

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 76 Week ending September 5, 1959

CONNIE FRANCIS

EVERY
6^D
THURSDAY



it's **PLENTY GOOD * * ***

Connie *sings*

**PLENTY GOOD
LOVIN**

AND "YOU'RE GONNA MISS ME"

45-MGM 1036 (45&78)



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It's quality that matters

THE American "invasion" is nearly on us again and, for the record fan, there will be stars aplenty during the winter months. Not so long ago we were dependent on those stars that could visit us long enough for tours. Now television's pay cheque wooed famous artists from their home country, even for one date. And, fortunately, by tele-filming, most of our visitors can also "put another show in the can" even on the briefest of visits.

Whether it is right or wrong for such stars to come here and occupy our screens will always be the subject of discussion. One thing is certain, however, and that is if the public want them, then there is no earthly reason why the TV concerns should not pander to that wish.

Though the visitors' appearances here must, on occasions, prevent British artists from monopolising the same screen time, there is no doubt that new faces and new talent have a place in our home entertainment. Most of our most capable stars are asked to make too many appearances on TV to satisfy that medium's insatiable appetite so that in turn, they are apt to go stale on their viewers.

Visiting stars can give our TV an occasional "shot in the arm" and it is only right that we should get a glimpse of the people who make hit records whatever their nationality.

The forthcoming "Sunday Night At The London Palladium" series promises such names as Lena Horne, Johnny Mathis, Jack Starr, Nat "King" Cole, Pat Boone, and the Four Freshmen Brothers. These are only the first few names that have been released, but for the record fan they are a hearty meal of some substance.

It is always said that the best man will win and, if our own stars have the necessary talent, they need never have anything to worry about through TV imports.

May TV continue to bring us the best, no matter what the source.

Impressed

I AM glad to see that Craig Douglas is beginning to gain the recognition and popularity that he deserves. I was extremely impressed by his first appearance some time ago on "Six Five Special," and thought then that it would not be long before he reached the Top Twenty.

I am sure that Craig Douglas has a great future ahead and believe I will not be long before he wins a Silver Disc. Maybe "Only Sixteen" will do the trick.—JEAN T. DICKIE, Thorley Lane, Bishopstrop, Herts. (Wait until he has "Only Sixteen.")

Outstanding

LIKE most girls of my age, I go for the ever-tender Elvis Presley and Tommy Steele. But of all the recent record releases, I would say that Sarah Vaughan's recording of "Broken Hearted Melody" is outstanding. I think her voice on this record is in a class of its own. If I have ever taken much notice of Sarah's singing before, but this disc has really made me sit up.—ROSEMARY WOODFORD, Gibbins Close, North Marston, Bucks. (First-class Sarah!)

WRITE A LETTER—WIN AN LP

Every week an LP of his own choice is presented to the writer of the best letter, and once a month there is a bonus prize of a Ronson lighter and ashtray set.

PRIZE LETTER

TOO GOOD FOR THE CHARTS

YOUR correspondent Richard Harris (DISC 22-8-59) may understand why Peggy Lee and Lena Horne never have any records in the Top Twenty when I tell him that they are too good to appeal to and be appreciated by the majority of the record-buying public. In all fields of art—painting, literature, jazz—the uneducated and largely unintelligent masses will always buy the inferior and usually poor quality imitations of the great.

When they discover that they have not bought the real thing they fervently defend their idols in order not to show their own shame and ignorance.

As a result of this the real artists suffer, at least insofar as they do not make as much money as quickly as the heroes and heroines of the Top Twenty rat-race. But then, if they did appear in the hit parade they would probably lose a great deal of the respect of the more discerning record-buyer.—ALAN HARRIS, 6 Naples Street, Bradford, 8.

Sex appeal

IN most vital attribute young singers must possess is a strong sex personality. Also the songs they sing must be about love (nearly every song in the hit parade is).

Perhaps that is why in America Elvis Presley soon chased Bill Haley out of the hit parade.

It is the same in this country with Cliff Richard. The girls buy his records because they know that they are listening to the person they adore, and not particularly because of the tune.

I sometimes wonder where the disc business would be without the "sex appeal" singers.—JOHN EVANS, The Croft, Park View Road, Woldingham, Surrey. (Knocked for sex?)

'Poor stuff'

HAVING recently bought "The Noble Art of Mr. Bilk" and "Lonesome" on the new Lansdowne label, I must complain about the poor reproduction on both these recordings. Mr. Bilk seems to be singing while drowning in "The Old Mill Stream" and Chris Barber's trombone would seem to be blowing bubbles on the second one.

I suspect that these records have been made with a view to releasing them in stereo, and therefore lack a middle range of balance.—D. A. ROEBUCK, The Crown Hotel, Bawtry. (You should try to make a point of listening to a disc before you buy.)

It's the tops

MAY I present my heartiest congratulations to Siewart Morris, who has produced one of the best television shows this year with "Drumbeat." I am a great fan of big beat music, but I believe that if a show is to be a success, it must present different kinds of music, as "Drumbeat" does.

I predict a great future for Vince Eager, and Danny Williams adds that extra stylish touch to the show. Sylvia Sands is most appealing, and the vocal groups are excellent, too. And what better music than that provided by the John Barry Seven and Bob Miller?

Once again, thank you for making "Drumbeat" the best show this side of the Atlantic.—MICHAEL PATRICK, 6 Reynolds Road, New Malden, Surrey. (Beating the drum for "Drumbeat.")

Prefers talkers

PETE MURRAY seems to be under fire from all sides, but I cannot understand why. He is a brilliant disc jockey who introduces his records with cheerful dialogue. In fact, the whole of his show on the radio appears to be surrounded by a happy atmosphere.

The way he presents his programme gives the impression that it is entirely of the cuff, but I expect he works long hours just to get it as near perfect as possible.

Leave the miserable DJs who tell you just the bare facts to themselves.

Surely no genuine record programme lover really prefers them to the merry talkativeness of the disc jockey who adds a comment to his introduction.—RICHARD COLLINSON, Ridler Road, Forty Hill, Enfield, Middlesex. (Pete Murray, the too good to hurry D.J.)

Nelson's victory

I WONDER how many people realise that "It's Late" by Ricky Nelson has never left the Top Twenty since it entered the charts on April 18? This means it has been there for nearly five months, and is still showing.

I think Ricky Nelson should be given a special honour for this unbeatable performance.—G. WITT, Evans Road, Cardiff, S.E.6. (He has. This week we are announcing the award of our seventh Silver Disc—to Ricky.)

Anonymous

HAVING bought Duane Eddy's "Peter Gunn," I was surprised to find that the leading saxophone player is not mentioned on the record label.

Surely this is rather unfair, as both sides of the disc rely almost entirely on the saxophone for the melody, while the guitar merely twangs the background.—D. C. GORDON, Moss-side Road, Glasgow, S.1. (Six Appeal?)

Not a gimmick

BEFORE P. E. Clatworthy (DISC 22-8-59), completely writes stereo

off as a gimmick, he should remember that some records are better than others, and the demonstration he heard may have been poor.

No doubt when stereo first appeared it may have had a good deal of gimmick value, but it has now passed that stage.

The best demonstration record I have heard is by E.M.I. It gives a very clear comparison by playing a piece of music first in stereo then in mono. I suggest that Mr. Clatworthy should try to listen to this difference.—DENNIS BELL, Kirkley Road, East Leeds, Leeds. (Nor single track minded.)

They wrote

CONGRATULATIONS to the six recording artists who have received Silver Discs. But even though more British artists received these awards, it was the Americans who wrote to thank you.

I am not a budding Elvis fan, but I do think that other stars could have written to thank you as he did. Surely now that we have managed to achieve more awards than the Americans it should not be necessary for them to give us lessons in good manners.—ANGELA LAMLEY, Church Street, Warnham, Sussex. (Our own stars also wrote. Only space permitted our using all their messages.)

An unknown!

I READ IN DISC that the Italians did not know of Cliff Richard. I find this very hard to believe, as Cliff has toured Italy.—SUSAN PERRY, Gerard Avenue, Canley, Coventry. (It's possible!)

Woman TWO WONDERFUL EXCLUSIVES



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NO WHEELS;
A GIRL'S WORK
IS NEVER DONE



TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending August 29

Last Week	This Week	Title	Artist
2	1	Only Sixteen	Craig Douglas (Top Rank)
1	2	Living Doll	Cliff Richard (Columbia)
3	3	Lonely Boy	Paul Anka (Columbia)
10	4	China Tea	Russ Conway (Columbia)
5	5	Lipstick On Your Collar	Connie Francis (M.G.M.)
4	6	Battle Of New Orleans	Lonnie Donegan (Pye)
7	7	Heart Of A Man	Frankie Vaughan (Philips)
6	8	Dream Lover	Bobby Darin (London)
13	9	Someone	Johnny Mathis (Fontana)
19	10	Mona Lisa	Conway Twitty (M.G.M.)
—	11	Here Comes Summer	Jerry Keller (London)
8	12	Big Hunk O' Love	Elvis Presley (R.C.A.)
11	13	Roulette	Russ Conway (Columbia)
9	14	Teenager In Love	Marty Wilde (Philips)
12	15	I Know	Perry Como (R.C.A.)
18	16	Tallahassie Lassie	Freddy Cannon (Top Rank)
16	17	Ragtime Cowboy Joe	David Seville and the Chipmunks (London)
15	18	Twixt Twelve And Twenty	Pat Boone (London)
14	19	Peter Gunn/Yep	Duane Eddy (London)
—	20	Forty Miles Of Bad Road	Duane Eddy (London)

"Lonely Boy" Paul Anka—his disc is still at No. 3 this week—has company: his reflection.



Ricky Nelson

JUST A LITTLE
TOO MUCH



COVER PERSONALITY

CONNIE FRANCIS has just left Britain after one of the biggest recording marathons ever undertaken here by a singing star. Connie fled from London to the continent last Thursday after a seven-day visit during which she waxed three 12in. LPs at the E.M.I. studios. The task sounds fairly simple. Until you stop to think what it means in sheer, physical work.

Three LPs mean recording well over 30 songs and, assuming it was necessary only for an average of four "takes" a track, Connie would have sung the repertoire for the final discs at least 160 times! Nevertheless, when I saw Connie Francis on the last lap of her marathon session, she could still muster up her usual pleasant smile and greeting.

Said Connie, "This has been one of the longest and most concentrated recording sessions, but the understanding and the comparative calm which abounds in your British studios has made it a most enjoyable time."

Norman Newell, E.M.I.'s recording manager in charge of the session, was enthusiastic in his praise about the young performer.

Despite the number of titles recorded by Connie, she was in as good a voice on the very last track as she was when we began the first of the three LPs.

"In all my recording experience I have never had such a long, cool, intense session with one artistic, and I have added admiration for her after this stint," he added.

Right now she should be on her way back to the States, for she has many demands on her services during the coming months.

Next Monday she opens in California at the big State Fair, and remains there until Friday, when she leaves for Michigan for a similar series of appearances.

Connie has a number of TV Spectaculars to undertake before Christmas, including three appearances on the Ed Sullivan Show.

Repeated offers have come from Australia, and it now looks certain that Connie will have to make an appearance there as early as possible in 1960.

But before that Connie will be back in Britain, arriving here in January for a probable tour of one-nighters during three weeks of February.

Doug Geddes

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending August 29)

Up shoot the Browns

Last Week	This Week	Title	Artist
7	1	Three Bells	The Browns
—	2	Sea Of Love	Phil Phillips
4	3	Lavender Blue	Sammy Turner
1	4	Big Hunk O' Love	Elvis Presley
3	5	My Heart Is An Open Book	Carl Dobkins Jr.
6	6	What'd I Say	Ray Charles
2	7	There Goes My Baby	The Drifters
—	8	Sleep Walk	Santo and Johnny
8	9	What A Diff'rence A Day Makes	Dinah Washington
—	10	I Want To Walk You Home	Fats Domino

ONES TO WATCH

- I'm Gonna Get Married . . . Lloyd Price
- Baby Talk . . . Jan and Jean
- Red River Rock . . . Johnny and the Hurricanes

JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending August 29)

Paul stays on top

Last Week	This Week	Title	Artist
1	1	Lonely Boy	Paul Anka
1	2	Only Sixteen	Craig Douglas
—	3	Living Doll	Sam Cooke
1	4	The Heart Of A Man	Cliff Richard
7	5	Lipstick On Your Collar	Frankie Vaughan
8	6	Someone	Connie Francis
9	7	China Tea	Johnny Mathis
—	8	Dream Lover	Russ Conway
5	9	Teenager In Love	Bobby Darin
—	10	Mona Lisa	Craig Douglas
—	11	Forty Miles Of Bad Road	Marty Wilde
—	12	Forty Miles Of Bad Road	Dion and Belmonts
—	13	Forty Miles Of Bad Road	Conway Twitty

Dickie Valentine's
LATEST AND GREATEST!
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JACK GOOD

SAY what you like about Terry Dene—the boy has guts. Here is someone who has been through a living nightmare, someone whose very name became a vulgar expression, someone who was subjected to a devastating glare of publicity and public derision at a time when he desperately needed the simple privacy that we ordinary people accept without thankfulness as a natural right.

Every year thousands upon thousands of normal boys of Terry's age go off the rails in some way or another. These are the dangerous, restless years—but because of the care and understanding of people around them, they get over it and the whole thing is forgotten.

But since this boy's name was Terry Dene he was hounded in a way that strongly reminded me of the barbaric witch-hunts of yore.

Strange story

You may think, "such is the price of fame," and Terry Dene having sought stardom should have been prepared for the consequences. But this is not true. His story is a strange one—a quiet literally forced itself upon him.

A faint, shy, nervous boy, he was once persuaded to get up and sing at a private concert, and from then on fate grabbed him and he was caught

in a whirlpool of consequences that lead inevitably to tragedy.

He was signed to make records, he was presented on television and became an overnight sensation, he was given a fantastic publicity build-up. When he stepped out to the stage for the first time in his life—he was top of the bill!

All this happened to him without his seeking. I know this—as producer of 6.5 Special, I watched his career from the beginning.

Believe me, Terry never new what had hit him. He was certainly not cut out for stardom. The amazing thing is that he did not crack up before he did.

Lived through it

But the other amazing thing is that Terry Dene has now lived through it all and come out on top. The star quality that always shone through his lack of experience either of life or of show business shines brighter than ever.

What is more, he now has the experience to back it. He is now a seasoned performer, and the appalling purgatory of the last few months have left him a completely different person.

Rejected by the world, he has learned to live with himself.

Recently, I saw his act at a concert in Southend. He was not topping the bill, but he stood out from the rest. And what a struggle it was for

SEES TERRY DENE IGNORE THE JEERS TO WIN AN OVATION

him. When he first appeared he was booed and barracked unmercifully. It was the cruelest exhibition of mob hysteria that I have ever seen.

Terry seemed not to notice. He smiled and sang. And by the time he left the stage he earned himself an ovation. A remarkable achievement. And, by the way, he did not sing his latest recorded numbers. Which was a pity really because they are very good—"A Boy Without A Girl" and "Thank You Pretty Baby."

I asked him after the show what he felt like to play to audiences like these. His answer was very interesting. He said, "It's a challenge—and I like it. I know now that if they applaud it's because they like my singing, and for no other reason."

NEW BOY

At the Southend concert I also saw the latest Larry Parnes discovery. Yes, he has one of those typical Parnes strip-cartoon names—Lance Fortune. This boy is slightly different from the others, though. He is going to university to study geography. And to help his studies of the geography of Great Britain, Larry Parnes will be putting him on an extensive tour of Sunday concerts.

A highlight of the show came just as Vince Eager was bawling "Please Don't Touch—I Shake Too Much," carried away by it all, he took one step further downstage than he should—and fell 12 feet into the orchestra pit.

The audience booed their appreciation of this sensational piece of showmanship. Vince sprang back up, but grand trouper that he is, he carried on singing from the depths, and finally climbed out in time to finish a final rousing chorus to rapturous applause.

'STRINGS'

THE current American Hit-Parade has never been more of a mystery to me. At one extreme we have numbers like Sarah Vaughan's "Broken Hearted Melody" and Dion Washington's "What A Difference A Day Makes," and on the other grotesque fantasies like The Strifers (no connection with Cliff Richard's) "There Goes My Baby."

How this epic reached number one



TERRY DENE

I shall never know. But one thing that is significant—the backing features strings.

Buddy Holly really started something when, for "It Doesn't Matter Anymore," he used violins instead of the conventional guitars.

Now almost 50 per cent. of the successful rock records have this sort of sound.

ERA ENDS

THERE is no doubt that there are big changes going on in the framework of the American charts. The latest Every Brothers disc is not selling anything like as fast as usual,

neither is the Ricky Nelson. Now a Ricky Nelson disc and an Every disc have always, till now, been sure-fire certainties.

Have we reached the end of an era? I think the answer is yes.

The stars who will survive this era will be those who are capable of adapting themselves to new demands. Time alone will tell who these are, I am willing to bet, however, that you can count in the name of Elvis Presley.

Elvis is an intelligent, thinking man. And you do not believe that, get an ear to the recording of the Press interview him before he left New York for Germany. It is on an EP called "Elvis Sings" and released on R.C.A.

AROUND THE TRAD SCENE—WITH OWEN BRYCE

The bash boys call it drumming!

NO critic worthy of his name, if asked for the worst aspect of British jazz bands, would not reply "The rhythm section." Yet the drummers, banjoists, bass players and even pianists who never listen to jazz records are legion. How do they hope to play? How do they think they get a beat?

The front line men listen. They even copy note for note at times—which is bad. But all those bashers, plunkers, and slappers imagine their only job is to hit the thing.

I have recently returned from teaching at the Workers' Music Association summer school near Sheffield. It was a course for jazz bands. For the third year in succession no drummer joined the class, nor did a bass player, a banjoist or guitarist.

Fortunately for the many clarinetists, trumpets and trombones we were able to secure the excellent services of the Earl of Wharfedale, one time rock 'n' roll leader, and now a great lightly-swinging drummer in the mainstream tradition of Joe Jones.

But the burning problem remains

unanswered. Why the complete lack of interest in learning to play drums? They all go to lessons of course... and then flood the band with a mass of paradiddles, in-between beats, out of tempo breaks.

But no one wants to learn the hardest thing of all. How to play an easy swinging light four-in-the-bar with fill-ins just where they are wanted and a gradual build up of tension throughout the number.

Yet Baby Dodds studied not only drums but every other instrument in the band so that he would know just what to do behind each man. And he studied individual techniques so that he would have an idea of what the soloist was trying to achieve. And who can deny that it paid off?

Our drummers talk glibly about Dodds' fill-ins, about Joe Jones' swing, about Dave Tough's drive. Then they go back on stage and thrash, bash and thud their way through the next hour or so.

The number of good British trad drummers can be counted on the fingers of Django Reinhardt's bad hand: Pete Appleby, perhaps the only

one who can play an interesting solo. Arthur Fryett, with the Mike Daniels Band, who, once he gets off the wood blocks, always keeps it light and tasteful, and Stan Grieg, who understands front line instruments and follows them intelligently. And Ernie O'Malley.

Can any reader honestly list others? Remember, the man on the drums must combine swing and lift with anticipation of the soloists, and listen to the rest of the band in order to give them the right fill-in. That's all! But precious few can do it.

Kid Ory's visit

LAST week, in writing of the Kid Ory British tour together with Terry Lightfoot's New Orleans Jazzmen, I asked what either had to do with the Newport Jazz package.

Now I know the answer. It's a very definite "Nothing" and I was given it promptly, as soon as last week's issue was published.

Be assured, the correct Ory billing should be: "Harold Davison presents Kid Ory and his New Orleans Band with Terry Lightfoot's New Orleans Jazzmen."

Absolutely nothing to do with the Newport show.

This is great

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TEDDY JOHNSON'S MUSIC SHOP



HE'S BRITISH — AND GOOD!

THREE years ago British artists were having a pretty lean time in the Top Twenty. One felt, gazing at the lists, that Britain—and not Hawaii—should be termed "America's fiftieth state."

But take a look now—Russ Conway and singer Tony was on guard duty. The S.M. objected—and Tony eventually received 28 days C.B.

Have all urgent-majors got tin ears?

and singer Tony was on guard duty. The S.M. objected—and Tony eventually received 28 days C.B.

Why? Well, they were both born with the name Hicks? But as far as I know they are not related.

Tony's well rounded voice was once heard outside a Royal Signals depot. The listener was the sergeant-major—

CLASSIFIED ADVERTISEMENTS

The rate for insertion in these columns is 6d. per word. Words in CAPITALS 1s. after initial word. Copy must arrive at DISC, Hollow House, Fleet Street, London, E.C.4, not later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

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COUNTRY AND WESTERN FANS. The subscription to "Country-Western Express" is 10/- per four issues. Don't delay! All subscriptions to: 47 Holbrook Way, Bromley, Kent.

WATCH out for a new vocal group which personal manager Dick Katz, has under contract. They are already lined up for recording—and having had a look-see-ear at the group I am prophesying that they will attract considerable attention before 1960 is out.

Ricky's 'death' race

RICKY NELSON has recently had a narrow escape from death. From the States I learn that he was a contestant in the latest mad craze among the Beatnik generation—a Demolition Derby.

Old cars are used in these races, jalopies that have no right outside a breaker's yard. The winner of the race appears to be the person who lasts out long enough to pass the finishing line on all four wheels. Rather like a hepped-up stock-car race meeting.

Nelson heard that a D.D. was

★ TONY RAYMOND sang on guard and annoyed the sergeant-major (see first story).

being organised by a bunch of disc jockeys in Tucson and entered.

The star of the evening nearly ended up with a funeral. Ricky's car caught fire on the homestrait and he was only extricated from the wreck with great difficulty.

I think that these must be easier ways of getting your records spun by deejays than this!

Encore!

JOHNNY DANKWORTH and his orchestra have been invited to make two further appearances with the London Philharmonic Orchestra towards the end of the year.

Valerie learns the job

"I'M a very unconventional person", admits lovely young British singer, Valerie Shane, "and my moods are very changeable, too. I can tell you today what I want to do tomorrow, but I can quite easily change my mind before tomorrow comes."

Valerie Shane, just 20 and in the business since she left school five years ago, is one of our rising singers. Valerie won a nation-wide singing competition when she was 15 and through this was offered a job as vocalist with the Ken Moule Tense. Following this, she appeared for six months at London's Astoria and then joined Basil Kirchen for a short time.

On leaving Kirchen, Valerie Shane decided to try her luck as a solo artist, and since then she has toured Europe as a cabaret artist.

Once back in London, Valerie joined the famous Windmill for a six month stay—"in order to learn stage presentation and technique."

Val soon found that she was in great demand for British cabaret. Last year, Valerie Shane signed a recording contract with Philips, and her first disc, "When The Boys Talk About The Girls" showed great promise. Through



It will be recalled that a couple of months back Johnny and his orchestra and the L.P.O. jointly performed the Dankworth-Matys Seiber symphony. This was warmly received by critics and public—hence the invitation for further performances. The work, originally introduced at the Royal Festival Hall, will this time be performed at the Royal Albert Hall.

I gather that the music lovers of the elongated-hirsute-pursuit are so intrigued with J.D. and his music that his orchestra may be invited to give a 15-minute session of jazz!

Clang!

ASK Johnny Pearson about his most embarrassing moment and he will recount the story of the time he was a drummer in the Band of the Royal Artillery.

"We were lined up on the steps of St. Paul's Cathedral for a lunchtime concert. I had a drum break to play—just as I got to the mid-way stage of the solo, I dropped one of my sticks and it wriggled down the steps. I wanted the earth to open up!"

Johnny said he felt no embarrassment about his current musical adventure. He deputises on Parlophone this week as a solo pianist. He plays "Water-fall" in such an enchanting manner that I stood back from the record player in case I got splashed!

Gyrations

AMERICA'S Beatniks are out on a new kick. Their tentacle runs to discussing the merits of the new dance, "The Hully Gully."

And Johnny Otis, on his latest Capitol issue, goes to great length to explain the gyrations of "Three Girls Named Molly Dean" "The Hully Gully." All I can say is that the effort these triplicated Mollies seem to apply to this dance makes the London to Brighton race seem like a rest cure.



her recordings she has gained spots on many top TV shows, including "Cool For Cats," "Focus On Youth" and "Top Numbers."

Concerning her career, Valerie is most emphatic, "I still feel that I have a very long way to go," she says, "and a lot to learn before I get there. At the moment, I'm not so much concerned with being a top star, as I am with learning how to get there the right way, because I feel that in the long run, it will be far more beneficial to me."

Valerie Shane has not turned to the big beat to attain success, but she admits that if the public want rock, then she has to sing it.

Remember!
TOP RANK'S
THE LABEL FOR THE BIG ORIGINAL AMERICAN HITS!
And here are six NEW ones!

THE CRESTS
Six Nights
a Week

coupled with
Say I Do
45-JAR 168

TERRI DEAN
Adonis

coupled with
You Treat Me
Like a Boy
45-JAR 179

AL MARTINO
Darling I
Love You

coupled with
The Memory of You
45-JAR 187

"ACE"
DINNING SAX
Mulholland
Drive

coupled with
My Love
45-JAR 184

REX ALLEN
One More
Sunrise (Morgen)

coupled with
The Little Old
Church in the Valley
45-JAR 188

JIMMY CLANTON
My Own True
Love

coupled with
Little Boy in Love
45-JAR 189

4

pages of
POP, JAZZ,
LP and EP
REVIEWS

RATINGS

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

D.N.T.

A Don Nicholl tip for
the Top Twenty

RICKY GETS
A SMOOTH
STYLE

RICKY NELSON
Just A Little Too Much? Sweeter
Than You
(London HLP8927)

NOT exactly a rocker but a number with a swinging beat to it—that's the mellow "Just A Little Too Much" which Ricky offers up as his latest contender for the Hit Parade.

And make the parade yet again, I think he will. Ricky's style has improved enormously since he first appeared on disc and you could not ask for anything smoother than this. The tune is easy to catch, too.

Mixture here of the kind we had before from Nelson... a slow sentimental ballad for the second deck. And with a little urging this is the side which could become the big seller of the coupling.

"Sweeter Than You" has the Pat Boone feel about it—soft and gentle romantic material. A pleasant record from whichever side you approach it.

NOTHING to grumble about when a week's reviews include material by Peggy Lee-George Shearing, Nat Cole, Ricky Nelson, Jane Morgan and Teresa Brewer, all on form.

Apart from these stars there are other good names and sides to watch. Some new names, too, make a very favourable impression. Among these newcomers I should like to point you in the direction of chunky, coloured vocalist Tedd Browne (that's right two d's and an e): a man with quite a future on disc. And a girl with a shining prospect is Pye-International's capture from the States, Nina Simone. She will work her way under our skins pretty soon, I'm sure. And there is a new group, a family affair called The Browns, and the family finances will be rosy, I reckon.

Your weekly DISC DATE with Don Nicholl

NINA SIMONE

Chilly Winds Don't Blow Solitaire
(Pye-International N25029)*****

FROM the Colpix label, Pye-International bring over Nina Simone and she lives up to most of the fantastic claims which have been made for her voice. This 26-year-old girl from North Carolina has a powerful, rather male, approach to a number and she packs depth and strength into the spiritual Chilly Winds Don't Blow.

This is a woman to watch, she has the stuff of which long-lasting stars are made. Bob Mersey conducts the orchestral backing, relying heavily on strings.

To illustrate another facet of her talents, Miss Simone goes into the bluesy ballad Solitaire for the second

riding a steady rocker. Nat rolls this one down the track showing yet again that he is quite at home with almost any kind of material.

KATHY LINDEN

You Don't Know Girls! So Close To My Heart

(Felsted AF124)*****

A CUTE lilting number which suits Kathy's voice eminently, such is "You Don't Know Girls." Song comes in after a solemn male narration beginning.

Kathy gets good support on this performance from a girl group and the Joe Leary orchestra.

Melody will be with you quickly and the title phrase is commercial enough.



NINA SIMONE—singer of contrast.

TEDD BROWNE

A Corner In Paradise; The Everglades
(Capitol CL15059)*****

I DON'T think he has quite the right song here, but Tedd Browne has definitely got the right voice to make himself sure of hit parade status eventually.

His performance on A Corner In Paradise is so sure and unstrained that it will make him many friends.

The Everglades is more of an atmosphere piece—a song picture of the damp swamps of Florida, Roman-

girl he used to have. Good ballad, this, which could ease its way into favour, given time.

Chorus behind the star as he tries for the Twenty again. Brighter tempo for the flip with Tommy riding a happier lyric.

DEE ARLIN

Why Should We Wait Any Longer? Stay

(Philips PB950)*****

RAY CONIFF is one of those musical directors whose name on a

Nina—from Carolina—is made of star stuff

label is usually a guarantee of a good recording. But there is not a great deal about which to rave as Dee Arlin sings Why Should We Wait Any Longer. An ordinary teenage theme taken at a slow beat by the girl, Rhythm and chorus backing.

Stay was part-composed by Coniff and here—significantly—there is more colour to the noise of the half. Song is Latin-like and sung pleasantly by the girl with male group behind her.

DON LANG

A Hoot An' A Holler; See You Friday
(H.M.V. POP649)*****

DON LANG has been putting in some useful television plugging on A Hoot An' A Holler which must surely help sales of his quick-moving performance. The number has a money-pulling gimmick in the hoo-hoo chorus.

Don raps through the lyric in familiar fashion while The Frantise Five serve up a rhythmic background.

See You Friday with its obvious "Cool For Cats" allusion is a steady beat number without much to commend it.

DAVE BARBOUR

Bu-Bam; Tough
(Orlco CB1507)*****

PICKED up by Orlco from the American label Arwin, Bu-Bam by the Dave Barbour orchestra will help itself to some tasty royalties over a period of time here.

A toe-tapping instrumental which glides along on a near-Latin kick, it features some good saxes and rhythm section.

Dave Barbour gets part-composer credits for both numbers on this disc, and in Tough he has worked out a big band swinger with a fairly simple tune.

RUSS HAMILTON

Smile Smile Smile And Sing Sing Sing
(Orlco CB1508)*****

CHORUS song Smile Smile Smile And Sing Sing Sing should be useful for pantomimes with plenty of audience participation. Old hat in concept, it is sung chattily by Russ Hamilton with a youthful congregation to help him get the party atmosphere.

Shadow brings Russ back to the type of song which he can handle

side. It's a complete contrast, a song and a performance which will pull at your heartstrings as well as your purse strings.

NAT "KING" COLE

Sweet Bird Of Youth; Midnight Flyer
(Capitol CL15056)*****

A FINE ballad. Sweet Bird Of Youth has a tender thoughtful message to put over and it will induce nostalgia among many who spin it.

Nat sings his theme of youth passing too swiftly with typical polish, allowing the words to plant their image kindly.

He is backed well by musical director Dave Cavanaugh using piano, rhythm and girl group. One of Cole's best.

Definite change of mood and tempo for the turnover with the "King"

Yet it is the slower, lush So Close To My Heart which will draw the coin from young romantics.

THE BROWNS

The Three Bells; Heaven Fell Last Night
(R.C.A. 1140)*****

THE title The Three Bells is going to fool many, many people into thinking this is a new song. But no... this is the familiar "Jimmy Brown" song which was made famous by the French vocal group, Les Compagnons de la Chanson, quite a time ago.

The Browns—a brother and sister trio—give the ballad a slight Country and Western treatment, singing it simply and attractively.

Heaven Fell Last Night is a soft clippety-sop ballad which the group sing easily.

tic interest is there, too, of course, but the story is a little too deliberate to catch on quickly.

KEN MORRIS

Copper Knob; Riviera
(H.M.V. POP647)*****

KEN MORRIS, who popped up before under the Parlophone label, now moves across the E.M.I. group to the H.M.V. label to introduce another catchy piano piece. This is Copper Knob, a rick, tuneful offering which Ken rattles out happily at the keyboard.

Small instrumental group keep company and there is some chorus work to add variety.

Riviera is also one of his own compositions—a sunny la-la-la of a melody.

PEGGY LEE AND GEORGE SHEARING

I Lost My Sugar In Salt Lake City; You Came A Long Way From St. Louis

(Capitol CL15058)*****

SOMETHING special here, Peggy Lee teaming for the first time on disc with George Shearing and his Quintet. The tracks were recorded in front of a big audience of disc jockeys at the Miami DJ convention and will be included in an LP Peggy and George made ("Beauty and the Beat").

I Lost My Sugar In Salt Lake City is a slow heavy-hearted blues number which Peggy puts across with the maximum feeling while George's piano leads the Quintet in a drawing accompaniment.

You Came A Long Way From St. Louis is a cynical ballad which Peggy drifts through in bluesy mood again.

TOMMY EDWARDS

I've Been There; I Looked At Heaven
(M.G.M. 1032)*****

LEROY HOLMES cushions Tommy Edwards in a rich velvety accompaniment as the singer wanders sadly into I've Been There... "there" being the arms of the

THE BROWNS



A smash that cannot miss

LOYD PRICE
I'm Gonna Get Married; Three Little Pigs
(H.M.V. POP650)

LOYD PRICE is certainly on a winning streak. I was wondering how he would follow up "Personality," and he has done it with "I am positive must be another smash."
"I'm Gonna Get Married" could

D.N.T. *A Don Nicholl tip for the Top Twenty*

also be titled "Johnny, You're Too Young."
Cleverly built song has Lloyd declaring that he is going to get married despite the advice of the big girl chorus who keep chanting that he is too young.
The side has a striding beat and I cannot see it missing the lists.
"Three Little Pigs" is a nursery rhyme mix-up, cleverly worded and set to a steady rock rhythm. Price chants it winningly for juke plays. A solid second side.

THE CHORDETTES
A Girl's Work Is Never Done; No Wheels
(London HLA8926)

THE famous vocal group come up with a fine double-sided this time, and it could see them back in the Twenty. "A Girl's Work Is Never Done" is a smooth story rocker which they chant at a pace to match the housework tale of woe.
The girls' voice intersects occasionally but it is mainly The Chordettes providing the title plaint. Squawking chorus and rhythm go along with them.
Teenager's voice is used for the hip phrases which punctuate the girl's slow heater on the turnover. Story of a boy whose car breaks down and he can't get a date.
She half-heartedly takes off quickly via the juke boxes.

DUANE EDDY
Forty Miles of Bad Road; The Quiet Three
(London HLW 8929)

I SEEM to be lacking out big-selling forecasts with liberal hand this week—but that's the way the discs go sometimes, thank goodness.
"Forty Miles of Bad Road" is Duane Eddy's new Top Twenty side, unless I am grossly mistaken. From a catchy opening of hand clapping, Mr. Eddy comes in on that twangy bass guitar to work over a good theme which gets inside your head very swiftly. Some rocking sax and whoops from The Rebels underlining the commercial possibilities of a big haul.
"The Quiet Three" is softer than most of Duane Eddy's work, with a more orthodox sound approach. Melody, too, is gentle and more formal. Big chorus ably and the tune behind which the makers. A very pleasing contrast to the top deck.

JOHNNY OTIS
Three Girls Named Molly Do; The Hully Gully; I'll Do The Same Thing For You
(Capitol CL15075)***

JOHNNY OTIS leads his Show crew into one of his own rockin' compositions with the extremely lengthy title listed above.
The Hully Gully, I gather, is a juke side done and Johnny chants it at full blast while his hand blows up a beat storm.
Irril group comes in wildly every so often to make sure you get the title. Has verve enough to get itself out the ground.
There is plenty of pop in I'll Do The Same Thing For You, and Johnny Otis is by a girl singer as he snaps this one across.
She does not get a label credit however, which seems a pity because her voice adds a sharpness to the side which will aid sales considerably.



DUANE EDDY
SONNY WILLIAMS
Bye Bye Baby Goodbye; Lucky Linda
(London HLD8931)***

SONNY WILLIAMS tries a relaxed shot at Bye Bye Baby Goodbye, bringing something of a Country whisper to the number. Voice is easy on the ear but hardly distinguished or distinctive.
Nothing to dislike about this side but it seems too gentle to make a big impression against the stiff opposition. When he sings of Lucky Linda he wakes up a little to ride an affable rock beat.

JIMMY DONLEY
The Shape You Left Me In; What Must I Do
(Brunswick 05807)***

EFFECTIVE and fairly dramatic opening by Jimmy Donley as he starts off on The Shape You Left Me In. Unfortunately, the side then descends into routine rock 'n' roll with little to life it above the rest of current output.
What Must I Do is a slow biter with girls repeating the title question after Donley. I should be inclined to turn the coupling and make this the top deck.

JOHNNY RESTIVO
The Shape I'm In; Ya Ya
(R.C.A. 1143)***

JOHNNY RESTIVO has already made his mark in America because of his real life shape (he has won awards as the nation's most perfectly proportioned teenager) now he turns up as a rock 'n' roller singing The Shape I'm In. No better than most juke merchants, but no worse than most of them either. Johnny could have himself a very handsome seller with this one which is an obvious juke box choice.
Ya Ya switches to a more deliberate tempo with a group chanting the title call between Restivo's phrases. There is also a hoarse sax echoing the boy.

COL JOYBE
Bye Bye Baby Goodbye; Rockin' Rollin' Clementine
(Brunswick 05806)***

COL JOYBE and the Joy boys—also favour the light 'n' quiet treatment for Bye Bye Baby Goodbye, though this singer and his group do come alive a little before the run-out. Rockin' Rollin' Clementine needs almost no explanation apart from the title. Lyric has been brought up-to-date.

JOHNNY TILLOTSON
True True Happiness; Love Is Blind
(London HLA 8930)***

JOHNNY TILLOTSON may be singing about True True Happiness but I am afraid he plunges me into the depths of depression with this salvationist offering.
Love Is Blind is better with snarls drums rattling beside guitar between Tillotson's vocal spells. A kind of marching rock 'n' roller.

THE SKYLINERS
This I Swear; Tomorrow
(London HLU 8924)***

ONE of those discs I find extremely difficult to assess. At the first spin I tended to write off The Skyliners performance of This I Swear as another slow beat ballad. But the second time round it hit me that it could be more than that.
Tomorrow is a quicker tempoed item with sax having its say in typical rock fashion while the group mill around the song.

MORE REVIEWS
ON PAGES 10 and 11

THE BIG BEAT
reviewed by Don Nicholl

DISC DATE — TERESA BOUNCES BACK

(Continued from facing page)
with engaging voice. A little charmer of a ballad it gains from the light Hamilton performance.

TERESA BREWER
Bye Bye Baby Goodbye; Chain Of Friendship
(Coral Q72375)***

MISS BREWER bouncing right back at the peak of her form with one of those trippy little tunes she used to enjoy so much.
Bye Bye Baby Goodbye will joggle you feet into a tapping mood and you will be singing happily with the staff before the disc has run out. The wee powerhouses stands every chance of making the lists once more.

Chain Of Friendship opens with some car-tugging work by musical director Dick Jacobs— from dashing xylophone introduction.

DICK FLOOD
The Three Belles; Far Away
(Felsted AF125)***

DICK FLOOD is a balladeer with a warm voice and a light touch, both virtues suiting The Three Belles. He sings this with the help of a mixed chorus who take the story verses along neatly.
Much of the production is reminiscent of old arrangements on the Jimmy Brown label.

Far Away is a slow ballad with a Country flavour and a subdued beat. Flood sings it well enough with chorus flying high behind him.

JOHNNY CASH
Katy Toot; I Forgot To Remember To Forget
(London HLS928)***

LIKABLE Country and Western performance from Johnny Cash on a likeable song, Katy Toot. A romantic effort which Johnny takes along at a steady jog-trot.
Honky piano with the group on the flip as Johnny dives into the tear-jerking fields again. I Forgot To Remember To Forget, as if you did not know, is about the girl he tried to forget, high behind him.
Doleful C. and W. fare for which there is undoubtedly a fairly steady market.

PETULA CLARK
Adonis; If I Had My Way
(Pye N15220)***

WELL the boy singers had their haled Venus; now the girls are striking back with Adonis. The number is succeeding in the States and Pet could

find herself among the big ones over here with this release.

The ballad flows nicely and there is a drifting feminine chorus in the distance as Pet sings. Peter Knight backs the vocal in a clever studio production.

The revival of If I Had My Way allows Pet to try her luck in the slow beat stakes.
She sings the song firmly and clearly, but oddly enough it does not take to the modern beat as comfortably as one would imagine. The phrasing seems to be thrown out of gear. Heavy chorus assistance for background.

TERRY DENE
Thank You Pretty Baby; A Boy Without A Girl
(Decca F11154)***

MIDDLE - of - the - road rocker Thank You Pretty Baby handled with care by Terry Dene he came through his Army trouble.
More than a competent production with Johnny Gregory serving up an ear-catching accompaniment.

A Boy Without A Girl pretentious romantic ballad which "borrows" from the soliloquies some of the top musical teams have produced in the past.

JANE MORGAN
With Open Arms; I Can't Begin To Tell You
(London HLR8925)***

JANE MORGAN has another top grade ballad to offer with With Open Arms. Soft, thoughtful love song with a nice idea for the lyric. Jane sings the number easily and clearly, building the strength of the ball in company with male chorus.

A good, solid sound here and an attractive melody. It ought to reach the bigger sellers, though I doubt if it will eclipse the figures of "The Day The Rains Came."
Revival of I Can't Begin To Tell You is taken crisply on a romantic Francis style beat with piano and strings as well as the boys adding their noise to Morgan's effortless vocal.

EDDIE HICKEY
Cap And Gown; Lady May
(Decca F11153)***

SOUNDS as if Decca are trying to find a replacement for Craig Douglas, because Eddie Hickey is another of the light-voiced gentlemen who are popping up at the moment,

able to convey a teen lyric and ride an easy beat.

Cap And Gown is a romantic, tuneful number with a graduation day theme. Harry Robinson bathos a nice backing.

Liddy May switches things completely and cracks with a clacky noise and something of a "Sixteen Ton" feeling. Hickey snaps it across capably.

The first 'POP' ACE OF CLUBS release! Top artists—New recordings

The best of 'MY FAIR LADY'

Wouldn't it be lovely; On the street where you live; The rain in Spain; I've grown accustomed to the face; Get me to the church on time; I could have danced all night

The best of 'THE KING AND I'

I whistle a happy tune; Getting to know you; March of the Siamese children; Hello, young lovers; We kiss in a shadow; Shall we dance

Cyril Stapleton and his Orchestra with Janet Waters, Andy Cole, Mike Shaun, Davy Carey, June Marlow, Cliff Adams Chorus ACL 1001

BLACK AND WHITE MAGIC

The choo choo samba; Jubilee rock; Stranger in paradise; Swanee river boogie; El cumbanchero; Caravan; Dixie boogie; The black and white rag; Serenata; 17th Century boogie; Jezebel; Buda Buda; Filtration waltz; Dinah boogie*

Winfred Attwell with Ted Heath and his Music ACL 1005

The best of 'OKLAHOMA'

Oklahoma; Oh! What a beautiful mornin'; Out of my dreams; I can't say no; The surrey with the fringe on top; People will say we're in love

The best of 'CAROUSEL'

June is bustin' out all over; If I loved you; Mister Sun; The Carousal Waltz; What's the use of wond'rin; You'll never walk alone

Eric Rogers and his Orchestra with Rosalind Page, Eula Parker, Bryan Johnson, Michael Sammes Singers ACL 1002

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ANOTHER 250,000 BRITISH SALE!

Ricky Nelson wins a Silver Disc

SEVENTH TO GAIN OUR AWARD

YOUNG American singing star Ricky Nelson has smashed the quarter million "barrier" to become our seventh winner of a Silver Disc.

Decca, for whom he records, this week announced that sales in Britain of Ricky's "It's Late" and "Never Be Anyone Else But You" have exceeded 250,000, thus qualifying him for our coveted award.

His coupling first came into our Top Twenty on April 18 and stayed there until last week.

A new Ricky Nelson single has been released this week (see page 6), both sides of which have made the U.S. top ten charts. The disc is "Just A Little Too Much," backed with "Sweeter Than You."

Ricky is the third Decca artiste to be awarded a Silver Disc. The first two were Elvis Presley and Bobby Darin.

Ricky Nelson can currently be seen in "Rio Bravo," in which he stars with Dean Martin.

MARTY OFF TO DENMARK

MARTY WILDE is to make a flying visit to Denmark this weekend for two big concerts, one on behalf of charity.

The two shows, on Saturday and Sunday, will be nationally networked over television from Copenhagen.

Back in this country, Marty Wilde will shortly be seen at the Gaumont, Wolverhampton, where he is due to appear on September 13, followed by a visit to Lewisham on September 20.

Other personal appearance dates include the Granada, Mansfield (September 24); Odson, Doncaster (27); Granada, Harrow (30); and the Odson, Cheltenham on October 4.

There is hope of a first LP issue for Marty Wilde in the near future, and meanwhile Philips records are planning a new "single" release for him in the middle of this month.

'I hope to visit Britain'

"I am really pleased about the Silver Disc presented by DISC musical magazine and its readers for my London recording of "It's Late." It appears that I have quite a few friends in Great Britain and nothing could please me more. I hope the day will come, and not too far in the future, when I can visit your wonderful land and meet many of those friends in person. In the meantime, thank you for the Silver Disc and best wishes always.—**RICK NELSON.**"

VICTOR SILVESTER and his Orchestra are to start a new series of radio programmes on September 28, a request series called "Memories for You."

MORE NEWPORT JAZZ DATES FIXED

FURTHER dates have now been added to the itinerary for the forthcoming "Jazz From Newport" package which opens with two concerts at the Royal Festival Hall on Saturday, September 19.

"Jazz From Newport" will go to the Gaumont State, Kilburn, on September 20, followed by dates at Portsmouth (21), Birmingham (22), Leicester (23), Liverpool (24), Manchester (26), Leeds (28), Glasgow (29), Newcastle (30) and Sheffield on October 1.

Other London dates for the package include the Astoria, Streatham, on September 27, the New Victoria on October 3, and a final concert at the Gaumont, Fammersmith, on October 4.

Kick-off time

THE Showbiz XI, the entertainment world's active Soccer teams, has started a new season of matches—as always, in aid of charity.

Among regular players will be Glenn Mason, Dave King, Franklin Boyd, Stan Siemett, Pip Wedge, John Burgess, Ziggy Jackson, Peter Regan and Gary Miller.

The team will again use Queen's Park Rangers' ground for training.

The Showbiz XI will be appearing next Sunday at Butlin's camp in Clacton, while subsequent matches are to be played at St. Albans (September 13); Coventry (20); and Clacton on September 27.

Some of the team's matches may be televised.

TITLE TUNE WRITER PAUL

PAUL ANKA is to write his third consecutive title tune for yet another film in which he will be featured.

His latest assignment is the movie "Platinum High School," which is due to start production at the M.G.M. studios in Hollywood this month.

Paul Anka has previously written the score for "Girls' Town" and "The Private Lives of Adam and Eve."

BBC's 'STORY AROUND A SONG'

JOE HENDERSON and Ronnie Carroll are among the guests to be featured in a forthcoming presentation of "London Lights" on the B.B.C. Light Programme.

Until recently, "London Lights" was broadcast on Sundays, but starting on September 16, the programme will be transmitted on Wednesday evenings.

The new series will introduce a weekly feature entitled "Story Around A Song," and the guests in the first programme are to be Vanessa Lee and Peter Graves.

Topping the bill in the first edition is Arthur Askey, Ronnie Carroll and

Joe Henderson will be supporting him. Other guests lined up for appearances in "London Lights" include Russ Conway, David Hughes and Edmund Hoekridge.

Shand at Balmoral

JIMMY SHAND and his Band, popular Scottish recording unit, were selected to play before the Queen last week at a Balmoral Castle ball.

The Queen took the floor for the Dashing White Sergeant to open the proceedings.

NEWS IN BRIEF

AMERICAN singer Della Reese has signed a long period contract with R.C.A. records. She will record a "single" for immediate release, with the LP issue later in the year after Della has completed her current touring commitments.

EDNA MITCHELL, wife of Southern Television's resident group's leader, Malcolm Mitchell, gave birth in London last week to her second child. The baby, an 8lb. girl, will be called Alison.

CLIFF RICHARD presented Mr. Ron Evans, manager of the Gaumont Cinema, Shepherds Bush, with a Silver Star for showmanship. Making the award, Cliff Richard said that he would very much like to return to one of the Saturday morning teenage shows, which have been running at the Gaumont for the past year.

MOSS Empires are to follow up their policy of presenting top TV names in variety theatres by signing the Army Game star, Michael Medwin, to headline in their theatres.

Medwin will commence his variety tour on October 19, and it is expected that this will continue until the end of the year. Probable dates include Glasgow, Edinburgh, Liverpool and Birmingham.

PAUL ROBESON has been signed for a short series of programmes for ATV. The first, scheduled for October 5, features Robeson and Johnny Dankworth and his Orchestra and three guest instrumentalists. Robeson and Dankworth will be discussing jazz and its origin and will round off the programme with a rendition of "When The Saints Go Marching In."

BRITISH singing star David Hughes recently cut an EP for Christmas release, recording a number of carols for the DeLuxe label with a choral backing provided by the London Welsh Chorus Society.

AMERICAN singing stars, The McGuire Sisters, whose total record sales now exceed 26,000,000, have had their Coral Records contract extended "for a long term period." The

McGuire Sisters joined Coral in 1952. Their hits have included "Sugarbuns," "Sincerely," "Goodnight Sweetheart," and more recently "May You Always."

It was announced in the U.S. last week, the sales figures for Capitol Records have increased by 13 per cent from 1958. The company's president, Glenn Wallichs, told shareholders that one-third of the total sales of LPs have been stereo.

The ADAM SINGERS

and Orchestra directed by
Cliff Adams

"Morgen"

"Two Blue Pigeons"

7N 25033 (45 and 78)

NINA SIMONE

"Chilly Winds Don't Blow"

"Solitaire"

7N 25029 (45 and 78)

Everyone is buying Pye
"GOLDEN GUINEAS"

10
SMASH
HITS
ON

LINDA LU

Ray Sharpe

HLW 8932 London

(TIL) I KISSED YOU

The Everly Brothers

HLA 8934 London

ADONIS

Terri Stevens

AF 126 Felsted-American



BIG U.S. TV CONTRACT FOR FRANKIE VAUGHAN

British star's monthly colour show

FRANKIE VAUGHAN will do a monthly colour TV show—in America—this winter. The handsome British singing star, who leaves for the United States tomorrow, has signed a year's contract with N.B.C., America's biggest television company. Under the contract, he will do a series of "Spectaculars," starting in January. But it is likely that he will do a monthly colour TV show starting next November.

If the November date is settled it is unlikely that Frankie Vaughan will be returning to Britain before the end of the year.

It is believed that his first TV show will be transmitted from Hollywood—not too far from Las Vegas, where the British star opens the first of five annual six-week cabaret stints on September 10 at the lush Dunes Hotel.

To-night on TV

Summing up Frankie Vaughan's commitments in the U.S., his personal manager Paul Cave, told DISC this week, "We've had so many Americans in this country, that it is such a change to have a British artiste do something in America. Dave King has made a success of it, and I am sure Frankie will, too."

Tonight, Frankie Vaughan will make his last British appearance, possibly until the New Year, on B.B.C. television, in the Jack Payne show. Tomorrow, his new Philips single, "I Ain't Gonna Live That Life Again," is released.

A German TV company have plans to produce a programme on Frankie Vaughan's life story and want the British star to take part in it.

MODUGNO —film star

HIT recorder-composer of "Volare," Italy's Domenico Modugno, has been engaged by Paramount Pictures for a film role in "Ray of Naples."

The film is being produced in Rome and its environs and stars Clark Gable and Sophia Loren.

When he was last in London Modugno told DISC: "I originally set out to be a film actor but quit when people started to take an interest in my singing and in my songs."

He will compose the title song for "Ray of Naples" and sing a number of other songs in the film.

Pianist BILL MCGUFFIE plays his latest song, "Lilian," to Jayne Mansfield. The number will be used in "Too Hot To Handle," which Miss Mansfield is currently filming at Elstree.

Just how Elvis started...

Sixteen-year-old rock 'n' roller, Fabian, is making his first film, "Hound Dog Man." Unusual but not extraordinary. BUT... Fabian is wearing the clothes that Elvis Presley wore in his film debut (also for 20th Century Fox). The similarity does not end there. Fabian plays a younger brother—so did Elvis; Fabian is called "Clint"—so was Elvis. In the picture (below) Fabian is wearing the jeans and shoes provided for Presley in "Love Me Tender."



DODIE MAKES HER FILM DEBUT

DODIE STEVENS, the 13-year-old American singing star who made her reputation with her recording of "Pink Shoe Laces," has been signed for her first movie role.

She makes her screen debut in Jerry Wald's production of "The Hound Dog Man." The cast for this film, as reported above, already includes singing star Fabian.

TOP HITS

BROOK BENTON
Thank you, Pretty Baby
Mercury 45-AMT1061

GARY CROSBY
The Happy Bachelor
H.M.V. 45-POP468

Michael HOLLIDAY
For you, for you
(from "Life is a Circus")
Columbia 45-DB4336 (45 & 78)

MANUEL
and the Music of the Mountains
The Honeymoon Song
(film "Honeymoon")
Columbia 45-DB4323 (45 & 78)

Ken Morris
COPPER KNOB
H.M.V. 45-POP47 (45 & 78)

THE PLAYMATES
WHAT IS LOVE?
Columbia 45-DB4338

Sarah Vaughan
Broken Hearted Melody
Mercury 45-AMT1057



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Jan & Dean
HL 8936 London

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Buddy Holly
Q 72376 Coral

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Carl Mann
HLS 8993 London



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The Tradewinds
RCA-1141

MORGEN (ONE MORE SUNRISE)
Vera Lynn
F 11157 Decca

ROBBIN' THE CRADLE
Tony Bellus
HL 8933 London

LADY MAY
Eddie Hickey
F 11153 Decca

MODERN JAZZ

By Tony Hall

Billie's best in years

BILLIE HOLIDAY
Songs For Distinguished Lovers
Day In, Day Out; A Foggy Day; Stars Fell On Alabama; One For My Baby (Just One More); Baby Face; Let's Call The Whole Thing Off; Just One Of Those Things; I Didn't Know What Time It Was; Come Love, Embraceable You; This Can't Take That Away From Me.
(12in. Columbia 31 CX1045)*****
PERSONNEL: Billie Holiday (vocal); Ben Webster (tenor); Harry Edison (trumpet); Jimmy Rowles (piano); Barney Kessel (guitar); Alvin Stetter or Larry Buckner (drums) plus unidentified bass.
THE deaths (within but a few weeks of each other) of "Lady Day" and Prez are the saddest things that have happened to jazz since the demise of Charlie Parker. Lady was so very lovable. It was a crying shame that so many of her last years' recordings chronicled her

sickness more than her greatness. I have yet to hear her final LP (for MGM). Yet I very much doubt whether it could equal or better these 1956 recordings. It's the best Billie in years.
If you put your eyes and let your imagination walk a little, there's a lot there that brings back those halcyon disc days of the '30s and '40s. Her lyric interpretation, Billie must have really "lived" on those dates. She's relaxed and inventive. She swings and is most meaningful in her lyric interpretation. She's glad or sad. Each track is an emotional experience. *Foggy Day* seemed particularly moving. Listening to *Stars Fell*, it struck me how much Woody Herman's voice owes to Billie.
I cannot but have wished for a better backing. Webster and especially Edison are sympathy itself and I cannot praise too highly the really

excellent piano-playing of the ridiculously underrated Jimmy Rowles. One of Billie's best. Should be in every collection.

DICKY WELLS
"Bones For The King; Sweet Daddy; Spoo-Dee; You Took My Heart; Hello, Smack; Come And Get It; Stan's Dance.
Cin. (United F.A.M.E.)*****
PERSONNEL: (tracks 1, 2, 3) Dicky Wells, Vic Dickenson, Benny Morton, George Matthews (trombone), Skip Hall (organ); Major Holley (bass); Jo Jones (drums); (4, 5, 6) Wells; Buck Clayton (trumpet); Rudy Rutherford (baritone, clarinet); Buddy Tate (tenor, baritone); Hall (piano); Everett Barksdale (guitar); Holley; Jones.

I DON'T always go along with the theory that all the older cats are playing better than ever. But in many cases it's true, as Stanley Dance has proved most effectively on some of these Felsted mainstream dates.

Side one with four full-blown, full-grown, mature trombonists is a happy-go-lucky, swinging, bluesy romp from start to finish with Wells, Dickenson and Morton all enjoying themselves and producing solos and section work to prove it.

It is so good to hear ex-Basie Dicky's distinctive muted sound again. The rhythm section is a riot and the recording quality is first-rate.

Side two has much less of a modern feel in the rhythm section and is not so much to my particular taste. But there are fine solos by Wells and Clayton. *Smack* (for Fletcher Henderson) is not at all successful. The ensemble is thin-sounding (so is the recording) and under-rehearsed and the clarinet-tenor spot didn't excite me. *The Blues* (for the late Duke) and the lightly swinging *Dance* are much better, though the ensembles are still scrawpily played. I find Tate a little over-thrappy on some of his solos here.

But I really enjoyed side one. Hence the rating.

TAKE YOUR CHOICE OF SIDNEY BECHET

— they are the last by the Grand Old Man of Jazz, but among his best



SIDNEY BECHET
Concert A Bruxelles
Indiana; Society Blues; St. Louis Blues; In A Sentimental Mood; All Of Me; Swannee River When The Saints Go Marching In.
Mer. (Mercury)*****
Pyc NPL28000*****

SIDNEY BECHET AND TEDDY BUCKNER
Festival De Jazz Knocke and Cannes 1958
Rosetta; Once In A While; Sweet Georgia Brown; St. Louis Blues; On The Sunny Side Of The Street; Sister Kate;
Mer. (Mercury)*****
Lae L21618*****

TWO records, for the price of one review. The Brussels Concert Credits—Good atmosphere. Buck Clayton; George Weir, whom I like very much, Kansas Fields, a great drummer; a really stiff cover and a superb photo shot at Bechet, Debby Dickenson, playing his superb, but grossly overdone, licks; a dreary version of *St. Louis*; another dreary version of *When The Saints*; some sentimental-type solo spots on commercial tunes.
The Knocke And Cannes Festival: Credits—superb Bechet; fabulous piano by Sammy Price, real knock-out stuff; Vic Dickenson really playing his best; seven great jazz numbers. Debts—some screeching Teddy Buckner (I like it, but the fans won't); a tendency to get hectic in the ensembles.

That's the balance sheet. All in all the capital goes on the Vogue side. There is no ensemble playing and it's better knit. The gallery stuff is not quite so obvious, and the titles are selected better.
If you can afford both—buy 'em. If you take the Vogue. But whatever you do get one. They are the last Grand Old Man of Jazz made... and among his best.

THE MUSIC OF THE NEW ORLEANS
Music of the Dance Halls
Tim Mamou; Road Of Sunshine; Any Time; Married Man Blues; Corcoran Lov; Shake It And Break It; Nellie Gray; Blues; Gettysburg; Jimmy's Blues; Corcoran's Blues In A Groove
(Topic 12753)*****

SOME of the stars allotted this disc are for historical interest rather than musical quality. But I must confess that I like it.
Yes, I like it and that will surprise those readers who imagine me to be an anti-New Orleans, anti-banjo, critic, looking for every mistake of timing, chords or harmonies. For this is the New Orleans jazz played as it is today and as it has been played for a long time. True, it is not up to the standard of the King Oliver band, the Old Oryds, nor Jimmy Noone, Johnny Dodds, Bigard, Nichols and

the others who went north in the early twenties. But it is the music of the dance halls. Mark the words well. Dance halls, not jazz clubs. They do not die in that part of the world.

On this disc you hear Decade Pierce, trumpet, and his blues-singing wife, Billie Pierce; Kid Thomas, King Clayton (tp), Albert Burkun, Emile Barnes on clarinets. There are marches, the blues, swing music, creole melodies. You will hear plenty of bad balance, some bad drumming, and some good drumming. On the whole the good parts make up for the bad. And there is an eight-page booklet to go with it.

HELEN HUMES
With Benny Carter's All Stars
When The Saints Go Marching In; Won't You Come Home Bill Bechet
(Contemporary 45V 2415)*****
MANY of you will be surprised to see a disc in the tradition of volume with Frank Rossolino, Leroy Vinnegar, Shelly Manne and Andre Previn featured. So am I!

Truth is that no matter what they were trying to do, Helen Humes and Benny Carter find it hard to play anything that is not good jazz by the standards of this column.
Mind you, Carter tries his damndest to play in the modern idiom. Fly that his tone is too warm for the cool jazz of the fanatics. Pity that his phrasing still has too much melodic content to warrant sympathy from the lovers of technical exercises, which is about as many moderns turn out these days.

And Helen Humes just cannot help shouting out the blues. Her days with Count Basie and her wonderful "If I Could Be With You" and its incredible backing, have instilled the blues deep into her heart and frame.
Thus, in spite of Shelly Manne's strict quarter drumming and Previn's odd piano, and ignoring Carter's efforts at coolness, I still found the disc interesting enough to warrant several playings before making a firm decision. If this was not a trade, I but have to face up to the fact, however, that viewed strictly from the Delta, it will leave a lot of fans cold.

WHAT'S NEW FROM AMERICA

Relaxed, unorthodox Rollins

THE import ban on discs has been lifted now for a couple of months. The larger jazz record shops report a steady stream of orders for American albums, as yet unobtainable here. Doug Debelly's shop in Charing Cross Road is hearing the brunt of the attack.
So for those of you who are already ordering direct—and for those others who like to keep up-to-date with what's new on disc—I intend occasionally to write about recent or brand new American discs that happen to have come my way.

Here's your current ration...
SONNY ROLLINS AND THE CONTEMPORARY LEADERS (Contemporary M3564). Rollins' first Californian disc (with Ray Brown and Shelly Manne) was astonishingly successful. I think this second set is as good, if not better. He has seldom sounded so relaxedly inventive. Rarely has his choice of music been so unorthodox. Like *Rock-A-Bye Your Baby* (with the melody strayed to the Johnson) and *In The Chapel In The Moonlight*, Leroy Vinnegar is outstanding among his supporters who also comprise Barney Kessel, Hampton Hawes, Shelly and (on one track) his own Victor Feldman. Don't miss this when eventually it is issued here.

DOWN HOME REUNION—Young Men From Memphis (United Artists VAL4025). A lively, stimulating set by some of the younger modernists including Louis Smith and Booker Little (trumpets), George Coleman (tenor), Phinias Newborn, brother Calvin Newborn (guitar), George Joyner (bass), Charles Crosby (drums) and an exceptionally striking name, Frank Striozer. Striozer's conception shows a Bird bias, but also that he has listened to some of the white altoists, too. The results are very interesting. He does *Star Eyes* with just piano, bass and drums. The other three tunes are blues with things Alan *What They Used To Be* a stand-out.

FATHEAD—Ray Charles Presents David Newman (Atlantic 1194). This is the Ray Charles Rhythm and Blues band on more of a jazz kick than usual. Baritone Benne Crawford did most of the scores for the Sextet to spotlight the exciting and emotional alto and tenor work of David Newman. On the bigger horn, David reminds me a lot of Duke Ellington. Ray Charles on piano and Marcus Belgrave (trumpet) also contribute good solos to the Todd Dameron-like arrangements. A healthy, swinging record.

MOTOR CITY SCENE—Thad Jones Sextet (United Artists VAL 4025). Basie trumpeter Thad told me this disc was his first. He has a pretty nice record.

And he's right. The 4-tune mood is mellow and there are inventive solos by The Billy-Midway Trio (tenor with Al Grey (trombone) and a fine rhythm section of Tommy Flanagan, Elvin Jones, a pretty nice record!

JAWS—Eddie Davis Quartet (Prestige PRP 7154). Don't know what the name means, but it's good. This is it just happy, uninhibited blowing on eight well-known standards by Eddie Davis (tenor with his heart in his horn, sturdy, swinging, and a few of the best Shirley Scott (an excellent jazz organist), George Duvivier (bass) and Andy Edge (drums). Davis has her own TIO LP on 7155 ("Scottie"), which is in this same mood and equally enjoyable.

CHANCES ARE IT SWINGS—Shorty Rogers Orchestra (R.C.A. 4759). Shorty Rogers and His All Stars uses the Giants as a separate unit in and amongst the big band. The tunes are by Robert Allen (*Yes Not For Me to Say*, *Very Special Love, Teacher, Teacher*, etc. In other words, it's a lot of material of commercial jazz date. As such, it is success admirably, getting a good, distinctive sound. As jazz it's nowhere.

BLUES WALK—Lou Donaldson (New Line NLS 1001). This is a tune from this LP has proved a big hit on the American jazz boxes. It has been helped by a catchy, excellent alto-playing to a much wider audience. This is probably Louis's most thoughtfully swung disc to date. He is helped to swing by piano, bass, drums and organ.

OTHER SIDE OF BENNY GOLSON (Riverside 12-290). This LP gives tenorman Golson a chance to blow. There are ten tunes (all originals) including three new ones by Benny blown by Benny, trombonist Curtis Fuller (who has recorded), the very underrated Detroit Barry Harris (piano), Jymie Merritt (bass) and Philly Joe Jones. Not a gasser, but it has its moments.

SWINGIN' STANDARDS—Buddy Brumdam Orchestra (We did Pacific WP-1263). Despite the presence of men like Bill Perkins, Archie Lamuch, Bill Holman, Bob Cooper, Conte Candoli, Frank Rosolino, Russ Freeman, Stu Williamson, Bill and Mel Evans, this is really nothing but a glorified dance band playing rather dull arrangements of over-rated standards. Still, with W.P. boss, Dick Bock, will make some fool with this disc, so that he has forgotten what jazz is?

YOUR DISCS OF THE WEEK

from PLANETARY-KAHL (London) LTD.

Windows of Paris

Tony Osborne (I.H.M.V.)
The Knightsbridge Strings (Top Rank)

WHAT'S HOT?

The Playmates (Columbia)
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POINTING ON THE STYLUS

Ken Graham's LP line-up

Album of the Month

JUDY GARLAND

The Letter

Beautiful Trouble; Love In The Village; Charley's Blues; The Worst Kind Of Man; That's All There Is; There Isn't Any More; Love In General Park; The Red Balloon; The Fight; At The Stroke Of Midnight; Come Back.

(Capitol TL1188)*****

GORDON JENKINS, the man who gave us "Manhattan Tower," "Seven Dreams" and a wonderful collection of music and song to treasure always, has done it again! This is a superb story in words and song which must rate as one of the finest things on record.

The combined talents of John Ireland, that superb actor who narrates the story, Gordon Jenkins Orchestra and the Ralph Brewster Singers create the atmosphere which Judy Garland wraps around her own performance. The sleeve note tells us that at the end of the recording session the entire orchestra and chorus stood and applauded the artists for their magnificent efforts. I add my personal applause for a memorable record.

Julius gives us a great treat

JULIUS LA ROSA

Love Songs A La Rosa

Just Say That Love Here; The Girl In My Eye; How About Me; You Are Too Beautiful; My Melancholy Baby; I Remember You; The Girl I've Been Looking For; When I Fall In Love; You're My Girl; But Beautiful; Try A Little Tenderness; My Romance.

(Columbia 335X1164)*****

I have long admired the talents of Julius La Rosa and equally long regret the dearth of recording material available to us in Britain. The release of this album more than makes up for the long delay. Here Julius La Rosa is at his superb best and rates in the Sinatra class—at times even sounding close to the great man in style.

Hear this record and you'll hear the sound of the true vocal artist. This album is something to be treasured by all connoisseurs of vocal music.

Look at the wonderful song selection and you'll find that most of them are fresh and unacknowledged. The only one I can crib against is "When I Fall In Love" the dearth of which is regretted. It was included in no fewer than six of the last bunch of albums I received for review.

if it had been possible to record it under studio conditions and yet retain the audience atmosphere, this would have been one of the all-time greats in the LP field.

There is rather an unsettled opening but once Tony Bennett senses that the audience is with him all the way he really lets his hair down and both vocalist and band swing away to their heart's content.

The basic band is, of course, at its usual peak of perfection and clearly inspires Tony's performance.

I thoroughly enjoyed this recording and would have given a lot to have been present on the night it was recorded in Philadelphia.

Mixed talents

THE ERNEST MAXIN ORCHESTRA

As Time Goes By

As Time Goes By; Moonlight Becomes You; My Melancholy Baby; Temptation; You'll Never Know; The Very Thought Of You; Tomorrow You Will Be Mine; Love You; Over The Rainbow; Laura; That Old Feeling; My Foolish Heart.

(Top Rank RX301)*****

TAKE a brief look at the career of Ernest Maxin. He has been a singer, dancer, choreographer, musician, television producer and, perhaps, his greatest talent as it has meant so

much to many artists, is his ability to spot hidden talents in others. Ernest Maxin was the man who took Dave King, comedian, and turned him into Dave King allround entertainer.

Now Ernest Maxin turns his attention to conducting. He wears the music beautifully. He is a born conductor.

This is a superb album of mellow music guaranteed to soothe the listener on a quiet, drowsy summer evening.

Heart-lift

JERI SOUTHERN

Jeri Southern Meets Cole Porter Don't Look At Me That Way; Get Out Of Town; Looking At You; It's All Right With Me; Let's Fly Away; Way Shouldn't I; You're The Top; After You; Which? I Concentrate On You; It's Bad For Me; Weren't We, Fools.

(Capitol TL1173)*****

BRAVO Capitol! You have resurrected my gal Jeri Southern from a deep depression which has only



JERI SOUTHERN — "resurrected from a deep depression."

slightly eased by her recent Roulette waxings (well, some of them anyway). I think maestro Billy May's pixieified imagination is quite a bit responsible for the rejuvenation.

Ubique

THE ROYAL ARTILLERY BAND

Salute To The Queen; The Royal Regiment; The Royal Artillery Slow March; The Keel Row; Bonnie Dundee; Ale Bitter Grenadiers; Royal Birthday March With Twenty-one Gun Salute; Hear The Bonny Church Bells; The Buffs' Grenadier Guards Horn Gallop; French Militaire; March Of The Peers ('Iolanthe'); Around The British Isles (Medley); Fanfare For A Jubilee.

(Top Rank REX7000)*****

The Royal Artillery Band has always led the front in military music. Our regimental bands and their conductors in the other services, have set a wonderful standard of music.

Rank here opens the doors of their studies to the band of the Royal Artillery and have also featured the Herald Trumpets of the Royal Regiment of Artillery.

This is a fine, entertaining collection.

Mystery voice

THE INK SPOTS

Into Each Life Some Rain Must Fall; To Each His Own; Blueberry Hill; With My Eyes Wide Open I'm Dreaming; When The Saints Go Marching In; I'll Get By; I'd Climb The Highest Mountain; The Gipsy; You Always Hurt The One You Love; Whispering Grass; Making Believe; When My Dreamboat Comes Home.

(Gala GLP305)*****

YET another album by one of the several Ink Spots groups I mentioned a couple of weeks ago. This one, however, has the most authentic sound of the reissues I have heard recently—apart from those on Brunswick.

The sound is authentic with the high tenor and bass voices but I do not think the tenor voice belongs to Bill Kenny.

The album features many of the best known Ink Spots arrangements.

Authentic

BENNY BENNET AND HIS ORCHESTRA

Cha Cha Cha and Mambo

Le Tambourin Mexicain; Pobre Cha Cha Cha; Tu Vase Mito; El Nuevo Paso; Le Passeur Noir; Madagascar; Patricia; Le Petit Indienne; Tropical; Mambo Des Chans; So Cha Cha; Concerto Mambo.

(Vogue VA160137)*****

BENNY BENNET is about the most popular exponent of Latin music on the continent. Here, too, he has won a very sound following with his authentic rhythms. One is perfectly clear when listening to this album—it is designed mainly for dancing.

Many people still associate the Vogue label with jazz only but they are steadily building up a very strong pop side to their catalogue. Hear this and you will see what I mean.

Organ ace

GEORGE WRIGHT

South Pacific

Overture; Days Of Love; There's Nothin' Like A Dame; Honey Bun; Some Enchanted Evening; Bloody Mary; Ballerina; You're A Good Man, Charlie Brown; This Nearly Was Mine; I'm Gonna Wash That Man Right Outa My Hair; I'm In Love With A Wonderful Girl.

(Vogue VA160135)*****

SEATED once more at the console of the five-manual Wuritzer pipe organ-ace exponent George Wright takes an exciting trip through the score of Rodgers and Hammerstein's "South Pacific."

This is a fresh treatment of these wonderful songs.

Perfection

TONY BENNETT AND COUNT BASIE

Regina; Dumplini; Bye Bye Love; The Stroll; Swingin' Shepherd Blues; Boogie Woogie; Maxine; Don't You Know; Ram-Bam-Shake; Nancy Special; Finepot's Boogie Woogie; Be-Boo-A-Lu-Lu; Rip It Up!

(Philips BBL7305)*****

At times this album really achieves greatness—and I feel sure that

EPs reviewed by Ken Graham

RALPH MARGERIE-QUINCY JONES

The Big Band Sound

Compilation Theme: Words Of Love (Ralph Margerie Orchestra, Sincopated Music; Tuxedo Junction (Quincy Jones Orchestra).

(Mercury ZEP10024)*****

THE big bands may have had their hey day, but I for one still get a kick out of that big, round sound. The Margerie tracks are strongly contrasted with one little bold and brassy and the other full of lush strings and chorus and featuring the leader's smooth trumpet work.

Quincy Jones, a young arranger and conductor who is rapidly gaining in popularity among jazz musicians as well as the public, leans more towards the commercial sound, but there is a strong jazz influence present.

The siller side is that by Quincy Jones but the entire album is worth having.

RUSTY DRAPER

The Sun Will Shine; Hey Li Lee Li Lee Li; With This King; Shoppin' Around.

(Mercury ZEP10016)*****

RUSTY DRAPER was at one time constant entrant into the American hit parade. As far as Britain was concerned he never quite made it. That is just one of the inexplicable happenings in the record world.

Personally, I have always liked his style which is lively and entertaining. Here he is in good form and should win quite a few followers.

MY CHOICE OF THE MONTH

COPISTS? NONSENSE!

THE POLKA DOTS

Singin' And Swingin'

Cherokee; Bal Musette (Jordan); You Hit The Spot; I Didn't Know What Time It Was.

(Columbia SEG 7894)*****

PEOPLE will no doubt be stating right and centre that The Polka Dots are a copy of The Hi-Lo's and The Four Freshmen. I disagree entirely. The Polka Dots are to be included in that group of modern vocal teams but on equal terms with its copyists.

Spin this disc and you will see what I mean. The phrasing and harmonies are fresh, clean and musically entertaining.

The vocal range in music is so limited that it is impossible to avoid entirely duplicating a few phrases here and there. If you must accuse this highly talented quartet of "cribbing" then surely in all fairness you should take it all the way and say that all vocal quartets after the first are copyists. I suggest you ignore comparisons and simply sit back and enjoy this exciting group as they perform these four excellent tracks.

I think this is the best team we have produced in Britain for years.

SID PHILLIPS

Dixie Beat

I May Be Wrong (Q5); 'S Wonderful (Q5); Glad Rag Doll (Q5); Everybody Loves A Parade (Q5).

(H.M.V. 7EG 8461)*****

IF I feel like listening to a catchy Dixieland beat then the artist whose recordings I reach for is Sid Phillips. He is my favourite exponent of this idiom and I know that my feelings are shared by thousands of others.

This album is right up the street of any dancer among my readers. Sid has prepared four quicksteps for your

pleasure and I guarantee they will start any party off with a swing.

VICTOR SILVESTER

Waltzing In The Ballroom—No. 2

I'll Always Be In Love With You; Am I Wrong? I'm Not; It's A Sin To Tell A Lie; The Memory Waltz.

(Columbia SEG 7888)*****

EVERYBODY who dances likes quicksteps, foxtrots, etc., but surely the all-time ballroom favourite is the waltz. Victor Silvester certainly seems to think so, as he has compiled a second waltz EP for this release. Recommended as usual.

IN THE CHARTS

No. 20 THIS WEEK

"FORTY MILES OF BAD ROAD"

B/w "THE QUIET THREE"

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THE SUCCESS STORY

TOP RANK JOIN THE DISC GANGS

THIS week we salute Top Rank, not only as an organisation that has already produced its share of successful records, but one that has done so in remarkably short time.

It is only a little more than six months since Rank Records Limited decided to launch a record label. Yet, in the face of tremendous competition from long-established companies, they have made their mark not only in Britain but overseas, too.

When Rank Records Limited was formed last

year, it was thought that they would issue their discs through record clubs and the 500-strong chain of Rank-controlled cinemas.

This would certainly have given them a powerful distribution set-up—but it was not satisfactory to a company whose aim was to be as big as the best.

The acquisition of a major record wholesaling concern was the means of solving that problem and Top Rank were able to enter the market on equal terms with their rivals.

The label that draws on the world for talent

THE search for artists was on. Top Rank were fully aware of the magnitude of their undertaking. The world was combed for first-class recorded material, too. It would be ideal to have British-only recordings on one's label but it is necessary these days to have the rights to overseas material as well. The American market offers some of the most useful sources.

A major scoop for Top Rank was, undoubtedly, their tie-up with the 20th Fox record label in the U.S., and they now have full British distribution rights to this useful catalogue.

Top Rank also have the catalogue rights to the Vanguard and Everest labels, concentrating on the classical field, and the useful Disneyland, Rondo and Rondo-lette material.

In fact, they now have access to the catalogues of 25 record labels for issue in Britain and other parts of the world.

It must have been particularly heartening to Top Rank that their first release was an instant hit.

Bert and Craig

Few will fail to remember the haunting "The Little Drummer Boy" by the Harry Simcote Choral, which heralded the new label.

Issued at the end of January, "Drummer Boy" has proved a big hit for Top Rank, despite stiff opposition from the Beverly Sisters recording and the Michael Flanders version.

Since the launching, the label has gone from strength to strength, with two of their British captures keeping the Top Twenty flag flying.

Bert Weedon scored heavily with "Guitar Boogie Shuffle", and followed his success closely with "Teenage Guitar".

More recently, Young Craig Douglas has justified his singing with his smash-hit versions of "Teenager In Love" and "Only Sixteen".

Another Top Rank success has come from their American import disc "Tallahassee Lassie," by Freddy Cannon.

But it is not only in Britain that Top Rank have scored.

The label is already greatly respected in America, a country

already suffering from label indigestion.

One of their first issues, "Cry," by the Knightsbridge Strings, has gone down well in the U.S., with the disc standing high in the best-selling charts. The future of the Knightsbridge Strings, particularly on LP, would seem rosy for its joint conductor and arranger Malcolm Lockyer and Reg Owen.

Successes like these must revolve around the vision of A and R manager Dick Rowe. A company's hit parade success relies on the experience and initiative of such a person, and in inviting Dick Rowe to join the label at its inception, Top Rank had helped to ensure a healthy part of its future.

Rowe, of course, cannot do all this alone, and like all thriving record concerns, an energetic team is essential. Rank's have chosen wisely, but more of this later.

From the range of repertoire already at their command, Top Rank can cover every field of music, from classics, through the popular field to jazz in its various forms.

They have a host of LPs to release in coming months, and already they have made some fine jazz contributions with discs by Glenn Miller, Tommy Dorsey, Woody Herman, and Charlie Barnet.

Promotion has, undoubtedly, played a great role in establishing the label. If one wants to be big then one has to act big, and Top Rank believed in their new baby sufficiently to beat the drum before and since its arrival.

Launching campaign

A heavy advertising campaign at the launching has never let up so that the name Top Rank was soon a household one. On Radio Luxembourg alone Rank's have three programmes each week—two quarter-hour spots on Sundays and Wednesdays, with a bumper Sunday midnight show of 30 minutes under the title "Top Rank Time".

Audience reaction has been particularly satisfying for the company, and disc jockey Kent Walton has helped foster this with his slick presentation.

Also employed in making the public Top Rank conscious have been the

500 cinemas and ballrooms owned by the Rank group.

It would certainly appear that Top Rank have done what they set out to do: firstly, to impart the trademark Top Rank firmly upon the minds of record buyers and secondly, to supply the public with a top quality product.

As Top Rank began their first six months with a hit so they sail nicely into the second half of their first year's development with another success, "Only Sixteen".

The future, which strengthens in record material each week, gets brighter for both Top Rank and the record buying public.

TOP RANK MEN

MALCOLM McGRADY: The dynamic general manager who heads the Top Rank team. A Scot who brings his national shrewdness and humour, plus a fresh approach to the industry, and has contributed largely to the success of the organisation.

RICKARD (DICK) ROWE: Cool, pipe-smoking A and R manager for the company. Joined Top Rank after a long and successful career with one of the major record companies. Since joining Top Rank he has been responsible for Craig Douglas recordings, Bert Weedon, and the creation of the Knightsbridge Division.

ROBERT L. ROBERTS: Marketing manager whose responsibility is sales and distribution. Has been in the record industry since the end of the war.

P.A.L. ("PAT") SKINNER: Advertising manager. Joined Top Rank in 1958 as an assistant theatre manager, but going to the publicity department. Transferred to the Record Division soon after the inception of Top Rank.

ALAN TILLOCH: Exploitation manager and assistant marketing manager with wide experience of the record industry.

FRANK CHALMERS: In charge of the promotion of Top Rank recordings department, and of the independent master discs brought over from America.

RON BELL: Repertoire planning manager. Long association with record business and his wide musical knowledge, including pop classics, fits him well as LP repertoire planner for Top Rank.

OF BRITAIN'S LATEST RECORD LABEL



TOP RANK'S TOP VOICE



CRAIG DOUGLAS: Fast-rising star among Britain's popular singers, 18-year-old Craig, from the Isle of Wight, has his third Top Rank disc, "Only Sixteen," in No. 1 spot in the Top Twenty. Top Rank's biggest discovery, Craig now steps out into a dazzling career in show-business.

REG OWEN and **MALCOLM LOCKYER**: Joint musical directors of Top Rank's exclusive recording orchestra, The Knightsbridge Strings. The current Knightsbridge Strings recording of the Johnny Ray hit "Cry" is the new label's first best-seller in the United States and is proving an equally big hit over here.



"THANK YOU TOP RANK FOR"

FREDDY CANNON'S

"TALLAHASSEE LASSIE" (JAR 135)

BERT WEEDON'S

"GUITAR BOOGIE SHUFFLE" (JAR 117)
and "TEENAGE GUITAR" (JAR 136)

SKIP AND FLIP'S

"IT WAS I" (JAR 156)

THE KNIGHTSBRIDGE STRINGS

"CRY" (JAR 170)

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from

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of

TOP RANK
RECORDS OF GREAT BRITAIN

to

THE DELEGATES

of

THE FIRST
TOP RANK
INTERNATIONAL
CONFERENCE

HEAR THESE ARTISTES ON TOP RANK



LORIE MANN: Although she is only 24-years-old, blue-eyed, blonde Lorie has been in show business for 19 years—at five she was singing in concerts for wounded soldiers. She has been an adagio dancer, a circus artiste, a professional swimmer and she established herself as a popular singer with the Oscar Rabin Orchestra. Her second record for Top Rank, "Just Keep It Up" (JAR148) was issued in July.



VINCE EAGER: Top Rank's latest capture. A handsome 6ft. 3in. 19-year-old from Grantham, Vince has been a resident rock star of "Drumbeat." Yet little more than a year ago he was an inexperienced, untried lad. He likes expensive clothes and is the dandy of rock 'n' roll singers.



BERT WEEDON: Britain's outstanding guitar instrumentalist who has achieved disc stardom on the Top Rank label. His recent record of "Guitar Boogie Shuffle" was in the top ten for eight weeks and his latest record, "Teenage Guitar" is also proving a big attraction.



SHEILA BUXTON: Fast becoming one of the most popular singing stars in Britain, Sheila, 25, from Manchester, was one of the first artistes signed by Top Rank. Sheila's lilting voice and bubbling personality have made her a top TV singer. Her Top Rank hits include "The Wonder Of You" and "Personality."

And these, too

FREDDY CANNON

"Tallahassee Lassie"

TERRI DEAN

"Adonis"

JOHN GARY

"Let Them Talk"

PETER VARDAS

"He Threw A Stone"

TONY HATCH

"Stetson"

ENOCH LIGHT

"With My Eyes Wide Open I Am Dreaming"

PRESTON EPPS

"Bongos In Pastel"

HARDY KRUGER

"Blind Date"

THE REIVERS

"The Work Of The Weavers" (E P)

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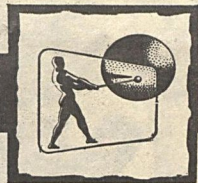
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TOP RANK

RECORDS OF GREAT BRITAIN



CRAIG DOUGLAS
Only
Sixteen

45 - JAR 159

THE NOBLEMEN
Thunder
Wagon

45 - JAR 155

THE
KNIGHTSBRIDGE
STRINGS
CRY

45 - JAR 170

JOHN GARY
Let Them
Talk

45 - JAR 177

PETER VARDAS
He Threw
A Stone

45 - JAR 173

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AMERICAN
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THE TOPS IN
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RECORDINGS

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 your record shop*

FREDDY CANNON
Tallahassee
Lassie

45 - JAR 135

BERT WEEDON
Blue Guitar

45 - JAR 136

JIMMY CLANTON
My Own
True Love

45 - JAR 189

CRAIG DOUGLAS
Sings for
'Roxy'

(E.P.) JKR 8033

FRANKIE FORD with
HUEY "PIANO" SMITH
 and **ORCHESTRA**
Alimony

45 - JAR 186



SHARING A SONG WITH SHIRLEY— and a laugh with Anna



Tommy's 3 TV dates

TOMMY STEELE returns to television this month to star in an ATV "Saturday Spectacular." As DISC closed for press, it was understood that September 19 would be the probable date of Tommy's appearance, which is to be the first of three. His other "Spectaculars" will be on October 3 and 24.

The "Saturday Spectacular" for October 10 will have Dave King in the starring role.

"Music Shop," which returns to a late-night spot on Sunday, September 13, has as its guest that evening Gary Miller, Rosemary Squires and Jimmy

Lloyd. Teddy Johnson will be resuming his role as compere.

Shirley Jones and her husband Jack Cassidy are to make a series of six tele-films, "A Date With Shirley Jones" for later transmission.

EXPRESSIONS. What a wealth of enjoyment is in the eyes of these youngsters watching zither-girl SHIRLEY ABCAIR at the Radio Show. And (right) satirist ANNA RUSSELL has a delightful "I've been caught by the camera" look about her! (DISC Pics.)

Pye 'chase' stars for waxings

THREE disc releases by Pye due on the market soon are the result of major planning and movement of tons of recording equipment to Blackpool.

With four of their top artists at the northern seaside resort for the summer season, it would have been difficult to have made satisfactory travel arrangements so that recordings could take place in London.

Pye decided that the best solution would be to set up temporary studios at Blackpool.

This meant shipping north Pye's recording team, along with four tons of equipment, including additional machines for stereo sound. The unit was set up in Blackpool's Norbreck Hydro Hotel, where the ballroom was used as a studio.

Results soon

All this movement was designed to record Edmund Hockridge, Marion Ryan, Roy Castle and Cherry Wainer, who are in resident shows at Blackpool. Marion, Roy and Cherry each produced some singles while Edmund Hockridge recorded an LP for release at a later date.

Results of this project will shortly be available with Marion Ryan's "Too Much," and "Promise Me," Roy Castle's, "The Chosen Few" and "Bimpy" (his own composition, and Cherry Wainer's, "The Song Of Lotus Lee" and "Iced Coffee."

For those who enjoy their music in lighter manner, Max Jaffa, Reginald Kilbey and Jack Byfield return to B.B.C. TV screens on September 10. This will be the first in a new regular series featuring the popular trio.

The Platters returning?

YET another agency agreement has been concluded by impresario Harold Davison, this time with Allan Blackburn Enterprises in Germany.

Allan Blackburn presents shows to all Air Force and military bases in Germany, together with additional shows in France and North Africa.

The new deal makes the Harold Davison Agency sole representatives for the Allan Blackburn organisation and, as a result of this, the latter will also represent for U.S. bases in Germany all the acts handled by Davison. The Platters have been approached for a visit in October, and offers have also been made to Louis Prima, Keely Smith and Al Hibbler.

'The Deeps' open in London

A MERICAN vocal team, The Deep River Boys, open in variety next Monday at the Fishbury Park Empire.

The boys continue their short British tour with visits to Glasgow Empire (September 14); Newcastle (21); Manchester Hippodrome (28); Empire, Leeds (October 3); and Hanley on October 12.

"The Deeps" still have their long-running show each Monday night on Radio Luxembourg.

DISC columnist Tony Hall starts a series of five radio programmes on Luxembourg this Saturday, presenting a weekly record programme at midnight called "The Late, Late Show."

BIG RANK CONFERENCE

TOP Rank International are holding a conference in London this week at the Dorchester Hotel with representatives from nine different countries attending. Among these, apart from the members of the British company, Top Rank, are independent manufacturers and distributors from Germany, Holland, Sweden, Italy, France, Japan, U.S.A., and South Africa.

Top Rank International is the world-wide organisation which is a subsidiary of Top Rank's American concern, Rank Records of America, Inc. John Davis, Deputy chairman and managing director of the Rank Organisation, is acting as host to the conference.

No joke!

WHEN viewers watched singing star Malcolm Vaughan hobble on stage at Great Yarmouth last Friday during a B.B.C. TV transmission, many of them expected some sort of comedy gag between Malcolm and his partner Kenneth Earle.

But viewers did not realise that Malcolm was actually in very great pain and could only move around with very great difficulty with a walking stick.

Malcolm made one of his rare appearances the day before on the football field, only to be taken off with a severely torn ligament. Despite this handicap, Vaughan managed to get through his stage appearances and the TV show, though he had to limit much of his usual comedy routine.

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