

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 93 Week ending January 2, 1960

EVERY
6^D
THURSDAY



"HAPPY ANNIVERSARY"

FROM

JOAN REGAN



ON PYE 7N 15238 (45 & 78)



THESE TOPPED THE TOP TWENTY for 1959

Conway, Presley, Richard share the chart honours

Each topped it twice



CLIFF RICHARD

Living Doll
Aug. 1—
August 22
Travellin'
Light/
Dynamite
Oct. 17—
Nov. 21



ELVIS PRESLEY

I Got Stung
One Night
Jan. 24—Feb. 7
A Fool Such As
I! Need Your
Love Tonight
May 16—June 6

CONWAY TWITTY

It's Only
Make Believe
Jan. 3—
Jan. 17

RUSS CONWAY

Side Saddle
Mar. 28—
April 11
Bonnie
June 13—
June 20



BUDDY HOLLY It Doesn't Matter Any More
April 18—May 9



SHIRLEY BASSEY As I Love You
Feb. 14—Feb. 28



BOBBY DARIN Dream Lover
June 27—July 25

ADAM FAITH

What Do You Want?
Dec. 12—Dec. 19



JERRY KELLER Here Comes Summer
Oct. 3—Oct. 10



CRAIG DOUGLAS Only Sixteen
Aug. 29—Sept. 26



EMILE FORD What Do You Want To Make Those Eyes At Me For?
Nov. 28—Dec. 5; 26

THE PLATTERS

Smoke Gets In Your Eyes
Mar. 7—
Mar. 21



Post Bag

This week is on page four

IF I HAD A GIRL

ROD LAUREN

RCA RECORDS

45/RCA-1163 45 rpm only

COVER PERSONALITY

JOAN REGAN, who recently landed an exclusive \$10,000 B.B.C. television contract for 12 shows, may be going to America this spring.

"There is a possibility of a trip to the United States," confirmed show business' glamorous mother-of-three when I spoke to her recently, "but I don't know very much about it at the moment. If I go, it will probably be for a couple of weeks in February, depending on how I am fixed with my television programme."

But one imminent date that Joan—The recording star—is certain of is a trip to Cyprus later in January when she goes out to entertain the

... and pours tea for war veterans

A cup of "char" from simons' tea used to pour for a family. Joan Regan waits at table for the "Not Forgotten Association's" Christmas party for war disabled.



AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending December 26)

Last Week	This Week	Title	Artist
1	1	Heartaches	Guy Mitchell
5	2	Why	Frankie Avalon
9	3	It's Time To Cry	Paul Anka
4	4	In The Mood	Ernie Fields
10	5	The Big Hurt	Tommy Fisher
2	6	Mr. Blue	The Fleetwoods
3	7	Mack The Knife	Bobby Darin
8	8	Way Down Yonder In New Orleans	Freddie Cannon
6	9	We Got Love	Bobby Rydell
10	10	Hound Dog Man	Fabian

JOAN IS OFF TO THE TROOPS IN CYPRUS

British troops stationed there.

Joan told me that the format of her new B.B.C. show will probably be very similar to her last series, "Be My Guest."

Already she has had offers for the summer season.

"One is very big and the other sounds tempting, too," she said.

"I shall definitely decide on one of these, because I can then take a house for the whole of the season, and children, Danny (12), Rusty (10) and Donna (19 months) can be with me. Certainly I would never dream of leaving them at home."

Knowing that Joan's family is dearer to her than anything else, any conversation includes an up to the minute diary of their escapades.

"Danny and Rusty absolutely adore Donna and she is very fond of them. Believe it or not, she can hold her own with both of them—sometimes more than I can, and in her own language she'll be quick to tell you who's boss."

"It was because of the children that I decided not to accept any pantomime engagements this Christmas," said Joan, who was talking to me at the Eye Christmas party.

JUNE HARRIS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending December 26)

Last Week	This Week	Title	Artist
2	1	What Do You Want To Make Those Eyes At Me For?	Emile Ford
1	2	What Do You Want?	Adam Faith
3	3	Oh Carol	Neil Sedaka
5	4	Among My Souvenirs	Connie Francis
4	5	Seven Little Girls	Avons; Paul Evans;
8	6	Rawhide	Frankie Laine
7	7	More And More Party Pops	Russ Conway
8	8	Johnny Staccato	Tommy Stacey
9	9	Theme	Elmer Bernstein
9	10	Jingle Bell Rock	Max Bygraves
10	10	Little White Bull	Tommy Stacey

Published by courtesy of "The World's Fair"

PERRY COMO

A VE MARIA

RCA RECORDS

45/RCA-1163 45 rpm only

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending December 26, 1959

Last Week	This Week	Title	Artist	Label
2	1	What Do You Want To Make Those Eyes At Me For	Emile Ford and The Checkmates	Parlophone
1	2	What Do You Want?	Adam Faith	Columbia
3	3	Seven Little Girls	The Avons	R.C.A.
4	4	Oh Carol	Neil Sedaka	Columbia
7	5	More And More	Russ Conway	Columbia
8	6	Jingle Bell Rock	Max Bygraves	Decca
17	7	Johnny Staccato	Tommy Stacey	Capitol
10	8	Theme	Elmer Bernstein	Columbia
5	9	Snow Coach	Russ Conway	Columbia
9	10	"Dynamite" Light	Cliff Richard	Columbia
6	10	Red River Rock	Johnny and The Hurricanes	London
13	11	Rawhide	Frankie Laine	Philips
15	12	Among My Souvenirs	Connie Francis	M.G.M.
9	13	Little Donkey	The Beverley Sisters	Decca
19	14	Bad Boy	Marty Wilde	Philips
16	15	Some Kind of Fun	Duane Eddy	London
11	16	Put Your Head On My Shoulder	Paul Anka	Columbia
14	17	Piano Party	Winifred Atwell	Decca
18	18	Little White Bull	Tommy Stacey	Decca
19	19	Be My Guest	Fats Domino	London
12	20	Teen Beat	Sandy Nelson	Top Rank

ONE TO WATCH
Reville Rock - - - Johnny and The Hurricanes

Darin wins top 'Whisker'

BOBBY DARIN'S "Mack The Knife" was voted the "Best All-Around Pop Winner of the Year" when the second series of "Cat's Whisker" awards were made on Monday night's "Coal For Cats" show. The awards were made by Paddy Roberts, Chairman of the British Songwriters' Guild.

Other winners were:
Best Big Band: Heath and His Music ("Majesty"); Best Male Vocalist: Cliff Richard ("Travelin' Light"); Best Small Group Instrumental: Chris Barber ("Pete Fakin"); Best Songwriters: Lionel Bart ("Sing, Doin' It"); Best Pop Instrumental: Russ Conway ("Side Saddle"); Best Female Vocalist: Shirley Bassey ("Kiss Me, Honey, Kiss Me"); Best British Discovery of the Year: Emile Ford ("What Do You Want To Make Those Eyes At Me For?").

HAVE A HAPPY NEW YEAR WITH

JOAN REGAN'S

"HAPPY ANNIVERSARY"

PYE 7N 15238 (45 & 78)

STILL AT THE TOP!

EMILE FORD

AND THE CHECKMATES

"WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?"

PYE 7N 15225 (45 & 78)



Post Bag

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

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

★

TERRIFIC

WHY is it that such a fine disc as "Misty," flip side of "Broken Hearted Melody," has been ignored by the disc jockeys? I feel that Sarah Vaughan fans all think that this is a terrific song, superbly sung by Savoy. —**J. McLENNAN, 23453775, H.Q.**
(1) Coy. 1st Gordon's, B.F.P.O.32.

(We always try the flip first.)

B.M.G.—N.B.G.?

WHAT has happened to Jack Good's top television show? I'll tell you. It has collapsed into a third rate effort. What is he thinking of? Replacing a live audience by the mercenary screams of the Verona Girls, and filling the screens with back views of the instrumentalists, not to mention

A big hand for the Old Year

PRIZE LETTER

WITH 1959 in its last days, it seems fitting to thank everybody concerned in the music business for giving us one of the best years of new talent, gimmicks and recordings. For too rarely is any praise given to the brains behind the final result—the recording managers and technicians, and, on the other side of the fence, Press agents and personal managers. For surely, it is this small bunch of people who provide us with new and up-to-the-minute ideas to keep us up with the times. Naturally enough, without handing

the scrapping of the black background set. Think back to "Boy Meets Girls" on December 12. The acoustics were bad, the lighting poor and the choreography muddled.

Only one member was of the old—"Oh Boy!"—manga. Gene Vincent's opener.—**JACK ALLAN, 38, Stronero Street, Pond Park, Glasgow, N.2.**

(Jack will no doubt be sorting you out!)

OVERSEAS

IN response to the queries in my recent letter to DISC (28-11-59) regarding the Elvis Presley EP, I should like to add that the record is currently on sale abroad. That is where I saw it, but it was a point that I omitted to mention in my original letter.—**J. BRUGEL, Kingswood School, Bath, Somerset.**
(That's made the record straight!)

more people would be able to afford the record.

I hope this is done, because I am fed up with buying flip side flops.—**M. URBICE, HENDERSON, 51, Rectory Road, Farnborough, Hants.**

(Lovely expression, that, flip side flop.)

HE'S GREAT

THIS Emile Ford has certainly got under my skin. After listening him sing only once, I know that he will go far.

Emile has a great voice, great looks and personality, and a great, great future. His style is terrific.

I certainly wish him the best of luck.—**BARBARA SHEPPARD, 74, Ryman Road, Ward End, Birmingham, 34.**

'HOLIDAYS'

NOW that Decca have given us the N.E.P. "Holiday In England," how about "holidays" in other countries with appropriate brass bands?

The Band of the Grenadier Guards was excellent on this particular album, and this idea could be adapted into an attraction for holidays to come. The scope is unlimited.

For some suggestions, how about Wales, Ireland, Scotland, France, Switzerland, Germany and Italy?—**TOM HAXTON, 9, Woodside, Cowdenbuth, Fife, Scotland.**

(We're all for a foreign holiday at our seaside.)

AD. ANGRY

I LISTEN to Radio Luxembourg nearly every night, and it annoys me very much when a stupid advert is played during the middle of a record. When the advert, has finished, so has the record.

It would not be so aggravating if the ads. were only at 15 or 30 minute intervals, and they were not so dramatic and unnatural. Then the programme would not be broken up, and at least we would get a regular time signal!—**JUDITH MARIOTT, 76, Alton Road, West Bridgford, Notts.**

(Time in for ads.)

LEVEL WITH U.S.

REFERRING to Robert Handman's DISC 3-12-59 surely the British recording industry is quickly coming up to the standard, and indeed, overtaking the standard of their American counterparts.

Cliff Richard is in the same class as Elvis, and the new Michael Cox, if exploited more, would be as good as Roy Nelson. And Bert Weedon, if as good a guitar player as Duane Eddy.

The only weak points in the British recording industry are female singers and vocal groups, with the exception of Alma Cogan, Ruby Murray, Shirley Bassey, Joan Regan, The Mudjacks and The Dallas Boys.

But anyone who criticizes the industry ought to look more closely at the up and coming artists (Emile Ford, Adam Faith, Mike Preston, etc.). Then perhaps they will realize that British popular music is not so bad after all.—**L. R. BARROW, 20a, Arlington Avenue, Leamington Spa, Warwickshire.**

(There's certainly the talent here—but it does not always get the right exploitation.)

COOL KIDD

THANK you for that cool front cover picture of Johnny Kidd (DISC 19-12-59). Now that British stars are hitting the high-spots, Johnny deserves to be tight up there with them.

After he and The Pirates launched their first hit parade bouncer with "Please Don't Touch," I thought it would not be long before we had a follow-up—but alas, we have had to wait about six months to get that "Feelin'" again.

I must agree with Jack Good that H.M.V. are repeatedly playing the wrong side. Although admittedly, "If You Were The Only Girl In The World" is a great side, it just does not move like the "Feelin'" deck.—**ALEX GORDON, 50, Central Avenue, Kilmarnock, Ayrshire.**
(You'll be hearing more and more Kidd.)

The editor does not necessarily agree with the views expressed on this page.

1959

Ringing

in
the
New

1960



Streamers fly through the air as a foursome go into a "Palais Gléde." And, in the middle of the fun, is Marty Wilde trying to stop his paper

TEA-TIME WITH JONI

"TEA," said lovely Joni James as she elegantly poured a cup in her hotel suite, "is our favourite drink. We were completely overwhelmed on our first trip here when we saw everyone in the recording studio break for tea.

"That's why we like coming here, everything is so leisurely and friendly."

"And there you have the reason why Joni, with eight golden discs and two platinum records to her credit, was sitting down to a Christmas in London with husband Tony Aquaviva before cutting LPs here."

"We're going to make five or six albums this time," said Joni. "My last album here with The 100 Strings was a big success in America and we'd like to do some more."

"You have such fine musicians over here and we have great respect for your A. and R. man Norman Newell."

"You can do such progressive work in a British studio and the sound is better. In America some of the studios aren't very old and acoustics are something you can't build."

"An American recording studio you get a sharp sound, over here it's more of a velvet type; you don't have to push."

Husband Tony Aquaviva, who conducts the Symphony of the Air orchestra in New York and conducts on Joni's records, will supervise most of the arranging of her British recordings.

Joni said: "I would like to have Tony conducting and that is being done into at the moment. We like working together so I hope we can make this time before recording the 'woodchopping' time. I guess he means just plain hard work."

"Once we begin recording in January we will be working very hard. At the moment, though, we are taking things easy."

"Joni can now count herself a dollar-a-minute woman. Husband Tony said: "That's how much our contract with MGM records is worth. But we are ones for the night-club. We

'I like the velvet sound of British studios'

like to sit at home and we usually spend our Christmas with the family. Joni loves to do her own cooking, too."

Hollywood has beckoned Joni in the shape of producer Sol Siegel, who wants her for a picture with Frank Sinatra.

Said Joni: "I am looking forward to it. We are going to move from New York out to California. They also want me for a role in the 'Hank Williams Story.' Hank wrote one of my biggest hits—'You're Cheating Heart'—and I was recording it the night he died. It was terrible and we were very sad."

One of Joni's most exciting dates was her appearance recently at Carnegie Hall in a programme which included her husband conducting his Symphony of the Air Orchestra.

"It was a great thrill," she said. "I like working before an audience but recording isn't dull at all. The musicians cannot applaud, of course, but you get that feeling when you are doing well."

When we got to talking about current trends in American music Joni's husband was quite firm. "I am a classics man myself," he said, "but really I like all kinds of music. Rock and roll has done the business a lot of good."

When Joni finishes her current crop of British recordings, which she terms "writing a letter to people," she will

fly to Germany to make records in German and then on to Italy. "I do not speak German but I do speak Italian. I am of Italian descent," she said.

Then, it is supposed she and husband Tony will return to America—and that inevitable cup of tea.

Brian Gibson

There's nothing quite like a cup of English tea. So says JONI JAMES, over here to record LPs for E.M.I. (DISC Pic)



Three new faces—with three familiar faces. The England Sisters, newly signed by H.M.V., have (left to right) Jack Good, Tony Osborne and Dennis Lods happy to serve them at the E.M.I. Christmas party. (DISC Pic)

Their first Christmas together. Newly-weds Ronnie Carroll and Millicent Martin go in for the traditional decorations at their Baywater, London, home.



SHE WENT AWAY FOR A YEAR AND LEFT NOTHING BEHIND—BUT

Winnie won't make that same mistake again

By
STAN
COLLINS

SOMETIME in the early part of next year, "I'm waiting until that Australian sun starts to shine," Winnie Atwell will be leaving for yet another visit to Australia.

This time, says Winnie, she will be away about thirteen weeks giving a series of one-night variety concerts. But during those weeks we will be seeing and hearing as much of Winnie as we would if she were still here.

When I called on her in her beautiful and luxurious home in north London the other day Winnie denied that she had a competitor in Russ Conway or that her absence from the scene had had anything to do with his rise to the top.

But though she was reluctant to admit it, she did make mistakes when she went to Australia last time and stayed for over a year. For it was a year in which Winnie was unbeaten on records and TV. The same year in which Russ Conway, playing to the largest in very much the same style as Winnie, began to stardom.

Not released here

Why wasn't the same Winnie Atwell kept alive during her last mammoth trip to Australia? Primarily because all the arrangements had to be rushed and Winnie had no time to cut any discs.

Some were made in Australia but I understand that she had some difficulty in finding the correct backing group. Anyway, they were not released over here.

But while Winnie is away during the next trip the films she made in Australia will be shown on TV and she is stockpiling a supply of records that will be released during her absence.

About an hour after I was due to leave Winnie I knew she was booked for the remainder of the day at the recording studios where she was to cut a single. She already has two LPs in the can.

Three reasons

Of this latest disc, one side is honky-tonk, the other played with the band. "Actually they were both going to be on the stand, only after I'd done the scoring I found I hadn't got enough notes up top, so now I'm playing it on the upright."

Her return trip to Australia is for three reasons, one: financial. "With their colossal stadiums and theatres they have a much bigger box office take." Two: The Aussies have fallen for Winnie's playing. "I had a wonderful reception wherever I went." Three: Because Winnie's fallen for Australia. "When I say I'm going home I have to stop to think whether I mean Trinidad, London or Melbourne."

When Winnie first went to Australia she was already well known, but not as coming from Britain. "Everybody thought and still thinks that I'm an American; they are always surprised to discover that I come from London.

and that even goes for some of my closest friends."

It's perhaps not surprising that they should think that, not because of her accent—"I've always kept my Trinidad tongue,"—but because nearly all show business in Australia is dominated by the Americans.

"Not many of the British artists

WINIFRED ATWELL: Waiting for the Australian sunshine.

are known over there and when they do go over they have a tough time. The Australians are used to the very best in variety. Sinatra, Kaye, people like that, quite often go on variety tours.

"The general standard is much higher than it is over here."

Winnie was, of course, the first of

our big name stars to go to Australia. Perhaps she stayed away too long, but always, with the help of one TV show after another and a disc in the Top Twenty, she is getting her footing back.

She's certainly not going to make the same mistake twice.

Joanne Seese turned the other cheek—and Bill Crompton (right) was there to join forces with John Barry for a Christmas kiss. (DISC Pic)



Fans at the London Palladium this year is "Hamper Dumpy." This gag group is (left to right) Gary Miller, Paddy O'Neil, Harry Secombe, Stephanie Voss and Alfred Marks.



Decca held a personality-packed Christmas party at their Hanover Street building. This group enjoying the fun includes Ken Watkinson, Jackie Backland, Tony Hall, Sally Kelly, Russell Turner and Bob Crabbe. (DISC Pic)



Finally, a toast to 1960 and continued success to all in the record industry and all readers of DISC. Joining in are John Barclay, Allan Freeman, Pat Clark and Roy Castle at the Fye party. (DISC Pic)

OLD JACK MOORE GOOD'S DISC BIZ PREDICTIONS FOR 1960

If this were a corny sort of column it would do the obvious thing: review the past year of pop music, make a few predictions for the coming year, and throw in one or two New Year's resolutions for good measure.

Well, this column has never been afraid of the obvious, and it has always taken pride in being one of the corniest in the business. So here goes:

PREDICTIONS—

- (1) People (including myself) will continue from time to time in the course of 1960 to predict the imminent death of rock 'n' roll. They will continue to do so until... however, some will be wrong.
- (2) Joe Brown will establish himself as a star. He will fill the place vacated by T. Steele, who will gradually fade away, gracefully and inevitably from public view rather like a cinema organist—and in a similar direction.
- (3) Mort Shuman's record of "I'm A Man" will register as a hit—the first transatlantic rock record to do so. No one can be expected to believe this—but just you watch.

British rock stars whose shop-soiled reputations litter the pavements of Wardour Street, will still go blithely into bad British films and succeed in making them even worse.

(5) One colossal marriage can stop Cliff Richard retaining his current position of No. 1 British rock star. His position, however, could be strongly challenged by Billy Fury.

(6) While the cat has been away the mice have played. But from March 25 when the King Cat returns, there will be no question about who is the world's No. 1. Presley will more than make up for lost time.

(7) Powerful people on both sides of the Atlantic will continue to smother the fact that Jerry Lee Lewis is world rockster No. 2. Jerry Lee himself will continue to help them by his incoherence and unavailability.

(8) The coming year will defy predictions. Mine included.

RESOLUTIONS—

- (1) To make no more predictions.
- (2) Not to use more than 90 per cent of this column's space to talk about my programme.
- (3) Not to be such a pompous big-head (that is a resolution in response to countless requests from readers).
- (4) To force myself into one or two more British beat records, even though they may be excruciatingly bad—which they usually are....uh, uh, uh, there goes another resolution!

SURVEY OF LAST YEAR: Swinging, but nothing to the way this year will swing. I promise to make a tear-away last but by "B.M.G."

The Parnes boys are a-fightin' and a-feudin'

GENTLE, EAGER AND FURY TUSSELE FOR COVETED SPOT

It always amuses me the way there is a continual jockeying for position among the young colts of the Parnes stable. Larry keeps his boys on their comb-overed heads by keeping them in perpetual competition with each other. Of course, the two senior prefects, Steele and Wilde, are out of the saddle.

But the fight for the number three position is fast and furious, and by no means always quite settled.

A couple of months back Billy Fury held the number three slot, and as such topped the bill of the Parnes package show when Marty was not featured. Before he has been spotted and Vince Eager took.

Eager, who may have noticed, appeared on a TV Spectacular over Christmas, thereby following in the illustrious steps of Steele, Wilde and Richard.

It seems to be a big thing with rock stars that they should appear on one of these oh, so old and tired would-be glittering presentations in order to prove they are real artists.



All it usually proves is a pitiful inability to hold ground on the stage, together with a chronic lack of self-confidence. And they are generally made to look pretty poor fish—which they very often are.

Nobody expects Bruce Forsyth to appear on "Boy Meets Girl" and sing "Mean Woman Blues", so why should the rock stars have to appear in Spectaculars and try to be young Fred Astaire?

But I digress. We were talking about the fierce rivalry in the Parnes stable. Eager, as I said, currently rules the roost. But Johnny Gentle is coming up very strongly to challenge both Fury and Eager.

Johnny Gentle is one of the new school—good looking, quiet, relaxed. And, of course, he does very well in a non-dominated show through sheer contrast and relief.

Then there's Dickie

Whatever the outcome of this three-cornered fight the annoying fact remains that the most talented of the Parnes stable is none of these. He is Dickie Pride. Dickie has never made it, partly through the lack of the game, but largely because he is supposed to be unpredictable and, some people say, self-optimatized.

These are qualities calculated to ruin anyone's career. But the boy can be brilliant—almost to the point of genius at times.

If he would only get down to work as his act, instead of throwing it like garbage at his public, he would be sensational.... he might even worry the senior prefects.

But I doubt if he will, as meanwhile Gentle, Eager and Fury fight it out over his head. (N.B. Joe Brown, also a Parnes protégé no longer appears with the other boys. Can you guess why?)

New style

"I WANNA BE LOVED," the new a Ricky Nelson disc, represents quite a departure in style for him. It is a bit like "Fever" in treatment, like a lush in the background.

The other side is much more like the Ricky Nelson we expect. "I'm So Good," and that describes it, pretty accurately. Either side could make the charts so this disc is good value whichever way you spin it.

ON THE TRAD SCENE

Too many bookings—so Goff leaves Bell band

CLARINETTIST Goff Dubber is leaving the Ian Bell band after playing with it for five years. The reason? A surprising one. The band is getting too much work—and Goff Dubber is a man who realises the value of a good steady daytime job. He is an engineering draughtsman.

Many hands are, of course, playing up to six nights a week. But no one can be certain how long the heavy bookings will continue.

Goff is not the first top-rate jazzman to quit the uncertainty of a music that is dependent on the chaffing fashion of public taste.

Freddy Legon left the Linton band three years ago. Johnny Parker has just returned to a day job after years with Humph and Graham Stewart. Brian Jones, that wonder musician equally at home with either trad or modern, has gone back to nursing for a regular income. Now a father of two, Brian feels that the vagaries of travel and night-club jobs are hardly worth the "lacks".

Ian Bell's band includes Mike Jefferson on piano and vocals, Sid Bernard on banjo, Alan Cairney on bass, Sandy Axem trombone, Bob Ray trumpet, and Ian on drums. They play consistently around the suburbs, in C.J. Launer's and at Ken Colyer's. They have no weekly resident club.

Their story is typical of many semi-pro outfits. Formed some six years back, they keep on week after week, never quite making the top grade, but bitterly seeing other groups mosh.

room into activity and fame.

Ian tells me that he has put some records in the can for Dennis Preston and the Columbia label more than six months ago. It is still waiting for the disc to be issued. Meanwhile he usefully reports that some of the Acker Bilk's band on the same label. So it looks as if he will have to wait another five years.

Together with Neva Raphaelo I think Ian's is one of the best bands around today. Neva has often told me how she likes singing with Ian as much as anybody—after the Dutch Swing College.

PROMISING

The titles of the four sides recently recorded for the Seventy Seven label by John Clarke are "R.G. B.A.R.G. Boogie," "Twinking Rag," "I. C. Stomp," and "Head Hunter's Boogie."

They are purely solo recordings and the mastery, which I have heard, are very promising.

John Clarke, who played with the original outfit called Pete Deascher's Band, is the son of wealthy music manager John Clarke. Both he and his father are jazz enthusiasts. This is not the first disc he has made.

He did a similar one for Seventy Seven two years back in his own name. It can be a million-dollar wangle style. It can be a million-dollar music. But not the way John Clarke plays it. And not his latest disc, which does a rag piece.

Owen Bryce

Duane Eddy

SOME KIND-A EARTHQUAKE

HLW 9007

LONDON 4978 RPM RECORDS

RECORDS MAGAZINE—There's a colorful portrait of Duane Eddy on the cover of the January issue. 20 stars of pictures and feature details of all the new stereo and mono releases—your monthly guide to the best of the new records. Sendance from your dealer or newsagent.

LONDON RECORDS
Division of Decca Records Company Ltd.
Decca House, 25 Abchurch Lane, London, E.C. 4

Still at the top!

EMILE FORD and The Checkmates

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

PYE 7N 15225 (45 & 78)



YOU WILL LOVE PETULA CLARK

SINGING

"I LOVE A VIOLIN"

PYE 7N 15244 (45 & 78)

EVERYONE IS BUYING
GOLDEN GUINEAS!



The Coasters

WHAT ABOUT US

HLE 9020

Eddie Cochran

HALLELUJAH,
I LOVE HER SO

HLW 9022

WE TOLD
YOU NOT
TO MARRY

TITUS
TURNER

45-HLU 9024 45rpm only

Jerry
Lee Lewis

LITTLE
QUEENIE

HLG 8993

Donna may return

CAPITOL recordings star Donna Highower, recently in Britain for cabaret appearances in Manchester and a guest spot in "Bandstand" for Granada television, may return this month.

Now in Paris for cabaret, with further engagements in Sweden for nine months, Donna is expected to make flying visits to Britain for more appearances in "Bandstand."

TINO'S DEBUT

ITALIAN singer Tino Vardi was signed last week as an additional member of the cast to "When in Rome," the new musical which opened on Boxing Day at the Adelphi Theatre. Starring Dickie Henderson and June Lavrick, this show marks Tino's West End debut.

Film finished

RICKY NELSON has just completed a starring role with Jack Lemmon in Columbia's "The Wickiest Ship in the Army." The film is due to open in London early this spring.

TOP HITS

FROM **EMI** THE GREATEST RECORDING ORGANISATION IN THE WORLD

Johnny Kidd

If you were the only girl in the world

H.M.V. 45-P0974



JERRY LORDAN
I'LL STAY SINGLE

PARLOPHONE 45-B488



CLYDE
McPHATTER
Bless You

45-MON1048



TONY
OSBORNE
and his Orchestra
While Paris Sleeps

H.M.V. 45-P0972



DONALD
PEERS
Roses from Venice

COLUMBIA 45-08488



THE
SHADOWS
Lonesome Fella

COLUMBIA 45-08487



SARAH
VAUGHAN
Smooth Operator

RELCREY 45-ART101

'POP' FANS! get the disc news of the month in 'RECORD MAIL'— a 16-page paper, price only 1d., obtainable from your record dealer

6

pages of
POP, JAZZ
LP, EP and
CLASSIC
REVIEWS

RATINGS

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

D.N.T. indicates a Don
Nicholl tip for the Top
Twenty.

Anthony Newley could win this fight

ANTHONY NEWLEY

Why: Anything You Wanna Do
(Decca F1194)*****

ANTHONY NEWLEY seems to be making a habit of taking up the cudgels against big American names. This time, he comes out fighting Frankie Avalon on "Why." And the film actor could be the one to get the rec's verdict.

Tony shrugs himself into his liltiness with a likeable charm. Johnny Gregory directs orchestra and guitar choruses.

Anything You Wanna Do takes us back to the striding Lloyd Price kind of numbers—with chorus chanting after the "Personality" manner. Aford's a useful coupling contrast.

HUGO WINTERHALTER

Theme: From "A Summer Place";
Blue Strings
(RCA, 1164)*****

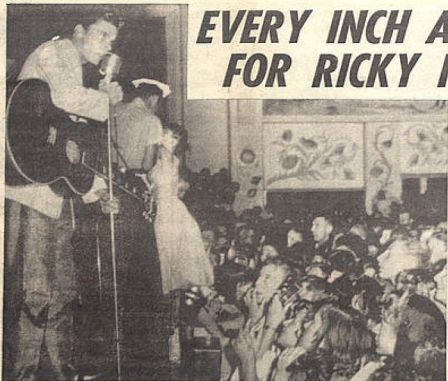
STRANGELY enough I had just finished reading the novel "A Summer Place" when along came this recording of the theme from the film. And it certainly has some of the song's mood.

Winterhalter's big orchestra drifts through a lush melody with a modern beat and a sound that will get teen-converts away wherever it is heard. Grow up, you teens!

Blue Strings acts out its title with a likeable charm from TONY NEWLEY as he takes up battle with Frankie Avalon on "Why."

You may be lucky to get
**DRIFTIN' WITH
CLIFF RICHARD**
ONLY A FEW COPIES OF THIS PICTURE PACKED,
64-PAGE BOOK ARE AVAILABLE
Two Shillings and Sixpence
Published by Charles Buchan's Publications, Ltd.,
161 Fleet Street, London, E.C.4.

EVERY INCH A SMASH FOR RICKY NELSON



RICKY NELSON
I Wanna Be Loved; Mighty Good
(London HL9021)

WANNABE "I LOVED" sounds every inch another smash hit for Ricky Nelson. Opens as a finger-snapper and develops into a heater with a sort of "I've got" flavour. But I do not wish to imply that this is a copy of the Lee hit. It manages to strike out on its own line.

Nelson is in good form as usual, with excellent rhythm guitar and chanting girl group behind him. Waves into your home and brain long before it is finished.

"Mighty Good" could also sell many a disc in its own right. A muzzy little rocker which Nelson handles effortlessly.

ROCK CENTER

The Big Hurt; Memphis Belle
(Top Rank International JAR261)

"THE BIG HURT" is a big record—and a first record, too. First and a hit for Toni Fisher, a 29-year-old American with a voice that is frequently reminiscent of other singers yet still has individuality.

The number which she sings so firmly and wistfully on this release has all the potency of whiskey on New Year's Eve. "The Big Hurt" runs along with a Latin beat, and there is a chorus and an interesting instrumental solo as well as the refrain.

Climbing, I gather, in the States—and sure to ride very high here. "Memphis Belle," by contrast, is a banjo-plinking Dixie ballad which Toni belts away. Makes a good novelty coupling.

MAUREEN EVANS

The Big Hurt; I Can't Begin To Tell You
(Orlic CR133)

SECOND release from 23-year-old Maureen Evans, about whom I raved when she made her disc debut recently. And this one confirms the high regard I have for the singer.

Maureen's been given a very tough assignment—fighting the original hit on "The Big Hurt"—but one cannot sell her short. With this strong performance she stands more than a good chance of crashing the parade on the sinuous Latin beat.

Norman Perkal directs the backing, and he brings in a vocal group behind Maureen for the revival of "I Can't Begin To Tell You." The Evans girl takes the ballad with a beat in a Connie Francis.

1960 should see Maureen Evans developing. It is one of the brightest prospects we have had for a long time.

your weekly DISC MARKET with DON NICHOLL

a steady beat. Winterhalter's production is dark and very lush, but with a rather strident modern beat approach that will do no harm in the juke corners.

FRANKIE AVALON
Why; Swingin' On A Rainbow
(HMV, POP88)*****

FRANKIE AVALON puts a rather Austrian nose behind Frankie Avalon for the light, lilted Why which the young star sings easily here.

One of the "new" ballads I mention in my review of the year on page 11. Why is pleasant and soothing in its way. Certainly one to watch.

Up-tempo for Swingin' On A Rainbow, which Frankie chants to good rhythmic backing from the band. Sounds as if the boy is branching out into a wider field.

LAVERN BAKER

Why; For Love Of You
(London HLE9021)*****

CHORUS, clapping and beat rhythm behind Baker, as she declares that Why Time is a lover.

LaVern tries the song strongly and precisely, and should do herself some good with juke customers here.

For Love Of You is an explosive beat ballad complete with rock band and big chorus. Studio sound equal have been vastly improved. I feel—saxes sound as if they are in the next room.

ROD LAUREN

If I Had A Girl; No Wonder
(RCA, 1165)*****

ROD LAUREN has the benefit of R and orchestral backing directed by Sherry Rogers, but he still does not quite come up to the original version of If I Had A Girl. Do not ignore it, however. Rod is in the current idiom and the side is by no means below par.

No Wonder slows matters down to a dreamy tempo, with trumpet echoing the singer. Nice lyric idea, which Lauren sings with understanding. A Maths kind of song. A Maths kind of performance, too.

EDDIE COCHRAN

Hallelujah, I Love Her So; Little Angel
(London HLN9022)*****

WITH a thump and a wump and a guitar mingling with strings, Eddie Cochran whips up a scorching storm as he sings, Hallelujah, I Love Her So.

An infectious offering that may

There's no holding the fans when RICKY NELSON gets going, as you can see.

shape as a heavy seller for Eddie. If it does make the charts be ought to say a very big thank you to the arranger and musical director, who are, unfortunately, not named on the label.

Little Angel reverts to slow beat with a chorus repeating the phrase.

THE COASTERS

Run Red Run; What About Us
(London HLE9020)*****

RUN RED RUN is another swift-tuning novelty from The Coasters. Another novel idea, too—story, coming about a boy who buys a monkey and runs into trouble. Amusing and slickly performed, but not so powerful as previous things we have had from the team.

It is What About Us that I would choose for the top deck. Clever beat novelty with deep voice coming in for comments every so often. What about Us covers richer chords than those singing—does so with a wry grin.

THE NELSON TRIO

The Town Crier; All In Good Time
(London HLE9019)*****

ALL my instincts rebel against The Town Crier, which has a lyric about a character who is "crying over you"—hence Town Crier!

But the group have a contagious way with their presentation that gets me moving.

All In Good Time is a corny laugh-a-long item which they chant to tuba-bug merry backing.

★

Disc
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hit
number
two for
Maureen

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DON NICHOLL picks his personal

TWENTY

It is difficult to be arbitrary, but, limiting myself to twenty records only, here are Twenty of my personal Tops from '59. I've arranged them alphabetically and they turn out to be an intriguing cross-section of types:

ALYN AINSWORTH	Bedtime For Dreams
CHRIS BARBER	Petite Fling
PAT BOONE	I'll Remember Tonight
SIR THOMAS BECHRAM	Hallelujah Chorus
SHEILA BUNTON	All I Do Is Dream Of You
TONI DALLI	to Some It Vento
BOBBY DARIN	Shack The Knife
EVERLY BROTHERS	'Til I Kissed You
ELLA FITZGERALD	The Christmas Song
THE KINGSTON TRIO	San Miguel
PEGGY LEE	You Deserve Someone
ROBERT MERRILL	Gigi
REG OWEN	Manhattan Spiritual
LLOYD PRICE	Personality
FRANCK POURCEL	Only You
CLIFF RICHARD	Living Doll
DAVID SEVILLE	Alto's Harmonica
FRANK SINATRA	High Hopes
SARAH VAUGHAN	Broken Hearted Melody

and says—

We're in new era born from the rock craze

★ WHETHER it has been fully recognized or not, 1959 stars out as having been a year of development in the pop game. Development for certain artists like Bobby Darin and Cliff Richard who have produced material which shows them capable of being lasting stars away from the rock ferment... but, most particularly, development in the kind of songs we're getting on disc. While folk in many quarters have been scratching their heads and wondering if rock 'n' roll really was dying out; while they have been wondering if the trend was back to ballade, the new music has been quietly taking control. For, let's face it, songs will never return to what they used to be before Rock. And I do not know that we would want them to.

Song-with-a-beat

This is a completely fresh era born out of the rock craze. Rock has achieved one very important thing. It has made consumers and music-makers alike extremely aware of the necessity of the beat. And this disco has been greatly incorporated into almost everything that is popular. GENIUS THEN, AS THE BASIC ROCK 'N' ROLL BEGAN TO FADE, THERE HAS COME THE POP SOUND OF THE PERIOD, SONGS OF THE LIVING TUNNEL SONG WITH A BEAT. THE LIGHT SONG WITH A GOOD LYRICAL IDEA. THE SONGS LIKE "ONLY SIXTEEN," "MILK BLUE" AND "WHAT DO YOU WANT?"

This type of number has developed along with an increasing emphasis on instruments—many of them being kind—and it is as much a product of its time as the "Charleston" was of the past. Like the Charleston and the other fashions of the past, it has been produced by youth for youth. And, frankly, much of it is extremely likeable.

★ What I find surprising about its appearance is that it has come about so quietly, almost coaxingly, without many people being aware that it is indeed a trend.

Improved

WHAT of the discs I've enjoyed most during the year's reviewing? Some of them have, but the Top Twenty, but not all—and some of them were into the parade as a pleasant surprise. If it, for instance, a joy to find a singer like Sarah Vaughan making the charts. On the other hand, not all the discs which one would like to see have yet so clicked. Tony Dalli, Sheila Buxton and Alyn Ainsworth are among the people who have richly deserved Twenty placings during the past months, but they haven't made it yet. Nor, for some peculiar reason, did Frank Pourcel's tremendous string beat arrangement of "Only You." It whizzed up the lists in the States, but not here.

Nor does Johnny Nash seem to have. But, on the whole, things have mighty improved. There are a few discs which are not quite so fun about saying that the "Sax" by Vaughn & Peggy Lee, Ella Fitzgerald and Frank Sinatra are not commercial in the hit parades.

Encouraging

Undoubtedly the growing sales of LPs has made all sections of the public, regardless of age, more aware of the "musicians' stars" as well as of the young hit paraders. The pop game is often an unjust one and frequently it is the best as well as the weaker who get to the wall. Some of these in my own selection have suffered this fate. But most of them would have "died" had they been released a couple of years ago. So to the signs, I suppose, are encouraging.

**CAPITOL ARTISTS
GREET YOU
WITH A
HAPPY NEW YEAR**



FRANK SINATRA

"Come Dance with Me"

LCT5179 (LP)

NAT KING COLE

'BUON NATALE'

45-CL15087 (45 & 78)



THE KINGSTON TRIO

'SAN MIGUEL'

45-CL15073 (45 & 78)



DEAN MARTIN

'SLEEP WARM'

TI150 (LP)

GENE VINCENT

'WILD CAT'

TI150 (LP)



PEGGY LEE

'I like Men'

TI151 (LP)



TENNESSEE ERNIE FORD

'GATHER 'ROUND'

TI152 (LP)

Take the Stars home on Capitol

Pearl gets better and better

PEARL BAILEY
More Gershwin Melodies
*Lady Be Good; C'op You Hootin'; I Got
Rhythm; There's A Boat Dat's Leavin'*
Atom Records
(Columbia SEG7940)*****

THIS is an improvement on the high standard of the first EP of this set that I reviewed recently. I will keep the reservation that Miss Bailey loses something when you can't watch as well as listen to her performance, but she almost catches that mood of projecting her work on this disc.

Some fine examples of the work of George Gershwin are also contained here.

TONY OSBORNE
Over Love Story
Long; The Fools Who Live On The Hill; Big Game; C'op You Go; Let's Put On The Lights And Go To Sleep.
H.M.V. 7EG8154)*****

TONY OSBORNE here conducts and plays piano in a selection of sentimental songs which suit his style perfectly. It so happens that he is



chosen some of my favourites for this EP, but this fact does not influence my judgment of the record, which is arranged.

I enjoyed the album and I played it well—especially if you turn the lights down low and whisper sweet nothings to your sweetheart.

EDDIE BARCLAY
Back To Paris
*See Us Goin' Down The River; A Paris
Dance; Cherie; Fanny; The Last Time
I Was In Paris; Fanny; Fanny; Fanny
Fanny; La Mer.*
(Polygram EDD100)*****

A GAY, yet romantic EP from the maestro, Eddie Barclay and his singing orchestra. The set includes several very popular French tunes or tunes associated with France.

Paris is the background and that is one city I think everyone has a soft spot for. A most enjoyable little collection of songs tastefully executed by Eddie Barclay.

RONNIE RONALDE
Romantic
*The Pleasant Moments In My Spying-
Eye; In The Backlog; The World Is
Waiting For The Superior; The
Sweet Song.*
(Columbia SEG793)*****

WHISTLING, yodelling and singing his bright and breezy way through these songs comes Ronnie Ronalde, the "Voice Of Variety."



Reviewed by
Ken Graham

Ronnie doesn't appear on record quite so often as he once did, but his discs are still well received by his countless followers.

I wouldn't say that this is the best Ronnie Ronalde disc I have heard—I much prefer his "Story Of Christmas" EP (Columbia SEG793)—but it is certainly up to standard.

JOSEF MARAIS AND MIRANDA
Songs Of The South African Field
*There's The Cape Crick; Old Volks
Dancers; Paddy Waddy; At The
Goats Down.*
(Brunswick GR841)*****

When I think of South African folk songs I usually think of Ewe Boswell who has popularised so many of them over here. However, here is a new team featuring the composer of these songs, Josef Marais. Together with Miranda he performs these items smoothly and entertainingly.

Many folk song collectors will like this set and also, I think, those of you who enjoyed Miss Boswell's South African songs.

NELSON EDDY AND JEANETTE MACDONALD

Rare Melody; Swan-Hearted Man;
Gianna Mia; Beyond The Blue
Sea
(R.C.A. RCX1044)*****

THIS is not, as the cover might make you believe, a pairing of this wonderful film team from the past. Both Nelson Eddy and Jeanette MacDonald have two tracks each and the songs bring back happy memories of their many starring roles on Hollywood.

Some teenagers may like this—the artists were the favourites of the previous generation and time has not spoiled their appeal.

KEN MORRIS
Ken's Party Pieces

Colonel Bogey; You Were Meant For Me; Let Me Call You Sweetheart; Tip Toe Through The Tulips; There's A Clock In The Museum; You Me And My Gal; This Old Man; Remember Me; The Wishing Well; It's Not To Be Young I'm Forever Growing Older; There's A Rose For You; Round Mr. Henry Virginia.
(H.M.V. 7EG8159)*****

AS I was spinning this set I kept visualising Ken Morris' antics on television and stage. I have dubbed him the "Imp Of The Keyboard" for his cheeky grin and the glint of impishness in his eyes.

Ken Morris is obviously a happy performer, as you will agree if you have seen him perform, so it is only natural that he has turned out a happy record.

This set is full of boning and should help Ken a long way towards success in his new career in disc.

TWENTY YEARS OLD BUT STILL GREAT

PAUL ROBESON

Porgy And Bess Highlights

Sommersets: A Woman Is A Sensitive Thing; It Ain't Necessarily So; It Told Me; Long Walk To Get There.

H.M.V. 7EG8150)*****

THE magnificent voice of Paul Robeson is in full flight in these excerpts from the great musical "Porgy and Bess." Though the recordings are all of twenty years old they haven't lost their charm as they come from the period that most people claim to be Robeson's best. I like him at any time during his career.

The accompaniments are somewhat dated but I don't think this will put off anyone who loves this man's talent.

VICTOR SILVESTER

Tango Time No. 2

The Blue Tango; I Kiss Your Hair; Mad Moment; Bigger Bigger; (How Sky); Tell Me I'm Forgoin.

(Columbia SEG796)*****

The Made Of George Gershwin
Somewhat Lovers Me; Do-Do-Do; Somewhat To Watch Over Me; The Man I Love.
(Columbia SEG7960)*****

HERE are the contrasting styles of Victor Silvester demonstrated first by his Ballroom Orchestra and second by his Silver Strings. For my money the latter line-up knocks the former into a cocked hat.

"Ronnie" is not the best of RONNIE RONALDE'S EPs—but it is certainly up to standard.

The Silver Strings are much easier to listen to and their selection of two quicksteps and two slow foxtrots entertained me very pleasantly.

The tango album will certainly appeal strongly to the ardent ballroom dancers but the second will have a wider audience.

JIMMY SHAND

Whistle With Jimmy Shand
Whistling Rufus; The Dressed Up And His Dog; Baby Sweetheart; Policemen's Holiday; Nervous.
(Parlophone GEP8780)*****

HERE are five top-topping Jimmy Shand hand numbers and my favourite, shared by many of his followers. I know, it's the lighthearted Rufus. This is a typically gay little dance.



There's a superb COLOUR portrait (14½" x 9½") of CLIFF RICHARD in this year's

DISC ANNUAL

AND a host of pictures and stories of all your other favourite disc stars packed into 64 fabulous pages

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set which should live up to your New Year for you. Good for listening, dancing and simply enjoying.

CHRIS CONNOR

This Is Chris
Ridin' High; All The Way; With A Broken Heart; All This And Heaven Too; The Thrill Is Gone.

YOU either adore Chris Connor or you can't stand her at any price. I plump for her all the way and for those who haven't taken sides at yet, I recommend this exciting EP as a starter.

Not so long ago another EP by Chris was issued on this label which had her accompanied by Jay and Kuli, that wonderful trombone team; this is a better album to get to know Chris by.

These tracks were previously issued on LP by London Records.

WALT DISNEY'S "SNOW WHITE"
I'm Winking; One Song; White Like You Work; Heigh Ho.
(Top Rank HKP2029)*****

WHAT wonderful memories of a beautiful film this EP brought back. "Snow White And The Seven Dwarfs" was a film which was funny, tender, frightening, all at once.

The music has lost none of its charm after all these years and I recommend you to recapture this film by spinning this selection from the sound-track.

MEL TORME

Isn't It Romantic; I Know Why; You Leave Me Breathless; Stop As Sweet As You Are.
(Parlophone GEP877)*****

IT this had come along in time it would probably have been featured as EP of the month. It is a release from his "Blue World" LP, but it hasn't lost any of its charm. Had I been selecting the titles for this album I would have definitely included Mel's wonderful version of "Polka Dot And Moonbeam," but there may have been technical reasons for its omission.

Beautiful ballad work by one of the finest singers in the world. Do yourself a favour and don't pass it by.

LEWIS REEFERS HIS BEHIVE

GEORGE LEWIS IN HILFI

*Swing With Some Barbecue; Saxy With Some Jazz; 12" LP, Columbia (Vogue EP4125) 3****

THIS is a marvelous record. Certainly the best George Lewis I have heard. I am tempted to give it the fifth star—bar, no, it does not reach a "classic of jazz" level. It is so unlike other George Lewis discs that his followers will probably think of it as a new "style" of jazz. Lewis, which means no plinking horns, no wrong chords and no decaying monotony of rhythm sections noise. Robinson is absent, replaced by Tom Thorne, a man with a much more imaginative approach to jazz. One of our current favorites plays the tenor—Thomas Jefferson, one working about whom I usually write and dream for the group. Small, completes the line-up.

And to cap the list Lewis plays the alto clarinet that some of his closer friends have suggested he would like to play. It is kind of an at least at the occasion over here he sat in with mainstream groups and acquitted himself well.

Revolutionary

It could be that George Lewis is, apart from a reasonably good clarinet player, an excellent business man. He has the money to play with a commercial value of playing bad music. His club scene he will not be the last.

Revolutionary is this Lewis disc. In the first session, Jefferson plays the alto clarinet, and Lewis, an exceptional ability, tone, and style.

More The Body Over has Watkins musical. You will like it. But if you are a fan of a bracing musician you will wonder why the review is not talking about his in reference to the excellent sequence very similar to that of Baby.

JOHNNEY ST. CYR AND HIS HOT FIVE

*Hot Five and Cowley Lewis; Saxy With Some Barbecue; Saxy With Some Jazz; 12" LP, Columbia (Vogue EP4125) 3****

THINK has been, of late, a resurgence of genuine New Orleans music, mostly played by one-time New Orleans regulars. In this case, it is a mix of jazz, but including quite a bit of Dixieland. The group is led by Thomas Jefferson, trumpet player in this session, is one of the new, and should be regarded as, the best New Orleans player playing jazz. Marvin at the piano has given the banjo a fat, full sound which he utilizes his unique "swing bass."

St. Cyr was in the Hot Five with Ory, Dodds and Pat. Like Ory, he is virtually retired from the big time, but the depression and related problems have been, to do the odd job between his work as a

Back they come

It is a real triumph over a lot of years, but it left behind the beat of the New Orleans sound. While the world went mad for the New Orleans sound, the marching band brigade, led by Johnnie Miller, George Barbra, George Brinner, and St. Cyr.

It is a real triumph over a lot of years, but it left behind the beat of the New Orleans sound. While the world went mad for the New Orleans sound, the marching band brigade, led by Johnnie Miller, George Barbra, George Brinner, and St. Cyr.

—but it's great stuff, at that

downward on-the-beat phrases. On the other hand, Jefferson and Barbain drive like mad, Hornberg is effective if a little "reedy" and St. Cyr is a marvel to beat today all these years.

FIREHOUSE FIVE PLUS TWO
*12th Street; 12" LP, Columbia (Vogue EP4125) 3****
Good Time Here; 'Til I Get My Baby; Fire Chief Rag; Ho Waalks In; When I Walk Out
*(Good Time EP4126) 3****

WHEN Lu Watters helped start the Jazz Revival twenty years ago, he did it as near as his utmost to play what he thought was a logical development of the King Oliver Creole Jazz Band. He took great tunes from the late New Orleans period and played them as great as he knew how to the original style.

In a mistaken attempt to emulate the noise of the early jazz bands he used a lot of "hot" music. He set a precedent for every Yankee revival group from Turk Murphy through to the Cash Jazz Band and the Firehouse Five and the Riverside Five.

Today all these bands have come to play the music of the early jazz band at all. They use jazz tunes, and they play them purely at the vast corn market of modern jazz.

TEDDY JOHNSON'S

PEARL and in pleasure.
We were trapped on 1959. Decided that this artist pleased us—or perhaps we would like to hear another again before making a decision. But we have had a lot of fun compiling our list of Top Pop Stars of 1959.

For us, the two Top Personalities were Bruce Forsyth and Cliff Richard. Both play themselves and followed through with sterling performance—both gave them the hallmark of good professional. Both offered wonderfully consistent television appearances—and Cliff made for us the discs that should be as standard for all embryos (and established) disc stars to aim at. We also voted for a brace of female personalities.

Jean Metcalfe, for the no frills—but extremely lively—introduction of "Two Way Family Favourites" and her other shows. She possesses the common touch that I matched only by her husband, Cliff Michelmetcalfe.

The other favourite? Lena Horne. Her recent AVTY shows are my most memorable viewing moments of the year. I know that Lena is a critic of such dynamic projection that her greatest touch that I matched only by her husband, Cliff Michelmetcalfe.

The outstanding singer of the year? She's the outstanding singer of this year. Next year let us see what Fitzgerald. No one, but no one, can compare with her.

... the future

AND now to the crystal ball. We note that American D.J.s have picked Buddy Davis as the "most promising" artist of the year. Neuter: hence we pump for Al Saxon and Sheila Brunson. As it is a fine all-round entertainer



Was a time when I enjoyed the Firehouse Five. No longer is it possible. The "re-formation" disc was all right in its way. EPs and LPs of the same Swanee whistle noise, the same Ted Lewis directed, the George Formby banjo (Formby does it all so much better anyway — listen and see if he doesn't) have sickened me.

Big Sweet Georgia Brown and think of the WORST of the Red Nichols discs. Listen to 12th Street Rag and see you don't genuinely prefer that atrocious Pee Wee Lewis version.

RED NICHOLS AND HIS FIVE PENNIES

*That's No Barbecue; Saxy With Some Barbecue; Saxy With Some Jazz; 12" LP, Columbia (Vogue EP4125) 3****
*That's No Barbecue; Saxy With Some Barbecue; Saxy With Some Jazz; 12" LP, Columbia (Vogue EP4125) 3****

I HAVE to qualify my rating. It is partly nostalgia, partly an account of the excellent musicianship, and partly because everyone should hear it and try to realize just what was happening to jazz in the late 'twenties. It is impossible today for the new.

Comedians, Mill Mele, Krupa, Dave Tough, Peg Wee Russell, Rolland Goodman, Glenn Miller, Eddie Condon and even Stan Kenton.

The titles can be divided into three periods. The early ones: Banquet Shuffle, Bugle Call Rag, Wonderful Little Bubbles of jazz chamber music, impressively played with Lang



Drummer GENE KRUPA is one of the "greats" heard on Red Nichols' LP.

Teagarden, Mill Mele, Krupa, Dave Tough, Peg Wee Russell, Rolland Goodman, Glenn Miller, Eddie Condon and even Stan Kenton.

The titles can be divided into three periods. The early ones: Banquet Shuffle, Bugle Call Rag, Wonderful Little Bubbles of jazz chamber music, impressively played with Lang

and Jimmy D. provided the jazz. Then the second period when the Five Pennies, usually about 10-strong, played the current pop of the day.

Lastly, we have a current, represented here by Chino Boy, when Red himself played a corny trumpet. Personally, I would not be without these records. Bad as they might be in places they are so much nearer to the spirit of jazz than either the corn of the Cash Jazz Band and the Firehouse Five or the pseudo New Orleans of the local jazz scene.

LOOKING back to the best of '59 Pint-pullers

WE'VE been having great fun over the festive season. Not least among these ventures was the trip to Eppingham in Surrey to knock down pillars of panache in aid of spastics, at the local hostelry—the Plough.

You know, this work for spastics is very worth while, and there are many stars who devote a great deal of their time to this cause. Harry Scrimble, Vera Lynn, Cyril Stapleton, are but three in our sphere of the business who give much of their labours to the Spastics Organization for Spastics.

Our wee venture was quite a haul. I was made mine host—Pearl was the "Guv'nor's wife" . . . and afore you could say "a glass of old and mady" there was that old established brace of Cullinbar and Cullinbar, pulling off the pants.

There are generally a few coppers over when the customer has paid for his drink, so 't' better than to slip one of them on that pile on the bar counter? Every pot that brings a penny for these poor, unlucky lads will gain a taste that even the brewers can't resist!

How about You helping? Pounds worth of pennies go toppling—for a good cause.

Make 1960 a great year for spastic charities . . . give freely! Tal

LOOKING back at Christmas, I wondered if the stars are really doing that great festive season. Certainly not as far as the Shelton sisters are concerned. My authority? Their Man.

We really do everything that is traditional for the season. It is right to a holy breath on the front oop, the lady did Anne and Jo hang up their stockings?

It is a little coarse . . . it was pillow cases' said Matt.

Name-game

WE have been on a name-choosing spree. Pearl and I were chatting with Johnny Dankworth and Cleo Laine about their expected baby next May. Must have a name that starts with 'M'—what?

We were most helpful with the general run of Charles, Ted, John, David, Andrew, Leslie, William, Alfred . . . but they were all vetoed. Cleo suggested Lynn and Jack. Both were thrown out by JD. Finally they agreed on Jacqueline for a girl.

Then John, in the role of a very proud father-to-be announced: "As a kid I was always trying to induce people to call me Philip—I like it more than John, and it is my second name anyway."

Cleo replied: "Then it's settled. If it's a boy, it's Philip. Complete harmony—until Cleo whispered in my ear: "Of course, this naming is really funny. . . . John has already decided that whatever the sex he's going to call the babe by the nickname of 'Sammy'."



And for the comeback of the year? It will be Nat Goodale. Before that war Nat sold by the million—yes, by the million. Now we have his first long player on the market. I like it very much. "Salute To Satsuma" (Columbia).

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THE YEAR'S TOP RECORDS

LONG-PLAYING

BELAFONTE—Sings the Blues (R.C.A. RD-27095)

MAKING the final selection for the Album Of The Year was an extremely difficult choice and I decided therefore to make it a very personal thing. The LP "Belafonte Sings The Blues" has given me more pleasure than any other record received in 1959. His tasteful performances, which did not appeal to diehard blues enthusiasts, nevertheless proved sheer delight to my ears.

If you haven't already heard this I urge you to do so immediately—it is a superb piece of controlled

singing by Harry Belafonte.

Close contenders for the top honours were Sammy Davis Jr., "All The Way And Then Some" on Brunswick; Nat "King" Cole with most of the Count Basie band on Capitol with "Welcome To The Club," Mel Tormé "At The Crescendo" on Parlophone and Sarah Vaughan's delightful "Vaughan And Violins" on Mercury.

But Harry Belafonte won me over in my final playing of the year's best and I hope this album will bring as much pleasure to many of you as it has brought to me. K.G.

MODERN JAZZ

MILES DAVIS SEXTET—Milestones (Fontana TFL 5035)

TO my mind there was no doubt which was the modern jazz disc of the year. That honour must go to the "Milestones" LP by the Miles Davis Sextet.

This LP has just about everything the modern jazz fan could wish for. First, there's Miles—the matriarch, who sees the road ahead and who shows the way for others to follow. Miles, a true leader of men and musicians, who says more with a few well-chosen notes than most other trumpeters say in a score. But his simplicity is deceptive. Harmonically, there's always so much happening. Then there's Cannonball and

Coltrane, the new giants of the alto and tenor saxophones. Cannonball learned his sound from Benny Carter and his harmony from Charlie Parker. Now he's on a track of his own.

Trane, that most humble of men, is fast becoming the most original sax stylist of all. His talents are as yet only beginning to bloom. The best is to come.

This LP finds Cannonball at an interesting transition stage. Trane's influence on him is strong. At times one track only fits him to tell them apart.

The rhythm section would be almost impossible to better. Both

DISC'S LP, EP, Modern Jazz, Trad, Folk, and Classical reviewers name their choice in each category

individually and collectively. Philly Joe Jones has almost indispensable "ears" and roars relentlessly. Paul Chambers' playing is the best in the business. Red Garland comps and plays with fire and warmth. Though Billy Boy, a tripe artist, shows he is rather good. But forgotten. But—what a treat!

The tunes are mostly 12-bars and jumping-off points for a series of imaginative solos. They serve their purpose perfectly.

This album is indispensable to any modern jazz collection. T.H.

TRAD

KID ORY—Song of the Wanderer

THIS LP was a real trad jazz recording of 1959 that merited top rating. Even so, picking out the best one was difficult. I've deliberately left out re-issues, otherwise Muggsy's "The Great Sixteen" and Duke's "My Very Best" might well have found a place.

After deliberating between the Bayou, the Jimmy Witherspoon and the Bechet/Backer LP, I finally settled for Kid Ory's "Song of the Wanderer" (Columbia 33CX10134). Looking back at this review at the time I find I only used it four stars... but qualified it with the remark that they were "performances that you probably won't like on first hearing..."

And they are just that, because though they did not strike me as exceptional at the time I find that I am consistently playing the disc, both for myself and for the many friends that drop in.

This is a disc that has superlative ensemble playing, bags of emotional appeal, and musicianship sufficient to command the attention of even the diehard anti-trad man. Harry Markowitz's delightful trumpet, Darnell Howard's is a mister and a half, and his playing remains supreme as The tallgate man, and possibly even more important, as a band leader. My only other disc with his individuality, and this one is no exception. O.B.

FOLK

RAMBLIN' JACK ELLIOTT—

Ramblin' Jack Elliott in London

(Columbia 33 SX 1166)

THE temptation to list Steve Benbow's "English Folk Songs" as the best folk disc of the year was very strong, for, to be honest, it has given me more pleasure than any other. But then "best" and what we "like best" are not always the same thing and I must give "Ramblin' Jack Elliott in London" (Columbia 33 SX 1166) the edge.

A Jack Elliott performance is something to be remembered. When an artist succeeds in capturing the

EXTENDED PLAY

THE POLKA DOT'S—Singin' and Swingin'

(Columbia SEG 7894)

THE selection of the Polka Dots' EP was almost a foregone conclusion. It was an outstanding record by a talented British group and it has brought praise from all sources.

The boys are Tony Mansell, Don Giddell, Freddy Daichler and Jimmy Walker. Their style is superb and all their own, although many compare them with The Hi-Lo's.



HARRY BELAFONTE

atmosphere of such a performance on disc is in an achievement to be proud of. On this record Jack does just that. As one plays the disc, one can so easily see Jack's sardonic smile, his studied pauses, his half-spoken, half-smiled ending to an announcement. And the songs themselves are so well chosen. A perfect mixture of Elliott's vast repertoire.

Between you and me, one track alone, "I'm From Costa," almost puts it into the highest rating among the folk records of 1959. O.B.

CLASSICAL

MINDRU KATZ

Beethoven's Piano Concerto

in E (The Emperor)

with Sir John Barbirolli conducting the Halle Orchestra

(Pye CCL 30152)

MY award of the year goes without hesitation to the Pye recording of Beethoven's Piano Concerto in E (The Emperor) played by Mindru Katz and the Halle Orchestra under Sir John Barbirolli.

Although this has been a good year for classical recordings, and I have heard many fine ones, this particular disc stands out head and shoulder above the rest.

I've heard had a fine "Swan Lake" and "Nutcracker" from Decca with Ansermet and L'Orchestra de la Suisse Romande. A terrific set of Rossini overtures with the N.B.C. Orchestra under Toscanini. Some fine recordings from Top Rank and Gala, as well as the enjoyable Hollywood Bowl series from Capitol.

But for sheer delight, beauty, thrilling playing and execution, together with a great piece of recording engineering, this Emperor had no rival. A.E.

JOHNNY and The Hurricanes win last Silver Disc of 1959

THE 1960 Silver Disc share-

is about to start. And last winners of the Old Year—for sales exceeding 250,000 in Britain—are Johnny and The Hurricanes.

They win their award for "Red River Rock" in London, which came into the Top Twenty at the end of October. "Red River Rock" is the first sold instrumentally to gain a Silver Disc. The number is an adaptation of the oldie "Red River Valley."

Johnny Paris is the leader of the five-strong group.

... and Emile tops half a million

EMILE FORD and The Checkmates, who won their first Silver Disc two weeks ago with their first record, "What Do You Want To Make Those Eyes At Me For," have now topped half a million sales with the number, announce Pye Records.

KINGSTON TRIO FOR BRITAIN?

A MERICAN disc star, The Kingston Trio, who scored heavily in the States, are expected to visit Britain in April for a series of engagements.

Negotiations are going on at present but the group are too heavily committed to come before April.

Sheila's own TV show

TOP RANK recording artist, Sheila Buxton, has been given her own television series, "Little Miss Music."

The show, which starts on January 7, will be televised from Manchester. Accompanying Sheila's engagements will be Allyn Aminworth and the members of Dance Music. Pamela Brian Fitzgerald, Sheila Buxton's accompanist, will also be featured in the series.

THE PLATTERS WILL BE BUSY

THE Platters, all set for their first British visit, arrive in this country on January 12, from California, many where they have been entertaining the American forces.

They start their British tour with a concert on January 13 at the City Hall, Sheffield, following on consecutive dates on January 12, from Newcastle, Glasgow and Manchester. On Thursday 17, the Platters will be appearing on "Sunday Night at the Palladium," and then they resume shows at Birmingham, Portsmouth and Cardiff.

VAUGHAN-COMO DUET

FRANKIE VAUGHAN, recently home from a very successful singing season in Las Vegas, is Perry Como's guest in the latest B.B. television programme next Wednesday. Among the numbers Frankie will sing are "Give Me The Moonlight" and a duet with Como.

ANTHONY NEWLEY plans to take out his own road show, probably starting in late March in Doncaster. His latest film, "Confessions," is also its premiere in London in January.

CONGRATULATIONS
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