

September 26, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 79 Week ending September 26, 1959

LONNIE DONEGAN

EVERY
6^D
THURSDAY



Pye Group Records
(Sales) Ltd.,

10a Chandos Street, W.1

LONNIE'S DYNAMIC DOUBLE!!
"SAL'S GOT A SUGAR LIP"
"CHESAPEAKE BAY"

7N 15223 (45 & 78)

Coloured discs . . . all-British label . . . over-plugging . . .

Al Jolson re-issues . . . the best guitarist . . .

PUT A DASH OF COLOUR INTO DISCS PRIZE LETTER

HAVE any of your readers ever wondered why all records are the same colour? Surely it is not necessary to use only black plastic? How much gayer a collection of coloured records would be.

I would suggest a colour scheme based on the type of record—say bright red for a rocker, and light green for a slow ballad, with other colours suitable for the different types of numbers.

Or perhaps the manufacturers could make their records the same colours as the labels.

When the record companies started to make microgroove discs, were they loath to leave the black of the shellac 78s, or is there some other reason why only black is used?

Let's have a bit of colour about our records.—D. A. WALMSLEY, 10, Ingleway Avenue, Blackpool, Lancs.

(The idea may be a good one, but it has been tried out many years ago. Record buyers fought shy of the coloured discs, thinking that for some reason they were different and not so good as black.)

All-British label

I AM very surprised at the poor impact of British stars in America, and it seems to be the case that many British recording hits are never issued in the States.

One too much to ask our major recording companies to pool their resources and launch an all-British label in America. In this way British stars would have a bigger chance than ever before to reach the American best sellers. JOHN EATON, Regent View, Grange Street, Rothsay, Bath, Scotland.

(Quite an idea, but one must remember that many songs of American origin have been hits in the States before coming here.)

Good work, Cliff

CONGRATULATIONS, Cliff, on "Living Doll," recently went on holiday to Southport, and no matter where he went, this disc was played several times over!

I hope that Cliff Richard's future records will be as popular as this.—ANNE BOPHAM, 10 Graining Eton, Longship, Manchester.

(This just shows that Cliff is popular overseas!)

No encores

I USUALLY enjoy listening to Radio Luxembourg, but lately I have tired of the record companies persistently playing a record more than once on the same programme.

Surely there is no need to go to such lengths and play a record two or three times within half an hour's sell time. No amount of plugging will sell a poor disc.

It is time the record companies realised that such concentrated plugging does no good and only makes people tired of hearing the disc, thus lowering their potential sales.—D. J. LEE, 74 Chester Street, Brampton, Chesterfield.

(Pull out the plug, Jack, the fans know a right!)

Craig's home

I WOULD like to draw your attention to a mistake in DISC (29-8-59), concerning Craig Douglas. His first recording was "Sitting In A Treehouse", not "Come Softly To Me".

Re-issues are fine

AS a reader of DISC since its first issue, I wish to thank you for the write up of the LP "Al Jolson Overseas." It was really great to see his name mentioned once again. I think it would be a good idea for the record companies to issue discs of some of the great names of the past in show business. This, I am sure, would be a great boon to the older generation, for it would remind them of the great stars of yesterday.—ROBERT C. CARRUTH, 4 Petershill Road, Springfield, Glasgow, W.I.

(Where the original recordings stand up to comparison by today's standards, you'll find that the record companies DO reissue.)

Also, Craig lives at Prospect Road, Newport, not at Ryde. On August 12, he crowned the local Carnival Queen and attended Carnival Celebrations for three days in NYC. It is true, but not been home for many months, which is incorrect.—A. M. COTTON, 77 High Street, Newport, Isle of Wight.

(We've been taken for a Ryde!)

Who's best?

SO one of your readers thinks that Duane Eddy is the world's number one guitarist. Either your reader doesn't know of any other guitarists, or he was too overcome by the "exciting sound," as he calls it.

What about Reinhardt, or if he means living guitarists, Diz Dizley or even Bert Weedon.

... these are some of the subjects readers are airing their views about this week. If you have something to say, write to DISC.

Remember, each week an LP of the writer's choice is awarded for our prize letter AND once a month, there is a 'bonus' award of a Ronson lighter and ashtray set.

This month's 'bonus' winner is:—

T. W. MURPHY, 132 Twickenham Road, Birmingham, 8.

It is my opinion that this reader, who makes such fantastic claims, will soon become sick of the twangy guitar.—G. J. DERRICK, 40 Woodcote Road, Leigh-on-Sea, Essex. (Sort this one out among yours!)

Decorations

HAVING recently built a small record cabinet, I would like to decorate it with record company insignias—such as those found on record advertisements.

As I have managed to collect only a few to date, I would be grateful if any readers could possibly help me in this task.—C. GORDON, 44 Moss-side Road, Glasgow, S.1.

(Can you help add to his collection?)

Take a bow

MAY I take this opportunity of congratulating The Pony-Tails on their recent visit to this country. What a welcome change it was to see a group with so much talent, charm and sincerity.

I hope we'll be hearing more of this talented trio.—(Miss) P. PERRINS, 67 Windmill Hill, Colley Gate, Cradley, Staffs.

(A pleasant "tail" of three young ladies.)

Ice-cold Frank

HAS Frank Sinatra reached the stage of stardom where no one dare say a word against him? Reviewers, disc jockeys and critics rave about him, but frankly, he drives me round the bend.

His music is tiresome, grating, boring, sickening and uninteresting work, like the Sinatra fans won't let it, but that's how I feel.

His attitude towards his fans is cold and offensive—it makes my blood boil. And yet, the colder he gets, the more his love him.—MICHAEL HARRISON, 24 Brownlie Crescent, Kinsley, Pontefract, Yorks. (It always helps to be Frank!)

Day break?

HAVING bought every single copy of DISC, I am still waiting to see Doris Day on the front cover.

Singers with just one or two hits have graced the front page, and then these same people have disappeared. But Doris, whose popularity unequalled, seems to take a back place.

Since Doris established herself as a top star, in line with Peggy Lee, Frank Sinatra and Ella Fitzgerald, she has been able to stay at the top without a hit record; it would be nice to give Day a fair treat.—MISS H. BUNN, 29 Mafeking Avenue, Seven Kings, Essex.

(No doubt the Day will come—it usually does.)

He's the man

IN DISC (5-9-59), D. C. Gordon stated that the saxophonist who accompanies Duane Eddy was not named on the label of "Peter Gunn."

This is quite true, he is not named on any of Duane Eddy's discs, but presumably Mr. Gordon would like to know that he is a member of Duane's group, The Rebels, and goes by the name of Steve Douglas.—MICHAEL WRIGHT, 56 Kingston Road, Ewell, Surrey. (Here's the Wright answer for you.)

Not enough plugs

I AM an enthusiastic fan of Billy Vaughn, but do not think that he gets enough plugs on record shows. He really is a great star in his own right, and yet I have only once heard one of his recordings on a radio show.

This is unfair to such a fine artist.—S. RIDGEWELL, Whitby Avenue, Stockton Lane, York. (Just Vaughn more chance?)

They adore him

I WOULD like to console Susan Perry about Cliff Richard and Italians.

I have two Italian friends, and not only have they heard Cliff many times, but also like me, they adore him.—DIANE LONERGAN, 2 North Circular Road, Phoenix Park, Dublin. (So you haven't fallen off the Cliff yet?)

Keeping the theatres alive

SUMMER seaside seasons are nearly over and the trek by artists towards London has started. Many of them will be taking a well-deserved breather before pitching into show business again, probably to entertain us in N.Y.

What a wonderful season most of them have enjoyed during the past few months! While the old cry continues that theatres are dying and that live entertainment no longer has a place in our lives, so the holiday resorts have reported a boom in attendance figures. That the theatre generally is suffering, there is no doubt. Famous houses are being closed, yet despite this, there is certainly still a desire to see artists "in the flesh." No better proof of this could be given than the enthusiasm at this year's summer shows. Holiday-makers may spend their money readily, but they can be quite selective in their choice of entertainment and bookers and producers are very much kept on their toes getting together the biggest "names" available.

Record Stars

Additionally, the wonderful summer weather has been conducive to spending one's evenings in hot club meetings. But the shows with the right ingredients have still done good business despite the sunshine. The important thing about this, too, is that the most successful shows have been headlined by disc stars, the very people whom some might have blamed for the rundown of the variety theatre.

These artists have proved that they can still be disc stars AND personalities, and if they have something to offer then the live theatre business can still be healthy in keeping with current taste.

The conditions in some theatres, plus three-rate shows, has undoubtedly frightened off the public here and there. But we have plenty of youthful disc entertainers who can still make their living by a very pleasant experience.

SENSATIONAL NEW LP & EP RECORD CLUB 500,000 RECORDS IN STOCK YOU CHOOSE YOUR OWN! ALL LEADING LABELS! NO ENTRANCE FEE—'POCKET MONEY' CLUB SEND ONLY 6/- for £6 worth of LPs and EPs (Nothing further for Post/Packing and repaid by 23 weekly payments of 6/-) NEW FREE OFFER—Top quality Polythene Cover to protect your LP after issue. Strictly absolutely Free with every LP ordering this month. Start your LP library today—hundreds are buying their records. The new 'PIU'-FACTORY FRESH—GUARANTEED UNOPENED—POSTAL WAY—£5 worth 5/- worth—£3 worth £2 worth—etc., with Guaranteed Return on Unsold Records. COUNTRY CLASSICS—ALL LEADING LABELS—Decca, RCA, Capitol, Philips, Pye. ORDER TODAY—see your list or write for yours. No restrictions on quantity. Teenagers welcome with parents consent. FULL STEREO RANGE & ALBUM SETS, etc. Cash Orders—You Pay Not a Penny More Than Shop Prices—but your Records are Guaranteed Unopened on Return. Expert Post/Packing and the huge choice of Thousands—start per return of order. SEND FOR FREE CLUB DETAILS AND OUR LATEST 8-PAGE FAMOUS FREE SEND FOR PRESS BULLETIN—NEW RELEASES—NEW PRICES. LPs from 6/- each (stamp appreciated). Today. Personal checks welcome. PH* "GOLDEN RECORD CLUB (Dept. D), 58 PERSHORE ST., BIRMINGHAM, 5.

COVER PERSONALITY

LONNIE DONEGAN was re-hearing for a TV show when I tracked him down. He was in one of his usual good moods and gave me with an unrehearsed tap dance and "Great to see you. I'm practising for my part as one of the footsies in Robinson Crusoe this year." As you will gather from this, Lonnie has been signed for his second pantomime, after his successful debut as Wishee Washee two years ago.

"I'm at the Finsbury Park Empire," said Lonnie, "although I'm not sure yet which part I'll be playing."

Before this date the Skiffle King has a whole heap of commitments, which I'm sure would have landed anyone else on their backs.

"My second ATV series comes up in the autumn. It's going to be called 'Donegan's On Again,' but before then, I have to do several records.

"Next week I'm recording with Ian Maczies and the Clyde

Valley Stompers—I'm doing some of the supervision on that, too. After that, I have a fortnight's holiday, but I haven't made up my mind where I'm going yet."

More recordings follow this, when he will be cutting a new LP and then he will manage to fit in two variety dates before beginning extensive rehearsals for his pantomime.

Unfortunately, the shooting of the film "The Hellions" in which Lonnie is to co-star with Pier Angeli, has had to be postponed until next spring, and while Lonnie has no illusions about becoming a great actor, he is looking forward to it immensely.

He is also looking forward to winning another Silver Disc and he'd ask me to tell you that he's absolutely thrilled about his award for "The Battle of New Orleans," but before then, I have deep gratitude to you all for making it possible.

J.H.



BILLY VAUGHN MORGEN



AMERICAN TOP TENS JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending September 19)

Last Week	This Week	Title	Artist
1	1	Three Bells	The Browns
2	2	Sleep Walk	Santo and Johnny
4	3	I'm Gonna Get Married	Lloyd Price
3	4	Sea Of Love	Phil Phillips
6	5	'Til I Kissed You	Everly Brothers
5	6	Red River Rock	Johnny and the Hurricanes
7	7	Broken Hearted Melody	Sarah Vaughan
10	8	I Want To Walk You Home	Fats Domino
—	9	Mack The Knife	Bobby Darin
—	10	Baby Talk	Jan and Dean

ONES TO WATCH

Teen Beat	Sandy Nelson
Battle of Kookamonga	Homer and Jethro

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending September 19)

Last Week	This Week	Title	Artist
1	1	Only Sixteen	Craig Douglas; Sam Cooke
4	2	Living Doll	Cliff Richard
5	3	The Heart Of A Man	Frankie Vaughan
3	4	Lonely Boy	Paul Anka
2	5	Mona Lisa	Conway Twitty
7	6	Here Comes Summer	Jerry Keller
9	7	China Tea	Russ Conway
6	8	Someone	Johnny Mathis
—	9	Sweeter Than You/Just A Little Too Much	Ricky Nelson
—	10	Plenty Good Lovin'	Connie Francis

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

ADONIS Terri Stevens



TOP TWENTY



Connie in again—with 'Plenty Good Lovin'

Compiled from dealers' returns from all over Britain

Week ending September 19

Last Week	This Week	Title	Artist	Label
1	1	Only Sixteen	Craig Douglas	(Top Rank)
2	2	Living Doll	Cliff Richard	(Columbia)
4	3	Here Comes Summer	Jerry Keller	(London)
3	4	Lonely Boy	Paul Anka	(Columbia)
6	5	Mona Lisa	Conway Twitty	(M.G.M.)
5	6	China Tea	Russ Conway	(Columbia)
14	7	'Til I Kissed You	Everly Brothers	(London)
7	8	Heart Of A Man	Frankie Vaughan	(Philips)
8	9	Lipstick On Your Collar	Connie Francis	(M.G.M.)
11	10	Forty Miles Of Bad Road	Duane Eddy	(London)
9	11	Someone	Johnny Mathis	(Fontana)
16	12	Just A Little Too Much	Ricky Nelson	(London)
10	13	Battle Of New Orleans	Lonnie Donegan	(Pye)
—	14	Three Bells	The Browns	(R.C.A.)
19	15	High Hopes	Frank Sinatra	(Capitol)
17	16	Sal's Got A Sugar Lip	Lonnie Donegan	(Pye)
—	17	Plenty Good Lovin'	Connie Francis	(M.G.M.)
—	18	Peggy Sue Got Married	Buddy Holly	(Coral)
15	19	Roulette	Russ Conway	(Columbia)
18	20	Broken Hearted Melody	Sarah Vaughan	(Mercury)

ONES TO WATCH

Sea Of Love	Marty Wilde
Hold Back Tomorrow	Mikki and Griff

Soho Fair group cut their first disc for Pye

A few months ago The Checkmates were completely unknown. Then they entered for DISC'S Vocal Group Contest held in connection with the Soho Fair, won it, and now they have cut their first record for Pye. The numbers are "Don't Tell Me Your Troubles" and "What Do You Want To Make Those Eyes At Me For" and the disc is due out early in October. The group consists of Emile Ford (vocals), his brother George (bass), Ken Street (guitar), and John Cuffley (drums).



DISC Pic.

THEY'RE BOTH THERE!

LONNIE DONEGAN'S "THE BATTLE OF NEW ORLEANS"

and 7N 15206 (45 and 78)

"SAL'S GOT A SUGAR LIP"

7N 15223 (45 and 78)



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

WANTED? Not me, says

Doug Geddes talks to the Country singer who wants to be an actor

"I NEVER get mobbed, and I'm truly grateful for it. I like people to take my music as a serious offering, and I don't consider myself the type who would ever get mobbed."

That honest confession came from American country singer Johnny Cash who arrived in this country last week for two appearances on Jack Good's A.B.C. TV show "Boy Meets Girls." His first appearance was last Saturday, and he has also telecasted an appearance for showing at a later date.

I must say I found him quite different from what I had expected for, apart from his wonderful build, he looked and dressed more like a city business man than a singer of pop songs. Nicely and quietly suited with a smart-looking tie, Johnny has a pleasing manner that makes one feel quite at home.

Actually, he confessed that he didn't wear a tie of that sort usually, and was more often seen in a string bow of the City gambler style. But, he said, "I didn't have time to replace my tie. I'm not going to give away every night the ties that I wear in the show."

Dream part

Johnny, is of course, first and foremost a singer, but he also has ambitions as an actor. He has already played some parts in TV films, and there's a likelihood of our seeing him at some future date in "Wagon Train."

I dream of playing the role of the late Hank Williams," he told me, "and, if ever I got the opportunity I'd feel honoured. Of course, I'm not going to give up my singing. I know his work so well and have the feel of it through being brought up in his part of the country, that I'd find it a pleasure and a great thrill to play the role. However, such a possibility is a long way off at the present."

Though this visit has been Johnny's first official one here, I did discover that he once dropped in quietly on us long before he had made a name for himself as an entertainer.

"I was stationed in Germany for three years as a Staff Sergeant in the Air Force and, like many Americans, I had to make a tourist's visit to your country. I never thought that I might return here as a singer."

First song

Born in Arkansas on February 26, 1932, Johnny's beginnings were very humble. His father was a small farmer, the son of a Baptist minister and one of the farmstead were often tough—at one time his father even had to hobo his way around the country.

Despite the hardships, and the family upheavals, Johnny Cash was determined that he would make good and if it could be in the field of music, all the better. "I tried my mother's guitar when I was young, my fingers would hardly stretch across the strings."

"At school I made average grades, and when not particularly interested in lessons I would write poems and short stories. I wrote some terrible, blood-thirsty war stories which, though not good enough for publication, did get some complimentary praise.

"I actually wrote my first song about that time, around the age of 12.

Undeterred, Johnny Cash continued to write his stories and songs, and he was in every school play that was presented. Amateur talent shows also caught his interest, and a five dollar prize in one of them was soon put to good use in buying a new pair of much-needed trousers.

Soon after graduation from High School, Johnny joined the Air Force and was sent to Germany, where he spent three years. He practised his guitar at every opportunity and entertained whenever possible.

In July 1954 he returned to the States and, says Johnny, "I married a former girl friend, Vivien Liberto. "To keep the wolf from the door I became a salesman for household appliances, but I wasn't very good at it. I was the sort of salesman who began the conversation with, 'I'm sure you don't want anything like this today.' I was either too young, or I just couldn't sell. I think it was the latter."

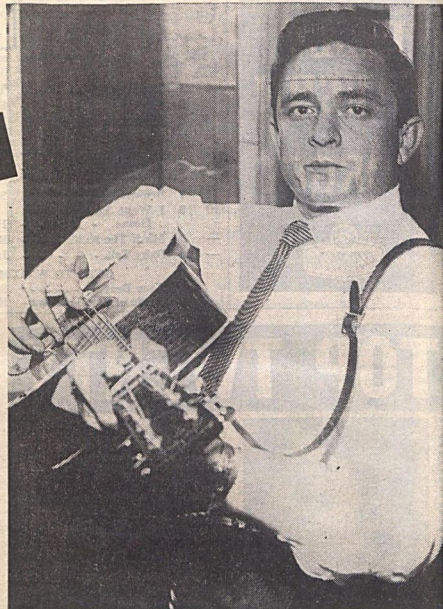
Still, he persisted with his guitar and his singing and, through a friend, was introduced to Sun records, the label on which Elvis Presley made his name.

Tide turned

An audition was arranged, but Johnny failed to impress, being told to come back if he had anything original to offer. Undaunted, he searched for an audition song that might clinch the deal and, on presenting himself the next time to Sun Boss Sam Phillips, found himself with a disc deal.

"That turned the tide for me and, luckily too, Elvis was just beginning to make his first big record. When his first tour was arranged I was invited to be part of the package. You can imagine it was a pretty successful tour and, for me, one of the best that I could possibly be on at that time.

It's been good to watch the pro-



gress of Elvis, after having known him from those early days, and I hope to see him while I'm in Frankfurt during this trip. I'm also calling on the disc jockeys at A.F.N. and B.F.N.—the shows that I used to listen to while I was stationed in that part of the world.

"Nowadays I am kept fairly busy on extensive tours, plus radio and TV shows and, apart from the personal satisfaction it brings me in my work, it has provided a home for my wife and three daughters such as I've always wanted to give them.

"We don't live expensively, and I invest all my money in real estate and two music publishing concerns. I found Johnny Cash a refreshing

young man with a serious purpose in life to give of his best and spread the music he loves so much, that of the folk lore of America.

Says Johnny: "I think Country music is the best music. It is music of the people, it tells stories that they understand, and is very close to their everyday lives."

There are plans for him to return here next spring for two weeks for a series of one-nighters. Meanwhile he has a new record release "Five Foot High And Rising" and "I Got Stripes." Johnny's big hope is to be fully accepted here. Perhaps with further records like this latest, that time will not be so very far off.

TEDDY JOHNSON'S MUSIC SHOP

I HAD sat with Alma's mater talking about life, showbusiness, the chances of Johnson ever winning a football pool, and records... for the Cogan household households some 600 LPs.

We were in the midst of the record bit when in walked Alma; she had a problem on her mind. She explained,

Alma had been searching for a new song to record. And she felt that she had found it. A friend in New York had sent her an LP, and among the songs was pop based on her sister's Waltz Song, from Puccini's "La Boheme." Under its new guise it was called "Don't You Know I've Fallen In Love With You."

Alma felt on the new version, only to find that copyright law here was vastly different from that operating in the publishing houses of the Brill Building, Broadway.

Alma has discovered that the song is banned from recording until 1972 on this side of the Atlantic!

New TV series

So you will not be hearing this potential top tenner for 13 years. But hard luck is not dogging the steps of Alma. Her recent debut as a television commere has rightly been crowned with success.

She is to appear in another Spectacular next month. November marks the first of a new series of Alma Cogan shows. And ATV have offered her an exclusive long-term contract.

Just to keep the flowing bowl at the overflow level tonight (Thursday) she starts her own disc jockey show on the Light Programme.

ALMA COGAN FINDS A NEW SONG— but there's a 13-year selection ban on it here

What will it be like? "Teddy," she answered, "I am trying to make it into the first possip column of discom on the air."

This means that she intends to keep the show on a personal slant. People she has met, discs by stars she knows. For instance, she will attend the opening of the Lena Horne show, bring an account of what Lena wore, who was there, and spin a disc of one of the numbers from Lena's repertoire. Recently Alma appeared with Cliff Richard.

Very nice boy... I learned a lot about him. So I shall recount an anecdote—and spin his latest release."

Vote for Tom

IS nothing sacred? Even the coming election has become a tool for publicity records.

For instance, she will attend the opening of the Lena Horne show, bring an account of what Lena wore, who was there, and spin a disc of one of the numbers from Lena's repertoire. Recently Alma appeared with Cliff Richard.

What does the Decca candidate's manifesto promise?

FULL EMPLOYMENT (for the Forrester plan, of Decca of course). VOTES FOR 18s (to state that Tommy's disc is the greatest). NATIONALISATION OF STEELE to

emphasise his nation-wide popularity)... and so it goes on.

A topical gag. But it would have been for naught had not Tommy's disc, in the calibre that outstrips his latter-day issues.

CODANOTE. I have just received another missive which invites me to Spring Discs, a Disc Day, where publicity boys are really milking the exploitation.

PADDY ROBERTS told me this week that he had just spent £9000 on a Disc at Gerry's Cross. He cannot move into it for a while because of the occupancy by a visiting celebrity.

Paddy is to have a plaque screwed over the bed. The legend will be simply "Jayne Mansfield Slept Here."

Folk-singers

THIS week the country has been made of that fine singing group, The Weavers. This awesome foursome of folk-singing Americans are on a tour of the major cities of England and Wales.

Quite the most amazing character in this quartet is Lee Hays. He is a heavily-built, bluff individual, and

his life today reads like a guide to professions.

He was a Methodist minister in Arkansas. Then he became a schoolmaster in New York. He is a brilliant detective-short-story-writer, many of his works having been published over here. And he has a number of hit songs to his credit.

The Weavers have some half-dozen discs that have topped the million mark in sales, yet they never sacrifice their love of folk music for commercialism.

I asked what they considered to be the secret of their world-wide success. Replied Lee, "Nothing is as new as an old song," and I suppose that grain of French philosophy sums up the whole situation.

Listen to their latest release on Top Rank "Travelling With The Weavers." Fine stuff.

One good turn...

MAX GELDRAY has a new EP on the market with the cute title of "Goon With The Wind." This week I chatted with this renowned harmonica expert.

I asked him the time honoured question. "If you were given the chance to bestow some great honour on one person, who would you choose?"

Without a second thought he replied "Harry Roy." And then followed the reason.



Max, on the run from the Nazis, arrived in Britain from his native Holland via France and Spain and a boat. During his seven exhausting days at sea he lived on corned beef and water.

In London Max was destitute. He phoned Harry Roy and explained his difficulties.

Harry met him, took him back to his flat, fed him and then threw open his wardrobe and with great generosity said, "Help yourself to the suits—and take such shirts and underwear as you need."

I recount the story for one reason. At a time when show business is shown in a bad light by certain sections of the Press it is fitting that tribute should be paid where it is due.

PETULA CLARK is to become a music publisher. And Clark Music are to publish the theme for the new Eye discs Golden Guinea series. Just to add to the interest, Pet also composed the melody, and submitted to the record company having a piano demonstration disc. Who played on record? Petula Clark.

Oh, one last point. It is to be recorded. By whom? Joe Henderson.

They've
got fun
taped...



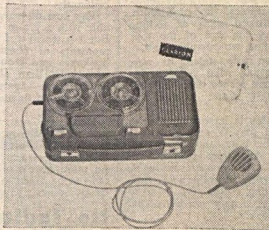
HE'S CARRYIN' A CLARION

He's the guy they go for. 'Cos he's carrying a Clarion. So? So anywhere he goes, they go. Because wherever he goes they can have themselves a party, they can have themselves a ball. The pick of the pops, the hottest jazz, the solidest beat... with a Clarion you've got the lot on a tape just 3" big. Your own personal, portable juke-box. Just press the button and go man GO!

Sensational New Transistorised Tape Recorder plays or records anything you like—anywhere you like! This sensational new Clarion is the biggest little tape recorder in the whole wide world. It works off ordinary torch batteries. There's nothing to plug in, no records to carry, no aerial to fix. It weighs less than 5 lbs. And 16 records all ten top pops on one tiny tape.

Sound? Great. And apart from giving out with your favourite beat you can record—perfectly—anything you like, any time you like. Take it to the jazz concert. To the Palais. To the party. Record your favourite stars wherever you hear them. You can even collect sound autographs right at the stage door. There's just no end to the fun that's yours when you start carrying a Clarion. Why not start now? See the Clarion at your local shop. It's the greatest—and it's yours for only 25 gns.

Important! The Clarion is the only transistor tape recorder at anything like the price with a constant speed of 3 1/2 i.p.s. This means that all Clarion recordings are completely interchangeable with any other kind of tape recorder running at 3 1/2 i.p.s.



50 hours of fun—on 4 torch batteries
That's the fantastic performance the Clarion gives you. Fifty hours of fascinating fun on four torch batteries. And the Clarion works like a charm any place, every place.



Press photo: L.N.A.

NOW! Collect your autographs in sound
It's the latest craze for pop fans. You collect your autographs on tape. Here is Cliff Richard giving Beverly Sinslett of Ebersham, Middlesex a personal message on her Clarion. Get yourself a Clarion, — get stars like Cliff on tape.

CARRY YOUR GOOD TIMES ON TAPE

CARRY A **CLARION**

TRANSITAPE

the biggest little tape recorder in the world!

HURRY—SEND FOR DETAILS NOW

25 GNS

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Please rush me details of the sensational new
CLARION Transitaape.

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ADDRESS _____

4 D. 1.

TONY HALL reviews

Dizzy steals the show—his combo has everything

THE NEWPORT JAZZ FESTIVAL

FOR MY MONEY, on a bill packed with something for almost everyone, it was **DIZZY, DIZZY, DIZZY** all the way. Gillespie's combo had everything—musicianship, humour and above all, a funky, bluesy groove.

So it was Dizzy for me. For the audience, Buck Clayton's men (the Stanley dance band) gave Diz a close run for his money. I caught the opening Saturday show at the Royal Festival Hall and the second half of the Sunday first house concert at Kilburn.

Opening the show, the Vic Ash Quartet waved the flag for Britain warmly and well.

Then came the Joe Morello—I beg your pardon—Dave Brubeck Quartet. Dave himself, strained and intense, looked as though he'd lost a lot of weight. He appeared to be in a trance some of the time.

In fact, I'm beginning to wonder if there's a jinx on Brubeck in Britain. Frankly, I don't dig his ideas on jazz or his piano-playing in the idiom. But, on the other hand, I'll be the first to admit that, in his own, probably very private life, he does have immensely inspired moments. But somehow it never seems to come off here.

Brubeck swinging?

Whoever else was playing, I couldn't take my eyes or ears off drummer Joe Morello. He and bassist Gene Wright are really working excellently together. The loose, long lines which they opened up—"St. Louis Blues" made me sit up and wonder whether Brubeck had started swinging. Unfortunately, Dave's own entry somewhat dampened the impression.

Brubeck's programme mainly comprised three experimental exercises in time.

Now I'm sure this was all very clever and a challenge to the guys, but what did it all add up to?

If it hadn't been for Joe's brilliantly inventive playing, I wouldn't have liked the set at all.

After the interval on the Saturday, Dizzy opened, followed by Buck Clayton's crew and Jimmy Rushing. On Sunday, they switched spots.

Greatest 'character'

Let's deal with Dizzy first. Here is still the greatest trumpeter in jazz today. Also the greatest "character" and showman. His show—and it is a show—was exactly the way I guessed it would be. Even down to gags, the one-note encore, etc., and the tunes.

But it's not what Dizzy plays that matters. It's how he plays it. Despite all the superficial clowning and buffoonery, he was blowing beautifully. Without any apparent effort, he was playing riffs that would have made most trumpet-players' hair stand on end. And all the time he was swinging.

So was the whole group. In fact, that easy, relaxed groove was there even at the start of their first tune. It stayed that way throughout the set.

Dizzy brought some fine players with him. Fleet Junior, a tenor (whom I've dug on records for several years) was just excellent.

He was particularly impressive on Golson's "Blues After Dark."

I'd never heard of Leo Wright before. He told me he comes from San Francisco. Though he doesn't get many solo spots, can he play! He's an earthy, Bird-inspired, swinging altoist and obviously a fine flute-player, too. On both instruments, he gets a good jazz sound and plays with much emotion. A little wailer!

But Art Davis has a classical background and a fantastic technique. I believe his first jazz job was with



JOE MORELLO

the frantic Max Roach group. With Dizzy he has every chance to relax and stretch out. A very good player. Finally, on drums, Teddy Stewart, who was with Dizzy's first (and best) big band. He hasn't been with the current crew for long. But to listen to him, you'd think he'd been playing these parts for years.

I heard bits of the Buck Clayton band at each of the shows I went to. The opening night was frankly somewhat of a shambles. But at Kilburn, the band showed signs of settling down and by the end of the tour should be a fine, workmanlike unit.

Buck's own solo statements were to the point and what you'd expect from his recent record dates. But the others, frankly didn't impress me too much.

But, and this is important, they're all still good players with a natural feeling for the blues and quite a bit of "soul." And they swing.

Probably the most enjoyable moments of their set came when little Jimmy Rushing roared out, front to sing the blues. I defy you not to put your foot!



"Wide About Marty" puts the "Boy Meets Girls" star on a level with the top Americans, and is sure to add to his already fantastic following.

Marty's RLP will make you wild

HERE is the first British rock 'n' roll LP that can stand comparison with the top American albums in this field. "Wide About Marty." And you will have every reason to be wild about Marty when you have heard this disc.

Not that it is a perfect LP. There are some tracks which are far below the high standard Marty sets himself. But the really good tracks—and there are many—more than make up for it.

The first quality that comes through the whole record is that there are plenty of original ideas, not only ideas about a new approach to each number (all but "I Flipped" are well known) but also fresh ideas about the backings.

Some of the backings must be conceded to be terrible failures: complete write-offs. Notably this is true of "Splish Splash," "High School Confidential" and "Mean Woman Blues."

On the other hand, "Down The Line," "Blue Moon Of Kentucky" and "So Glad You're Mine" come off brilliantly.

This sort of inconsistency is inevitable with a group like The Wildcats. But it is worth it. I would rather have moments of sheer excitement and brilliance and moments of appalling ineptitude, than a level plateau of characterless competence such as Marty would have achieved with our session men.

Don't get me wrong. I am not making a criticism of session men. It is simply that this sort of rock 'n' roll is outside their scope, and they should no more be asked to perform it than to be called to render "Highland Lassic" on the bagpipes.

No faults

The reverse is also true. The Wildcats should not back "It's All In The Game" anymore than the Scots Guards' Pipe Band should play "Perchance To Dream."

I honestly cannot fault Marty's own performance on the disc. It is self-confident, polished, tremendously professional—in the best sense of the word—and it is fresh, exciting and human.

It has the good characteristics of a live-audience performance, without the technical drawbacks. An amusing side-line on this is to compare the lyrics of numbers like "Down The Line" with the Cliff Richard version. The discrepancies are due to the fact that the Lee Lewis original is com-

by
**TV producer
JACK GOOD**

pletely unintelligible. Both Marty and Cliff are apparently incapable of singing with the same amazing lack of clarity. So we get some very improbable versions coming across crystal clear. I think there is need for some authoritative commentaries on the lyrics of Messrs Lee Lewis and Richard (Little).

As a philology graduate, I may apply myself to this work one day.

BURROWING

DURING the past weeks I have had the usual experience I undergo at the beginning of a new television series: ladies and gentlemen stating vehemently in and out of print that they hate the new programme and its ideas.

When this happens I reassure myself by considering that some people always like the ideas enough to borrow them. I think about "Sunday Break" (that heavenly version of "Six-Five," and of "Drumbeat," that hellish copy of "Oh Boy!") and now I cannot to forbear to produce a philosophical smile on hearing that Cliff Richard has just cut his first record backed by strings, and that Tommy Steele is to compare a la Como in his own shows.

Another funny thing. Now there are no more "Oh Boys" and "Drumbeats"; the B.B.C's Black and White Minstrel Show is calling itself the fastest show on either channel. BY THE WAY, IS IT A COINCIDENCE THAT JUST AT THE TIME WHEN CLIFF RICHARD STARTS TO RECORD WITH STRINGS, THAT THE DRIFTERS ARE BEING TRANSFORMED INTO THE SHADOWS? ARE THEY JUST ABOUT TO FADE OUT OF THE PICTURE?

ANNOYED

VINCE TAYLOR has always tried to give the impression in his public life that he is a reformed juvenile delinquent. That affair of the knuckleduster will not have helped him too much. I do not really care about that. What does annoy me very much is that stories in the newspapers build up a general picture in the minds of the public about rock 'n' roll singers as a whole.

Talking of delinquency, listen to Bobby Darin's "Mack The Knife." It is the "Theepenny Opera" tune in a new dress. And its theme? The operations of a gangster.

The lyric is macabre, but the treatment is brilliant, only slightly less brilliant than the evil, stunning performance of Bobby Darin.

It is hard for me to make up my mind about this one. In principle, I cannot help feeling it should never have been made. But on the other hand, anything done as well as this has a very strong case for its right to exist.

This is a strictly out-of-the-current-idiom performance—a jazzy, big band treatment. But nowadays anything good in its class seems to have fighting chance.

Who following the Italian invasion of American charts, there is now a German contingent. Iva Robic of the German Polydor label is currently doing very well in the States with a number called "Morgen." And square though it is, I reckon that it could do well over here, too.

RARE RON

YOU really must get a load of Ronnie Hawkins if you have not already done so. He is one of those very rare boys—a rockster with a fresh style and personality, with a certain class. He is one of those very rare boys—a rockster with a fresh style and personality, with a certain class. He is one of those very rare boys—a rockster with a fresh style and personality, with a certain class. He is one of those very rare boys—a rockster with a fresh style and personality, with a certain class.

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* Salute to Manchester United is published by Charles Buchan's Publications, Ltd., Holton House, Fleet Street, London, E.C.4.

Sarah and Frank can cock a snoot at the charts

—AND PLEASE THEMSELVES

CALL me a square if you will, but I find it heartening to see the names of Frank Sinatra and Sarah Vaughan in the Top Twenty during recent weeks.

It is true that the careers of these two do not rest upon their entry in the Top Twenty stakes, but it does remind the majority every so often that Mr. S. and Miss V. are still very much around.

I should not imagine that either of them is worried unduly about not being in the charts week after week. They are still doing "very nicely, thank you" in other directions and not the least of these are their regular LPs and EPs. Both Frank and Sarah have goodly quantities of material in album form that will long be played in tribute to their special artistry.

Of course, neither of them panders to the masses—with the one hope in mind that they will achieve a big hit on singles—though should one of their discs come up in a big way, it must bring to them some added satisfaction.

IMPORTANT

Their latest successes, Frank's "High Hopes" and Sarah's "Broken Hearted Melody," are examples which prove that they did not set out to make a conquest in the Hit Parade only for conquest sake.

For them, melody and lyric are always of first importance and, though pressure may be brought to bear for them to record particular songs, those qualities have got to be present before Frank Sinatra or Sarah Vaughan will give their true singing soul to the offering.

To retain such principles is not easy, particularly in the face of the avalanche of records aimed only at making an impact on the Top Twenty charts. In doing so it could become very easy to find oneself submerged, and the return journey could be difficult and sometimes impossible.

Some have tried it without success and, should one be a newcomer to the disc scene, this flag-waving adventurous spirit could be fatal.

It is only when an artist has been fully accepted for his or her special style, and made an impression with

SARAH VAUGHAN—jazz is inborn in her.

something to say in the music world, that he can be brave enough to record something of a personal choice. In this way artists must be very sure that they have the right product and, most of all, know that they have a loyal section of the public supporting them.

Both Sarah and Frank have passed their apprenticeship long ago and, having made their mark, can now go on to better things knowing full well that there is always an ear for their work.

SPECIALISED

They are not alone in this class, of course, and I can think of many who have a specialised style to offer, who are making their way purely on better class material.

Adventurers never find the path easy, and I enjoy the talents of many great artists on LP who have yet to make a really big impact with their general record buying public. May they never lose heart, for it is such people that make material for listening long after pops have had their day.

Sinatra has had to sing everything and anything in his time, but that was a case of necessity. However, it did not do him any harm, for it was his popularity on the pops of the day that first brought him to our notice.

He has since been able to veer away from that stage, and now commands and records the best of material which he gives his special treatment.

POPULARITY

Frank has often been called a "singer's singer" and, of course, most vocal stars would automatically claim him as the greatest, but his popularity has now gone further than this. He has, at his command, a public spanning most of the world, who enjoy the type of vocalising which is especially his.

Sarah Vaughan, too, would be hard to please with her own work for she is also a perfectionist. Her style is again a special one, infused particularly with a jazz sense that is inborn.

It would be foolish to forecast that the next disc from either of them would head straight into the Top Twenty charts. But, without any doubt, they WILL be back at some future date.

by

Mervyn Douglas

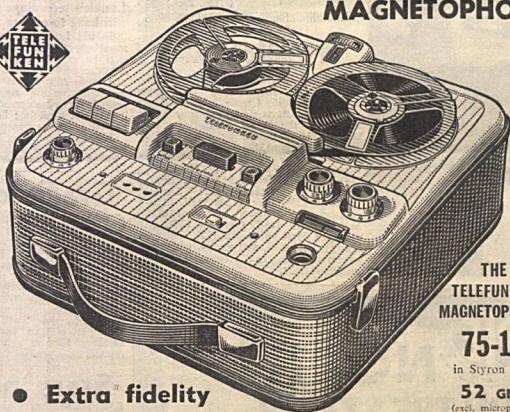
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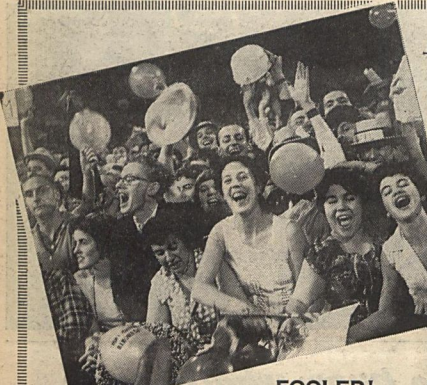
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Pop Prom—twice



FOOLED!

Marty Wilde (right) and Craig Douglas (left) were just two of the many stars who appeared at the Pop Prom at the Royal Albert Hall on Sunday and who got a great welcome from the 5,000 audience—but not from the frantic fans above, even though they WERE at the Albert Hall. They are strictly squares and their streamers and balloons were in honour of Sir Malcolm Sargent and the last night of the Sir Henry Wood Promenade Concerts. (DISC Pics.)



Ory dates fixed

THE full itinerary has now been set for the forthcoming tour by Kid Ory and his Creole Jazz Band. The band starts its British tour with a date at the Regal, Cambridge, on October 16, followed by engagements at the Gaumont State, Kilburn (17), Guildhall, Portsmouth (18), Town Hall, Birmingham (19), City Hall, Newcastle (20), City Hall, Sheffield (21), De Montfort Hall, Leicester (22), Dome, Brighton (23), Free Trade Hall, Manchester (24), Empire, Liverpool (25), St. Andrew's Hall, Glasgow (26), St. George's Hall, Bradford (27), Colston Hall, Bristol (30), and finally, with two concerts at the New Victoria, London, on October 31.

Donegan to sign for U.S. disc company

"SKIFFLE King," Lonnie Donegan, has agreed to sign a pact with an American company, Atlantic Records. Under the agreement, all of Lonnie's recordings will be distributed by Atlantic in the U.S. Also they will have to release two LPs in addition.

Should Lonnie be making any personal appearances in the U.S., he may well be asked to cut some sides for Atlantic while he is over there. Atlantic records have been requesting the U.S. release rights to Lonnie's records for some considerable time, but it was not until late last week that he agreed to sign a contract. This new agreement in no way affects Lonnie's contract with Pye and he will still, of course, record for them.

Gracie on TV

GRACIE FIELDS, who arrived in Britain this week from her home on Capri, has accepted an offer from ATV to star in a "Saturday Spectacular" on October 3. She will be here four weeks. At the moment there are no plans for further appearances. Another flying visitor making the journey specially to appear in "Saturday Spectacular" will be Dave King. Dave is booked for the show on October 10 and returns to America immediately afterwards.

Stars named

SEVERAL stars have now been named as resident singers when the new Ken Mackintosh show, which will probably be called "Fiving Standards," when it begins its B.B.C. television run early next month. The show is due to run until the end of the year. Those stars who have been named for resident spots on the programme include Jo Shelton, Sylvia Sands, Shirley Easton, Johnny Hartman and Steve Arlen. There are also two vocal groups yet to be chosen.

Calvert on Tyne-Tees

MANY of Britain's top recording personalities have been lined up for appearances in the new Tyne-Tees Television series, "At The Golden Disc." Eddie Calvert (September 25), Petula Clark (October 2), Dennis Lotis (9) and Lita Roza (23).

DISC COMPERE No. 3

COMEDIAN Harry Secombe, who leaves for Cyprus on Sunday to entertain the troops, is to take part in a live production of "Family Favourites" during his visit to the island. Harry will become the third compere of "Two Way Family Favourites," joining Dennis Sene in London and Bill Crozier in Cologne.

Italian singer Tino Valdi is to do a short tour with Bruce Forsyth. The show opens on October 5 for a week at Edinburgh, and then moves on to the Glasgow Empire.

BLIND FANS

TOMMY STEELE is shortly to open a special section of his fan club—for the blind. Newsletters and other literature will be sent out in Braille by Miss Joy Gilbey, who is herself blind and has been a member of Tommy's fan club for the past year.

First news to go out in this way will probably be the announcement of Tommy's tour of Australia and the Far East next February. Manager John Kennedy will be spending Christmas out there making final arrangements.

Meanwhile, DISC learns that Tommy's marriage to Ann Donaghue has been postponed, once again. Provisional date is now given as January or, "even later."

Dalli debuts in panto

TONI DALLI is to make his British pantomime debut this year. Toni, who is currently on a Moss Empires tour, will be appearing as the Captain, in "Dick Whittington" at the Lyceum, Sheffield. This part has been specially written in for him.

Toni Dalli has two Sunday night engagements before his pantomime season—at the City Hall, Newcastle, on October 11, and at the Hippodrome, Darlington, the following week.

"RECORDS MAGAZINE" —There's a full-colour portrait of Louis Armstrong and Danny Kaye, from the film "The Five Pennies", on the cover of the October issue. 16 pages of pictures and features to interest all record enthusiasts; details of all Decca-group stereo and mono releases; your monthly guide to the best of the new records. Sixpence from your dealer or newsagent.

TOP HITS

RECORDS 45/78

RCA RECORDS

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REHEARSING. Above: Harry Belafonte Norman Keenan. Right: Tommy Steele on TV over p...

FABIAN Visits Australia

AMERICAN singing star Fabian, is to make his first appearance in Australia, attempts to get him to undertake a tour of the country on October 14 and October 21. Prior to this, Fabian has had a hectic journey to Hawaii for a brief two-day series of concerts.

Immediate commitment for him is a starring appearance on the Pat Boone TV spectacular on October 1. Pat had Fabian as a guest at his home recently and, as a tribute to the young singer, Boone invited him to appear on his programme.

Apart from his schedule of tour and TV dates, Fabian has been busy recently working on the film, "Hound Dog Man". To gain further experience for the role which he plays in the film he recently took part in a rodeo.

Dene on 'Saturday Club'

TERRY DENE, still in the process of being relaunched by the Parson's office after his setback a few months ago, is to appear in B.B.C.'s "Saturday Club" on October 3.

But he is still not considered to warrant star billing and top spot goes to Vince Eager.

The Polka Dots, Caddy Dudley, Joan Marlow, Matt Munro and blues singer George Melly are also booked.



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...with leading American bass player Mandy Miller. All four appeared at week-end.

TOUR

next month

...preparing for a visit to Australia. He will make a seven day visit between

500 IN ACCORD (ION)

THERE will be 500 contestants in the 13th International Accordion Festival, which is being held at the St. Pancras Town Hall on Saturday.



Put that signature on to tape

by DOUG GEDDES

COLLECTING autographs has been a hobby of many people for many years, and most of us, at some time in our lives, have been caught up in this fascinating pastime. But now this long established hobby seems to be changing shape. Miniature tape recorders are taking the place of the usual coloured albums.

Not so long ago recorded "signatures" were a little hard to obtain. With the exception of a few machines such as those used by the broadcasting companies—and even these were heavy—there were no really portable tape recorders.

Personal message

There are now a number of small but efficient tape recorders, and one of these which has caught my eye recently is the "Clarion." Just imagine the voices you could obtain, and play over and over again to yourself and friends—a personal message on tape from your chosen stars.

The Clarion is actually one of the smallest I have yet seen, being no more than 9 1/2 in. long, 5 in. wide and 3 1/2 in. deep. It weighs around the 5 lb. mark.

Play back

Not only can you record on the Clarion, but you can also play back the results on it immediately.

Important, too, is the fact that the makers guarantee its recording and playing speed at 3 1/2 in. per second through a special governing arrangement. This means that whatever you record you will be able to play back without any change of speed.

You can also plug the recorder straight into the radio set or record player, and record or erase as you wish. With double track tape you can obtain a total recording time of nearly three quarters of an hour from one spool of tape only 3 in. in diameter.

Of course, the most important thing to us all is the price, and I was pleasantly surprised to find that this handy little tape recorder costs only 25 guineas complete. This is little more than that record-player you were contemplating, and, as the makers say, with the Clarion "You can tape it with you."

Photo Cast out again

THE fourth international Photo Cast directory for all concerned with light entertainment—has just been published by Cast Publications. This book is the Bible to all in show business, with information ranging from singers and musicians to variety artists and management. Price is 35/-.



...Mr Richard records a message for one of his fans, Miss Beverley Bennett, of Ickenham.

Perry Como
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RCA-1126

Eddy Arnold
TENNESSEE STUD
RCA-1138

THE WONDER OF YOU
Ray Peterson
RCA-1131

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MERCURY 45-AMT1061

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LEAVE MY KITTEN ALONE
PARLOPHONE 45-R4571

Lorne LESLEY
So high, so low
PARLOPHONE 45-R4581

Ken Mackintosh
MORGEN (One more sunrise)
SLEEP WALK
H.M.V. 45-POP656

Phil Phillips
with The Twilights
Sea of Love
MERCURY 45-AMT1059

LLOYD PRICE
I'm gonna get married
H.M.V. 45-POP660 (45 & 78)

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pages of
**POP, JAZZ,
LP and EP
REVIEWS**

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

**Your weekly
DISC DATE
with Don Nicholl**

I"Morgen," the "One More Sunrise" song, was the number which loomed large last week, then this week we have got to go from morning to night-time, because it is "Sleep Walk" which is grabbing all the new disc attention.

Keep your eyes and ears on this instrumental. Ken Mackintosh plays safe by coupling it with "Morgen"!

Otherwise the interest this week—and it's interesting to me—lies in the fact that Al Martino has come back with such an intriguing effort that I have just got to tip it for the Twenty. And it is a long, long time since I have been able to do that for Al.

Miss Bassey and the bombshell from Italy, Flo Sandon's, get my other big tips this week. All three have one thing in common—excellent studio production.

JOHNNIE AND JACK
Wild And Wicked World; Sailor Man
(RCA 1145)***

COUNTRY and Western philosophy in Wild And Wicked World with Johnnie and Jack twanging and howling in almost burlesque fashion. Familiar tune and words you can sing after first hearing.

Guitars sob the complaint, along with the singers as they try to make a gal see the errors of her ways.

Sailor Man is a sally set of tales taken at peg-leg march tempo.

MEL ALBERT
Never Let Me Go; Sugar Plum
(Top Rank JAR 178)****

MEL ALBERT has a strong, edgy voice and an easy way with the quick-moving Never Let Me Go which he sings here. A side that rattles along cleverly with plenty of variety from the instrumental and vocal group backing.

Guitars, drums and organ are all used neatly and the girls ruff smartly for the boy. This one is well worth the money and it could slide into favour soon.

Sugar Plum from country pastures changes the mood and the sound. Catchy and affording a good contrast.

THE KING SISTERS
What Would I Do Without You; What Would I Up A Storm
(Capitol CL1506)***

THE KING SISTERS, whom I still rate as the best girl group in the field, slip us a contrasting coupling.

What Would I Do Without You is a fine arrangement of a slow romancer heavily tinged with blues. Jack Marshall's backing relies on a steady rock beat as the sisters harmonise in their own very special manner.

Lovin' Up A Storm is a fast change of pace and style with the girls proving again that there is precious little they cannot do.

THE ELIGIBLES
Faker Faker; 24 Hours
(Capitol CL1506)***

THE ELIGIBLES are one of the best new groups of the year. They used to be known as The Smooth Shavers and they certainly produce a smooth up-tempo side in Faker, Faker.

Lyrics on this one build up a good idea and the four boys sing them crisply. Good backing with sax echoing the vocal phrases.

24 Hours (Till My Date With You) is a tickle ballad which opens with the clock being wound up and proceeds to count the minutes till date time. The Eligibles sing it tunefully and cleanly.

D.N.T.
**ONE JUMP—AND
AL CAN DO IT**

A Don Nicholl tip for the Top Twenty

AL MARTINO
Darling I Love You; The Memory Of You
(Top Rank JAR187)

ALDO PROVENZANO wrote both numbers and also arranged and conducted them for Al Martino to sing, as another useful step on his comeback trail.

"Darling I Love You" is a very slow, almost stately, romantic ballad which Martino sings in sentimental, but well-controlled fashion. The orchestral accompaniment with prominent strings is filled out with

various choral and feminine vocal effects. I am sticking my neck right out for this one. Al has a long way to go to find the British hit parade again, but he can do it with one jump if this side is aired sufficiently! Slow rocking strings and big chorus lead Al into "The Memory Of You"—another potent love song on the other side. I think this is the kind of coupling which could pull in both the young and older customer.

FLO SANDON'S
La Strada Dell' Amore; Passion Flower
(Dorian DC16641)

FLO SANDON'S—the singer with the apostrophe—has been a disc sensation in Italy for a long time, but her records have not broken through to Britain in a big way. I think "La Strada Dell' Amore" will end the latter position. "The Street of Love"—the English translation—is a typical Italian ballad and the beautiful singer punches it across with an almost strident clarity.

Flo (an American by birth) gives us the lyric both in Italian and in English, and she is supported by a big chorus. Good studio noise on a good melody. Given time I believe it will be big.

"Passion Flower" is based on Beethoven's "Für Elise" and, accordingly, has been banned by the B.B.C. But, despite this limitation, it could be easily moved up and take over the record. Flo chants it to a Latin beat with male group working around her.

AL MARTINO is riding hard on the British comeback trail.



BOB BECKHAM
Just As Much As Ever; Your Sweet Love
(Brunswick 05808)****

BOB BECKHAM makes a good impression as he sings the romantic ballad Just As Much As Ever. Not a heater, but an easy-going tautlet offering well performed.

The boy has a friendly sound, and is accompanied by rhythm section as good vocal group work. A drifter which deserves plenty of plays.

On the other side we do get a slight beat as Bob sings the slow ballad Your Sweet Love. The song is not up to the upper one, but the performance is pretty striking again.

already reviewed another disc on this song about a boy playing hockey from school, but it is the Robinson half which could whip the item into high places.

Bob chants the lyric in company with a girl group and it seems to me that he plants it very skillfully indeed.

My Girl is a zany C and W novelty taken to guitar and crazy honky-tonk piano. Floyd proves his mettle with an amusing vocal tinkle in slow-witted fashion.

EDDIE FISHER
The Last Mile Home; I'd Sail A Thousand Seas
(RCA 1147)****

A BRITISH-MADE disc from Eddie Fisher with Eric Rogers conducting the large orchestra behind the star. Eddie's in fine form, warm voice for the old familiar ballad The Last Mile Home, but I do not see why this particular effort should have been revived. Big vocal group is brought in to add to the lushness of the production.

All round, a very good noise, but why use it on what is an admittedly nice, but corny piece of sentiment?

I'd Sail A Thousand Seas is a brisk marching song with the chorus ho-ho-ing along with Eddie.

JOE HENDERSON
Trebble Chance; Flirtation Waltz
(Pye N15224)****

MR. PIANO bounces back into the autumn reckoning with a typically tilted keyboard composition

SHIRLEY BASSEY
If You Love Me, Count On Me
(Columbia DB4344)

SHIRLEY'S first single for Columbia and a solid commercial bet, if I'm not mistaken.

They have given her the works—a big Geoff Love orchestra, a packed chorus and a load of studio tricks. The results are not always pure Bassey but they sound like pure gold rolling into the cash registers.

"If You Love Me" is taken through an exciting, extremely powerful arrangement which has Shirley punching holes in the ceiling as she lets herself go.

Occasionally I winced when it seemed as if she were trying to burlesque David Whitfield, but the overall effect should have the customers queuing up.

"Count On Me" is more subdued, but sung with feeling by the girl.

—Trebble Chance. Should have plenty of customers and I would not mind having a flutter myself on this pleasant little melody.

The composer on the other side is listed as R. Heywood, but it is just one of Joe's early nonis-de-plume. For that matter, Shirley has already had plenty of success. Joe's rippling performance here completes a catchy coupling that should not further healthy sales for "Mr. Piano."

JIMMY DARREN
Angel Face; I Don't Wanna Lose Ya
(Pye-International N25034)****

JIMMY DARREN'S vocal of Angel Face could catch heavy sales. The boy is in fine form this time out with a particularly good chance of making a name in this country.

The quick Latin beat is well-controlled all the way and there is a femine voice brought in to chant the title phrase.

I Don't Wanna Lose Ya opens with a femme group who remain to back Jimmy, as he skips a particularly bouncy romantic novelty that seems strangely dated now and then.

BETSY BRYE
Sleep Walk; Daddy Daddy
(Columbia DB4350)****

BETSY BRYE drifts through the Sleep Walk ballad in company of yawning violins. Her voice at times

**Ella is
at her
very
best**

ELLA FITZGERALD
But Not For Me; You Make Me Feel So Young
(HMV POP 657)*****

FROM the Paramount film soundtrack we get this version of Ella Fitzgerald singing the great George and Ira Gershwin song. But Not For Me.

A beautiful standard which Ella endows with a drifting charm and her usual impeccable technique.

Another oldie—You Make Me Feel So Young—lifts the tempo for the turnover. Ella rings some changes on this one after a restrained start. Singing with a big band backing she has produced another delicious coupling.

THE SLEEPWALKERS
Sleep Walk; Golden Mile
(Parlophone R. 4580)***

SLEEP WALK is grabbing plenty of disc space, and this treatment is played by British musicians grouping themselves under the name inspired by the title. Four guitars, drums and bass fiddle play it.

The beat is slow, pounding and pretty compulsive. Hawaiian electric guitar takes the top line leaving the beat to the others.

Golden Mile might be re-titled Forty Miles of Gold Road. Group here definitely tries to catch the Duane Eddy note. But it does not capture the Eddy excitement.

8 Denmark St., W.C.2 **SOUTHERN'S CURRENT HITS** Temple Bar 4524

"HOLD BACK TOMORROW" Mik & Griff (Nixa)	"BYE BYE BABY GOODBYE" Teresa Brewer (Coral)	"THE THREE BELLS" The Browns (RCA)
"PEGGY SUE GOT MARRIED" Buddy Holly (Coral)	"PERRY FORD (Parlophone) John Fraser (Pye) Col Joyce (Brunswick)	Shane Rimmer (Columbia) Dick Flood (Felsted)
"I CAN'T HELP IT" Little Tony & His Brothers (Decca)	"THE WAY I WALK" Jack Scott (London)	"SEA OF LOVE" Mary Wilde (Philips) Phil Phillips (Mercury)

That rocket gives the 'Alley' a headache

reminds me of some of the best of the coloured singers and she certainly packs a lot of atmosphere into this simple, direct melody.

The side could do some successful sleeping on its own account. Daddy Daddy (Gotta Get A Phone In My Room) is a teenage novelty, an easy beat with a good idea well worked out. Betsy's the girl who can't talk to her sweetheart properly on the phone because her parents are always around. Fiance's voice comes through from the other end of the line to make clever chorus duet.

LEE LAWRENCE

Be My Love; The Man I Could Be (Top Rank JAR175)***
 I Love you (Pye-International N2537)***
 A version of Be My Love, its first shattering introduction by its author, Lawrence. But I was wrong. Wildly wrong. Lee Lawrence, who has been doing nicely for himself since he went to the States a couple of years ago, has produced the kind of vocal I could never have imagined him doing while he was still resident in Birmingham.

The ballad man takes this famous film song, bends and warps it with his strong voice and the result is a beat effort which is a success.

Lee has obviously had to compromise and will probably enjoy healthy royalties. **The Man I Could Be** which Lee sings on the other side of this American import by Ranks is more than a success. It is a slow, slow romancer with girl chorus floating behind the singer.

JODY GIBSON

Kissin' Time; Man On My Trail (Pye-International R4578)***
JOHNNY GREGORY turns up all over the place with his arrangements and conducting chops. He directs here a musical group calling themselves The Mulekings as **Jody Gibson** gives a Country and Western performance on **Kissin' Time**. Plenty of rocking country guitars while Mr. Gibson husks his way to comfortable rory.

Man On My Trail is a dramatic western yarn with Gibson telling it for all he's worth. Awful lot of shooting and hanging on to it.

HUMPHREY LYTTELTON

Summertime; Manhunt (Parlophone R4578)***
AMONG the vast output of **Summertime** and **Manhunt**, music which is hitting us right now, comes an interesting arrangement of the famous **Summertime** played by **Humph** and his band.

Humph sings it appealingly through the muted trumpet at first while the others play a sensuous rhythm. Then past the half-way stage he goes away on some glowing improvisation to complete a side that is intriguing and fairly new in approach insofar as this particular song is concerned.

Manhunt, written by **Lytellton**, is a colorful and cleverly presented production intended almost solely on conveying atmosphere.

SANTO AND JOHNNY

Sleep Walk; All Night Diner (Pye-International N2537)***
THIS is the big—and it IS big—American version of the instrumental, **Sleep Walk**. The gliding electric guitar produces a really soporific sound as it yawns through the melody. Group concentrate on producing a solid, sleepy beat behind this noise.

It will be underneath your skin before you have finished giving it the first spin.

All Night Diner is there on the flip to wake you up with train rhythm flying happily. Guitars ripple the theme again to good music which is almost worth a quick rip to itself.

KEN MACKINTOSH

Morgen; Sleep Walk (HMV POP656)***
KEN MACK has picked himself two very commercial tunes for this coupling. **Morgen** (One More Sunrise) has already been featured prominently by **Eddie Calvert**. Here, **Mackintosh** plays it on soprano saxophone with a rhythm group accompaniment. You pay your money and takes your pick. Not much between them in sales appeal.

Still on soprano sax, **Ken** manages to get away from the Hawaiian guitar effect of the other versions. **Dis** is very reminiscent of **Frank Weir's** early successes with the soprano. **Ken** may repeat them.

MIKE SHAUN

A Shamrock In The Sky; S-I-e-e-p (Pye-International N 25035)***
HAVING had plenty of ups and downs in his life and career (and mostly downs), **Mike Shaun**,

THE recent Russian rocket success has caused agitation in **Tin Pan Alley**, for they must now consider the moon as a possible new market for their pop songs.

Actually they were half prepared for it when the Russians aimed the last time and, to tell the truth, the composers heaved a sigh of relief when the rocket missed the moon and went into orbit round the sun. Perhaps the full implication hasn't occurred to you, but when I point out that there will be no market for songs about the moon ON the moon, then they have got to reform their thoughts quickly on songs relating to the earth.

After a lifetime of penning songs about the moon in June, fun in the sun, and stars in your eyes, it is not easy to think about disbanding the set formula and considering writing pops about the Earth. Even rewriting the oldies won't really be quite suitable. Can you imagine titles like "That Lucky Old Earth," "When You Wish Upon The Universe," "The Earth Was Yellow," "Earthlight And Roses" and the famous "Earthlight Serenade"?

No, the romance is knocked right out of the earth, yet we must consider that the moon dwellers might find songs about our planet fascinating. But whereas one could find many suitable rhymes for "moon" it's not so easy to find a nice mushy rhyme for the word earth. Believe me, it is causing quite a few headaches down **Tin Pan Alley** way.

Much sweat is currently being shed, for it has always been a well known



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and **The Mudlarks** without **Miss Mudd**.

Hey Mae, according to the label, was written by **Rusty and Doug Ker-shaw** themselves—and this is the side on which I'd be inclined to concentrate.

A fairly good country beater which they sing in an edgy way that could guarantee a juke box place.

ROBERT EARL

The Keys; The Test of Time (Philips PB 960)***
WRITTEN by trumpeter **Murray Campbell** and **Jack Fishman**. **The Key** opens as if we are going to hear "Lieberstraum" but it gets away from this to develop into a slow, philosophical ballad which **Bob Earl** sings smoothly and sincerely. Accompanied by the **Wally Slott**

orchestra and chorus, he builds the song gently but firmly. **The Test of Time** is an adaptation of a theme from **Tchaikovsky's "Swan Lake"**. Not an easy song to sing, but **Earl** handles it professionally and powerfully making the most of the good lyric.

fact that our composers are never ones to miss an opportunity. As soon as there's a Royal marriage, a war, or Santa Claus in new guise, our musical types are soon pouring over a hot manuscript. But it's the rhyming that's worrying them. Just think how unstable it sounds when you quote, "When you wish upon the earth, just how much do you think it's worth. When you wish upon the earth, your dreams come true." Horrible, isn't it? Or, "Softly, as in the morning cartrisse, do you think that berth-wis." Even worse, ain't it?

Again, how's this for a nice romantic offering? "Can't you just imagine Beethoven's delicate piece being called "Earthlight Sonata"? I cannot really see it at all. Or, "Keep Your Earthly Side Up"? Actually, the humans in **Denmark Street** begin now to wonder if they are capable of writing songs strictly for moon consumption.

Being doubtful about the type of inhabitant on the moon, and having visions of robots, they are now getting to the point of considering mechanised songwriting, particularly for that part of outer space. To do this, a committee has already been formed to consider the problem and its first chairman is one of the automatic ticket issuing machines at **Tottenham Court Road** underground station! This mechanical brain is collecting some of his fellows together, and already a juke box, a cigarette vending machine, a weighing and vibrating machine, and an all-night self-service cabinet have offered their services. They will put their slots together, set their mechanisms in motion, and supply the composers with a fully annotated report on three and a half miles of **London Transport** bus ticket paper.

Perhaps the best solution of all would be to place all our pop composers in one rocket and send them off to the moon. Even then, I'm sure that they would have the last word on the launching pad, for I'm certain that instead of the usual count down, they would insist on "One, two, quick, quick, slow!"

Doug Geddes



MIKE SHAUN, the soft-voiced balladeer, deserves big sales from "A Shamrock In The Sky".

the soft-voiced balladeer, could be on the upgrade with **A Shamrock In The Sky**.

The boy takes this slow romantic number thoughtfully and wistfully and makes it sound better than it actually is. I hope he collects good sales, because he has the ability and a pleasing approach.

S-I-e-e-p is an attractive romancer taken like a lullaby with a delicate touch by **Shaun**. **Reg Owen** directs the orchestra and chorus for both decks. Coupling itself could be a S-I-e-e-p-e-r.

BILLY WILLIAM AND BARBARA McNAIR

Go To Sleep, Go To Sleep, Go To Sleep; Telephone Conversation (Coral Q7377)***

BILLY WILLIAM is joined by a cute girl singer **Barbara McNaair** on this humorous coupling. **Go To Sleep, Go To Sleep, Go To Sleep** follows the well-known theme of a husband trying to get a night's rest, but fighting in vain the conversation of a wide-awake wife. Done drowsily and with slick timing by the couple.

Telephone Conversation is very much awake . . . a breezy beater which the pair duet snappily. **Dick Jacobs** puts a solid orchestra and chorus accompaniment behind them.

The disc is out of the current run and may gather sales quietly over a period.

RUSTY AND DOUG

Why Don't You Love Me; Hey Mae (Oriole CB1510)***

ONE of **Hank Williams'** old Country and Western songs is chosen by his boys **Rusty and Doug** for this Oriole release. They bring it up to date with a hiccoughing chanting style that makes them sound like a cross between **The Everly Brothers**

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HIT PARADE
 * ON ITS OWN! *

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SINATRA

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THE BIG BEAT
reviewed by
Don Nicholl

EDDIE COCHRAN
Somethin' Else, Bill Weevil Song
(London HLUS944)

YOU want noise? Eddie Cochran has plenty of it as he raps "Somethin' Else" into position as if he were driving a pile home with a steam hammer. He chants this one in clipped, hoarse manner, delving into echo chamber for good effect in the right spots. The instrumental backing is just about as unsophisticated as you can

D.N.T.

get, with drums splitting their skins. But it will have the jukes rocking—and the hit parade, too, I think.

Eddie growls through the country rocker, "Bill Weevil Song," in a way that makes my throat feel sore! Useful coupling, however, and smartly produced with girl group taking his side.

think that it is as good as the Baker original, but it could worry the American.

I Don't Know is a torrid rocker which seems to derive much of its inspiration in treatment from Peggy Lee's "Fever." Lorne even cools down to the husky, whispering technique as if she is trying to capture the Lee sound.

THE ROYAL TEENS
Believe Me! Little Cricket
(Capitol CL15083)***

WE do not seem to have heard much about The Royal Teens since they sent us "Short Shorts" in 1958. It is the Capitol label, now, which brings their latest coupling to Britain.

Believe Me, using plaintive male lead and a heavy orchestra and chorus accompaniment directed by Johnny Gold lies behind Bob as he sets out to rival Lloyd Price on "I'm Gonna Get Married." Arrangement is very close to the American original and Bob handles his part of the chores comfortably. Well produced, in fact, but I cannot see it having

the explosive quality needed to beat rising Price.

BOB CORT
I'm Gonna Get Married;
Kissin' Time
(Decca F 11160) ***

NOT Cort's own skiffle group but a heavy orchestra and chorus accompaniment directed by Johnny Gold lies behind Bob as he sets out to rival Lloyd Price on "I'm Gonna Get Married." Arrangement is very close to the American original and Bob handles his part of the chores comfortably. Well produced, in fact, but I cannot see it having

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BILL AND BRETT LANDIS
Baby Talk; Love Me True
(Parlophone R 4370) ***

BILL and Brett captively through its dadada lyric, using echo profusely. John Barry's in charge of the backing and he makes sure they get the twangy rock noise. Competent, as I say, but not a great worry for the original American side.

LOVE ME TRUE by the Landis lads is a hiccougher. Tempo is quick and production is sharp and to the point. Frankly, I'd turn the record over and aim this half at the juke boxes.

RONNIE HAWKINS
Need Your Lovin'; Mary Lou
(Columbia DBJ4345) *

RONNIE HAWKINS has a slow rocker, "Need Your Lovin'" and a voice which sounds like a knife scraping across marble.

There may be customers for this vocal which is backed by a thumping piano and a wah-ing group, but the disc is a par on me.

MARY LOU is shouted by Hawkins from the echo chamber, and again there is that scrapy edge to the voice.

JOHN BARRY SEVEN
Christella; Twelfth Street Rag
(Parlophone R4582) ***

OFF on a novel Latin theme the Barry Seven and they might have a winner in Barry's composition, "Christella."

The sound is first-rate and the group play well. I should not expect it to be a quick seller, but it is the

her way through the shuffle romancer, Playmates.

She cuts no frills but indulges in the occasional hoarse squawk as she gets going. Typical rock instrumental grouping behind her, and a feminine group, too.

DON'T TAKE YOUR LOVE FROM ME sends down to climping pace with the group easing Gloria into this familiar number. Another more-than-competent performance from the girl.

On this side I could have done without the group once the side was started; Gloria would have sounded better uncluttered.

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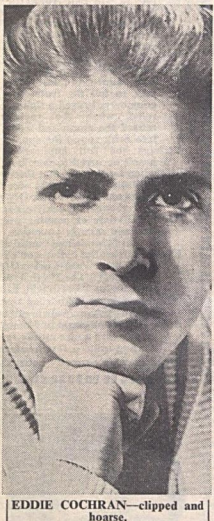
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EDDIE COCHRAN—clipped and hoarse.

sort of thing which is different enough to take people's fancy.

Twelfth Street Rag has been recorded so many times it invites comparisons every time. All right, but not one of the best.

THE OLYMPICS
Private Eye (Baby) Hully Gully
(Columbia DB4546) ***

THE boys who hit it big with "Western Movies" now try their hand at Private Eye. As before, sound effects are nice—shooting, screams and police sirens.

(Baby) Hully Gully purposes to give the movements of the Hully Gully slow rock dance. Lead voice chants instructions almost unintelligibly while the others mull and muzz around.

BILL CARLISLE
Down Boy; Union Suit
(Mercury AMT1063) ***

JERRY rock 'n' roller Down Boy is ripped out by Bill Carlisle while The Carlises provide suitable instrumental accompaniment.

Down Boy refers not to a dog but to the singer himself as he gets too worked up about the girl friend. Rock novelty, I suppose.

Union Suit has the kind of Country and Western humour which will be more appreciated in America than here.

FATS DOMINO
I Want To Walk You Home; I'm Gonna Be A Wheel Someday
(London HLP8942) ***

FATS has been enjoying top ten status in the States with "I Want To Walk You Home" and it is not surprising when you hear the loping, infectious beat of this number.

Domino treaches through it in his usual manner, and has an instrumental group accompanying him.

I'm Gonna Be A Wheel Someday, taken at a quicker tempo, could also sell the disc.

THE CRESTS
I Do; Six Nights A Week
(Top Rank JAR1076) ***

SLOW tempo number written around the wedding ceremony, that is I Do which The Crests sing on their latest release. It may not be done well before and they could collect heavy sales again with this performance.

Six Nights A Week is a better beat ballad. One voice carries most of the work with the others wandering around in the rear.

LITTLE BILL
Bye Bye Baby; I Love An Angel
(Top Rank JAR1076) ***

LITTLE BILL apparently gets his name from his size, not his age. He is 19 and just tops five feet high. He is a native New Yorker, a country muzzy beater, Bye Bye Baby, which bears no relation to the current "Bye Bye Baby Goodbye."

Rocinante half, this without much to make me dig into my pocket.

Little Bill wrote both numbers here under his full name of Bill Engelhart, and I Love An Angel is a slow beat ballad which could not get much slower.

PRESTON EPPS
Bongos In Pasted' Don't! The Cha Cha Cha
(Top Rank JAR180) ***

A NO THER good instrumentals from the young bongo boy Preston Epps. Bongos In Pasted, a you can deduce from the title, is a rather more delicately drawn half than we have had on previous occasions.

The bongos themselves are not overpowered, but work well with guitar on an entertaining melody at lullaby rhythm.

Doin' The Cha Cha Cha is more lively, and there is a chorus title chant at the beginning. The bongos come forward in front of a musical group featuring saxophone. Epps works furiously this time out.

SEEMS a very healthy pile of beat discs on show this week. And looking among the healthiest of them are Eddie Cochran, Fats Domino, LaVern Baker and Webb Pierce.

For sheer nerve alone, Mr. Pierce deserves to pierce the parade barrier.

LAVERN BAKER
So High So Low; I You Love Me
(London HLE8945) ****

LAVERN is one of those artists who get the raw edge of sales when they cross the water. But what a talented girl! She belts her own rocker So High So Low with a richness and power that is well worth hearing.

A really exciting arrangement of her own composition, with Baker handling the romancer as if she were leading a spiritual session. Let us hope that she gets off the British ground with this one. Great stuff.

I You Love Me is a cling-dinger with LaVern throwing herself into the ballad. Backing here has the rock sound, but Baker's vocal is of higher quality.

DANNY WILLIAMS
So High So Low; My Own True Love
(H.M.V. POP655) ***

YOUNG coloured singer, Danny Williams, may click this time—at least he is sure to grab quite a share of the sales which So High So Low will compel.

Danny works in front of the Rita Williams Singers who give out with the spiritual choral noises introduced on the Baker original. Good marks to Tony Osborne for his musical direction.

Chorus open solidly for **My Own True Love**, setting the steady beat for Danny to walk as he comes in on this ballad.

LORNE LESLEY
So High So Low; Don't Know
(Parlophone R4581) ***

LORNE LESLEY beats firmly into LaVern Baker's rocking spiritual So High So Low, and Ken Jones, who contrails the accompaniment, gives her plenty of chorus support.

The best—and most commercial—half from Lorne to date. I do not

think that it is as good as the Baker original, but it could worry the American.

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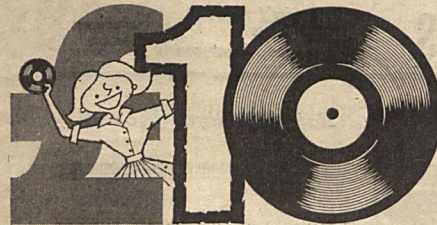
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Frankie Avalon's switch is a surprising success

FRANKIE AVALON (NO. 2)
Undecided; The One I Love; Teach Me Tonight; Shy Guy.

(H.M.V. 7EG 8482)*****

I THINK that this is probably the finest thing that young Frankie Avalon has done to ensure his future. Although he has made his name as a rock artist, he easily switches to stan-

FRANK SINATRA
We're In Love

I Couldn't Sleep A Wink Last Night; A Lovely Way To Spend An Evening; People Will Say We're In Love; Oh What A Beautiful Morning.

REGULAR readers of this column will have realised by now that I deeply appreciate these re-issued Sinatra waxings on Fontana. I think most admirers of Mr. Sinatra share my opinion of this period in his career.

The four selections on the EP are some of the best waxings of that period in Frank's climb and therefore make the album even more outstanding. Buy it.

DANNY MARTIN
A Date With Danny

Trolley Song; Polka Dots and Moonbeams; Ridin' High; The Right Things.

THERE is a deal of attractiveness in Danny Martin's voice but I think it needs developing. My pick of the tracks is *The Right Things*, which is a pleasant little number, new to me.

The set is sung pleasantly and capably but without that little something extra which makes a great album.

HARRY SCOMBE
At Your Request No. 2

For You Alone; Ah! Sweet Mystery Of Life; Giannina Mia; One Alone.

PERSONALLY, I prefer Harry Sccombe the comedian to Harry Sccombe the serious singer. This

dards here and does a much better-than-average job.

I was very pleasantly surprised by this album, particularly as I was not too happy about the first volume. Young Avalon has proved that he has a latent talent, which certainly needs the development of experience.

That experience will come with time and from then on I think Frankie Avalon could be heading for the top.

..... type of singing voice is just not my cup of tea. But for those who do like Harry in this vein then I urge them to hear this EP, which is a selection of his most-requested songs.

This disc is aimed to appeal to the wide audience of devotees who adore Harry's all-round efforts and in particular his strong tenor voice. It succeeds in its aim.

VERA LYNN
Nursery Rhymes

Oranges And Lemons; Goosey Goosey Gander; Dickory Dickory Dock; I Had A Little Nut Tree; Where Are You Going To My Pretty Maid; The Frog's Dear What Cuz The Matter Be; Twinkle Twinkle Little Star.

HAVING conquered the hearts of two generations of servicemen and civilians alike the delightful Vera Lynn now turns her attention to the next generation before they have time to grow up and label her as their sweetheart.

And I must say that Miss Lynn does an admirable job of work in this fairly new medium—no doubt she had lots of rehearsal with her own family.

The DALLI voice will have fans screaming for more.

SHIRLEY ABICAIR

Happy Holiday
Little Bird; Givianne; Carabi; Hello

(Fontana TFEI7124)****

AS I have said before, Shirley Abicair is no world-shaking vocal star, but she has a tremendously attractive quality in her voice which is obviously the secret of her success—the is also a very attractive lass, which no doubt also helps things along.

Again as in her LP "It's Shirley" there is a folksy atmosphere and in fact the song "Givianne" comes from that particular album.

The teenagers may not go for this offering but I am certain that some of the older ones among us will.

TONI DALLI

The Voice Of Italy
Mattinata; Catar; O Sole Mio; Luna Rossa.

(Columbia SEG 7923)****

IN the past I have said that Toni Dalli's voice is not for me and I still stick to that statement. But Mr Dalli must have something to offer as he has a vast following of ardent supporters screaming for more music from his Lanza-style voice.

Here he concentrates on four Italian songs which are favourites with those who adore tenors. One blessing as far as I am concerned is that "Granada" is not included in the set.

KNUCKLES OTTOLE

In Paris
Under Paris Skies; Left Bank; Why Do You Pass Me By; Paris In The Spring; My Men (Mon Homme).

(Top Rank JKR 8011)****

Morn and Knuckles is bang on with his easy piano rinky-tink style and his playing sounds anything but what his name implies.

There are five French-flavoured treats to please the ear in this package and I reckon that many a winter



fireside get-together will be cheered by this album.

Listen to Knuckles—you'll like him.

TOMMY DORSEY

Everything Happens To Me
Everything Happens To Me; Summer time; I'll Be Seeing You; Once In A While.

(RCA RCX 1038)**

TOMMY DORSEY is joined by Frank Sinatra on the first and third tracks and these will appeal to the connoisseurs only.

This album will not rate as all with the younger fans of Frank Sinatra as it was recorded during the first few years of his career before he had really taken the public eye.

But the disc will be added automatically to the collections of the old time faithfuls of the two artists.

EPs
reviewed by
Ken Graham

MY CHOICE OF THE MONTH

ROY SINGS WITH GUSTO

ROY HAMILTON

Why Fight The Feeling

Something's Gotta Give; You Belong To My Heart; Let's Do It; Why Fight The Feeling.

(Fontana TFEI7160)*****

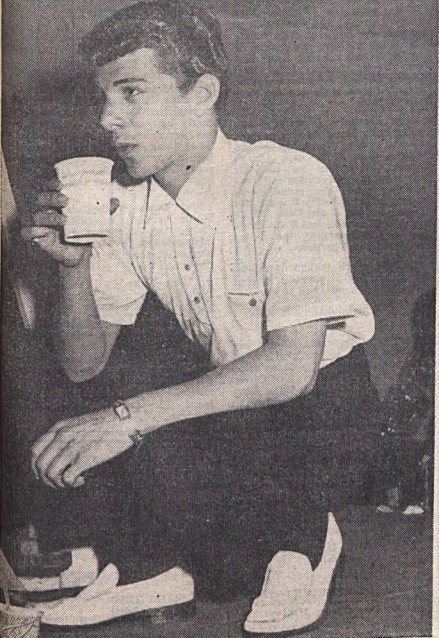
THIS is probably the best I have ever heard on record from Roy Hamilton, but I doubt if I would have made it EP of The Month had there been a larger selection of discs available.

This album is good, very good, but it is not quite up to the all-round standard I normally try to find in my special selections.

Young Hamilton sings with gusto, feeling and understanding. His voice contains a lot of similarities to many already established top stars but these will no doubt disappear as his career settles down a bit more.

If you like a good hearty singing then this one is for you.

The latent talent of **FRANKIE AVALON** is coming to the surface.



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MAKE POP ACES
TOP GUINEA VALUE

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and
THE KING AND I

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BIG BANDS AT THE BEAT

DIZZY GILLESPIE ORCHESTRA
Dirzy In Greece
Jordu; Yesterday; Tin Tin Deo; Birk's Works; Groovin' For Nat; Annie's Dance; That's All; Stable Mates; Groovin' High; Lament; Whisper Not. (12in. Columbia 33 CX 10144)

PERSONNEL: (tracks 2, 3, 5, 6, 9) Dizzy Gillespie, Joe Gordon, Clark Warwick, Quincy Jones, Ernest Perry (trumpets); Rod Levitt, Meba Liston, Frank Rehak (trombones); Phil Woods, Jimmy Powell (altos); Billy Mitchell, Ernie Wilkins (tenors); Marty Flax (baritone); Walter Davis Jr. (piano); Nelson Boyd (bass); Charlie Persip (drums); (1, 4, 7, 8, 10, 11) Gillespie, Lee Morgan, Warwick, Talib Daouded, Perry (trumpets); Levitt, Liston, Al Grey (trombones); Ernie Henry, Powell (altos); Mitchell, Benny Golson (tenors); Billy Root (baritone); Wynton Kelly (piano); Paul West (bass); Persip (drums).

DONT even waste time reading to the end of this review! Just go and buy this LP as soon as you can! And don't argue! As Alan Morgan says at the end of his excellent liner notes: "Without doubt, this is one of the most thrilling big band LPs of recent years."

These tracks were all cut in New York, not Greece, with a year separating the sessions.

The music speaks for itself and there are excellent solos by Dizzy and Billy Mitchell in particular, Phil Woods and Wynton Kelly, amongst others.

But I must pick a bone with my good friend Alan Morgan, who also compiled the LP. Alun, I'll bet you a fiver here and now that the tenor

soloist on the blues, "Birk's Works" is Benny Golson, not Billy Mitchell. And on Golson's tune Stale Mates, it's Mitchell, not Benny.

Anyway, get the LP. There's no doubt in my mind—it's great!

RUSS FREEMAN/RICHARD TWARDZIK TRIOS

Trio
You Stepped Out Of A Dream; Don't Worry 'bout Me; Rock's Toss; Yesterday's Gardenias; At Last; Backfield In Motion; A Crutch For The Crab; Abstruque Social Swing; Bass You Is My Woman Now; Yellow Tans; 'Round About Midnight; I'll Remember Me. (12in. Vogue LAE1121)***

PERSONNEL: (tracks 1-6) Russ Freeman (piano); Joe Mondragon (bass); Shelly Manne (drums); (7-12) Richard Twardzik (piano); Carson Smith (bass); Peter Litman (drums).

WEST coast pianist Freeman's his name crops up very seldom in conversations between British jazz men. Yet I remember Dave Goldberg talking about his stay in California and saying: "Russ Freeman? You'd dig him."

Actually, if he worked here, I think a lot of musicians might. He's a very rhythmic, angular soloist with an instantly recognisable, rather than madly original, style. His ballad playing shows a surprising sensitivity to contrasts with his slightly monotonous up-tempo treatments.

Dick Twardzik died three years ago. A big loss to jazz, I feel. These were his last, and they stand up to an extensive listening. Superficially he is like Brubeck, and there are also Monk-like moments and sometimes, a little of Walter Davis' outlook. But beneath these, he is obviously a highly original pianist.

Four stars for Dick. Three for the album.

ADD A STAR to the recent reviews of The Jazz Committee EP, making it four, and to the Billie Holiday "Songs For Distigue Lovers", making that five. They got lost somewhere between my typewriter and the final page.

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OTTILIE PATTERSON—the best blues singer this side of the Atlantic. She is seen here with Chris Barber (left) and Monty Sunshine.

Oliver, Goodman, and Ottlie That's My Kinda Jazz

KING OLIVER
Room Rent Blues; High Society; Dippermouth Blues; Sobbin' Blues. (Philips BBE 12268)*****

SOME of the finest jazz ever committed to wax! But only four stars because of the excessive background noise of these pre-electric recordings. If you do not mind the surface noise, add the other star!

Jazz reached its absolute zenith with the swinging music of King Oliver's two trumpet jazz bands. Never has integration of front line men been brought to greater perfection. Everyone knew his part perfectly. Everyone swung "on his own account".

There is never a dull moment. Never the smallest upset in the ability of the lead and the soloists to keep the thing going. And keep it going they do, without pushing it. Without rushing it. Without forcing it. THIS IS ONE OF THE BANDS OUR NEW GROUPS SHOULD EMULATE

Another point about this band, and one which is seldom mentioned, is that they played such glorious tunes. They were never limited to the three chords of the "Down by the Riverside" brigade.

Tape Dippermouth, for example. A simple twelve bar blues; but a twelve bar blues with no less than three

Brilliant instrumental technique from BENNY GOODMAN.



BENNY GOODMAN NO. 1
Shine; Stompin' At The Savoy; A Snoo-o-oth One; Don't Be That Way. (Philips BBE 12277)*****

THE Goodman small bands and even Benny's larger groups illustrate perfectly how far I am prepared to travel forward along the jazz road.

Instrumental technique is brilliant throughout this EP. Instrumentation is not of the New Orleans pattern. And yet who would deny it swings.

Hampton is thrilling to listen to. Every single note is timed perfectly down to a fraction of a second. The first two tracks are mostly Hamp and Benny with a smattering of Wilson and Krupa for good measure.

Third track is the latest sextet with Cootie Williams and Charlie Christian. Another classic of present day, small band jazz.

Don't Be That Way is by the big band and is a version I must have missed originally.

There is a great burst of applause for Harry James and also for Gene Krupa, who drops the most delightful bombs behind the boys.

KID ORY
My Buckets Got A Hole In It; Blues For Jimmy; Savoy Blues; A Georgia Camp Meeting. (Philips BBE 12275)*****

PREVIOUS day review jazz is at its finest in the music of King Ory's band. And particularly the band

Ottlie Patterson—the best blues singer this side of the Atlantic. She is seen here with Chris Barber (left) and Monty Sunshine.

Ottlie Patterson and Chris Barber's Jazz Band
There'll Be A Hot Time In The Old Town Tonight; 'Ain't Nobody's Business; How Long Blues; Well, Alright, O.K.; You Win. (Columbia SEG 7915) *****

I SEEM to have heard Hot Time so many times that I'm surprised to read that this was recorded as recently as January of this year. It has never been better. Indeed, that blues was a suitable vehicle for British vocal artists, but it must be conceded that Ottlie sings them better than any other this side of the Atlantic.

Hot Town is the classic Bessie Smith version, complete with key changes. Well, Alright comes from a mistake made by Joe Smith on the famous Parlophone version. I liked this track very, very much indeed.

'Ain't Nobody's Business has the Irish lads on piano. She's quite a girl, and quite a pianist, too.

How Long is one of the best of all the eight bar blues. She does well by it, keeping to the tradition of simplicity. Well, Alright comes from the Basic Band and Joe Williams. After the jig beat of the Basic version, the thin three-piece Barber front line sounds inspired in the simplest material.

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TELEVISION on the STYLUS

LONG PLAYING REVIEWS

JOHNNY MATHIS

Johnny's Greatest Hits
Chances Are; The Twelfth Of Never; When Sunny Gets Blue; When I Am With You; Wonderful Wonderful; It's Not For Me To Say; Come To Me; Wild In The Wind; Warm And Tender; No Love, I Look At You; Teacher, Teacher.
 (Columbia 35X1162)*****

HERE'S a real top star in the making. Johnny Mathis in a few short years has leapt from obscurity to become a name on everyone's lips. He has been creeping into the Top Twenty charts amid the rabble of record records, and deservedly so. His

by Ken Graham

Stan Kenton has weird arrangements, so does Les Brown, even some of Count Basie's numbers are unusual in approach—but all these flow smoothly and pleasantly. Not the Maynard Ferguson band, which proved a bit of a strain on my ear. However, the album does have some excellent musical moments in ensemble work when it forgets to feature Ferguson's screaming and screeching trumpet solos.

Album of the Month Torme sings up a storm

MEL TORME

At The Crescendo

If It Only A Paper Moon; What Is This Thing Called Love; One For My Baby; Love Is Just A Breeze; A Nightingale Sang In Berkeley Square; Autumn Leaves; Just One of Those Things; The Boy Next Door; Lover Come Back To Me; Looking At You; The Tender Trap; I'm Beginning To See The Light.

(Parlophone PMCI096)*****

SOME years ago Coral released an album by Mel recorded as with this one, at a live performance at Gene Norman's Crescendo Club in Hollywood. From that album came "Mountain Greenery," which shot it in the hit parade. Could there be a similar after-effect with this set?

I'm not making predictions, but "Lover Come Back To Me" is the liveliest number heard around for quite a while.

Superbly accompanied by the Marty Paich group, Mel sings up a veritable storm on this selection and if it doesn't reach the best-sellers then I'm afraid there just isn't any justice left in the pop world.

If you want a thorough musical treat performed as only Mel Torme can, then get hold of this album right away.

THE PLATTERS

Remember When

Prisoner Of Love; Smiles In Your Eyes; Somebody Loves Me; If I Didn't Care; Thanks For The Memory; A Ticket A-Rosie; Love In Bloom; I'll Never Smile Again; I Can't Get Satisfied; My Blue Heaven; What's The Real Thing; Comes Along; Remember When.
 (Mercury MMCI4014)*****

THE four stars are for Platters fans. If I had to give my personal opinion of this album I would find it difficult to award any stars at all.

The Platters have been quoted as claiming they were beginning to get a sound like that of The Hi-Lo's—it's nice to know they at least have a sense of humour.

Don't get me wrong. I quite enjoy The Platters when they stick to their own particular brand of song (e.g. *Twilight Time*), but here they have literally "murdered" some first-rate material. No doubt the terrifying off-key singing in some of the solos and the meanderings; phrasing will appeal to some, but not to me.

NAT "KING" COLE

To Whom It May Concern

To Whom It May Concern; Love Wise; Too Much; In The Heart Of Jane Doe; A Thousand Thoughts Of You; You're Bringing Out The Dreamer In Me; My Heart's Treasure; If You Soid No; Can't Help It; Lovesville; Unfair; This Morning Is Not A Summer Day.
 (Capitol LCT6182)*****

NAT COLE has always been a singer of good songs, old and new. Most of his albums have been compiled from tried and loved standard songs. Here Nat has turned his vocal talent on the twelve new songs which he thinks might one day be included in the standard catalogue.

I agree with his selection, apart from a couple of songs I consider just a little trite.

However, such a complaint is immaterial as it is the overall effect of the album that counts and in this case it is a superb one.

THE CROOKED MILE A New Musical

Prologue; Overture; Lolly-Bye; Going Up; I Ever Fall In Love Again; Horticulture; Cousin Country; Free; Street Scene; Meet The Family; Spare A Penny; I'll Wait; Other People's Sins; The Strike; Down To Earth; Free
 (HMV CLP1298)*****

FROM what I've heard of the record I don't consider this to be a world-shattering musical, or even a work of genius. However, it does have its moments and these are mainly supplied by Millicent Martin and Elizabeth Welch.

Miss Martin is blossoming beautifully as a star and is going to be around the West End for a long while. Miss Welch is, of course, a more experienced and established star and one would expect an excellent performance from her. We get just that. But it is Miss Martin's record.

BILLY DANIELS

The Magic Of

The Touch Of Your Lips; Baby When You Please Come Home; All Or Nothing At All; Heartache; I Miss You So; I've Found The One; Perfidia; Get Out Of This Mood; Easy On The Sun; I've Got The Word On A String.
 (Gala GLP303)*****

THIS is the most unusual and perhaps the most entertaining Billy Daniels album I've heard in a long while. Billy is backed by the really commensal rock group of the type which backs the rock idols on today's records, and this fact could help a lot in putting this album across.

Many of Billy's gimmicks are missing including the voice of pianist Benny Payne whose artistry played a big part in many Daniels waxings in the past.

I think all teenagers should grab an earful of this one, and who knows, perhaps they'll put it into the best-seller class.

BOOKS . . . by Owen Bryce

So true, but it never happened!

WORLD IN A JUG

by Roland Galt

(Jonathan Cape Ltd., 15s.)

THIS is the story of a jazz musician. It is also the story of every jazz musician. It is the story of Reschmaker, struggling to make a name for himself in Chicago for a living. It is the story of Bechet, at the height of his fame, in Paris in love with a young French girl. It is the story of Earl Hines, in a shower of glory at the Festival Hall. It is the story of Joe Smith, providing simple blues backing to Bessie's immortal singing.

At one and the same time it is the story of one man and of every man that ever blew a horn, beat the drums, stroked a guitar, pumped a piano, or even sang the blues.

For this is a skilfully written book.

fictional but factual, about the jazz world, the fantastic world of bands, musicians, clubs, night spots, coach tours, concerts, race prejudice, records, agents, promoters.

It is skilfully written because everything in it is true. Absolutely true. Yet it never happened.

It is the whole history of jazz, through the fingers of one man, Larry Alden, who studied medicine, learned the piano, listened to and liked jazz, joined a band, made records, toured the world, settled in France.

And all absorbingly told. Just about the best fictional work on jazz yet. In fact, and this is the best anyone could say about a jazz novel . . . it's almost as absorbing as the real story of jazz.

Johnny will survive these crazes

AND WILL RANK WITH CROSBY and SINATRA

record albums have appealed to the connoisseurs who dig singers' singers.

Thus Johnny Mathis has broken through to all camps in the record playing public. My regular readers will know that I don't rave over every note breathed by Johnny, but I do think he is destined to rank with the Sinatra - Como - Crosby - Torme - Davis - Eckstine school of singers who have survived all the crazes.

NORRIE PARAMOR

Lovers In Latin

Come Closer To Me; Amor Amor; Anemia E Core; Para-Cho-Cha; Bala; Green Eyes; Luna Rossa; Annopola; Always In My Heart; The Continental; The Breeze And I; Cavatino; Sweet And Gentle; You Belong To My Heart.
 (Columbia 35X1162)*****

MAESTRO Paramor has the magic touch, and although I don't rate this his best album ever it is certainly a superb effort.

The strings go soaring to typical Paramor scoring and the soprano voice is present as always adding that haunting touch to the arrangements. All fourteen tracks are thoroughly enjoyable and the varied rhythms and sounds make for even pleasanter listening.

JULIE LONDON

Julie Is Her Name - Vol. 2

Blue Moon; What Is This Thing Called Love; How Long Has This Been Going On; Too Good To Be True; Spring Is Here; Goody Goody; The One I Love; Sing Along To Somebody Else; If You're Lucky; Hot Toddy; Little White Lies; I Guess I'll Have To Change My Plan; I Got Lost In His Arms.
 (London HA-U2186)*****

IN practically every Julie London review I have written one line should crop up again and again—"this record is good, but it isn't up to the standard set by her first album 'Julie Is Her Name'."

But here we have "Julie Is Her Name, Vol. 2," and I'm very happy to be able to state that Julie is back to the form that I like and that most of her fans prefer.

I think it has a lot to do with the backing to the vocal. As before it comprises simply bass (Red Mitchell) and guitar (Howard Roberts).

MAYNARD FERGUSON

ORCHESTRA

Swingin' My Way Through College; What's New; Dancing In The Dark; Hitteracer; Love Walked In; It's A Pity To See You Go; Goodnight, Be Back In Town; Tenderly; Bye Bye Blackbird; They Can't Take That Away From Mr. Don't; Got Way Mad; That Old Feeling.
 (Columbia 35X1173)*****

ALTHOUGH this is a big powerhouse band and prone, therefore, to extraordinary arrangements, I found this just a little too contrived.



JOHNNY MATHIS

BROOK BENTON

It's Just A Matter Of Time

The Nearness Of You; I Can't Begin To Tell You; Tell Me Your Dream; I'm In The Mood For Love; But Beautiful; When I Fall In Love; Hold Me; I'll Sing Along With You; The More I See You; Love Me Or Leave Me; Could Have Told You; It's Just A Matter Of Time.
 (Mercury MMCI4015)*****

I PUT this album to the acid test by playing a Nat "King" Cole set immediately following. The difference shown was tremendous. I'm afraid the young talent of Brook Benton just couldn't come anywhere near the mature performance by the "King."

Apart from his hit recording of *It's Just A Matter Of Time* the other songs in the LP are all taken from the standard catalogue. It is indicative of the times that his hit was the outstanding performance.

Brook Benton hasn't had enough experience in interpretation to do full justice to some of the great songs he has included in this set. But I think

that with patience and some good sound advice he will achieve a lasting popularity.

LOYD PRICE

The Exciting

Singer Lee; I Wish Your Picture Was You; Talking About Love; What Do You Do To My Heart; You Need Love; Mailman Blues; Where Were You On Our Wedding Day; Why; Lowsy Miss Clawdy; Oh, Oh, Oh; A Foggy Day; Just Because.
 (HMV CLP1283)*****

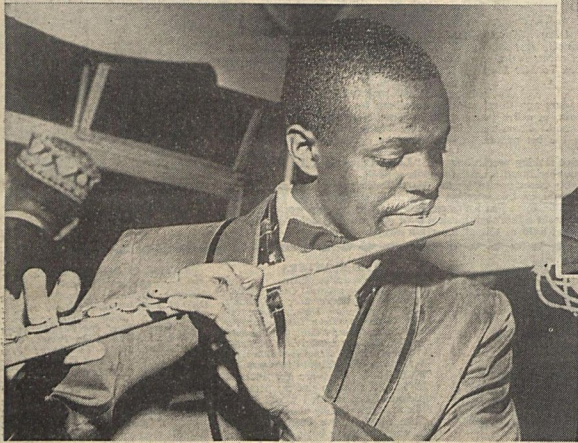
LOYD PRICE is one of the frantric school of rock singers who, frankly, do not appeal to me personally. I could put up with every track on this album apart from one—but Mr. Price's slaughter of that beautiful Gershwin song *A Foggy Day* must rarely make anyone squirm. Never have I heard such an atrocity.

Please Lloyd Price, stick to your own field of material for future recordings and above all lay off Gershwin, Porter, Rodgers and Hart, etc.

'NEWPORT JAZZ FESTIVAL'

"Something for everyone" is DISC critic Tony Hall's summing-up of the big jazz show which started its British tour in London last week-end. Below is a newcomer to this country, LEO WRIGHT, a swinging altoist and a fine flautist. On the right is BUCK CLAYTON, whose crew look like settling down to a good stint. Blues singer JIMMY RUSHING (below, right) quickly had feet a-tapping with his infectious style.

PHOTOGRAPHS BY RICHI HOWELL



STARS WILL SING — AND PLAY — FOR SPASTICS

Five-hour cabaret and ball

SEVERAL top variety stars have been lined up for guest appearances in the Stars Organisation for Spastics "Starlight Ball", at the Empire Pool, Wembley, on October 17.

A similar function was held for the first time last year at Harringay Arena, and was an overwhelming success.

Among those who have agreed to make an appearance are Bernard Bresslaw, Ronnie Carroll, Roy Castle, Petula Clark, Alma Cozart, Lonnie Donegan, The Dallas Boys, Craig Douglas, Dennis Lotis, Vera Lynn, Anne Shelton, Dickie Valentine and Shani Wallis.

Music for non-stop dancing during the five-hour ball will be provided by the bands of Acker Bilk, Joe Loss, Humphrey Lyttelton, Cyril Stapleton,

the Malcolm Mitchell Trio, Mick Mulligan, Andre Rico, Ken Colyer, Frank Weir, Reg Wade and Peter Roy. All celebrities will be doing a short cabaret spot. All proceeds will go to the National Spastics Society, to aid them in their Holiday Home for Spastic Children.

ONE DAY THAT DAD DID NOT PLAY! Bandleader Ted Heath was too busy, you see, giving away his daughter Valerie when she married Michael Thornborough at Wimbledon.



GUITARIST Bert Weedon makes his variety debut next Monday at the Newcastle Empire.

He will also be appearing in the P.B.C.'s "Saturday Club" and "Guitar Club" programmes this week-end.

On October 25, Bert Weedon joins Craig Douglas for a series of one-nighters.



SUMMER SHOWS END

Now for the big winter line-up

RUSS CONWAY and **Marion Ryan**—their summer season shows ended—this week entered hospitals for minor operations. **Pianist Russ** will have treatment for a glandular disorder, and **Marion Ryan** is to have a throat operation.

Russ Conway appears in variety at the Alhambra, Bradford, on October 12.

When **Marion Ryan** leaves hospital she again takes up residency with Granada TV's "Spot The Tune."

All the seaside summer shows—with the exception of the North Pier Blackpool—finished this week and many of the disc stars are taking holidays before starting rehearsals for pantos. **Joan Regan**, **Roy Castle** and **Lonnie Donegan** will each appear in their own TV shows next month. **Gary Miller** continues with BBC's "Luke Box Jury" before he, too, starts a season in pantomime at the London Palladium.

American tour?

Lined up for variety tours and one night engagements are **Billy Cotton** and his band, **Jimmy Lloyd**, **Petula Clark** and **David Whitfield**. Negotiations are in hand for **David Whitfield** to make an American tour early next year.

Edmund Hockridge, **The King Brothers** and **Ken Morris** and **Joan Savage** have been booked for a short season at the Coventry Theatre next month, and from there, **The King Brothers** will be flying to Las Vegas to take up a lucrative cabaret stint at the Dunes Hotel.

Dickie Valentine has several television and broadcasting dates in hand which will take him up until Christmas, and **Bruce Forsyth**, who will be busy with his "Sunday Night at the Palladium" series, has been signed to take up a leading role in "Puss in Boots" at the New Theatre, Oxford.

The Three Monarchs have a continuing tour lined up, and this will be followed by pantomime at the Empire Theatre, Newcastle.

Open every night of the week

London's new trad jazz club

JAZZSHOWS, the company responsible for bringing over many visiting American musicians, have taken over the former Humphrey Lyttelton Club at 100, New Oxford Street, London.

The club, which is to be run as a traditional club, is open every night. Although at the time of going to press no resident groups had been booked, several top bands and combos have been lined up for guest spots.

These include **Mr. Acker Bilk**, **Alex Welsh**, **Terry Lightfoot**, **Mick Mulligan**, **Dick Charlesworth** and **Bruce Turner**.

Sonny Terry and **Brownie McGhee**, currently in Britain on tour with **The Weavers**, have been scheduled for three appearances at the club on October 10, 11 and 12.

Negotiations are now going on in the hope that **Jazzshows** will be able to bring over **New Orleans** blues singer, **Lizzie Miles**, for engagements at the club.

ERIC ROGERS, former musical director at the London Palladium, is to be married tomorrow to **Miss Betty Hayley** at **Caxton Hall**. Since leaving the Palladium **Eric Rogers** has been writing advertising jingles and film music.

TO coincide with **Jane Russell's** visit to Britain last week-end, when she starred in **ATV's "Sunday Night at the London Palladium"**, **M.G.M.** records have released **Jane's** new EP, on which she is accompanied by **Billy May** and his Orchestra.

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