on Wednesday.

"The Five Pennies," stars Danny Kaye and Louis Armstrong and the story of jazz trumpeter "Red" Nichols. Both film and the LP include such star names as Ray Anthony, Bobby Troup, Shelley Manne, Bob Crosby and Ray Daley.

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REG OWEN
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"GINCHY"

BUY A GOLDEN GUINEA FOR CHRISTMAS!

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- Week commencing October 26
- SHIRLEY BASBY—Prince of Wales Theatre, London.
 - MAX BYGRAVES—London Palladium (season).
 - DALLAS BOYS—Theatre Royal, Hanley.
 - LONNIE DONEGAN—Hippodrome, Birmingham.
 - BRUCE FORSYTH—New Theatre, Cardiff.
 - JOE HENDERSON—Coventry Theatre, Coventry (season).
 - EDMUND BOCKRIDGE—Coventry Theatre (season).
 - KING BROTHERS—Coventry Theatre (season).
 - KEN MORRIS & JOAN SAVAGE—Coventry Theatre (season).
 - MIKI & GRIFF—Hippodrome, Birmingham.
 - PETERS SISTERS—London Palladium (season).
 - TINO VALDI—New Theatre, Cardiff.
 - MALCOLM VAUGHAN—Empire Theatre, Edinburgh.
 - DAVID WHITEFIELD—Theatre Royal, Hanley.

THE BEVERLY SISTERS
THE LITTLE DONKEY
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I'LL STAY SINGLE
ALFRED LYNCH
F 11171 DECCA

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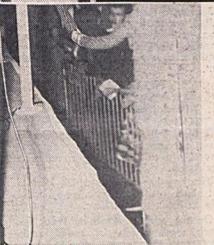
DONEGAN MISSES SOS BALL



LONNIE DONEGAN, one of the many stars due to entertain the crowds at this year's Starlight Dance, held by the Stars Organisation for Spastics at the Empire Pool, Wembley, on Saturday, had to stand down at the last moment because of a family bereavement. And Cyril Stapleton, in hospital for observation, was unable to attend.

But in spite of this the capacity crowd had great value for their money. They danced and listened to some of Britain's top show business personalities, including cabaret turns by Bernard Bresslaw, Ronnie Carroll, Alma Cogan, Roy Castle, Craig Douglas, The Dallas Boys, Dennis Lotis, Vera Lynn, The Mudlarks, Anne Shelton and Dickie Valentine.

To keep the dancing in full swing were ten bands, and comper for the evening was David Jacobs.



TOP: The Dallas Boys take a drink in the company of Alma Cogan. **ABOVE, RIGHT:** The Mudlarks (with David Jacobs, right) also seem to be celebrating. **ABOVE:** Craig Douglas does his spot in the cabaret; behind him is Norrie Paramor, who was directing Cyril Stapleton's Show Band. (DSC Pics)

Disc Bits

AMERICAN Columbia Records, whose British distribution is handled by Philips Records, have signed several new artists, including trumpeter Billy Butterfield, jazz pianists Mose Allison and Patty Brown, and ex-Duke Ellington vocalist Joya Sherrill.

ONE of Britain's leading music publishers, Feldman's, have just concluded a deal to handle exclusively the music from the recently formed Bryanston Film Company.

THE Browns have been awarded their first Golden Disc for a million sales of "Three Bells."

AMERICAN singer Andy Williams has been named as the "Personality of the Year," by the American Variety Club.

SCOTTISH disc fans will have the chance to see many of their favourites next coming Sunday, in a charity concert organised by comedian Jimmy Logan at the Empire Theatre, Glasgow.

The show, in aid of the Auchincloch Colliery Disaster Fund, will include David Hughes, Eve Boswell, Jack Radcliffe, Rikki Fulton, Duncan MacRae, the rock 'n' roll Sinners, the Clyde Valley Stompers, and stars from BBC television's "White Heather Club."

AMERICAN stars lined up for "Boy Meets Girls" include Jerry Keller (November 7), Freddy Cannon (14th and 21st), LaVerne Baker (28th) and Gene Vincent (December 12th).

CELEBRITY spot in "Seventeen To Twenty Club" on October 24 is filled by 18-year-old rock poet Royston Ellis, fellow traveller of Cliff Richard and The Shadows, whose book "Jiving to Gyp," is dedicated to Cliff.

FUTURE engagements for Eve Boswell include "Aladdin" in Birmingham, and a possible appearance on TV in Paris in connection with her new Parlophone LP, "Follow The Sun Around."

TOP HITS

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RATINGS

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

SEDAKA... TURNER... FLEETWOODS... PLATTERS

Don
 Nicholl
 Tips for
 the Top
 Twenty

Four heading straight for the Hit Parade

Your weekly DISC DATE with Don Nicholl

JULES FARMER

Love Me Now; Part Of Me
 (London HLP8967)***

JULES FARMER reminds me of Nat "King" Cole, both in the tone of his voice and in the deliberate approach to the romantic number Love Me Now. Same careful pronunciation is evident and you can visualize the jaw-working. Good performance if you do not mind the similarity.

The sameness disappears a little on the reverse, though it is still there. Part Of Me is a typical Cole song, anyway. Farmer could develop into a favourite with British ears if he gets away from the resemblance, because there is little doubt that he knows his way around a ballad.

SAM TACIT

Happy Little Caterpillar; Skippy
 (Decca F11168)***

SAM TACIT is the non-de-plane for a London pianist who seems to be attacking Winnie Atwell, Russ Conway, and Joe Henderson. Playing jangle box here he has got a trypal tone called Happy Little Caterpillar. Catchy enough to sell, though I must confess I am getting somewhat tired of the rush of this kind of record.

Skippy is a shuffle number which Mr. Tacit picks out merrily. Instrumental accompaniment is smooth and ear-holding.

JERRY VALE

The Flame; The Moon Is My Pillow
 (Philips PB963)***

JERRY VALE is a warm-voiced ballad merchant who has been given a warm-hearted rock-a-ballad to sing for this release. Take the chance well and the result is a firm romantic number that should do well. Glen Owe's direction of the orchestra and feminine chorus makes sure that the beat is held steadily all the way.

The Moon Is My Pillow is a delightfully dreamy ballad which Jerry sings simply and appealingly. Melody and lyric have plenty of charm and they are so easy to remember.

SONNY JAMES

Red Mud; Who's Next In Line
 (Capitol CL15079)***

SONNY JAMES, the "South'n Gentleman" has, of course, done well in the wide fields of pop before

now with a couple in our own hit parade. And here, too, he can collect custom from both the Western followers and the ordinary pop buyers. Red Mud is a steady clip-slopper, taken on a low-pitched key of drama. You really get the feel of the dirt fields as Sonny sings this one in company with The Elgables group.

The James' composition, Who's Next In Line is a rather lush pop ballad that Sonny sings sentimentally to a backdrop of the Hub Attwood strings. One that may tug at teen hearts.

RUBY WRIGHT

Sweet Night Of Love; You're Just A Flower From An Old Bouquet
 (Parlophone R4589)***

RUBY WRIGHT may be the mother of four daughters but she still has the ability to catch teen ears with her vocal style. And she is away on a useful light burner in Sweet Night Of Love.

Unison saxes are brought in for a mid-section before Ruby comes back to complete her firm performance. Quick trippy tune on the turnover—You're Just A Flower From An Old Bouquet. Pleasant enough but without the force, I would say, to make much of a splash.

NEIL SEDAKA

Oh, Carol; One Way Ticket
 (RCA 157)

SEDAKA's latest effort—and a winning one by the sound of it. A latin rock 'n' roller, it is whipped across with verve by the young star.

Seems bound to be another hit for Neil though I felt that he dropped the excitement of it by going into a wad of narrative half way through the side. This part of the recording was the only bit which dragged. For the rest, it moves splendidly.

"One Way Ticket" is a ticket to the blues for Neil who is "going to stay at Hearbreak Hotel." Sung to a train rhythm with the backing emphasizing this, it is a solid second side.

SAMMY TURNER

Always; Symphony
 (London HXL8963)

OVER here for television shows, Sammy Turner turns the famous Irving Berlin ballad "Always" upside down and inside out and could have a hit on his hands as a result.

Loloping along with a beat Sammy has his own ideas of the top line! This eccentric treatment of the melody may offend older ccess. Quieter coupling this which soever that it is going to start quite a counterfire.

"Symphony"—familiar stuff again—on the flip also gets a mile warped in the Turner vocal process. Quieter coupling this which will also find fans.

THE FLEETWOODS

Mr. Blue; You Mean Everything
 To Me

(Top Rank International JAR202)
 THE FLEETWOODS smashed through originally with "Come Softly To Me." And I think they will jump into the parade again with "Mr. Blue." The two girls and a boy sing this ballad with a smooth approach that I found extremely attractive. I rate this production far higher than either of the British treatments I have played. A quiet performance that really suits the mood of the number.

On the turnover the group soft-pedals, too—and again with

good effect. Slow romancer which has the boy in the trio taking the lead while the girls back him crisply. A coupling that should shoot away if it gets some air time.

THE PLATTERS

Wish It Were Me; My Blue Heaven
 (Mercury AMT1066)

THE PLATTERS singing their manager's song "Wish It Were Me" will be powerful competition for Craig Douglas. And the production of this side is excellent, with one of the boys in the team taking and on this slow, appealing ballad. Big orchestra noise, with strings, in the background, I can see this one climbing high in a hurry. The standard "My Blue Heaven" has had more lives than a black cat, and The Platters obviously hope to repeat their "Smoke Gets In Your Eyes" success. Interesting treatment with a slow beat and one of the male members warping the tune. Personally I like it—and I believe thousands more will.

Oldies are back again

JUST when you think the craze for revivals is over, up comes side after side to prove you wrong.

And some of the revivals this week may well hit the top of the parade. Among them The Platters singing "My Blue Heaven" in a way which never occurred to Whispering Jack Smith; and Sammy Turner chanting "Always" in a way which must have astounded Irving Berlin.

Other old pals include "Toot Toot Tootsie Goodbye" and "No Other Love," which is NOT "No Other Love," but an oldie of different words and music altogether!

FRANKIE LAINE
 Rawhide; Journey's End
 (Philips PB965)***

WATCHING the television films, Rawhide, of late, I have wondered why there was no disc version of Frankie Laine singing the title song. Comes across with such

good effect from the sound-track. Now comes the release of the record, and I should estimate that a big audience will be waiting for it.

A natural for Laine's wide open spaces technique with easy-to-remember tune married to the range-rider lyric.

Journey's End is another dramatic ballad, orchestrated by Richard Hayman—telling of a search for love, Frankie sings it fervently with a feminine chorus riding the sky behind him.

NIKKI PAPAS

Try Again; 49 State Rock
 (Parlophone R4590)***

NIKKI PAPAS is given a sort of West Indian noise in the Geoff Love accompaniment as he ripples smoothly into the young romancer, Try Again.

The boy has a voice which is not out of the ordinary but it is no hardship to listen to him here.

On the reverse, 49 State Rock is much more bark in sound and treatment. All about a rocker from Alaska, hence the title.

ROCK-A-TEENS

Who-Hoo; Untree
 (Columbia DB4361)*

QUICK rock 'n' roll instrumental offering, Who-Hoo, played by the Rock-A-Teens with a male voice chanting title praise over the noise.

Sounds like very useful juke box fodder to me and good background to teen parties.

Untree has group chanting a slow lyric with drum pounding behind them. I suppose there may be a market for this...but frankly I found performance lamentably bad and, even worse, boring.

MEL ROBBINS

Save It; To Know You
 (London HLM8966)***

CHUCKLES start off the quick 'n' rocker Save It, and Mel Robbins plunges into the number with an adroit manner. Manages to preserve clarity without sacrificing speed or beat.

A boogie rocker of sorts, it is one which never flags and the instrumental group deserve their marks.

To Know You (is to love you) is a wandering slow rock-a-ballad. Robbins drifts on this side, but he may find customers.

TV title song is a natural for FRANKIE LAINE, seen here with French singer Edith Piaf.

LITTLE TONY
 Hey Little Girl; Hippity Hippity Shake
 (Decca F11169)***

THE Italian rock 'n' roll group—Little Tony and His Brothers—have been busy in the recording studios over here. Hence the belting rock performance of Hey Little Girl.

Tony chants the lyric in English (his English, anyway) and studio sound is good. A punchy beat offering which should do the crew plenty of good with fans here.

Hey Hippity Shake, which Chan Romero has had out on disc here for some weeks now, gets the Italian workover. Vocal in English again, but it is the atmosphere and noise of this performance which really counts.

FREDDY CANNON

Okefenokee; Kookie Hat
 (Top Rank International JAR207)**

FREDDY CANNON's sen him—sell into the American sellers with Okefenokee and he might do nicely here, too. A hand-clapping rocker which he chants aly while chorus and rhythm men lay down the beat.

Kookie Hat opens with giggling chorus on speeded tapes à la Chipmunks. The Cannon steps in with the vocal on a quick rocker. Fairly ordinary material and the performance is routine, too.

RUSS CONWAY

North By Northwest; The Scapgoat
 (Columbia DB4359)***

RUSS CONWAY breaks away from the run of his own keyboard compositions to play two film themes on this disc.

North By Northwest, from the Hitchcock thriller, is a slow, sweeping melody with rhapsodic style. Russ plays it smoothly and gets a concert-style accompaniment from the Michael Collins orchestra and chorus.

The Scapgoat then steps in another slow, lush tune given a treatment to match its stately progress. Quite a pleasant melody.

NINA AND FREDRIK

LOUIS ARMSTRONG
 VELMA MIDDLETON

The Formula For Love; Struttin' With Some Barbecue

(Pye-International N15043)***

LOUIS ARMSTRONG teams up with the Scandinavian couple



Four stars for Craig

Nina and Frederik to produce the light and easy romantic novelty, **The Forgetting Man**. Song comes from the screen comedy in which all three of them star. Seems an unlikely formula for a disc, but there's something very likeable about this production.

The old **Struttin'** With Some **Barbecue** gets a genial performance from Armstrong and his group, with plenty of trumpet.

CRAIG DOUGLAS
Wish It Were Me: The Riddle Of Love
(Top Rank International JAR204) *****

CRAIG DOUGLAS tries for the top once more... this time with the Buck Ram ballad **Wish It Were Me** and a new British song **The Riddle Of Love** (by manager Bunny Lewis). **Wish It Were Me** moves with a slow beat, but the beat's by no means as heavy one. Craig's light voicing suits the song, which has a pleasing melody. Harry Robinson plans plenty of strings behind the boy.
Which deck will emerge as top side is anyone's bet, but there'll be plenty of money on **The Riddle Of Love**. Up tempo material this time with Craig obviously enjoying himself. Tune's simple—which will help matters.

DON CORNELL
Sempre Amore; Forever Couldn't Be Long Enough

(Pye-International N2504)*****
DON CORNELL has a very warm ballad from Latin lands in **Sempre Amore**. Side opens dramatically with big chorus speaking the title. Cornell then strolls in to get the most out of this flowing romancer. One that could do the singer plenty of good.
Forever Couldn't Be Long Enough is a slower ballad with a beat in it... rhythm pounding and piano clanging. One of the best discs he has made for quite a time.

BUD AND TRAVIS
Bonnie Blue Bird; Only Do
(London HLU8965)*****

CALYPSO duet, **Bonnie Blue Bird** is performed with a sure feel for the material by Bud and Travis. Melodious and attractive all the way, it has the compelling rhythm to make it a big seller. Bud and Travis have a soft, insidious way with the number and manage to set toes tapping from the start.
Only Do is slow, off-beat and folksy. The boys again work well together.

AL SAXON
Heart of Stone; Linda Lu
(Fontana H222)*****

AL'S girl said she was going to write and phone him... but no. Hence the title of this weird little Latin beater which Saxon chants beefily on the top deck of his latest release.

Al punches the number out with typical verve and there's a good piano noise in the Ken Jones backing. This tinkling could easily help sales.
Linda Lu is a marching beater which Al shoots out as if he's trying to outdo Don Lane's tongue-twisting antics. Another useful half, this.

BILLY FIELDS
The Greatest Love In The World; No Other Love

(Mercury AMT1067)***
STRINGS and big chorus slow beat the path of **The Greatest Love In The World** which Billy Fields sings sincerely on the upper half here.
A ballad ought to do pretty well in the market, but Mr. Fields will need plenty of plugging, I think. He tries to mix an intimate approach with some powerhousing and it doesn't quite come off.
No Other Love is *not* the ballad from "The World" which had such a run a couple of years ago. This is an adaptation by Paul Weston and Bob Russell of the Chopin Etude in E Major. You may remember it, indeed, as another pop altogether... "Deep Is The Night."

MARY KASPER
My Last Goodbye; Foot, Toot, Tootie Goodbye

(Mercury AMT1065)*****
MARY KASPER sings a slow, sorrowful song in **My Last Goodbye** to a gentle backing directed by Wayne Robinson. Girl has a pretty strong ballad style and avoids the fills. Tune may take its time to catch your ears.
Revival of the Al Jolson favourite

on the flip is a straightforward stagey performance with Mary belting the ballad for all she's worth.

DES LANE
The Clanger March; Moonbird
(Top Rank JAR203)*****

BACK on record comes Desmond Lane, the penny whistle man... and back with a bang too. **The Clanger March** from the film "The Night We Dropped A Clanger" is a very catchy tune. Lane blows it along smartly with a neat sense of fun.
Rhythm backing directed by John Barry rats for Lane perfectly and the snare drums are just right. This side's getting plenty of air and television play and I will not be surprised at all to see the whistler in the hit parade as a result.

Moonbird is one of John Barry's compositions and John again acts as musical director for Des Lane. The whistle assumes a jingly note for the tropical rhythms of this one.

ADAM FAITH
What Do You Want?; From Now On I'll Be Yours

(Parlophone R4591)***
ADAM FAITH has a strange little offering in **What Do You Want?** Basically rock and roll number, it gets right away from the ordinary by virtue of the skippy treatment and the plucking strings which give it a certain texture in the orchestral accompaniment.
A marriage of bouncy pop and big-rolling beat, which is both likeable and amusing.

A Max and Harry Nesbitt number on the flip maintains the mood and young Mr. Faith carries it well.

JONI JAMES
Are You Sorry?; What I Don't Know Won't Hurt Me

(M.G.M. 1041)***
JONI JAMES has a romantic rock-a-ballad that could sell happily, and I doubt if she will have cause to be sorry about **Are You Sorry?**
The girl's in good voice for this one and she has a slick backing directed by husband Acquaviva.
From that simple melody she turns to a slower and more difficult-to-catch ballad, **What I Don't Know Won't Hurt Me**. Not so successful.

ART MOONEY
My Dreams Are Getting Better All The Time; Till The End Of The World

(M.G.M. 1042)***
ART MOONEY is heard directing his band and a big chorus of girls in **My Dreams Are Getting Better All The Time**.
Out of the old straw hat box, if may be one which will suit seasonal buyers.
Till The End Of The World has the party flavour about it, too.

THE AVONS
Alone At Eight; Seven Little Girls Sitting In The Back Seat

(Columbia DB4363)***
THE AVONS have a Latin beater to the chant in **Alone At Eight**. Not a bad tune, this, although I found it a little monotonous after a while.
The long title on the other side is almost a song in itself. A novelty, too, that could catch on. The girls in the back seat, it seems are kissing Fred while the boy who sings verses here is having a thin time by himself in the driving seat of the car.

CHRIS MARTIN
Lonely Street; Swing A Little Lover

(H.M.V. POP664)***
MAKING a very useful debut on a big new song is Chris Martin with **Lonely Street**. With a little luck, Chris could give the original Andy Williams version a headache.
Mr. Martin has a firm, soulful style and he really gets the atmosphere of this slow song. There's a whistler in the background as he sings.
Ken Jones takes over the M.D. chair for **Swing A Little Lover** and uses a big band noise to make sure this one *does* swing. Chris shows that he can tackle more than one kind of song.

RIKKI PRICE
Mr. Blue; Man On My Trail

(Fontana H217)***
RIKKI PRICE is the latest British balladeer to join the **Mr. Blue** battle. But although he makes a very good job of this new song I doubt whether his disc is strong enough to overcome the opposition.
Western story, **Man On My Trail** is taken at a dramatic lick with Rikki whooping it up in company with chorus and orchestra.

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BILLY DANIELS comes over best when he has an audience in front of him. (DISC Pic)

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(M.G.M. C786)*****

CONNIE'S done it again. She has turned up with a smash hit LP of songs that need a lot of talent to be sung properly.

A big hand, too, for maestro Ray Ellis for his superb arrangements and his conducting prowess. He certainly plays a big part in bringing out the best in this rising star.

Miss Francis is destined to attain the never-ending success of the great names in show business providing her luck holds good.

Count this reviewer among your staunchest fans so long as you keep up work in this nature, Connie.

LAND OF SMILES
Sadler's Wells Theatre; Overture; This Was A Wonderful Day; Never Take It To Heart; Smiling; The Prophet Of The Blue Pagoda; The 4 Aces; Serenade; Love Let Me Dream

BILLY'S BANG ON FORM IN A NEW PROGRAMME

A COLLECTION TO TREASURE

BILLY DANIELS
At The Stardust Las Vegas

Who's Sorry Now; I Got It Bad And That Ain't Good; Tenderly; The Beat Generation; Don't Worry 'Bout Me; Lady, Be Good; Birth Of The Blues; Of Man River; I've A Tendancy To Fall In Love; Temptation; Stardust; Begin The Beguine.
(M.G.M. C787)*****

THE always-exciting magic of Billy Daniels is even more to the fore when he is facing an audience. In a cord recording studio some of his liveliness is apt to disappear.

But hear him as he is here presented in front of a typical night club audience and all his fire comes bursting forth joining in with the antics of his talented accompanist, Benny Payne.

Another good thing about this set is that it contains practically a new programme for the singer. So many songs have been associated with him in the past that there has been a tendency to repeat them again and again on his albums.

Don't miss this stimulating collection of songs, fans; it will be a treasure in your record case.

PUTTING ON THE STYLUS

Ken Graham's LP line-up

and attractive simplicity is the keynote. Snyder's fingers ripple over the keyboard as if they were part of the instrument.

Again, got really one for the teenage market, but lovers of the cocktail-time piano rhythms will certainly add it to their record pile.

CONWAY TWITTY SINGS

It's Only Make Believe; Hallelujah I Love Her So; First Romance; Make Me Know You've Mine; Sentimental Journey; Vibrate; The Story Of My Love; I'll Be There; You'll Never Walk Alone; Don't You Know; My One And Only You; Mona Lisa.
(M.G.M. C781)*****

I APPROACHED this album warily as, although I enjoyed Mr. Twitty's big hit, I was disappointed with his TV appearances earlier this year. I need not have worried, however, as this album practically vindicates him. At times, particularly in the up-tempo numbers, Conway shines through with honours.

I found myself thoroughly enjoying more than half of the album—and if that is my score then surely his fans will like it 100 per cent.

PERCY FAITH

Malaguena; Yours; The Peanut Vendor; Dance Negras; The Breeze And I; El Bodeguero; Danzela Encantadora; Siboney; La Compara; Tambora; Camo; Maria; Maria Inez; Soy Si Si; Tabu.
(Phillips BBL71)*****

PERCY FAITH can always be relied on to turn out something musically interesting and entertaining on record. He has not failed here, but I did not enjoy this one as much as I did his exciting "Viva" LP of a few months back.

This set proves the music of Cuba. A lot of the music selected comes from the pen of Lecuona who was one of the most prolific composers ever and certainly the best to come from Cuba.

RENE TOUZET

Mr. Cha Cha Cha; Tea For Two; Mi Amor Se Fue; Andalucia; Stormy Weather; Our Emotion; Le Critique; Molata; Red Dress; Perfidia; Julie Is Her Name; Mi Guajira.
(Vogue VAP04)*****

A VERY capable lad, is Mr. Rene ("Cha Cha") Touzet when it comes to Latin rhythms. I have long admired his work and have also been surprised that a couple of his singles have not been smash hits.

With a sprinkling of his own compositions, some authentic Latin tunes plus the balance in standards set to cha-cha rhythm, Rene Touzet has given us an exciting album for calm or listening.

This one would be good for Christmas presents to cha-cha-lovers.

AURELIO FIERRO

Reginella; Romantica; Rondine Al Nido; Piemontesina; Tango Del Mare;

Pallida Mimosa; Spazzaccaino; Tie-ti-ti; Tigrillo; Reginella.
(Dunham DL196038)*****

IF you like Italian singers and songs then this is for you. With that trite remark I have tried to sum up this album which is pleasant enough, although somewhat restricted in appeal.

Mr. Fierro has made several trips to our TV screens to my knowledge, and with a lot of success I may add. I wish him the same success with this album.

In closing, let me say how much I appreciate the musical content here which is sadly lacking in many recordings we have received from the Continent—and Britain and America, too!

PIERRE CAVALLI

The Magic Sounds; When; Ma Petite Trouvaille; Twilight Time; You Are My Destiny; You're Poison; Don't Let Go; The Band; Little Serenade; Come Prima; Smoke Gets In Your Eyes; J'ai Mis Notre Amour Au Monde; Hava Negresse.
(Felsted PDL85066)*****

PIERRE CAVALLI has presented us with a very entertaining record with this set of his from throughout the world. It is an instrumental waxing which should bring a lot of enjoyment at disc parties.

A couple of the songs you may not know as their success was restricted to the Continent, but it is nice to have an unknown flavour amid a collection of hits.

I think many teenagers would go for this if they heard it.

NINO NANNI

Chis To Chis; Thank Heaven For Little Girls; Remind Me; A Woman In Love; It's All Right With Me; I'm A Grown Woman; Come To Her Feet; I Wish I Were In Love Again.

CHIS TO CHIS is well-suited to some of the finest songs that Nino Nanni ever wrote. (DISC Pic)



It's Love; The Most Beautiful Girl In The World; The Things I Want; I Like The Likes Of You; Bewitched; Always-on-en.

(London HA-12188)*****

NINO NANNI is a new name to me, but his style reminds me very much of an artist popular some years back who called himself The Continental. The performer's gimmick was to read the lyrics of a song as if he were reading poetry or whispering secret nothings to his lover. It was this done in a deep romantic voice.

Nino Nanni employs much the same method with the exception that he occasionally sings one of the lines.

I think this will appeal to those among us lacking in romance but I am afraid that the comment from most teenagers would be something like: "Isn't it soppy?"

Mr. Nanni, you have been warned, don't do it again.

EASTMAN SYMPHONIC WIND

Marching Along

The U.S. Field Artillery; The Thunderer; Washington Post; King Cotton; El Capitano; The Stars And Stripes Forever; American Patrol; On The Mall; Light American Patrol.

Out; Barrum And Bailey's Favourite; Colonel Rogers; The Billboard. (Mercury MM1012)*****

THERE seems to have been a plague of march LPs arriving for me lately. But as long as they are of this standard, then I am always ready to put out the welcome mat.

Granted it's not everybody's cup of tea—not really mine either—but if it is played well, then in my book it is a good record.

This, in fact, well-played in true American military band style, and it should be enjoyed by all lovers of the music.

JONI JAMES

Songs Of Hank Williams; Your Cheatin' Heart; Half As Much; Jambalaya; There'll Be No Teardrops Tonight; I Can't Help It; I'm So Lonesome I Could Cry; Cold Cold Heart; Hey! Good Lookin'; My Heart Would Know; Why Don't You Love Me; I'm Sorry For You My Friend; You Win Again.
(M.G.M. C785)*****

THIS is much better. Joni's songs are more suited to your slightly plaintive voice than anything you have sung in a long while.

The late Hank Williams was quite a brilliant songwriter, as a glance down this list of compositions will tell you. At least six of these songs were big hits in their time and have now developed into standards.

Joni James seems very sympathetic with this material and the resulting recording is worthy of her successful career.

JONI JAMES is well-suited to some of the finest songs that Hank Williams ever wrote. (DISC Pic)

BING AND ROSEMARY - great entertainment**NAT 'KING' COLE** - smooth and caressing

Max Geldray, with the lightly swinging style which has brought him all-round acclaim.

A delightful six-track EP with quantity as well as quality. This should be well received by the customers.

ELTON HAYES

Sings To His Small Guitar
The Miller's Daughter; Joe The Carrier Lad; The Phantom Stagecoach; Riddle De Diddle De Day.

(Parlophone GEP763)****
I AM one of the few people who never seem to be disappointed when I accept Elton Hayes' artistry without question.

However, far be it from me to decri a performer purely on personal grounds.

This album is right in the Elton Hayes tradition and will be eagerly sought by his followers. His performance is tasteful and delicate and his guitar work excellent.

JAN MAREK

Viennese Ballroom
Wine, Women and Song; Emperor Waltz; Thousand And One Nights; Blue Danube Waltz.

(Mercury ZEP10029)****
THE music of Johann Strauss is inexhaustible in pleasure for countless thousands of devotees. I am not a confirmed lover of his works but I do enjoy occasional doses of about this size.

Jan Marek has captured the full flavour of the gaily of Vienna in the hey-day of Strauss and reproduced it on this set.

FREDDY VANDER

Yes Sir, That's My Baby; Tu M'as; La Valse Brune; From Paris.

(Orion EP-7024)****
FREDDY VANDER is one of the Continent's most popular accordionists, and as that instrument has a wide following here, too, he should do well with this cute little set.

The Paris atmosphere is present with its promise of pleasure for all and the music will lift you off on an imagined trip across the Channel.

AMERICA'S TOP POPS

Kansas City (Johnny Newton); Tallahasse Lassie (Herb Gale); A Teenager In Love (Johnny Newton); Sorry I Ran All The Way Home (Johnny Newton).

(Gala 4XPI054)****
I HOPE a lot of you are listening to these Gala releases—for my money some of the tracks are better than the original hits.

Both Johnny Newton and Herb Gale are first-class material for the hit parade and if they ever get in

first with a hit song then I think you will be able to add a couple of new names to your star list.

PEGGY CONNELLY

That Old Black Magic; Gentleman Friend; I Got Plenty O' Nuttin'; Alone Together.

(Parlophone GEP8762)****
AT first hearing I thought I was listening to Judy Garland; the similarity was so strong between the voices. Miss Connelly, however, has not quite achieved that standard of perfection yet.

Russ Garcia's orchestra contributes a good 50 per cent. to the value of this album, which is jazz-flavoured. I think Miss Connelly will win quite a few friends.

PAUL MARTIN

Banjo Mania
Who; Lover; California Here I Come; It's A Long Way To Tipperary.

(Capitol EAP11024)***
I DID not find this album in the least stimulating. It is not bad but it lacks the punch produced by Britain's own Big Ben Banjo Band. By comparison this is rather insipid.

I cannot really recommend it to any particular group of record buyers.

FREDERICK FENNEL

Music of Leroy Anderson
Belle Of The Ball; Horse And Buggy; Blue Tango; Fiddle Faddle.

(Mercury XEP9002)****
MORE Leroy Anderson music under the baton of Frederick

Fennell, who conducts the Eastman-Rochester "Pops" Orchestra.

I have previously praised both composer and performer for their work on a recent LP and my plaudits still hold good.

Fennell has a more dignified approach to the music than we are familiar with and I think it makes for a pleasant change.

SOLANCE BERRY

Sous Les Toits De Paris
Sous Les Toits De Paris; Mademoiselle De Paris; Sous Les Ponts De Paris; La Seine.

(Orion EP7023)****
TO many Britons all French girl singers sound the same. I admit that there is a similarity in approach common to many of them but they are really quite individual.

This pretty miss is one of the husky-voiced variety of chanteuses. She sang "Tell Me Something Nice" in the film "And Woman Was Created."

**BING CROSBY and ROSEMARY CLOONEY**

Going Places
It Happened In Monterey; On A Slow Boat To China; Love Won't Let You Get Away; Isle Of Capri; Love Won't Let You Get Away.

(RCA. RCK152)****
FROM what I have nominated as one of the best LPs issued over here, is an excerpt for those who couldn't afford the whole package.

Two top artists, together with top arranger-conductor Billy May, take the listeners on a truly musical tour of the world to the words and music of Sammy Cahn and Jimmy Van Heusen. Beautiful music, wonderful performances all round—simply great entertainment.

NAT "KING" COLE

The Very Thought Of You
Paradise; Church; La Femme; Impossible; I Found A Million Dollar Baby.

(Capitol EAP11084)****
THE flawless voice of Nat Cole winds itself around a selection from one his most popular albums in recent months. Gordon Jenkins supplies the sympathetic accompaniment and the whole is well worth having.

All four songs are beautiful in all respects and the performances of them are smooth and caressing.

I may not be a miner but I certainly dig this Cole!

MAX GELDRAY

Goon With The Wind
Once In Love With Amy; Crazy Rhythms; It's Only A Paper Moon; Our Love Is Here To Stay; Cherie; Duke's Joke.

(Parlophone GEP8764)****
STRAIGHT from his years of success with the "Goon Show" and many appearances on radio, TV and stage, comes ace harmonica-player

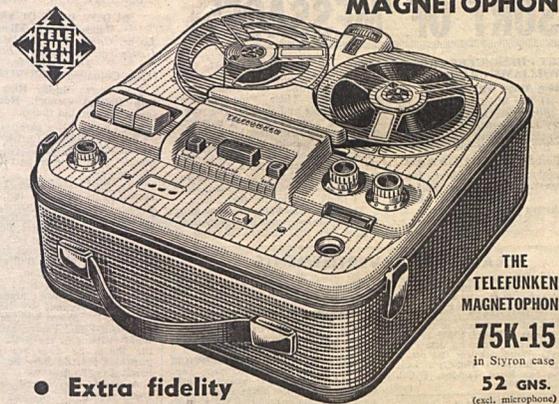
NAT COLE sings a flawless selection from one of his most popular albums in recent months.



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Sing Along With *Buddy Rich In Miami*
Love, Come Back To Me; Topsy; Undecided; Broadway; Jumpin' At The Woodside.
(12in. Columbia 33CX10138)*****

Edison trumpet solos. John is astonishingly effective in his Lester take-overs and Dave does well with the Dicky Wells, etc. bits. Williams' contributions did not knock me out. But it is a work of integrity.

Buddy Rich Quartet
Buddy Rich In Miami
Love, Come Back To Me; Topsy; Undecided; Broadway; Jumpin' At The Woodside.
(12in. Columbia 33CX10138)*****

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PERSONAL: Harold Land (tenor); Rolf Ericson (trumpet); Carl Perkins (batter); Leroy Vinnegar (bass); Frank Butler (drums).

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player. Leroy is solid as a rock and Frank Butler is one of the most underrated drummers I know. Russ and Turkey's Arif Mardin, whose scores are often unproportionately pretentious.

INTERNATIONAL YOUTH BAND
Newport
Don't Wait For Henry; Don't Blame Me; Jazz Concerto For Alto Sax; Too Marvellous For Words; Swingin' The Blues; Imagination; Newport Suite.
Op. 24.
(12in. Philips BBL7323)*

PERSONAL: Marshall Brown directing; Andy Marsala (U.S.A.); Hans Saloman (Austria); Waldimir Bas Zabache (Spain) (altos); Bert Rosen-gren (Sweden); Jan Wroblewski (Poland) (tenors); Ronnie Ross (England) (baritone); Palle Bolvig (Denmark); Roger Guerin (France); Dusko Gokjovic (Yugoslavia); Jose Manuel Magalhães (Portugal) (trumpets); Christian Kellens (Belgium); Kurt Jarnberg (Sweden); Eric Klein-schuster (Austria); Albert Mangels-dorff (Germany) (trombones); George Gruntz (Switzerland) (piano); Gabor Szabo (Hungary) (guitar); Rudolph Jacobs (Holland) (bass); Gilberto Cippini (Italy) (drums).

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to blame than the organisers and, above all, the strange (Marshall Brown, Joachim P. Knoll, Russo and Turkey's Arif Mardin), whose scores are often unproportionately pretentious.

All the soloists disappoint, especially the much-discussed 16-year-old Marsala. Even Ronnie Ross doesn't say

CHARLIE ROUSE/PAUL QUINICHELLE
The Chase Is On
The Chase Is On; When The Blues Come On; This Can't Be Love; Last Time For Love; You're Cheatin' Yourself; The Things; The Tender Trap; The Kissin' Game.
(12in. Parlophone PMCI090)*

PERSONAL: Charlie Rouse, Paul Quinichette (enors); Wynton Kelly or Hank Jones (piano); Wandell Marshall (bass); Ed Thigpen (drums) plus Freddie Greene (guitar—tracks 2, 5 only).

An under-rehearsed, not particularly successful album from the Bethlehem catalogue. A lot more time should have been spent on making it. Neither Quinichette nor Rouse is in particularly inventive—or, for that matter, spirited—form here. I don't necessarily put down Quinichette because he plays a lesser's style so closely. But here he is just below par. He is so much better on those Prestige recordings. I have always liked Rouse and hear that he is currently walking with Monk's group. But here, he is pally.

The tunes are wrong for what was intended to be a blowing date. They would be fine for regular group work. The tunes are wrong for what was intended to be a blowing date. They would be fine for regular group work. The tunes are wrong for what was intended to be a blowing date. They would be fine for regular group work.

The recording balance is pretty bad, but do listen out for Wynton Kelly's fine piano solo.

Tony Hall

IN CLASSICAL MOOD

Bela Siki sent me rushing to the piano!

BETHOVEN
Sonata in C sharp minor, Opus 27 No. 2 (Moonlight Sonata)
Bela Siki
(Pye CEC2033)*****

I HAVE no hesitation in awarding this recording a first-class rating. "Moonlight" full marks, in spite of the fact that the piano reproduction does not always come through as well as it should.

Bela Siki has a similar style of playing to many of the great interpreters of Beethoven.

After a rather hurried start in the Adagio he settles down to give a clear-cut, evenly paced performance. His phrasing is beautifully executed and his use of the pedal is very subtle.

His Allegretto and Trio are magnificent and the last movement (my favourite of any Beethoven sonata) inspired me to sit down at the piano and play this work through myself several times. . . something that I have not done for a long time.

As this fine concert pianist will find this an instructive record to hear.

BETHOVEN
Symphony No. 6 (The Pastoral)
Prometheus Overture, Opus 43
International Philharmonic Orchestra conducted by Gustave Stern.
(Gala GLP335)**

This disc only earns its marks by virtue of a lively recording of the Prometheus overture. The less said about "The Pastoral," the better. It is too full of mistakes

and suffers from poor reproduction to be anything but an "also ran".

The texture of the work is that of a coarse cloth and not one of a fine spun material with a rich pattern and clear-cut definition.

The International Philharmonic Orchestra sounded to me like a bus-musician's orchestra, but by a certain amount of blame must lie with the conductor for letting so many loose ends remain uncut.

According to the sleeve and label there is no third movement and the movements numbered one, two, four and five!

RIMSKY-KORSAKOV
Scherzadro
International Philharmonic Orchestra conducted by Gustave Stern.
(Gala GLP349)*****

THE second sample of this International Philharmonic Orchestra was a pleasant surprise. The improvement on this recording is unbelievable.

It is a lively and exciting disc, full of vitality and except for the lack of a little polish and finesse it is a first-class recording.

With its lively recordings of Scherzadro, this version definitely holds its own, and as this work is such a favourite it can only become a first-class seller for the Gala stable.

I found the sleeve a little ludicrous; it appeared to have been designed for the first business man I met.

Alan Elliott

THE RIDICULOUS AND THE SUBLIME

Owen Bryce's JAZZ BOOK REVIEW

THE JAZZ SCENE
by Francis Newton
(MacGibbon and Kee, 21s.)

For example, we see the Aldermaston marchers complete with their jazz band and immediately below it a New Orleans street parade. . . record session in the quiet atmosphere of a typical English home and the record with sessions in the tangled jungle known as the studio. Don't get the impression that the photos are the best part of the book. . . Newton shows a clear insight into the jazz business and has the ability to present it clearly

logically and intimately. His chapters on the business angle, on popular music, on the public and on "jazz as a profession" are all at least good. So many jazz books are devoted to an historical rehash or a biased outlook towards one particular school of thought. Here is a volume covering the whole field, bang up to date, putting the revival of the true perspective of jazz showing good taste and good humour. Buy it.

Who is the mystery guitarist with Pete Johnson?

TRADITIONAL JAZZ

by Owen Bryce

MICK MULLIGAN AND HIS BAND WITH GEORGE MELLY AND THE SAINTS JAZZ BAND

The Saints And The Sinners
Since My Best Girl Turned Me Down; Say Down Yonder In New Orleans; It's A Sin To Tell A Lie; Where Did You Stay Last Night; Tin Roof Blues; Kaituma; And Lee Swing; Clarinet Marmalade; Nobody Knows You When You're Down And Out; Wonderful; What Did I Do To Be So Black And Blue; Make Me A Pallet On The Floor; As Long As I Live.
 (Parlophone PMG1103)★★★★
 Meet Mister Mulligan
Mama Don't Allow It; All Of Me; Rocking Chair; Bei Mir, Bei Du Schoen; There'll Be Some Changes Made; Girl Of My Dreams; Ace In The Hole; Alex-

MICK MULLIGAN'S Parlophone disc is among the best British jazz on wax. (DISC Pic)



and/or Ragtime Band; Oh You Beautiful Doll; Muskrat Ramble; Sweet Lorraine; When You're Smiling; After You've Gone; I'll See You In My Dreams.

(Pye N121)★★★★
THE Parlophone disc is among the best British jazz on record. Great stuff throughout from both bands. I prefer the Mulligan necks but there is really very little in it; Mulligan has more guts. The Saints go in for more arrangements. I like Mick's rhythm section better.

Mick Mulligan's parties were never like this!

too. On the other hand, Fred Fylder with the Manchester group is the better trombonist. But what I really like is that both groups get down to playing good basic jazz. They are just not interested in proving where jazz came from, or what school they all belong to. And they are miles away from the "commercial" sound of so many other present day successes. In a word, they "go."
 The Pye disc is not so good. The music is all right but there is an artificial attempt to create a party atmosphere; talking and laughing all the time and obviously a lot of it added in afterwards. As the sides were recorded over a 15-day period I find it hard to believe the party lasted that long. Moreover, I have been to Mulligan's parties. They are nothing like this.

BESSIE SMITH
Empress Of The Blues No. 3
J. C. Holmes Blues; Black Mountain Blues; Baby Doll; Blue Spirit Blues.
 (Philips BBE12233)★★★★
FOUR of the greatest vocals by the greatest blues singer—all with wonderful backing. A selection not to be missed at any price.
 J. C. Holmes, dating from 1925, is one of the few Bessie discs featuring Louis Armstrong, then playing with Fletcher Henderson's Band. The story goes that Henderson sent Louis along in place of the more usual Joe Smith. Bessie howled him out as she preferred Joe Smith.
 There is no doubt that Smith provided the very best of all backings

to this superb vocalist, as is shown by the delicate style of his horn on **Baby Doll**.
Black Mountain Blues is the quaint story of a tough mountain country. "... If the jury find him guilty the judge'll go his bail". They use gunpowder just to sweeten their tea."
Blue Spirit has another of Bessie's favourites with her, James P. Johnson plays the piano on this little-known track.

MUGGSY SPANIER WITH SIDNEY BECHET
China Boy; Four Or Five Times; Squeeze Me; Sweet Sue, Just You.
 (Melodisc EPM7.62)★★★★

MY printers will curse me. As soon as my copy comes along they throw away half their

stars. Yet here is another disc which demands five stars.
 Well, why not? Muggsy, not the world's best improviser, always had just about the best drive and tone in the jazz business. Coupled with Bechet and a two-piece rhythm section, he played on this session as he had never done before... or since, possibly.
 The men push each other along like nobody's business on the faster numbers. On the slower *Squeeze Me* and *Four Or Five Times* there is the sort of interplay that jazz musicians dream about but seldom achieve.

If you want to know how to get swing without a clinking drummer or plinking piano, listen to what guitar and bass and a two-piece front line only do with it. Hear this disc and buy it.

THE ORIGINAL HARRY EDISON
Passy Willow; Harris; Sweetening; Centricity.
 (Columbia SEG7914)★★

HARRY EDISON
THE SWINGER
Passy Willow; The Very Thought Of You; Nasty; The Strollers; Sunday;

(H.M.V. CLP127)★★

AS THE H.M.V. title indicates, Harry Edison is a swinger. A Basic swinger from the mid-period jazz days of the great Negro big bands. Someone on this session persuaded him, wrongly I think, to try his hand at the cliché-ridden music of the modern small-band groups. The result is pretty poor. I have heard it all before.
 Both discs are a mass of well-worn phrases from the second period of hop history; and most of them were meaningless at that time. Yet these were recorded in November, 1939. Somehow, they are as dated as *Believe*. Except for the occasional delightful Edison muted-trumpet solos and the swing of Joe Jones and Freddie Green (Freddie on the Columbia only) there is little else to commend to you.
 There is something of a mystery about the two discs. Take *Passy Willow*. Both versions made the same month. Both with the same personnel. But if you know one you will not recognize the other. Different tempo, different arrangement, different solos. Why?

PETE JOHNSON
Yancey Street Blues; Central Avenue Drag; 66 Street; Pete Kano; Foot Boogie.
 (Top Rank JKR8009)★★★★
PETE Johnson, my favourite boogie pianist. Yancey, too delicate. Meade Lux, too stylised. Albert

Ammons, very nice. But I think Pete's driving, ham-fisted boogie has the edge on him.
 The sleeve notes are quite inadequate. If we are to have sleeve notes, may we please have at least recording dates and personnel.
 There is a terrific guitar on this one, although he plays the piano part on occasions, but I would like to know who he is and what he is doing on the session. Bessie is a piano music so the guitar is quite out of place, especially an electric guitar.
 The recording is brilliant. I know that piano music is one of the hardest to record, but this comes over as lively as Johnson must have cut it.
 Pete Johnson was in on the beginning of the boogie revival. On this showing he is still going strong—and is likely to be for many a day.

EDDIE LOCKJAW DAVIS QUINTET

Like Lockjaw—Like But Beautiful; Have Horn Will Blow.

EVERYTHING about this disc, except Lockjaw himself, is pretty monstrous. Eddie Davis blows a full tenor horn on the slow ballad, and a driving one on the reverse side; much as we heard him when he toured here with the Basic Band.

On this disc he saddled himself with a flute, that differs about inconsequentially until mercifully relieved by an atrocious instrument named the Hammond organ. On this score I must disagree with Hugh Ledigo who writes in the sleeve notes: "Shirley Scott is one of the few musicians who can produce jazz out of a Hammond organ."
 Jazz has to be percussive, the beat must be crisp, notes must be hit, tone must have a vocal feeling about it. None of these things is possible on any sort of organ. The sooner the experimentalists of modern music give up trying the better. The organ on here begs Davis down no end. How I should have loved to hear him with the Basic section.

TEDDY JOHNSON'S MUSIC SHOP

Elaine is independent

MEET a lady who seems set to make a gold strike in show business at any time. Twenty-year-old Elaine Delmar is a curvy-formed young woman with enough talent for three people.
 She is the daughter of trumpeter star Leslie "Jiver" Hutchinson, "but," she tells me, "I changed my name to be independent."
 Her independence of style in singing has been evident to me for a long time, ever since I first introduced her in "Music Shop." Since that TV debut she has made some 15 appearances and now has signed a three-year contract with that master A and R man, Denis Preston.
 This week I talked to Elaine—about Elaine.

I found that she is a brilliant classical pianist and made her first broadcast at 14. Three years later she was offered a scholarship at the Royal Academy of Music.
 She turned it down. "I've regretted it since... but I didn't want to end up as a teacher," she said.
 Instead of the Academy she joined her father's band—as a singer. Then, with such outstanding musicians as Coleridge Goode, she helped to form the Dominoes vocal group. Later left to star in "Finian's Rainbow," the Sam Wanamaker production that had Sham Wallis and Bobby Hovew in the leads.
 Elaine's next idea was to start a song and dance act, in which modern jazz was a great feature. "Dance!" She's gifted and graceful. Holds gold, silver and bronze medals.
 And so we come up to date. She started a couple of weeks ago in her first big straight dramatic role on ITV in "The Blood Fight."

Rikki's back

I WONDERED what had happened to the young man who made such a great disc of "Tom Dooley" that Princess Margaret ordered a copy. I introduced Rikki Price on "Music Shop," and felt that I agreed with the royal approval.
 After a period of "quiet," back comes this Sunderland shipyard worker with a brand-new record, "Man On The Trail"—in Rikki's case the trail is that to success.
 He sings the song composed by

RIKKI PRICE—Princess Margaret liked his "Tom Dooley."



Jerry Lordan, the lad I tipped for the big money stakes a year or more ago. He penned "A House, A Car And A Wedding Ring" for Mike Preston. At the time he was operating the back-projection advertising screen in Coventry Street, just off Piccadilly, London.
 Now Jerry is a singer, too. And also being hailed as a star of the future.

Job for J.D.

SYLVESTER STEIN is an author. He is also a fine journalist—and was (an) engineering officer seconded to the R.N. from the South African navy (b) while working for Mike Preston, the political correspondent of the "Rand Daily Mail" (d) editor of "Drum"... oh, and when I was in the navy he was a taxidriver in Durban.
 He wrote a best-seller called "Second Class Taxi" (it was banned by the Union Government last year) and now he has another work on the market, "Old Letch."
 This week, over an old and mild in Denmark Street, he talks to me about the book with Johnny Dankworth.
 "I am writing the music for the libretto," Sylvester, and David Dearlove, who wrote "Let's Be Moonlight," is penning the lyrics," said Johnny.
 And have they a star in mind?
 "Too true, they have! It is Mrs. Johnny Dankworth and after her success in the West End already I should imagine that there will be little trouble with the management."
 For those not already informed Mr. J.D. is Glen Miller. I have read "Old Letch" a couple of months ago. It is an unusual book. I should imagine that J.D. and David Dearlove will have a lot of fun with the transformation from novel to stage.
 I look forward to the opening night,

tempo THE JAZZ LABEL

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 Gettysburg march; Toga-ling; I ain't gonna give nobody none of this jelly 'ole Bourbon Street blues.
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 - The Original Barometer Spasm Band EXA 94**
 I'm gonna sit right down and write myself a letter; Big butter and egg man; St. Louis blues; In the shade of the old apple tree.
 - Shine, Tiger Rag; Stormin' the Barn; That's all there is. EXA 95**
 - George Lewis and His New Orleans Rhythm Boys EXA 97**
 W. Louis Street Blues; Red Wing; The singing clarinet (Over the waver); We shall walk through the streets of the city.

The Old Man of New Orleans comes to Britain

KID ORY - HE PLAYS LIKE A GIANT AMONG THE GREATS

Trumpeter turns songwriter

TRUMPETER MURRAY CAMPBELL, who was discovered by Frankie Vaughan when he was playing with Joe Loss at Blackpool in 1956, is now concentrating on song-writing.

His latest number is "The Key," which Robert Earl recorded. Meanwhile, Murray is still playing his trumpet. Next week he appears at Cardiff and then, on November 9, he plays at the Palace, Manchester, for two weeks.

Two special dates for Murray will be in Manchester: An appearance on ITV's "People And Places" on November 12, and attendance, requested by the British Railways Headquarters, to play "The Last Post" during their Armistice Day service.

EMI sign Jackie Dennis

JACKIE DENNIS has been signed by E.M.I., who plan to release his disc in time for Christmas.

Next year Jackie goes to Australia for six weeks. He is also in line for tours in South Africa and Sweden.

KID ORY'S appearance in Britain must surely restore the confidence of jazz promoters in traditional jazz concerts. Second houses at both Cambridge and Kilburn were virtually sell-outs. All four concerts last week opened with the Ory trombone leading into the "Original Dixieland One-Step."

The front line of Allen, McCracken and Ory proved to be an almost

by

OWEN BRYCE

faultless partnership. They drove their way through an endless series of cracking arrangements.

I have been to all the concerts by visiting American bands in recent years but I have no hesitation in naming the Kid's as the best we have ever seen or heard. Ory's trombone, the fine arrangements and the excellence of the New Orleans numbers, provided a never-to-be-forgotten episode in my jazz career.

In spite of Ory's greatness and reputation, however, it was Henry "Red" Allen who provided most of the kicks. Allen's recent fiery displays were modelled to the more disciplined music of Kid Ory. I am convinced that, next to Louis, Allen is the greatest living jazz trumpeter. He kept his natural flamboyancy completely under control, playing with a wide-open tone not unlike Louis's own.



When Kid Ory arrived in London last week he was greeted by the bands of Terry Lightfoot and Micky Ashman.

Ory himself sounds even better in the flesh than on record. His growls and slurs drove the band to the greatest heights. Bob McCracken, looking for all the world like an older Wally Fawkes, played a clarinet in a style similar to Irving Fazola.

He has never achieved greatness and does not come up to the standard of Darnell Howard, but his talents cannot be denied.

And behind these three was the dominating influence of Alton Reed, drumming and looking like a reincarnated Baby Dodds. His lively vocals almost brought the house down. They contrasted well

with Ory Creole versions of "Eh La Bas" and the rest. On the vocal side Henry Allen provided yet another surprise with his "St. James' Infirmary Blues." Squire Gersh, originally known as Squire Gershah, the tuba player with the old Lu Waters band, swung competently, this time on string bass. He told me that Waters was now working as a cook in a San Francisco hospital.

The line-up is completed by Cedric Haywood, an unassuming pianist with a hard-hitting, driving style perfectly suited to the Ory brand of jazz. And lastly a word for Terry Light-

foot. His British group had the unenviable task of providing the support for the greats from the land of jazz (a task that can only be compensated for by the thrill of playing and being with such exalted company).

Terry's own clarinet and his vocal efforts suitably warmed up the audience for the high spots of the show.

In Alan Eason he has a fast-improving trumpeter. It is not surprising that Terry and the boys have the following they do in the clubs. I am sure they will forgive me for the small amount of space I can give them in this review. I am sure, too, that they will, in spite of their excellent spot, acknowledge the supremacy of the Kid Ory Creole Jazz Band.

Tommy Steele gets big film boost

TOMMY STEELE'S film, "Tommy The Toreador," is to have one of the biggest publicity campaigns ever launched for a British artist and a British film. When it has its world premiere in London on November 19th well over a dozen articles, tied to the film, will be on sale in the shops. Decca also will be giving a special launching to Tommy's disc from the film, "Little White Bull."

By the time the film goes on the A.B.C. cinema circuit on Boxing Day the campaign will be national. Among the articles already being distributed to the shops are torreador hats, skirts, scarves, children's bedside mats, pillow cases, and "Bullybanks," which John Kennedy, Tommy's manager, hopes will replace the traditional Piggybanks.

For the children, there's also a complete bull-fighting outfit—jacket, trousers, cape, etc. Discussing the campaign with DISC, John Kennedy said: "The children, there's also a complete bull-fighting outfit—jacket, trousers, cape, etc. Discussing the campaign with DISC, John Kennedy claimed: "As far as I can remember this will be the biggest exploitation campaign since Walt Disney launched Donald Duck and Davy Crockett. It's certainly the biggest thing ever done for a British artist and a British film."

Decca join the campaign on the record side by special displays and publicity stunts for Tommy's record of "Little White Bull."

All the proceeds from the disc will be given to charity. In the meantime, John Kennedy leaves England shortly to start yet another publicity campaign—this time for Tommy's Australian tour.

JOSH WHITE BACK

JOSH WHITE, the American blues singer, is to make a two-week tour of Britain next March. No dates or venues have yet been arranged. Josh White has not made a full-scale concert tour here since 1956.

Dali to sing for Lanza

TONI DALLI has been invited by the Mario Lanza Appreciation Society to take part in the Mario Lanza Memorial Service, to be held on October 31 at St. Peter's Church, Clerkenwell.

Date for Bassey

SHIRLEY BASSEY is to star in "The Spring Show" which opens in Coventry next Easter Monday.

This is the first appearance announced for Shirley after "Blue Magic" finishes its run at The Prince of Wales on November 7, though it is hoped that she will be making appearances in Las Vegas early next year.

Directly after the final curtain of "Blue Magic," Shirley is hoping to take a month's holiday on the Continent.

ON SCREEN

Guests in **Teddy Johnson's MUSIC SHOP** on Sunday include **The Jazz Committee**, **Al Saxon** and operatic singer **Joan Peeters**.

On **DISC BREAK** on October 27, will be **Marion Ryan**, **The Beverley Sisters**, **Tubby Hayes**, **The Faith and Newkings**, **Jerry Lordan**, who has just cut his first disc for E.M.I., and will be making his television debut.

Owing to her tremendous success in **STARTING** last week, **Alma Cogan** will again star in this show on October 29. Her guests will include the **Four Playboys**.

Featured guest in the **Jimmy Jewell** and **Den Warris** **SATURDAY SPECTACULAR** on October 31 will be **Yana**.

Max Bygraves and **Ted Heath** will be getting together for a **SATURDAY SPECTACULAR** entitled "The Roaring Twenties" on November 7. This is to be telephoned in coming week-end.

Guest in the first programme of **ROY'S CASTLE** on **Ten** **Buxton**, featuring **ATV Castle**, is **Sheila Buxton**.

MOVING UP THE CHARTS !!!!

The Three Bells No. 8 last week **No. 4 this week**
Sea of Love No. 11 last week **No. 5 this week**
Peggy Sue got Married No. 16 last week **No. 15 this week**

COMING UP FAST.....

Hold Back Tomorrow by Miki & Griff on Pye.

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