

October 3, 1959

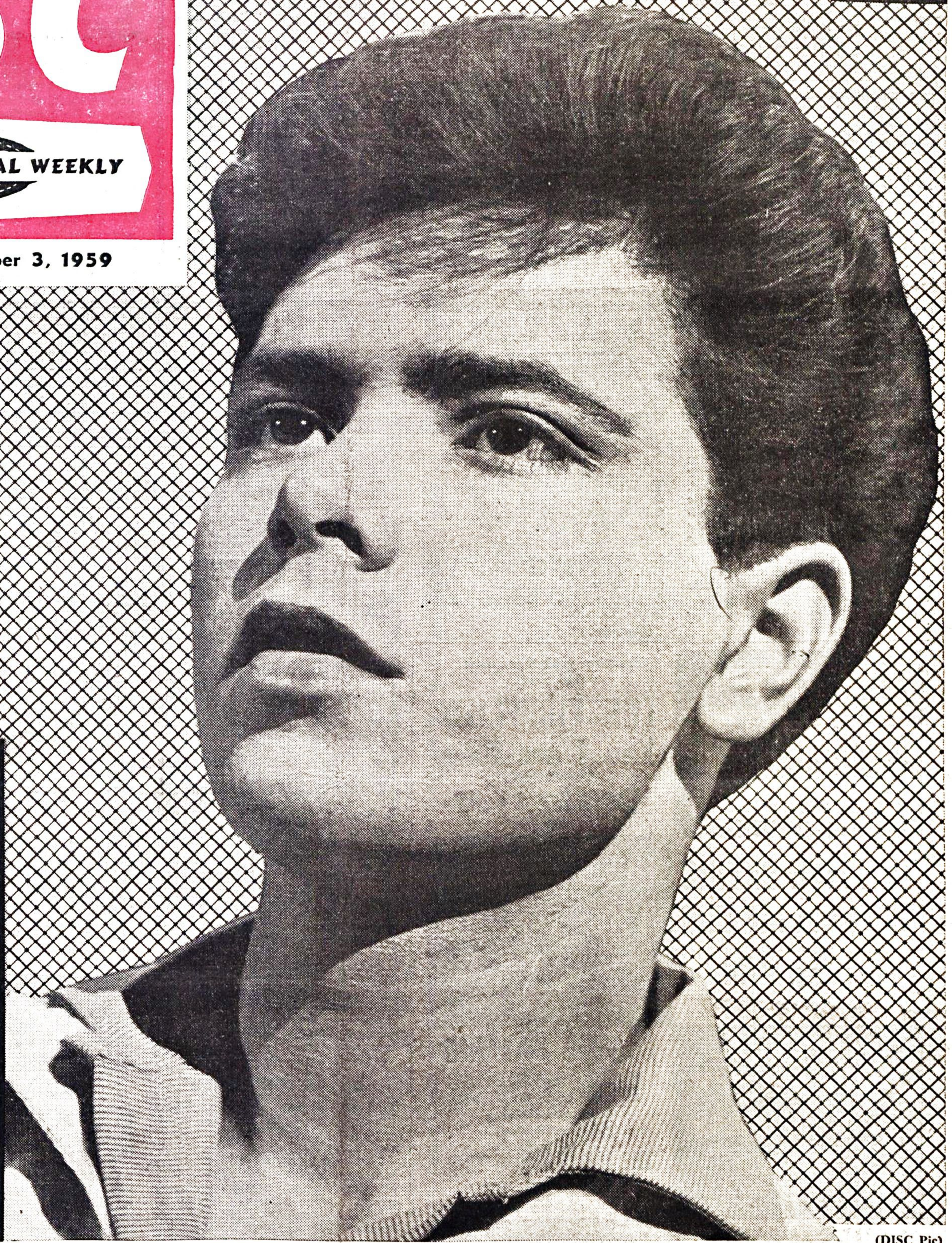
DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 80 Week ending October 3, 1959

CLIFF RICHARD

EVERY
6^D
THURSDAY



(DISC Pic)

Special Feature

PORGY and BESS

Reviews of all
the latest
releases

CLIFF'S next for the top!

Travellin' Light

and

DYNAMITE

45-DB4351 (45 & 78)

Columbia  Records

(Regd. Trade Mark of Columbia Graphophone Co. Ltd.)
E.M.I. RECORDS LTD · 8-11 GREAT CASTLE STREET · LONDON · W.1

'Peter Cadbury is right'

REVERSE 'QUANTITY BEFORE QUALITY'

PRIZE LETTER

POLICY

MR. PETER CADBURY is right. The flood, nay the deluge, of record releases is a menace. I complain of this, however, not for the same reason as Mr Cadbury for, truth to tell, I care not for the troubles of my disc retailer.

But along with many record fans, I am bewitched, bothered, bewildered and furthermore, baffled, by the countless thousands of records issued, and the hundreds of recording artists, whose ranks are swelled by at least a dozen newcomers each week.

Speaking as a lover of all that is tuneful and tasteful in popular music, I appeal to the record companies to reverse their present policy of quantity before quality. Then, perhaps, we might hear a few more records really worth listening to.—**R. PLATT**, 267, Church Road, Sheldon, Birmingham, 26.

£2 for ...

There is a new Elvis Presley 1960 album, complete with photos of the artist, but without a list of songs appearing on the LP.

Much as I love Elvis's singing, I am not prepared to spend £2 on an LP when I do not know what is recorded.

I should think that several people feel the same way as I do, although I'm sure that several fervent Elvis fans will tell me that anything he sings is worth buying.

I like to know what I'm buying.—**(Miss) S. M. TAYLOR**, Granville Street, Leamington Spa, Warwicks.

(You could pull the record out of its sleeve and look at the label!)

CONNIE MEANS EVERYTHING TO ME

I HAVE a very large, stiff-backed scrap book, in which I paste every word and photograph possible of my favourite star, Connie Francis.

I have built up quite a large collection of which I am extremely proud, and I should be most grateful to any DISC readers who could help me increase this still further.

No other star means as much to me as Connie, but I have quite a lot of articles and photographs on other recording stars, which I would willingly give to readers if they can help me.—**CYNTHIA CANN**, 19 Summergate Street, Parkinson Lane, Halifax, Yorks. (What offers?)

Colour sells

THE question of coloured record sleeves, recently raised by Owen Bryce in DISC, prompts me to write in their defence.

An attractively designed coloured sleeve, with perhaps a portrait of the artists and some information about the numbers on the record, or the artist himself, does much to sell the record.

I congratulate E.M.I. on their new and sensible LP sleeves. My latest Gene Vincent album has a very sturdy and colourful cardboard sleeve, in contrast to the usual flimsy one which we have had to put up with in the past.—**DRUMMOND MANSBRIDGE**, Westwood Road, Leek, Staffs.

(You should (s)leeve them as they are!)

Fans' choice ...

WHEN reviewing "A Date With Elvis," Ken Graham remarked that although he thought "Blue Moon" terrible, Mr. Graham anticipated that his fans would take umbrage at this one exception.



incidence that their attention had turned to Elvis just when he visited us.—**R. COLLINSON**, Ridler Road, Enfield, Middlesex.

(R.J.P.)

A bit of everything

GLANCING back through some old copies of DISC, I realised that there is not one record in the hit parade now, that I could listen to without some amount of interest.

Not so many months back, I would have turned away from any slow song or ballad, but now, the whole top twenty, whether it is compiled of rock, ballad, western or comedy, offers me varied entertainment, and now I realise that even other songs besides rock can be interesting and enjoyable to listen to.—**MICHAEL NEVILLE**, Pemberton Street, Rushden, Northants.

(A nice, broadminded viewpoint.)

Is Owen biased?

WHY doesn't Owen Bryce get out of his rut? Every week we read about the "simple-styled Chris Barber Band," the "senseless Acker Bilk Band" and the "copying Terry Lightfoot Band."

We also have to put up with reading about how the wonderful guitar piano rhythm section is far superior to the dreadful plunking banjo.

What about less one-sided biased opinions, and a few more straightforward reviews. Mr. Bryce.—**JOHN GODDARD**, Aldykes, Hatfield, Herts.

(You're goin' for Owen.)

Top blowing

ISN'T it about time that rock 'n' roll ceased to be an excuse for the narrow-minded public to blow their tops?

Ever since its advent, it has been shouted down so much that even its most staunch and dedicated supporters have been changed. Surely this is no fair way to treat a trend of popular music, which has brought so much pleasure to so many millions.

When the time comes, let rock 'n' roll be allowed to die a quiet death, instead of being strangled.—**P. J. DODSON**, 44 Civilian Road, Oakdale, Poole, Dorset.

(Let the rock roll over quietly.)

Walk-over

I THINK that it is time that someone sang the praises of Jack Scott in DISC.

His latest record, "The Way I Walk," is the greatest, and I think the way it will walk is right into the Top Twenty.

I have been a Jack Scott fan since his first record release, and I have been quite surprised at the lack of pictures of him.—**TOMMY BOY-COTT**, Baythorne Road, Liverpool, 4. (Great Scott!)

POST BAG

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

Dreamer

I WISH that Cliff Richard fans would stop trying to deny that Cliff tries to copy Elvis. He does, for he said so himself.

Cliff says that he idolises Elvis, worships him and even dreams about him. I am a fan of Cliff's and I still think he is the best British singer.—**J. DELANEY**, Knowsley Road, Hoole, Chester.

(Does he?)

'Reel' music

I HAVE been reading DISC for quite a while, but up until now have never seen anything outstanding on Scottish dance bands.

I would have thought that after the success of Lord Rockingham's "Hoots Mon," you would have given us a covering on Scottish bands and their successful and lively recordings. But alas, little success. Please may we have something on this?—**HAROLD MORRIS**, Fell Croft, Dalton-on Furness, Lancs.

(Let's have more "reel" music.)

Talented Ruby

I AM a keen fan of Ruby Murray, and would certainly like to hear a lot more of her. Why is it that she is hardly mentioned in DISC?

I think Miss Murray has all the ingredients needed in a singer: a very good voice, personality and talent. What more does one want for one's money?—**JOAN JOYCE**, Achilles Avenue, Lancs.

(The Murray mint for your money?)

Eager for Vince

I WAS glad to read that Vince Eager has signed with Top Rank Records, and I hope that now he will make more discs.

I am told by my record dealer that he has made only two singles and an EP, but I am keeping my fingers crossed that he will make lots more.

I'm not a teenager, I left my teens fourteen years ago, but I really "dig that boy."—**MARJORIE CLEVERLY**, Boxted Road, Hemel Hempstead, Herts. (Over eager?)

COVER PERSONALITY

BORN in Lucknow, India, on October 14, 1940. Came to England when he was eight and shortly moved to Cheshunt in Hertfordshire. Played a lot of football and held the school championship for throwing the javelin.

Appeared in school plays, sang in one of them, began to take singing seriously and joined a local group. Appeared at clubs and dances, and then formed The Drifters with Terry Smart (drums), Ian Samwell (electric guitar).

Played at the 2-1's Coffee Bar in Soho and at cinemas in and around London. Was introduced to Norrie Paramor, A. and R. Manager for Columbia, and cut his first two sides, "Move It" and "Schoolboy Crush" in August last year. Auditioned for "Oh Boy!" and was engaged immediately.

SINGLE DISCS: Move It/Schoolboy Crush; High Class Baby/My Feet Hit The Ground; Livin' Lovin' Doll/Steady With You; Mean Streak/Never Mind; Living Doll/Apron Strings.

EPs: Cliff No. 1 and No. 2; Serious Charge.

LP: Cliff.

LATEST SINGLE, out tomorrow, October 2nd: Travellin' Light/Dynamite. **CURRENT TOUR:** Colchester Regal (Oct. 4th); Northampton Savoy (6th); Halifax Odeon (7th); Sunderland Odeon (8th); Carlisle Lonsdale (9th); Sheffield City Hall (10th); Liverpool Empire (11th); Worcester Gaumont (18th).



CLIFF RICHARD

TOP RANK RECORDS
NEW RELEASES

THE FIVE SATINS
Wonderful Girl
coupled with
Weeping Willow
JAR 199

WATCH OUT—
THERE'S A NEW
CRAIG DOUGLAS
RECORD
ON THE WAY

DES LANE
(the penny-whistle man)
with accompaniment directed by John Barry
Moonbird
coupled with
The Clanger March
(from the film
'THE NIGHT WE DROPPED A CLANGER')
JAR 203

Two more American originals
JOHNNY ADAMS with
THE GONDOLIERS
Come On
coupled with
Nowhere To Go
JAR 192

Teentime with three slick vocal groups
THE FIREFLIES
You Were Mine
coupled with
Stella Got a Fella
JAR 198

THE BELL NOTES
That's Right
coupled with
Betty Dear
JAR 201

CLAUDE DAUPHIN
From the French
(vocal—from the play
of the same name)
coupled with
THE JOE PARADISE TRIO
From the French
JAR 195 (instrumental)

The music from the ARTV series
'MAN FROM INTERPOL'
STUDIO ORCHESTRA
conducted by **TONY CROMBIE**
Main Theme
Interpol Cha Cha Cha
coupled with
Interpol Chase
JAR 192

BOBBY HENDRICKS
Little John Green
coupled with
Sincerely, Your Lover
JAR 193

AMERICAN TOP TEN

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

Last Week	This Week	Title	Artist
2	1	SLEEP WALK	Santo and Johnny
1	2	THREE BELLS	The Browns
3	3	I'M GONNA GET MARRIED	Lloyd Price
5	4	'TIL I KISSED YOU	Everly Brothers
4	5	SEA OF LOVE	Phil Phillips
6	6	RED RIVER ROCK	Johnny and The Hurricanes
9	7	MACK THE KNIFE	Bobby Darin
7	8	BROKEN HEARTED MELODY	Sarah Vaughan
8	9	I WANT TO WALK YOU HOME	Fats Domino
—	10	PUT YOUR HEAD ON MY SHOULDER	Paul Anka

ONES TO WATCH

Just Ask Your Heart	Frankie Avalon
Mr. Blue	The Fleetwoods

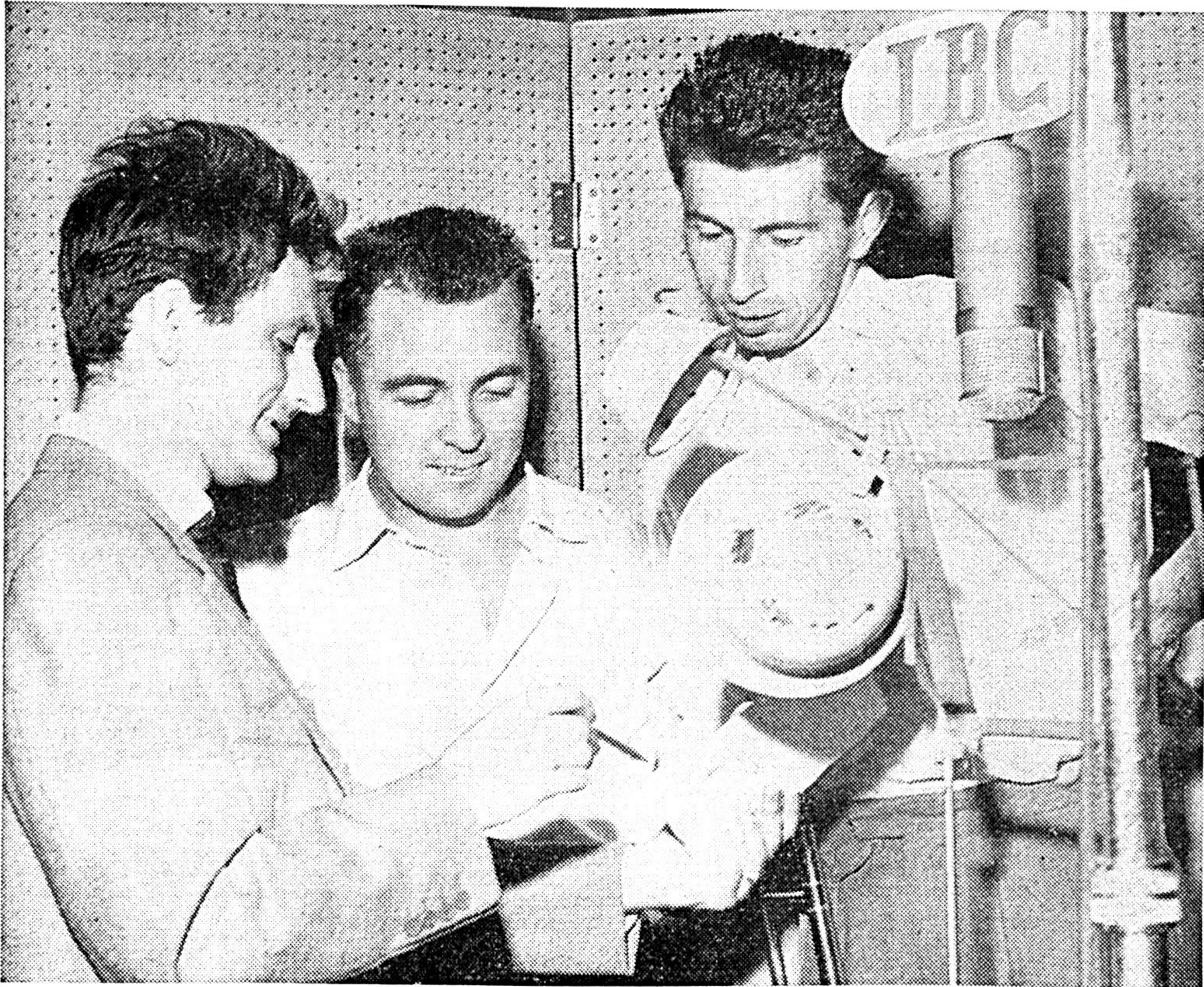
Makin' love

FLOYD ROBINSON



Boy meets girl

MICHAEL COX



Lonnie Donegan (two numbers in the Top Twenty) takes on a new role for his recording company, Pye—supervising a session by the Clyde Valley Stompers. Here he goes over a point in the score with Malcolm Higgins and Ian Menzies (right). (DISC Pic)

JUKE BOX TOP TEN

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

Last Week	This Week	Title	Artist
6	1	Here Comes Summer	Jerry Keller
9	2	Sweeter Than You/Just A Little Too Much	Ricky Nelson
—	3	Three Bells	The Browns
1	4	Only Sixteen	Craig Douglas
5	5	Mona Lisa	Conway Twitty
2	6	Living Doll	Cliff Richard
4	7	Lonely Boy	Paul Anka
—	8	Sea Of Love	Marty Wilde
—	9	Mack The Knife	Bobby Darin
—	10	'Til I Kissed You	Everly Brothers

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

TOP TWENTY

Craig still top . . . Mathis coming up . . . Darin's 'Mack The Knife' is in . . . Buddy Holly now at number 14

Compiled from dealers' returns from all over Britain

Week ending September 26

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

CLIMBING FAST!
Lonnie Donegan
 "Chesapeake Bay"
 B/W
 "Sal's Got a Sugar Lip"
 7N 15223 (45 and 78)

ONE TO WATCH!
Miki and Griff
 "Hold Back Tomorrow"
 B/W
 "DEEDLE-DUM-DOO-DIE-DAY"
 7N 15213 (45 and 78)

PORGY and BESS

Goldwyn gives us a treat



DOROTHY DANDRIDGE

Performances from the sound-track of the Sam Goldwyn production of PORGY AND BESS

Starring Sidney Poitier, Dorothy Dandridge, Sammy Davis Jr., Pearl Bailey, and Cab Calloway

Music conducted by André Previn

Summertime; A Woman Is A Sometime Thing; Gone, Gone, Gone; Porgy's Prayer; My Man's Gone Now; I Got Plenty O' Nuttin'; Bess, You Is My Woman Now; Morning; Catfish Row; I Can't Sit Down; It Ain't Necessarily So; I Ain't Got No Shame; What You Want With Bess?; Strawberry Woman; Crab Man; I Loves You, Porgy; A Red Headed Woman; Clara, Clara, There's A Boat That's Leavin' Soon For New York; Oh, Where's My Bess? I'm On My Way. (Philips ABL 3282)

A FILM treat lies before us in the Sam Goldwyn production of George Gershwin's outstanding musical, "Porgy and Bess." In the meantime we can enjoy the sound-track of the movie, now released here on the Philips label

Goldwyn has always made it known that he wanted to put this story on the screen, and his wealth of experience with film musicals shows even on the sound-track.

The music is by now familiar and well loved, for it has come to us in a variety of ways since Gershwin originally penned the score. However, it is extremely unlikely that we will ever hear it better or more sensitively portrayed.

The casting is ideal, with the scoring of that great conductor André Previn adding extra colour to the production.

It is impossible to single out any particular track for special listening; each has its own appeal and importance to the moving story of "Porgy and Bess".

In the past we have admired the work of Sam Goldwyn. This is, perhaps, his finest achievement. That it should also be the wonderful score of George Gershwin makes it an added pleasure.

TWO PORGY AND BESS L/P's THAT ARE DIFFERENT

A Great Jazz Version!
by
Hank Jones

T1175



A Wonderful Version by the Magnificent **Hollywood Bowl Symphony Orchestra**
Conducted by FELIX SLATKIN P8474

E.M.I. RECORDS LTD.,



8-11 Great Castle Street, London, W.1.

GERSHWIN'S folk opera, "Porgy and Bess" has been recorded several times, but never in such profusion as now. The reason, of course, is the Goldwyn film, the showing of which has, ironically, been postponed.

But the record companies have not held back their releases, and heading the list comes Philips' issue of the LP of the sound-track.

For his stars he has chosen Sidney Poitier, Dorothy Dandridge, Sammy Davis Jr., and Pearl Bailey. But of these only Pearl Bailey sings her own part; the rest have been dubbed, with Cab Calloway in the role of Sportin' Life.

Alongside this particular LP there are a host of others, with a number of EPs for extra measure. KEN GRAHAM reviews these, and TONY HALL deals with the jazz issue.

LPs CARMEN'S BEST YET

SAMMY DAVIS AND CARMEN McRAE

Summertime; A Woman Is A Sometime Thing; My Man's Gone Now; I Got Plenty O' Nuttin'; Bess You Is My Woman Now; It Ain't Necessarily So; I Loves You Porgy; There's A Boat That's Leavin' Soon For New York; Bess Oh Where's My Bess; Oh Lawd I'm On My Way.

(Brunswick LAT 8308)*****

THIS is by far the most entertaining and best presented album I have heard so far from the vast "Porgy" selection. Sammy Davis, who stars as Sportin' Life in the film, is a natural for these Gershwin melodies.

Miss Carmen McRae, who rose highly in my estimation when she was over here earlier this year, also proves to have a neat way with these songs and I would go so far as to say that she does some of her best recorded work to date here.



Lena takes the honours in a not-so-good album.

ELLA FITZGERALD AND LOUIS ARMSTRONG

VOL. 1. Overture; Summertime; I Wants To Stay Here; My Man's Gone Now; I Got Plenty O' Nuttin'; Buzzard Song; Bess You Is My Woman Now.

(H.M.V. CLP1245)*****

VOL. 2. It Ain't Necessarily So; What You Want With Bess; A Woman Is A Sometime Thing; Oh Doctor Jesus; Here Comes De Honey Man; Crab Man; Oh Dey's So Fresh And Fine; There's A Boat That's Leavin' Soon For New York; Bess, Oh Where's My Bess; Oh Lawd I'm On My Way.

(H.M.V. CLP1246)*****

THIS is a magnificent double album presentation with Miss Fitzgerald using her glorious voice to full advantage on Gershwin's score. Louis Armstrong, whom no one can deny is a great artist, I found to be just a little too incongruous in this setting.

The honours, as far as I am concerned, go to Miss Fitzgerald and George Gershwin.

Extracts available on EPs: H.M.V. 7EG8489 and 8490.

LENA HORNE AND HARRY BELAFONTE

A Woman Is A Sometime Thing; Summertime; I Got Plenty O' Nuttin'; I Wants To Stay Here; Bess You Is My Woman; It Ain't Necessarily So; Street Calls—Strawberry Woman; The Honey Man; Crab Man; My Man's Gone Now; Bess Oh Where's My Bess; There's A Boat That's Leavin' Soon For New York. (R.C.A. RD-27129)***

HERE are two of my favourite artists in what promised to be among the top versions of the musical score.

The album is good, in fact, at times brilliant, but the overall result is below what I had hoped for. Lena Horne takes most of the honours by my reckoning.

AL GOODMAN AND HIS ORCHESTRA

Prelude; Summertime; I Got Plenty O' Nuttin'; Bess You Is My Woman Now; It Ain't Necessarily So; A Woman Is A Sometime Thing; My Man's Gone Now; There's A Boat That's Leavin' Soon For New York; Oh Lawd I'm On My Way; Finale.

(Gala GLP312)***

I DO not think Al Goodman has hit on quite the right treatment for Gershwin's music. At first I had visions that this was a military band version as there was a lot of brass in use; however, it later settled down to full orchestral treatment.

Suffice it to say in this case that Al Goodman has turned out a pleasant album which should appeal to the low budget customers.

Selection also available on EP: 45 XP1051.

HANK JONES

Summertime; There's A Boat That's Leavin' Soon For New York; My Man's Gone Now; A Woman Is A Sometime Thing; Bess You Is My Woman Now; It Ain't Necessarily So; I Got Plenty O' Nuttin'; I Can't Sit Down; Bess Oh Where's My Bess; I Ain't Got No Shame.

(Capitol T1175)*****

WITHOUT doubt I enjoyed this album most of all the instrumental versions. Hank Jones is an easy-styled pianist somewhat in the Fats Waller school and his music is so relaxing.

This album is not too strongly in the jazz idiom, at least, not enough to put off the fringe customer.

THIS IS THE JAZZ ALBUM OF 'PORGY'

MILES DAVIS-GIL EVANS ORCHESTRA
Porgy and Bess

The Buzzard Song; Bess, You Is My Woman Now; Gone; Gone, Gone, Gone; Summertime; Bess, Oh Where's My Bess; Prayer (Oh Doctor Jesus); Fisherman, Strawberry and Devil Crab; My Man's Gone Now; It Ain't Necessarily So; Here Come De Honey Man; I Loves You, Porgy; There's A Boat That's Leavin' Soon For New York.

(12in. Fontana TFL5056)

ALTHOUGH I have yet to hear the United-Artists "Jazz Soul of Porgy and Bess," this is beyond

DIAHANN CARROLL AND ANDRE PREVIN

Summertime; My Man's Gone Now; I Got Plenty O' Nuttin'; Porgy I Is You; Woman Now; Oh I Can't Sit Down; It Ain't Necessarily So; What You Want With Bess; I Loves You Porgy; There's A Boat That's Leavin' Soon For New York. (London LTZ-T15165)***

THE honours here definitely go to André Previn. Miss Carroll appears in the film in the role of Clara while André Previn is musical director. Unfortunately, Miss Carroll does not own a "big" voice, and these are big songs.

EPs NOT FOR EDMUND

EDMUND HOCKRIDGE

Bess You Is My Woman; I Got Plenty O' Nuttin'; Summertime; It Ain't Necessarily So.

(Pye NEP24110)***

THIS show was written to be sung by Negroes. It is a story of their way of life, and therefore only someone with the proper background can sing it. I am afraid that this rules out Edmund Hockridge.

Mr. Hockridge is a fine singer, and his vocal ability shows here to full advantage—but he lacks the true feeling for the music.

WALLY STOTT

Summertime; Bess Oh Where's My Bess; I Got Plenty O' Nuttin'; Bess You Is My Woman Now; Oh Dey's So Fresh And Fine; It Ain't Necessarily So.

(Pye NEP24113)***

THIS set is by far the best of the Pye selection I have heard so far. Maestro Stott has brought his full creative imagination to bear in presenting these excerpts from the score and the result is at times beautiful.

THE FOUR

I Loves You Porgy (Anita Ellis); Bess You Is My Woman Now (Harry James); Bess Oh Where's My Bess (Frank Sinatra); Summertime (Billie Holiday).

(Fontana TFE17192)***

HERE is a real mixture which almost comes off. Sinatra's track does not sound in the least dated, nor do those by Anita Ellis or Harry James. The late Billie Holiday's song, however, seems to have been recorded in pre-electric days.

101 STRINGS

Summertime; A Woman Is A Sometime Thing; I Got Plenty O' Nuttin'; Bess You Is My Woman Now; Oh I Can't Sit Down; It Ain't Necessarily So; There's A Boat That's Leavin' Soon For New York; Bess Oh Where's My Bess; I'm On My Way.

(Pye Golden Guinea GGL0008)***

THIS album is among the first three releases of the new Pye "Golden Guinea" series. The price is low. The cover is superb. The music is nothing spectacular.

The set is easy to listen to because of its lack of definite style.

question THE definitive jazz album of the Gershwin score.

Miles and arranger Evans found that their "Miles Ahead" LP formula was a winner: both musically and commercially. They have used the same formula here with great success.

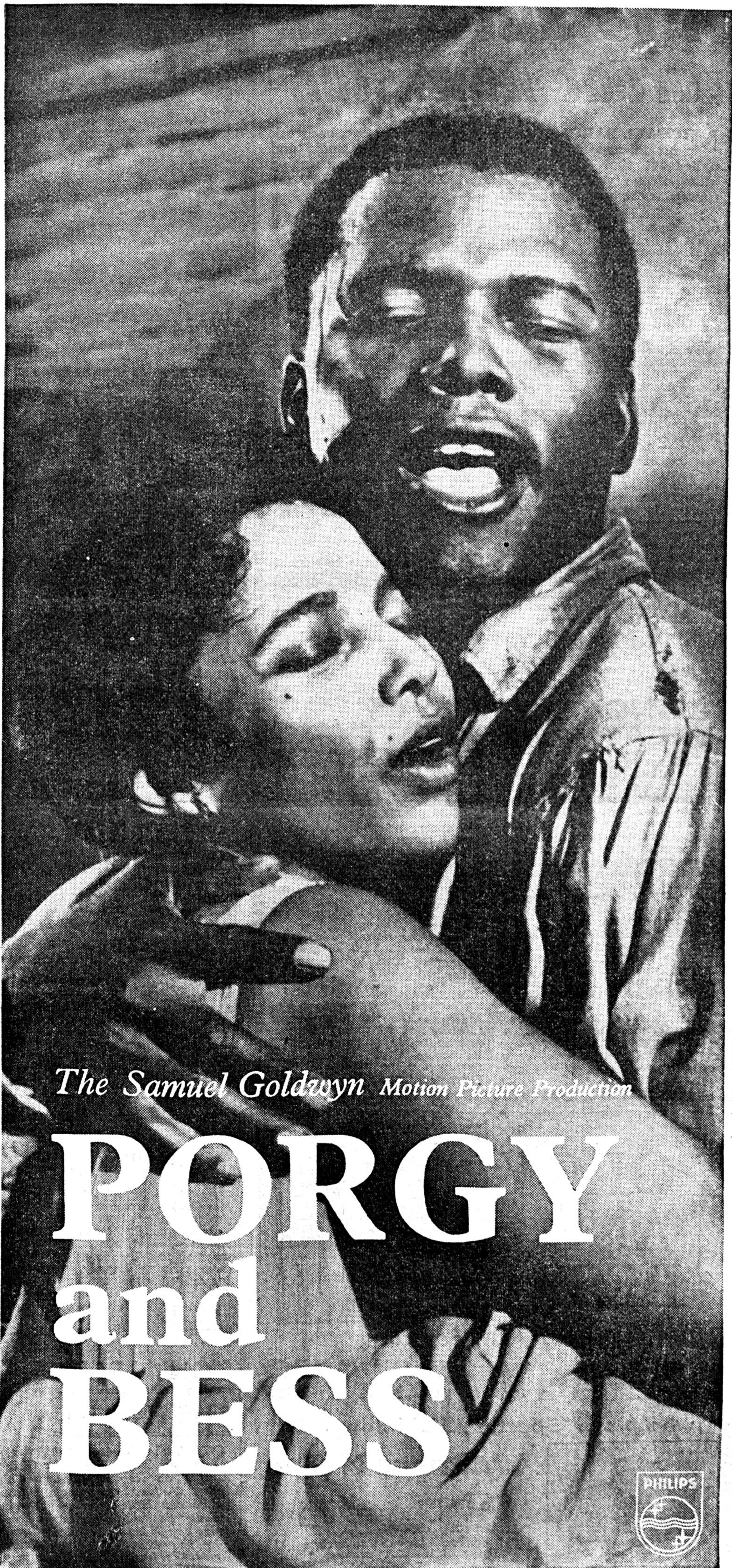
Gershwin conceived "Porgy" as an opera with jazz overtones. Strangely enough, in a very modernistic way Evans' scores have remained generally within this original operatic conception, allied to a deep feeling for and faithfulness to the blues.

"Gone" is his own variation on a section of "Gone, Gone, Gone," and this track contains the only really "blowing jazz" (as such) on the record, with Miles and Philly Joe both wailing.

But there are so many highspots that I cannot hope to begin to do justice to them, but the record is worth every penny of its price.

Tony Hall

**HERE,
WITHOUT
QUESTION,
IS THE MOST
SENSATIONAL
SOUND-TRACK
RECORDING
EVER MADE**



The Samuel Goldwyn Motion Picture Production

**PORGY
and
BESS**



*Starring: Sidney Poitier as Porgy,
Dorothy Dandridge as Bess, Pearl Bailey as Maria.
This stupendous recording—in a magnificent
12-page full colour album—features the
original sound-track performance and
Cab Calloway as "Sportin' Life".*

39/9d. ABL 3282 MONAURAL
SABL 119 STEREO

An original sound-track recording—exclusive to

PHILIPS

Philips Records Ltd., Stanhope House, Stanhope Place, London, W.2.

Pye discover a great new star

MICHAEL BARCLAY, A. & R. manager for Pye, has stuck his talent-spotting thumb into the audition studio and pulled out what Tin Pan Alley is terming the greatest singing plum of the year . . . DAVID MACBETH—and that, my friends, is the boy's real name!

That he may well be the singer of the year is the tip—but he might easily have gained international honours as a soccer star, for this 23-year-old, Tynesider was on the books of Newcastle United. A torn ligament ruined his football career.

Certainly young Macbeth has the record for the quickest contract signing and recording deal that I can recall. He walked into Mike Barclay's office at three-thirty, Mike auditioned him, and before five-thirty his name was dry on the contract . . . and within 24 hours he was in a recording studio waxing his first disc—"Mr. Blue."

Reports Mike: "The disc issued was the first 'take'—quite a feat for anyone making their disc debut."

David was spotted in a talent contest by Eddie Arnold—the famous impressionist . . . Eddie coached him, groomed him and then asked Dickie Valentine for his advice.

Dickie listened to Macbeth, and stated the only advice he could offer was that David should take singing lessons to improve his breathing. This he has done.

But David is not throwing up his job as a commercial traveller yet. So watch out for Macbeth—this six-foot, fair-headed youngster could easily be the new Pat Boone.

WINGDING TREATMENT

YOU are soon going to get the real old Hootenanny* treatment . . . you will be invited to 'wingdings' and all . . . the reason is that folk music is a proposition to promoters—and the moguls of Capitol are so sure that this is going to be a big national phase in music sales that they are going all out on a fabulous promotional stunt to acquaint the public with Country and Western music.

Stores will have cowboys' hats rushed to them, attractive counter girls will be wearing a Lone Star on their chests . . . the big publicity drive is on. And as from next week you are going to get the full effects of a calculated campaign in the papers and on the air.

Last Sunday in Soho I met one of the foremost American experts

* The folk music term for a concert, session, or general get-together.

TEDDY JOHNSON'S MUSIC SHOP

on folk lore and music—Pete Seeger.

He is a man with a background as colourful as the lyrics he sings. His ancestors went to America on the Mayflower . . . he graduated at Harvard, then became a hobo, a folk music authority, and a hit song writer.

The song was the recent Frankie Vaughan hit "Kisses Sweeter Than Wine" . . . but Pete had already hit the jackpot with this in the version put out by The Weavers who, incidentally, are now touring this country.

How did it come to be written? That great folk music maestro, Huddie Ledbetter, played Pete an old Irish ballad . . . and managed by accident to play a lot of wrong chords that somehow fitted anyway, so Weaver's singer Lee Hays recalls. Pete set the lyrics down and they had a hit on their hands. And to think that the original Irish air was about a poor Irish farmer lamenting the death of his only cow!

From such stuff are love songs made!

DISC CRASH

I LOVE the name they've given to the shortly-to-be-heard Philips singer—Crash Craddock. I report that Mr. Craddock does not share my appreciation. I further report that he hates the name—which only goes to show you can't please everyone . . . and if the American A. & R. man likes Craddock's name, who is the owner to dispute the decision?

P.S. It is reported that a budget of some £14,000 has been set for the launching of Mr. Craddock . . . he will have to sell an amazing amount of discs to recover the outlay.

Next revival they are tipping in America: The signature tune of Liberace and the song Vera Lynn first shot into prominence: "I'll Be Seeing You." Current discs fighting out the battle? Tommy Sands and that by The Poni-Tails.



Country and Western music is heading for the big-time. Here at a "Hootenanny" are Ramblin' Jack Elliott and Pete Seeger See "Wingding Treatment." DISC Pic.

JACK GOOD

Marty/Craig duet—by accident

DO you remember the film of "Six-Five Special"? When I saw it, it struck me that it had a very improbable story, with all those artists travelling on one train from Manchester to London, and different stars singing in various compartments.

But the theory turns out to be more credible than I originally thought—and the other Saturday night it actually happened.

The train was the overnight Manchester to London and the entire cast of "Boy Meets Girls," plus several other stars who had been working in Manchester that night, were travelling to London in time to start morning rehearsals for the Pop Prom at the Albert Hall.

Leslie Cooper, my assistant producer, and I were working over a few points for the following day with Marty Wilde, when a familiar face went by in the corridor.

Marty called after him. It was Craig Douglas. I had never met him before, but Marty had told me what a pleasant, unspoiled person Craig was. And he was right.

Each had said that as the other was in the Pop Prom bill he would not sing "Teenager in Love"—the hit they had shared—in order not to steal the other's thunder.

But I thought it a pity that the audience should miss at least one of them singing the song, and seeing them chatting happily together, I suggested that they made a duet of it. They eagerly agreed and rehearsed it in harmony there and then; that's how it happened the next day—and the number was one of the hits of the show.

TONY LEARNS THE ENGLISH

STILL the funniest sight at the S rehearsals of "Boy Meets Girls" is Little Tony learning his lines and his lyrics. We have been trying to kid the public that Little Tony is gradually learning English, but as far as I can judge he still knows as little as he did when he arrived (which is still enough, apparently, for him to get all he wants out of life).

Tony has several large brown exercise books in which he writes out the lines and lyrics he has to learn, in big block letters.

But he writes them in his own form of phonetics so that he knows how to pronounce the words.

Thus: "I'd like you to help me Marty," would be "Ayd layk yu tu-welp mi Mati."

SO RAITIN E SKRIPT FOR IM IS NAT ISSI!

THE JOKE WAS ON JOHNNY

HALF of the "Boy Meets Girls" shows are video-taped (a tape recording which can put both sound and vision on one tape); the others are done live.

Last week's was a tape recording and was, in fact, the first of the shows that we did.

We taped another show with Johnny Cash which we will be showing you the week after next. You should try to get to see this one, if only to see Marty lumber Johnny Cash in the biggest possible way—though quite unintentionally.

As a gag in the script, Johnny was to say that he had been looking for a British folk song to sing and had

*So writing a script for him is not easy. (That's in case you had a job working it out!)

found a lovely one called "Knees Up Mother Brown."

Then he was to say he wanted to sing it for his next number. Marty was supposed to put him off the idea. But when it came to the show, Marty forgot this bit, so when Johnny Cash said, "I'd like to sing 'Knees Up Mother Brown,'" Marty just said, "O.K." and walked off. Everybody in the control room and on the studio floor—including Johnny Cash—nearly had kittens.

If you want to see what happened take a look at the programme on October 10.

FAST 'DOLL'

IT is great to see "Living Doll" making terrific progress on the American Charts. In "Cash Box," "Living Doll" is marked with a red bullet, which means it is moving especially fast.

If only Cliff could make a rapid trip to the States to plug his record a couple of times on American television, I am sure the rise would be even more phenomenal.

American teenagers seem to buy their records quite often on the strength of the artist's looks rather than his voice. And quite a number of American star names in Cliff's field have no voice worth mentioning.

Cliff is armed strongly with both looks and voice, and such a combination could shoot him to the top in record time.

MOBBED, AFTER ALL!

IT was very funny to read in DISC that Johnny Cash told Doug Geddes quite happily that he never got mobbed. Just a couple of days after that he was!

Following our show in Manchester there was a tremendous crowd of fans outside the studio waiting for Johnny.

Someone advised him to try to slip out unnoticed by the side exit, Johnny nobly refused and said that he wanted to go out and sign the books.

We all admired his courage. But it was only a couple of minutes before he was overwhelmed in the crowd and fighting for his life. It took several commissionaires and a very worried manager five minutes to rescue him.

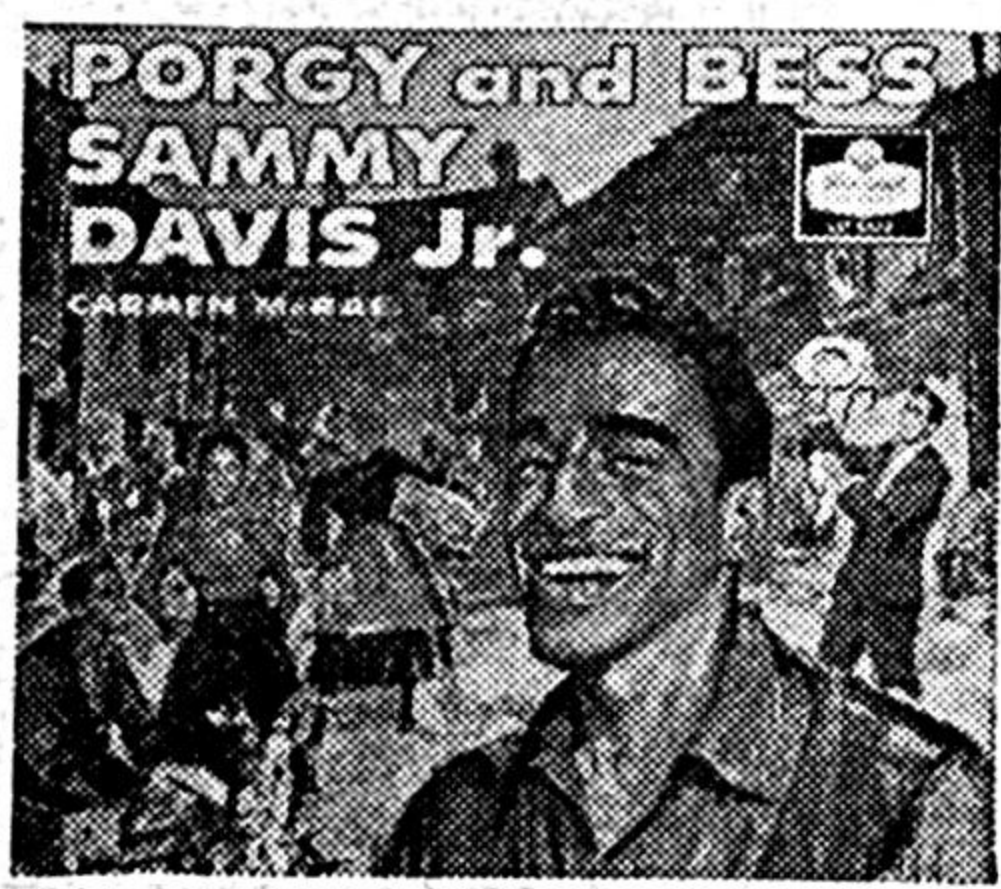
The bedraggled and gasping giant from Arkansas had never met them like that back home, I guess.

APPRECIATION ?

IF you think the smallest performer on "Boy Meets Girls" is Cherry Wainer, you are wrong. Always in attendance at our rehearsals, and very soon to be playing a starring role, is a tiny lady who is only 10 inches long, and who weighs between 14 and 16 ounces. She has black hair and her name is Lotus Lee . . . Cherry's tiny miniature poodle.

She sits on Cherry's lap quite peacefully, however much noise is going on. Unless it is a Vernons Girls number. Then she is inclined to yap. We're not quite sure whether this is out of cattiness (if a dog can be catty) or whether Lotus fancies herself as one of the girls and is joining in the chorus.

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THE REIVERS

TRADITIONAL

Scots have last laugh on B.B.C. ban fiasco

THE banning by the B.B.C. of the Reiver's recording of the "Wee Magic Stane" has caused quite a storm up north. From the highly patriotic "Scots Independent" to the quality press of the "Glasgow Herald" every paper slams away at the English and at the B.B.C. for all they are worth. I quote.

"... once the B.B.C. found out what it meant... they had to ban it. Once again we see that an anonymous committee in London... have the power to dictate."

"The Reivers made the ban public and accused the English of censoring Scots humour."

A B.B.C. official has stated "you must not say the song is banned—just restricted." Another B.B.C. official, this time speaking in Edinburgh, said the song had not yet been heard by the scrutiny committee. The weekly "Scotsman" has taken five TV spots to announce its intention to publish the words and music.

Latest B.B.C. quote is that they "had to protect Scottish interests."

Nonsense. The song is a Scots song written by a Scot and sung by Scots: by The Reivers, by Robin Hall on Collector, and by Nancy Whiskey on the B.B.C.

I'm not a Scot but I think they've got the last laugh... And it's on us.

Jazzshows' big plans

THE news that Jazzshows Limited is to take over the famed Lyttelton Club at 100 Oxford Street, is the most impressive item on the

trad jazz scene today. "One Hundred," since it first opened a decade or so ago, has always been the number one jazz spot in London. The list of bands that have appeared there is legion. So is the list of visiting American artists indulging in their favourite (illegal) pastime of sitting in.

For though any Britisher may jump on the stand at Birdland, or Condon's, or anywhere else come to that, over here it just isn't allowed. So we are for ever prevented from hearing our favourites in the best atmosphere of them all: the club.

Anyway, judging by the opening announcements Jazzshows are planning to bring them in and pack them out. I shall be watching "One Hundred" keenly in the next few weeks.

Drummers are a race apart

SO another marathon drummer—Ray Du-Val—tries his hand at record breaking. Why all the fuss? Have these people never been to band rehearsals? Have they never had drummers popping home for two or three days? Have they never heard the incessant beating of fingers, hands, and feet throughout any record session? Have they never tried teaching a group of jazz musicians for a whole week? Drummers are a race apart. They don't need marathons. Their whole life is devoted to just that!!

Owen Bryce

WATCH OUT FOR 'BOGEY'

His session was relaxed and groovy

EIGHT hours after completing one of the most exciting and inventive solos I have ever heard, Jamaican-born tenorman, Wilton "Bogey" Gaynair, returned to Germany to resume work with the George Maycock band. The tune: "The Way You Look Tonight."

Bogey left behind in London large numbers of newly-acquired, enthusiastic fans, many memories of swinging sessions (especially a set with Don Rendell, which inspired Don to play better than I have ever heard him) and a 12in LP for tempo (to be called "Blue Bogey") due for release in November.

It was my pleasure to supervise the session. Listening to the tapes again last week, all that I had felt at that time seemed true... that this is probably the grooviest and most relaxed modern jazz date so far cut in Britain.

Bogey used Terry Shannon (piano), Kenny Napper (bass), and Bill Eyden (drums), who "depped" at the eleventh hour for Phil Seamen.

The tunes include two excellent Gaynair originals, "Wilton's Mood" and a ballad, "Deborah" (for Terry's little daughter), a 12-bar ("Blues For Tony"), Clifford Brown's melodic "Joy Spring" (at a slower tempo than usual), "The Way You Look Tonight," "Gone With The Wind" and an exciting, rip-roaring, hell-bent, themeless "Rhythm."

Though this was a "blowing" date, Bogey is very much more than just a "blowing" tenorman. He is studying hard in Germany. He already has a degree in arranging and composition

MODERN



BOGEY GAYNAIR—Inspired Don Rendell to play better than ever. (DISC Pic)

and is currently working for his Bachelor's degree in advanced harmony.

A quiet-mannered, modest man, Bogey intends to go to America.

"But I don't want to go till I'm ready," he told me. "Until I'm qualified to get arranging and studio work as well as blowing jobs—there are so many great guys there—and until I can get an original style of my own. And, for a tenor-player today, that's very hard indeed."

His tenor-playing on this beautifully

relaxed recording shows the influences of Lucky Thompson, Wardell Gray and even Eddie "Lockjaw" Davis, as well as that of Charlie Parker. Terry has never sounded more earthy yet melodic on record and Kenny Napper's bassing is the best I have heard on a British disc date.

I am happy to say that my excitement about this record is shared by everyone who has heard the tapes. Listen for it later in the year.

Tony Hall

DAVID HUGHES CUTS FIRST DISC FOR THREE YEARS

DAVID HUGHES, for three years without a new record to his credit, makes a comeback to the disc world next week. On Monday, Delyse records release one of the first Christmas discs, an EP called "Christmas with David Hughes".

Numbers in it are: "Away In A Manger," "God Rest Ye Merry, Gentlemen," "Ave Maria" and "The Coventry Carol."

The following Friday a second disc is to be released, this time on the Top Rank label. It features "Teach Me," backed with "You Would Have Done The Same."

News of these discs comes at the same time as the announcement that David is to have a third series of "Make Mine Music" programmes on B.B.C. TV, starting on Monday, December 28.

His present series still has four shows to go and in the second of the series, next Tuesday, David will have Joan Regan and the two Danish youngsters, Jan and Kjeld, as his guests.

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A vote of thanks

DURING the past year British recording studios have been honoured with the presence of more American artists than ever before. They have come here to wax LP albums. Judy Garland, Johnnie Ray, Rosemary Clooney, Connie Francis, Jo Stafford and Joni James have all made albums in recording studios in this country.

Technically speaking, the sound equipment and methods used in recording are practically the same the world over, so what is it about the British method that makes so many top American stars do this?

Background

Undoubtedly the first people we have to thank are our musicians and musical directors, who spend many hours in creating the all-important background to these discs. It would seem that Britain is best when it comes to a lush string arrangement.

Also Americans who record in British studios find a much more peaceful atmosphere than at home. Both technicians and musicians seem to remain far less perturbed in the event of something going wrong.

Their visits do our recording industry a lot of good. Top line stars are always welcome and the prestige their visits bring us is enormous. We owe a vote of thanks to the musicians, arrangers and humble technicians who make this possible.



American singer KAY STARR, over here on a brief visit for a TV show, talks to "Juke Box Jury" producer Russell Turner (left), Tony Osborne and D. J. Allan Dell at the reception given her at the Dorchester Hotel. (DISC Pic)

WESTERN TV FOR HOAGY CARMICHAEL

HOAGY CARMICHAEL will be seen soon on TV when he appears in a new B.B.C. Western series, "Laramie," which starts on October 17. Carmichael, who has written such successes as "The Nearness Of You," "Skylark," "Old Buttermilk Sky," "Lazy Bones" and the Academy winner "In The Cool, Cool, Cool Of The Evening," wrote his first song when he was 27, in 1924—"Riverboat Shuffle."

Dorothy Squires here

DOROTHY SQUIRES arrived in Britain last week from America on a business trip with which she will combine an appearance on ATV's "Music Shop."

It is also possible that she may be seen in a "Sunday Night At The London Palladium" show.

Dave King to wax LP for America?

SEEN at London Airport on Friday as he returned from the States to appear in ITV's "Saturday Spectacular" on October 10, Dave King was on top of the world. Not only was he bringing back with him the knowledge that he is the first British artist to break into American TV, but as he stepped from the plane he was waving a contract worth more than £150,000. It is to make five films for Twentieth Century-Fox in Hollywood.

This puts Dave amongst the top international stars, and now that the film contract has been signed, plans will be going ahead for release of discs for issue here and in the States. Already there is talk of an LP album in answer to the great demand shown by the Americans.

Dave crossed the Atlantic last May contracted for thirteen shows only. He stayed to do twenty-one. And this without making any attempt to Americanise his material.

To the teenagers of America Dave King has become the singer with "the most," for he has done the impossible—succeeded in selling his Crosby-like crooning back to the Americans.

£35,000 he now has in his pocket for the shows which reached top rating of all summer shows on the peak hours of American TV. Why the success, why they went for his strictly Cockney-type humour and Crosby-like crooning, Dave didn't know. "Perhaps," he said, "it was because my face was fresh."



DAVE KING greets his wife at London Airport.

Dean Martin has been signed to co-star with Judy Holliday in the M.G.M. film of "Bells Are Ringing." Production begins this month.

SAMMY DAVIS

No TV unless..

SAMMY DAVIS, JNR. and any other top line American stars who come to England under Al Burnett's banner for appearances at London's Pigalle Restaurant, are unlikely to do any TV spots.

Al Burnett still has the matter under consideration, but owing to the high fees charged by the stars he will have to demand an equally high fee from the TV companies. This may not be forthcoming.

Unless he is well compensated Burnett says that he cannot afford to allow the artists to appear on TV at the risk of losing potential customers at the restaurant.

There is even a chance that for some of the American artists the charges at the Pigalle will be raised by about five shillings. The maximum number of diners who will be able to see the Americans will be 820 a night.

Other artists whom Al Burnett has in line include Frank Sinatra, Dorothy Dandridge, Eartha Kitt, Keely Smith, Louis Prima and Tony Martin.

Basie, Ella deal all but fixed

IT now requires only the artists' signatures on the contracts to complete the deals which will bring Ella Fitzgerald, Count Basie and Stan Kenton on return visits to Britain next year.

Plans are for Basie to start his tour in March, Ella in April.

Agent Harold Davison discussed the deal with DISC: "It is now almost certain that the arrangements will be completed. At the moment I am just waiting for the signed contract from Kenton before going ahead with plans for his arrival in early January."

The band, last here in April, 1956, will tour in exchange with Ted Heath and it is planned that the outfit stay over here for two or three weeks before crossing to the continent.

Betty Miller—number 6

MAKING her sixth appearance since January of this year, Betty Miller has been booked for London's Embassy Club. Opening night will be October 26 and Betty will be appearing at the club for three weeks.

Jackie Dennis' big tour

JACKIE DENNIS starts a South to North tour next week (October 5) with a week at the Empire, Finsbury Park. Following that he will be appearing at the Hippodrome, Brighton, from October 12; Theatre Royal, Hanley, October 19; Empire, Glasgow, October 26; Empire, Edinburgh, November 2; Empire, Newcastle, November 9.



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'SATURDAY CLUB' IS ONE YEAR OLD THIS WEEK TAPE IS THE SECRET OF TOP POP SHOW

WITHOUT doubt the most popular "pop" programme on radio is the B.B.C.'s "Saturday Club," and this week-end it has the first candle on the cake—it will be just one year old.

Yet "Dad," Jimmy Grant, the young-thinking producer responsible for presenting the show, was far from happy when last seen. He wanted to throw a birthday party... but was finding that many of the guests he wanted were working out of town.

For a year now "Saturday Club" has been providing its audience with two of the slickest and fastest-moving hours of pop music that they have ever heard. Its compere, Brian Matthews, with his friendly, witty and sincere introductions, also comes in for a large bouquet.

"Saturday Club" was born out of the now defunct "Saturday Skiffle Club," which folded because the B.B.C. considered skiffle to be dead, at least for the large audience which they were after.

Just how large a listening figure "Saturday Club" now has is uncertain because the system of checking them only takes into account those over sixteen, and many "Saturday Club" fans are well below that age.

What the B.B.C. do know is that

every week there are about seven hundred request postcards to sort through to select the discs.

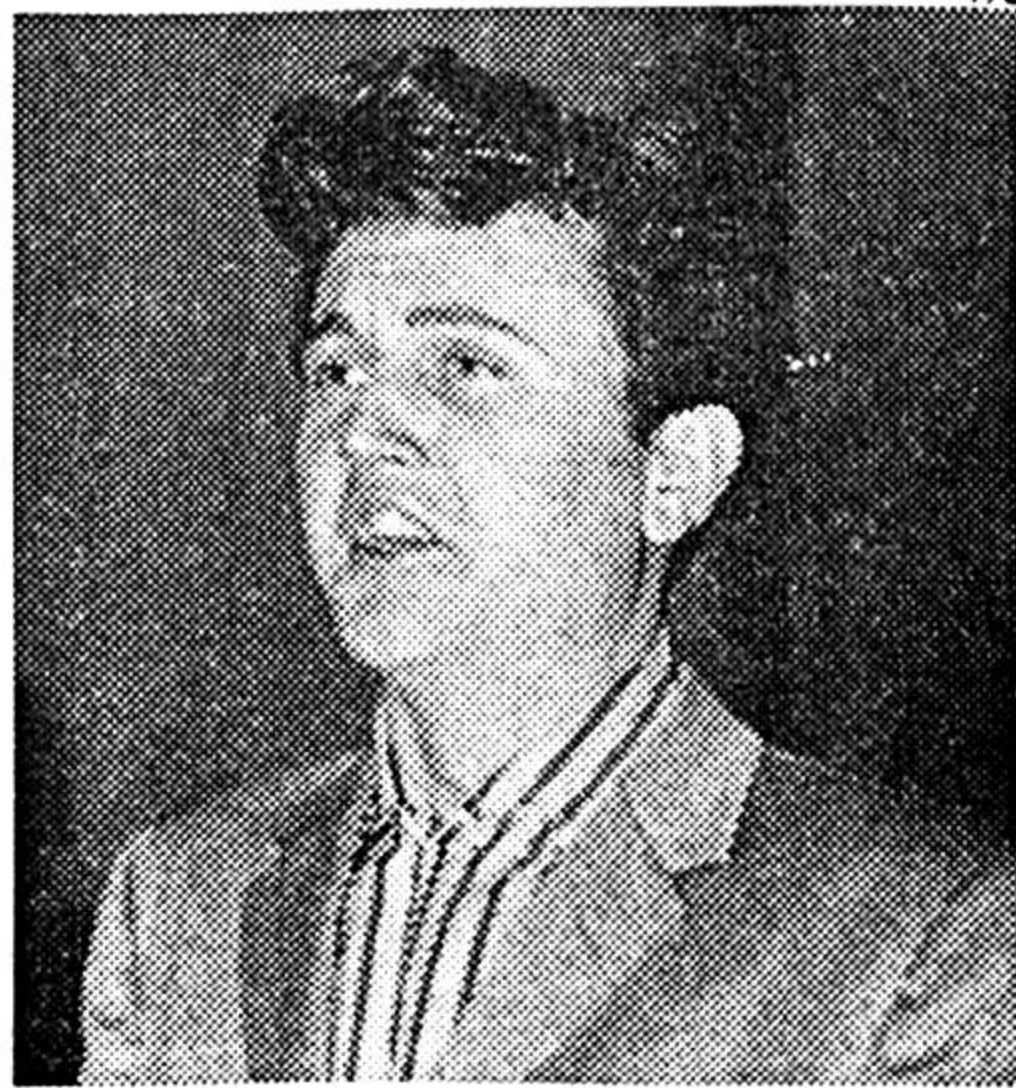
One of the reasons why the programme is so popular is the fact that they manage to cram in a fantastic number of items in those two hours from ten to noon.

They do it Jimmy said, by using a tape recorder. "That way we can interview and record artists all the week, it doesn't matter whether they are in town on a Saturday or not.

"At one time we tried recording the entire two hours, just leaving Brian to do the introductions. But it didn't work. The show slowed down to walking pace because without having the knowledge that something might go wrong, we seemed to be half asleep most of the time. It was even noticeable when Brian did the introductions."

Another big factor which has helped keep the show so alive is that Jimmy spends a lot of time following the trends in the disc business. A large record player and stack of records in the corner of his office was evidence of this.

Much of his spare time is also spent looking for new talent, auditioning new groups, visiting concerts and shows. "I don't have time for a hobby," he told me, "music is about all I do have time for."



TERRY DENE—he was in the first show.

What did Jimmy think was the biggest change that had taken place during the past year? "Oh, undoubtedly the lack of interest in skiffle, and the fact that jazz, at least as far as our audience is concerned, is on the way out."

But he did remind me that Terry Dene, who appears in his birthday show, was also in the first one a year ago. "There have been some ups and downs with Terry, all right," said Jimmy, "but it's nice to think that he's back on his feet in time for Saturday's show."

Also on that first show were the City Ramblers, who included Shirley Bland and Jim McGregor, now billed in the birthday show as folk singers.

GRACIE FIELDS flew in to London last week for TV appearances and to record a new number, "Little Donkey" at the E.M.I. studios. At the session were musical director Geoff Love (left) and A. & R. manager Norman Newell. (DISC Pic)

ON SCREEN

GRACIE FIELDS has been signed for SATURDAY SPECTACULAR on October 3. Following Gracie on October 10 will be Dave King, with Tommy Steele the following week.

On SUNDAY NIGHT AT THE LONDON PALLADIUM, on October 18 ATV present Winifred Atwell on her return from a very successful Australian tour.

Guests on next Sunday's MUSIC SHOP (October 4) are Lester Ferguson, Yana, Eddie Calvert and Valerie Masters. This programme will also bring back Jack Parnell, who has been absent for some time owing to illness.

DISC BREAK on October 6, features Dennis Lotis, Roy Sone and Ray Ellington, while STARTIME on October 8 has Alma Cogan and The Dallas Boys.

Chance for youth on TWW show

TWW are to present a new series of television programmes — "Youth Makes the Show." Scheduled as a fortnightly show starting next Monday, Carl Barrie, winner of a recent "Find the Singer" contest, 19-year-old singer Barbara Brown, The Kestrels, a close harmony group, and Bristol singer Susie Lee, have been signed for the programme.

Goodman LP of 'oldies'

BENNY GOODMAN has completed an arrangement with M.G.M. records whereby they release an album containing three LPs of recordings made in 1937 and 1938 not previously issued.

Shani Wallis carries on

SHANI WALLIS, who last Sunday found herself the heroine of a sea drama rescue on the south coast, is currently doing a four-week cabaret engagement at London's Society Restaurant. She opened last Monday.



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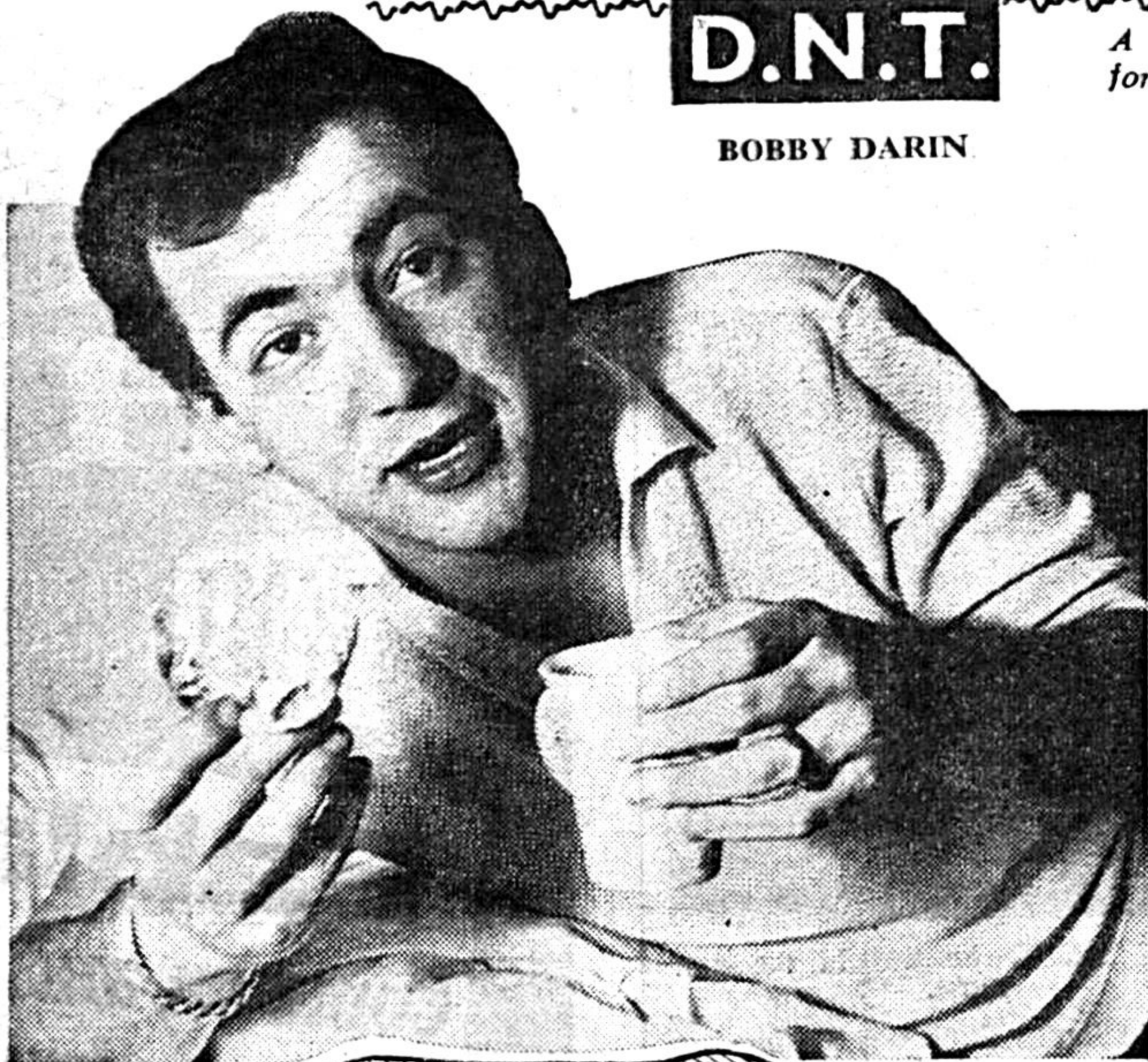
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D.N.T.

A Don Nicholl tip for the Top Twenty

BOBBY DARIN



Bobby is star quality

BOBBY DARIN
Mack The Knife; Was There A Call For Me
(London HLK 8939)

It is only a couple of years ago since the "Threepenny Opera" theme was riding high in our hit parades. Despite this, there can be no hesitation over tipping Bobby Darin's excellent new coverage of the "Mack The Knife" song.

Bobby really grows up with this fine, controlled performance. He swings it perfectly in a way which will have customers everywhere seizing up with excitement.

No more proof needed to establish the fact that Bobby Darin is star quality.

Complete contrast with the melancholic ballad, "Was There A Call For Me," which Darin sings with romantic sincerity on the other side.

BILLY VAUGHN
Morgen; Sweet Leilani
(London HLD 8952)

AND still one more sunrise! Leaping into the battle on this German number comes Billy Vaughn with an instrumental that could easily wipe the field with all the others.

The rest have a head start on Billy but his new London release has a sweet commercial sound that can help him to make up for lost time.

The gently-rocking bank of saxophones which Vaughn has used a lot of late is bang back to form for this arrangement. I did not go for Vaughn's previous release, but I certainly go for this one. So much so that I just have to tip it for the Twenty.

Revival of the Hawaiian melody on the flip is simple and tuneful with time-honoured guitar carrying the theme.

Sounds like a rather sophisticated Country and Western man as he puts across the easy-beater **Young And In Love**. Johnny is backed up by a Jesse Stone orchestra and chorus. Guitars and sax are dominant in the accompaniment. I should have liked the singer to have been brought forward more in the studio production.

Growing Prettier is one of musical director Stone's own compositions. A slower, foot-dragging ballad which builds well and which might eventually emerge as the top deck of the coupling.

MICHAEL COX
Teenage Love; Boy Meets Girl
(Decca F.11166)***

ANOTHER half which obviously has been influenced by "Only Sixteen," **Teenage Love** is sung to a lilting tempo by Michael Cox. Light voice carrying the ballad not unattractively.

Pleasant orchestral and choral backing for this production, but it all seems too derivative to win through.

Boy Meets Girl, despite the slight cling-cling piano and the da-da-da-da of the chorus, whips us back 30 years to the old dance band singers. Cox sings this slow ballad slowly and simply—but how dated it all sounds.

TOMMY STEELE
You Were Mine; Young Ideas
(Decca F.11162)****

FAIRLY lush beat balled for Tommy this time out as he declares **You Were Mine**.

The melody is very contagious and so easy to sing that all the fans will be chanting it this week.

Tommy handles the number effortlessly and gets a big backing from a Roland Shaw orchestra and mixed chorus. It should do him a lot more good than his recent entries.

Snappy gimmicky item on the other side allows Tommy to sing with a grin. **Young Ideas** will please those who like a happy, hand-clapper from the Steele boy.

ANTHONY NEWLEY
Someone To Love; It's All Over
(Decca F.11163)***

WITH another Joe Henderson song to sing, Tony Newley comes up with a side that should maintain his disc popularity.

Someone To Love rides a pleasant beat rhythm and has a good melody to offer. Insidious and smoothly performed to a good backing directed by Johnny Gregory. It will grow on you.

It's All Over could do some sweet selling in its own right, although I do not rate it as highly as **Someone To Love**.

Newley does not seem so much at ease with this one—particularly in the ugly stammer on the word "no-ow-ow."

TONY BENNETT
You Can't Love 'Em All; Smile
(Philips PB 961)***

FROM the Fox film, "Say One For Me," Tony Bennett chooses the Sammy Cahn-Jimmy Van Heusen ballad **You Can't Love 'Em All**. Strong show flavour to this number with its repetitive phrase gimmick in the choruses.

Bennett is in big clear voice as he surges happily through this one. Gets a swiny backing from the Ralph Burns big band and chorus.

There's a repetitive phrase gimmick in the choruses of **TONY BENNETT'S** topside.



6
pages of
POP, JAZZ,
LP and EP
REVIEWS

RATINGS

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

Your weekly
DISC DATE
with Don Nicholl

AMONG the people trying to consolidate their Top Twenty status this week is young Bobby Darin. And I have more than a hunch that Bobby will not only prove himself a seller for some time to come, but that he is quickly developing into big star shape.

Bobby has the calibre which sets folk like Crosby, Sinatra and Boone apart from the rest. Darin is here to stay and he has made his mark young enough to be able to look forward to years of show business fame.

If you have any reservations on the subject, just tune in to his "Mack The Knife."

British admirers with this sincere, thoughtful approach.

Love Me Or Leave Me brings out the girl's sense of jazz. Pace peps up, naturally here, but backing stays with piano and rhythm while Miss Simone travels so smoothly through the fine standard.

THE CLOVERS

Love Potion No. 9; Stay Awhile
(London HLT 8949)***

AMUSING beat number from The Clovers vocal group is **Love Potion No. 9**. All about a boy who goes to the gipsy for her answer to his lack of success with the girls.

The **Love Potion** gets him into trouble instead of a sweetheart's arms. Simply performed by the boys and

good for a quiet smile while you are dancing round the juke.

A relaxing beat offering is the ballad **Stay Awhile** which is performed neatly by The Clovers on the other side. Catchy piano gimmick gets your ears quickly on this half.

HOMER AND JETHRO
The Battle Of Kookamonga ;
Waterloo
(RCA 1148)***

COUNTRY and Western humourists, Homer and Jethro, send out a mocking burlesque of "The Battle Of New Orleans." Their **Battle Of Kookamonga** taken to the same time and tune as "New Orleans" switches the lyrics to involve a group of boy scouts "studying nature" and chasing the girls through the brambles.

Waterloo has already been out over here for a while. Homer and Jethro's Country cutting is deeper in a Western lyric than the rest

JOHNNY OCTOBER
Young And In Love; Growing Prettier
(Capitol CL 15070)***

JOHNNY OCTOBER is a new boy, said to be rising in the States. Real name is Ottobre (which means October in Italian). Well, the month's right for the lad's debut on this side of the water, and he has style.

... and does himself some good with a lush backing for "That's The Way I Am" and "I'll Be Seeing You."

TOMMY SANDS
LEAVES THE
ROCK BEHIND...

TOMMY SANDS
That's The Way I Am; I'll Be Seeing You

(Capitol CL 15071)****

MOVING steadily further and further away from the frantic rock with which he made his disc debut, Tommy Sands once more gets the lush backing of a Nelson Riddle orchestra and chorus. And this soft, melodious noise helps him to plant the ballad **That's The Way I Am** in a way which will do him plenty of good.

A warm, romantic song with a very pretty melody, **That's The Way I Am** is not a natural for a swift jump to the Top Ten, but it could grow gradually.

The revival of **I'll Be Seeing You** on the second side also avoids the beat. NOT a rock-a-ballad treatment of the oldie, but a very good, straight version of the number.

NINA SIMONE
I Loves You Porgy; Love Me Or Leave Me
(Parlophone R.4583)****

I AM not surprised to learn that Nina Simone is enjoying terrific success with this distinctive vocal of **I Loves You Porgy** in America. The girl packs the Gershwin ballad with tremendous feeling, a feeling which is underlined effectively by the utter simplicity of the piano and brush rhythm backing.

Nina ought to win a host of



YOUR DISCS OF THE WEEK

from PLANETARY-KAHL (London) LTD.

I'll Never Fall in Love Again

JOHNNIE RAY

from PHILIPS

Lovin' Up a Storm

THE KING SISTERS

CAPITOL

142 CHARING CROSS ROAD, W.C.2. — COV. 1651

SKIN DIVER GARY COMES UP

WITH A FOUR-STAR DISC

For the turnover Tony revives **Smile**—the ballad based on Chaplin's "Modern Times" movie theme. Melody still stands up well though I cannot see it pulling in any new customers. Bennett gives the song a slow, thoughtful reading.

STEPHANIE VOSS & TERENCE COOPER

Lovely Lover; Kind Fate
(Decca F.11165)***

FROM the show "Lock Up Your Daughters" comes this first single. Stephanie Voss and Terence Cooper duet charmingly to the Laurie Johnston orchestral accompaniments. But the disc, I feel, will find its main market among folk who have seen the show. Too stagey for sale out of context.

JOHN GARY

Tet Them Talk; Tell My Love
(Top Rank JAR177)****

LET THEM TALK is one of those ballads which could come creeping up on the rails and plant itself firmly in our affections for years to come. A very good song with a familiar but well constructed romantic theme, it is sung warmly by John Gary.

Gary's had a load of publicity about his skin-diving exploits—personally, I'd rather he stayed on the surface if this is the kind of performance he's going to keep sending across from the States. A delightful half.

Tell My Love, a slow ballad, scores with a nostalgic lyric for the flipside. Gary comes over like a cross between Boone and Martin. Which isn't a bad

blend in anyone's book. The Lew Douglas orchestra and chorus supply the backings.

VINCE EAGER

Makin' Love; Primrose Lane
(Top Rank JAR191)***

A LITTLE late on both songs entered here, Vince Eager steps into echo for **Makin' Love**. Backed up by rhythm and a vocal group, Eager struts confidently through the number.

Primrose Lane affords him a pleasant change of pace and a break from the beat. Joyous accompaniment liltts him along, but I think they've overdone the echo on this coupling.

LES COMPAGNONS DE LA CHANSON

The Three Bells; Ave Maria
(Columbia DB4358)*****

COINCIDENCE? In a recent review column I mentioned that Columbia held the original Chanson's recording of the Jimmy Brown song and said I wondered why they didn't revive it instead of making new cover cuttings. Now they push it out . . . late to meet the current demand for **The Three Bells**, but still a good move, I think.

The French singing team have enjoyed years of success with this excellent recording and they deserve to sell high once again. If you don't know the disc do give it a spin. If you're familiar with it you'll know how good it is.

Ave Maria is NOT the Schubert, but a sincere and beautifully performed ballad.



BUDDY HOLLY:

Did he leave behind any more material?

"PEGGY SUE Got Married" may well be the last Buddy Holly disc to reach the Top Twenty. Seven months ago the young American with the thick-framed glasses, died tragically in an air crash that also robbed the world of two other disc stars, the Big Bopper and Ritchie Valens.

But some weeks before he died, Buddy put on tape "Peggy Sue Got Married," one of his own compositions.

He made it purely as a demonstration tape, leaving it with Coral Records in America so that it might be considered as a future release.

Under normal circumstances, the tape would never have been released in disc form; indeed, it was not really suitable.

Buddy had made it without any backing.

Fortunately for his fans, it was not difficult to add a choral group and an orchestral backing. And that's how the record has been issued.

But now it looks as though Buddy's fans can expect no more. Officially, nothing else of his exists. Somewhere, sometime, further material may turn up. If it does, the fans will undoubtedly clamour for it. Buddy had built up an enormous following, especially in Britain.

If "Peggy Sue Got Married" is the hit I believe it could be, it

M.D.

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Hank Thompson

AND THE BRAZOS VALLEY BOYS
'I didn't mean to fall in love'
45-CL15074

<h2 style="text-align: center;">HYLO BROWN</h2> <p style="text-align: center;">'You can't relive the past' 45-CL15075</p>	<h2 style="text-align: center;">The Louvin Brothers</h2> <p style="text-align: center;">'You're learning' 45-CL15078</p>
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D.N.T.

CLIFF RICHARD

Travellin' Light; Dynamite
(Columbia DB4351)

CLIFF'S musical group, The Drifters, have changed their name to The Shadows in order to avoid more confusion with the original American Drifters. And they're "shadowing" him here as he travels so smoothly through "Travellin' Light."

Folk item which Cliff handles extremely well and which makes a pleasing change from his usual material.

"Dynamite" is strictly for the rock 'n' roll following, however, and it explodes with such dark force that it's sure to send Richard into the Top Twenty again. Powerful backing from bass and the guitars as Cliff rages through this Samwell composition.

Watch it climb.

**THE
BIG
BEAT**

reviewed by
Don Nicholl

IT is significant that not only have the strings worked their way into Big Beat favour, but that more and more of the beat songs are taking a relaxed look at things. It gets increasingly difficult to separate the beat ballads from normal ballad treatments.

The frantic rockers are taking things easily. They have found out that there is plenty of time in which to enjoy themselves, it seems. Results are showing up every week.

**CHUCK VEDDER**Spanky Boy; Arriba
(London HLU 8951)***

MIDDLE-OF-THE-ROAD beater is the instrumental Spanky Boy which has a catchy theme to commend it. Apart from usual rhythm section this one features a hoarse saxophone which goes off on a laughing spree. Sort of modern version of the old novelties. Could move.

Arriba is taken at a rapid lick with the sax setting the pace as if it were Don Lang in one of his most furious performances.

Good juke and party background stuff.

CLYDE McPHATTERTwice As Nice; Where Did I Make My Mistake
(M.G.M. 1040)***

BACKED up firmly by the Ray Ellis orchestra and chorus, Clyde McPhatter rips out a slick little rocker, Twice As Nice. The high-voiced McPhatter should have a seller.

He leads the other singers ably and surely, and the number is catchy

enough to make its mark quickly. On the turnover, Where Did I Make My Mistake slows things down to a pounding beat with guitar and drums throbbing alongside Clyde. Chorus and rest of the orchestra drift in neatly as the side progresses, until we find strings rocking behind the boy.

JOHNNY AND THE HURRICANESRed River Rock; Buckeye
(London HL8948)***

JOHNNY AND THE HURRICANES sound like a quintet... guitars, drums, sax and a small electric organ.

A good beat instrumental half, and one which I can visualise attracting quite a hefty custom.

Buckeye is another steady rocker which The Hurricanes enjoy. Sax stammers out the tune while the rest mill around.

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**Polished —
but without
a new
approach****LITTLE TONY AND HIS BROTHERS**I Can't Help It; Arrivederci Baby
(Decca F11164)***

THE young Italian team of Little Tony and his Brothers now make their appearance on Decca, as opposed to the Durium label under which we got their work before.

Tony chants the quick rocker I Can't Help It in English, but although this is a very polished beat production I must confess to doubts about it being able to breathe fresh life into the recent hit number.

Arrivederci Baby slows down the beat and might, indeed, have more commercial chance. Three-quarters of the side dwells on the vocal before a brief instrumental spell makes you wish there had been less voice.

THE ROCKIN' STRINGS
Red Sails In The Sunset; Autumn Leaves

(Columbia DB4349)***

GREAT move over in the direction of rocking strings now since Franck Pourcel produced his brilliant version of "Only You." Eric Jupp follows the trend for Columbia and his beat arrangement of Red Sails In The Sunset has a feminine chorus to add size to the banks of strings. The sound, however, is a bit too thin for my liking.

More like the right kind of sound is that achieved for Autumn Leaves. VERY close to the Pourcel "Only You" in conception.

RUTH BROWNI Don't Know; Pappa Daddy
(London HLE8946)***

DRUMS, guitar and bass lead Ruth into a "Fever"-ish item I Don't Know. Similarity in treatment is strong to the point of being unfortunate, but I like the side in spite of the fact.

Miss Brown's vocal is potent and impressive. Her gravelly, exciting way with a song is allowed full rein, and there is useful vocal group support.

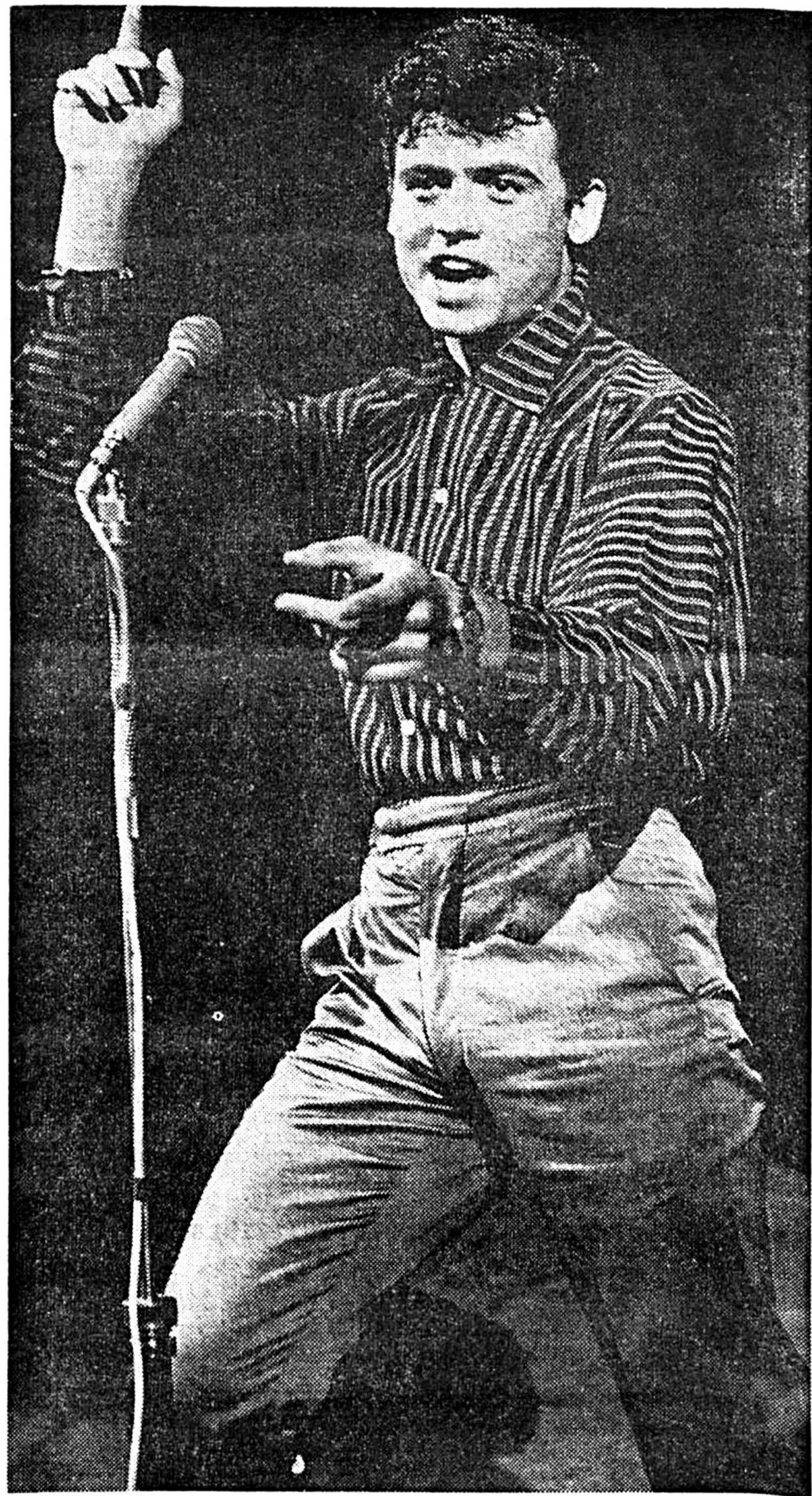
Pappa Daddy with drums, guitar and sax setting a growling rock tempo is a quick, snappy one for Ruth to chant. Has far less merit than the other side but performance and production both pretty good.

FABIANGot The Feeling; Come On And Get Me
(H.M.V. POP659)***

FABIAN'S off on a quick rocker in Got The Feeling. Romantic declaration to the girl-friend, of course, as you discover by listening closely to the boy's muzzy vocal.



Muzzy-voiced FABIAN has a potential winner in the flipside, "Come On And Get Me."



LITTLE TONY—alone here but singing with his brothers on disc—has his first Decca label release this week. (DISC Pic.)

Peter De Angelis directs the strong rhythm backing and also brings in a vocal team behind the rock 'n' roll star.

The other side appears to have more impact. Here the beat slows down and Fabian sings in deliberate fashion. Size builds cleverly and I can visualise plenty of young fans swaying ecstatically to this one.

Could become another top seller for Fabian.

FRANKIE AVALONTwo Fools; Just Ask Your Heart
(H.M.V. POP658)***

RAPID rocker, Two Fools, works out a good idea very well indeed and Frankie Avalon sings it crisply with a slight Latin slant.

He is backed up by a male group and by a tightly-knit rhythm section. Fairly compulsive and sure of large sales, I reckon.

An even better noise is to be heard on Just Ask Your Heart. This ballad flows along on a Country beat and Avalon handles it almost nonchalantly. I liked the tune on this half as well as the performance and production. Peter De Angelis is in charge of the accompaniments.

VINNIE MONTESummer Spree; I'll Walk You Home
(London HLU8947)***

ANOTHER of those school-is-over-here-come-the-holidays rock numbers. Summer Spree is chanted by Vinnie Monte (a boy) in company with a vocal team and rhythm group.

Monte's voice is not outstanding, certainly not much apart from much rock noise we have heard before. The number is steady rock cut in familiar pattern with sax honking a brief solo between Monte's spells.

I'll Walk You Home swings into more tender beat fields, and here Vinnie seems more comfortable. Light-voiced lilter which is not bad at all.

EARL NELSON
No Time To Cry; Come On
(London HLW8950)***

HUSKY voice from Earl Nelson and a distinctive approach to a rock number—that's what you will find when you spin No Time To Cry. Pretty hefty offering, this, with a useful little hesitation gimmick.

Nelson rocks it powerfully and is backed up by a big rocking chorus of the kind which has helped Lloyd Price to find top sales. This one might sleep.

Come On swings away on a Latin beat and Nelson chants it competently. Studio production is good again with the chorus making sure there is excitement and plenty of size.

BOBBY RYDELLKissin' Time; You'll Never Tame Me
(Top Rank JAR181)***

BOBBY RYDELL should score with his version of Kissin' Time. A very infectious, slap-happy, clap-happy production that rides a sharp noise all the way.

Rydell chants the lyric forcefully and gets a solid instrumental and chorus accompaniment. Pace never flags, and you'll find yourself clapping with it before the close.

You'll Never Tame Me is another good beater. Tempo slows here to a quick walk, but the sound is first-rate again.

A "Cameo" label disc from the States, it has had some good engineers behind it. Growling sax as well as the stepping rhythm section on this half.

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PE

He's 'Elvis' to Mum and Dad

MAX JAFFA
Music From The Palm Court
The Lark In The Clear Air; The Last Rose Of Summer; On The Wings Of Song; Ave Maria (Bach-Gounod).
 (Columbia SEG 7920)****

WHAT Elvis is to the teenage element Max Jaffa is to the Mums and Dads—I think I have said that before, but it is very, very true. The Palm Court atmosphere sets a mood of peaceful, early evening drowsiness. With Max Jaffa are his stalwart companions Jack Byfield and Reginald Kilby, and they are joined by contralto Jean Grayston to make musical matters even more pleasant.

EILEEN DONAGHY
Blue Hills of Antrim
Faughan Side; Little Old Mud Cabin; The Bard Of Armagh; Blue Hills Of Antrim.
 (Fontana TFE 17145)***

THERE seems to have been a flood of Irish singers and dance music on the disc scene in recent months. Mind you, Irish music has always had a strong following, but just recently everyone seems to have been getting on the band wagon.

Miss Donaghy has the usual type voice one associates with this type of music; the sweet, clear voice with the gay lilt. The whole disc has the Irish devil-may-care atmosphere so endearing to all.

THE HI-LO'S
And All That Jazz
Fascinatin' Rhythm; Small Fry; Something's Coming; Lady In Red.
 (Philips BBE12289)****

IT is some months since I reviewed the LP of the same title and I still admit to enjoying the sound created by this highly talented group using these jazz arrangements. There is little to equal the fresh-

ness of a Hi-Lo's vocal effort and here they are ably abetted by the Marty Paich Dek-tette—which in my book improves even on the vocal perfection.

TOMMY KINSMAN
ORCHESTRA
Quicksteps Vol. 1.
A Room With A View; F.D.R. Jones; From This Moment On; Button Up Your Overcoat; American Patrol; Diamonds Are A Girl's Best Friend; Says My Heart; The Wedding Of The Painted Doll; A Fine Romance; Good Morning.

(Fontana TFE 17153)****
Foxtrots Vol. 1.
Room 504; My Very Good Friend The Milkman; You Were There; The Touch Of Your Lips; Dream; I'm Gonna Sit Right Down And Write Myself A Letter; Lullaby Of Birdland; Fools Rush In.
 (Fontana TFE 17156)****

DEBS or Delights who read this column—if any—will be delighted to note the issue of these two albums by their favourite ballroom leader.

Tommy Kinsman has turned out a couple of delightful dance efforts, and there is even the atmosphere of the dance floor crowd present to add interest.

FRANK SINATRA
Dream
Some Enchanted Evening; You're My Girl; The Things We Did Last Summer; Dream.
 (Fontana TFE17158)****

ANOTHER collection of nostalgic Sinatra hits from the Fontana label. Frank's versions of "The Things We Did Last Summer" and "Dream" were big favourites in my collection when they were first issued almost ten years ago.

His ageless voice is superb in these offerings and the disc should be received well all round.



DISC Pic

THE LAMBERT SINGERS
Down For The Count
Down For The Count; Down For The Double; It's Sand Man; Little Pony.
 (H.M.V. 7 EG 8479)****

THIS probably will not mean a thing to the teenage public, but for all that it is a superb example of the use of voices as instruments. Dave Lambert, Annie Ross and Jon Hendricks are the voices in use and they do a superb job with these four Basic tunes. Aided by the Basic rhythm section they blend in sound like the full Basic orchestra, a magnificent feat.

The whole effect is tremendously exciting and musical. I thoroughly enjoyed the listening experience and I hope many of you will share my pleasure by giving the album a spin.

KEN MACKINTOSH
Dancing To The Roaring Twenties
The Charleston; There's A Blue Ridge Round My Heart Virginia; Everybody Loves My Baby; Miss Annabelle Lee.
 (H.M.V. 7EG 8468)****

KEN MACKINTOSH has discarded his usual record style for a moment and taken up the gay swinging style of the twenties on this set. It is a refreshing and happy change and it certainly cheered my day of slaving over the record player.

The arrangements, however, are in the modern style and as the music of the twenties was written and played and sung as a form of release from those trouble-torn days you can expect a very lively bunch of tunes. And you'll get it, plus.

An excellent album Ken—let us have some more like it.

JOHNNY HOLIDAY
Sentimental Holiday
I'll Never Be The Same; Baby, Baby All The Time; She Doesn't Laugh Like You; Julie Is Her Name.
 (London RE 1226)****

HERE'S a new and very likeable voice which popped up among my pile of EPs this week. Johnny Holiday has the smooth style that brings great rewards with perseverance and a little luck.

These four ballads get a delightful treatment from the lad and I feel that he will go a long way in the vocal world.

Watch out for the name, friends. I think we may have a new star on our hands.

JIMMY BLAIR
Scottish Country Dances No. 10
The Glasgow Highlanders; Stumpie; Jenny's Bawbee; The Highland Brigade; At Tel-El Kebir; Major John McLennan; Gordon Highlanders; Fairlie Castle; The Wandering Tinker; Castles In The Air; Humpty Dumpty.
 (Fontana TFE 17157)****

JIMMY BLAIR seems to be battling for Jimmy Shand's crown, at least as far as volume of recordings is concerned. The first Jimmy has turned out a prodigious number of records in recent months, but he will have to go a long way to catch up on

the years of visits to recording studios put in by Jimmy Shand.

This is the typical lively, bouncy stuff one associates with Scottish country dancing.

EPs
 reviewed by
Ken Graham

**There's
 magic
 in Billy's
 voice
 again**

The Best Of BILLY DANIELS
Blue Skies; Comes Love; You Turned The Tables On Me; It's D'Lovely.
 (H.M.V. 7EG 8485)****

FOR once I agree with the album title. This is near to being the "best of Billy Daniels." Backed by the big swinging orchestra led by Benny Carter, Mr "Black Magic" launches gaily into these four standards with a zest and fervour not heard from him in a long while. More of this please, Billy.

REGINALD DIXON
Showtime No. 3
Merry Widow Selection: Girls, Girls, Girls; Villa; Night; Quick Waltz; Maxims; Merry Widow Waltz; White Horse Inn Selection: The White Horse Inn; Your Eyes; It Would Be Wonderful; My Song Of Love; For You Too; Sigismund; Goodbye.

(Columbia SEG 7921)****

SEATED at the organ of the Tower Ballroom, Blackpool (where else would you expect to find him?) Reginald Dixon turns his attention to two old and loved musical shows which took London by storm when they were first produced and the music from which has continued to delight people ever since.

The organ is not everybody's cup of tea, it certainly is not mine, but for those who do like the instrument then there are few better than Reginald Dixon to present it to them.

BEVERLEY BUNT
Me And My Teddy Bear
Me And My Teddy Bear; Open Up Your Heart; My Chocolate Rabbit; The Queen's Highway.
 (H.M.V. 7EG 8483)***

I HAVE a horror of performing children. I always swallow hard when a doting Mum parades her infant in front of me with a remark such as: "Just wait till you hear my little Johnny sing—he should be on records." What usually follows is embarrassing to both listener and performer.

In this case, however, little Miss Bunt has as much talent as is possible at the age of seven, and she has no hesitancy in using it fully.

The young miss performs four children's favourites which should appeal to listeners of similar age.

Ron Goodwin's accompaniment is excellent.

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Ken Graham's LP line-up

MICHAEL HOLLIDAY

Mike

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MY copy of this album was a little late in arriving and I had already read some reviews by other critics before starting to write my

Perhaps, Perhaps; Carinosa; Oye Negra; Be Mine Tonight; La Mer; El Rancho Grande; Temptation; Adios Mariquita Linda; Baia; The History Of Love. That Old Black Magic.

(Parlophone PMC1100)*****

WITHOUT looking at the titles I slipped this album on my player expecting Mexican guitars. I nearly fell off my seat when the first tune turned out to be a Latin version of the big French success, *La Mer*.

But whatever the geographical location of the music this is certainly a stimulating album. The mood is

MICHAEL HOLLIDAY, seen here at one of DISC's parties, could imitate Bing if he wanted to, but he doesn't.



artist, Miss Lena Horne, flashes of the brilliance to come are very apparent as you play through the tracks.

One of the reasons for the lower standard is the fact that this is a very old recording; equipment and techniques have improved a lot since then.

But even lack of good equipment cannot hide a talent as strong as this. Miss Horne's biting phrasing and general exciting way with a song shows up clearly.

SAMMY DAVIS JUNIOR AND JOYA SHERRILL

Jumps With Joya

The Gipsy In My Soul (S. Davis); Baby Me; Who Needs Spring (S. Davis); Lush Life; Between The Devil And The Deep Blue Sea; Chloe (S. Davis); Thou Swell; Why Do I Worry (S. Davis); Easy Street; The End Of A Love Affair. (Gala GLP304)***

AS you can see from a glance through the titles above, Sammy Davis only performs four of the tracks—and it appears to be a very young Sammy Davis, at that (he's only a lad now!).

This is not the best album to come from Gala's LP stable but it certainly contains a lot to interest the listener.

Miss Joya Sherrill has several claims to fame with, perhaps, the main one being several recordings with the Duke Ellington Orchestra. I do not think she is shown at her best here—she turns out as just a better than average vocalist. I should like to hear more of her work before condemning or praising too strongly. Sammy Davis has improved with age.

THE KEYMEN

Music For Anytime

Dizzy Fingers; S'Wonderful; Somebody Loves Me; That Certain Feeling; Looking For A Boy; For Me And My Gal; Don't Dilly Dally On The Way; I Wouldn't Leave My Little Wooden Hut For You; You Made Me Love You; Dancing On The Ceiling; Thou Swell; Lover; My Heart Stood Still; I Whistle A Happy Tune; Black And White Rag; Sweet Sue Just You; My Love Parade; Beyond The Blue Horizon; That's A Plenty; The Way You Look Tonight; Rose Marie; Can't Help Singing; I Won't Dance; How About You; Four Leaf Clover; April Showers; Anything Goes; Am I Wasting My Time On You; Temptation Rag; Whispering; Margie; The Lads In Navy Blue; It's A Bit Of A Ruin That Cromwell Knocked About A Bit; When Johnny Comes Marching Home; The Strings Of My Guitar; I Don't Care What Becomes Of Me. (Parlophone PMC1102)*****

WELL, this makes some of the recent "bumper bundles" look a bit sick both in quantity and quality. The Keymen consist of two pianists and a rhythm section led by Cecil Norman at one of the pianos.

The music is unpretentious background music which is easy to digest.

The public know what they want, and at the moment Russ fills the bill to perfection.

RUSS CONWAY



I enjoyed it and I can safely say that you will, too, without fear of contradiction. There are no ultra-clever gimmicks to interfere with the music.

RUSS CONWAY

Family Favourites

With A Song In My Heart; Macnamara's Band; Keep Right On To The End Of The Road; Anniversary Song; The Teddy Bears' Picnic; Coming Home; We'll Keep A Welcome; A Gordon For Me; Auf Wiedersehen; This Is My Lovely Day; Little Grey Home In The West; Oh Mein Papa; Love Is Here To Stay; Mother's Day; True Love; My Thanks To You; We'll Meet Again; Good Luck, Good Health, God Bless You.

(Columbia 33SX1169)*****

A RECORD brimful of popular hits for the Russ Conway fans to wallow in to their heart's content. This is not my personal taste in music at all but the public know what they want better than I do and it so happens that right at this moment it is Russ Conway who fills the bill.

No complaints about this one either in quantity or quality. All the familiar touches are there making the final recipe turn out just the way you want it.

VOICES, SOUNDTRACKS AND THEMES

From The Great Movies

Put The Blame On Mame; Dearly Beloved; From Here To Eternity; I Get A Kick Out Of You; I've Got A Crush On You; To Love Again; River Kwai March—Colonel Bogey; Long Ago And Far Away; Temporarily; My Funny Valentine; Moonglow And Picnic Theme. (Pye-International NPL28002)***

QUITE a mixed-up collection this, a fact which may limit its appeal. You can hear the voices of Fred Astaire, Gene Kelly, Billy Daniels, June Allyson, Betty Grable and Jack Lemmon. The orchestra is conducted by that able batoneer Morris Stoloff.

Personally I enjoyed the album but as I have said, the mixture may not have a general appeal.

One thing is certain and that is that most of you will have a particularly favourite track on the album

which will bring back memories of a first date or something.

I suggest you have a listen and judge for yourselves.

MARIANO MORES ORCHESTRA

Piano By Mores

La Cumparsita; Fandango; Naipe Marcado; Grisel; Vals De La Evocacion; La Tablada; Mimi Pinson; El Irresistible; Bailonga; Tanguera; Tango Rapsodia.

(Parlophone PMC1098)*****

THIS is a beautiful piece of workmanlike music but for me it lacks that extra magic touch which would set it aflame and bring forth raves from all the critics.

Maestro Mores proves himself a more than capable keyboard performer on this album and I thoroughly enjoyed it. I know you will too if this is your kind of music.

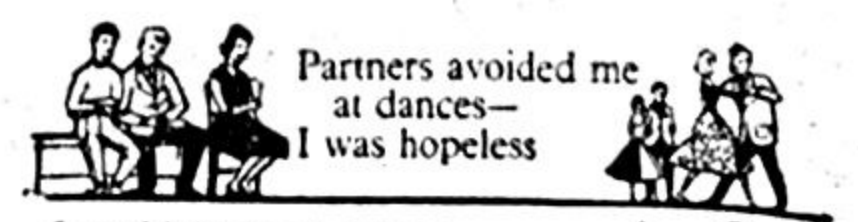
What kind of music is it? Well it's dreamy, it's Latin, it's lush, it's smoothly satisfying, and it's beautifully recorded.

GOLDEN HITS

My Truly Truly Fair (G. Mitchell); Allentown Jail (J. Stafford); Stranger In Paradise (T. Bennett); Buttons And Bows (D. Shore); On The Street Where You Live (V. Damone); Cry (J. Ray); Jezebel (F. Laine); Secret Love (D. Day); Istanbul (Four Lads); Come On-A My House (R. Clooney); Nancy (F. Sinatra); Yellow Rose Of Texas (M. Miller). (Philips BBL7331)*****

THIS is the biggest and best bunch of hits I have come across for months. Many of the songs have happy memories for me, as I faithfully collected all the early ones. Our idols in those days were Frankie Laine, Doris Day, Jo Stafford, Frank Sinatra just as the 1959'er has Elvis, Cliff and company.

I'm not going to single out any particular title for praise—they are all of tremendously high standard. You folks will have your own ideas of perfection in mind with your pet artist and song. This is a fine disc well worthy of being added to your personal pile.



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TRADITIONAL JAZZ . . . by Owen Bryce

MODERN JAZZ . . . by Tony Hall

GEORGE LEWIS' JAZZ BAND

Ragging And Stomping

Running Wild; Say Si, Si; Beale Street Blues; Down Home Rag; Somebody Stole My Gal; Riverside Blues; Weary Blues.

(Columbia 33C9042)****

THIS is not strictly my type of jazz but it's that much better than the old George Lewis of five years ago. Even Jim Robinson plays a solid, driving, accurate solo on *Running Wild*. While Alvin Alcorn sounds almost modern at times. Lewis blows in tune throughout most of the session but now and then makes the horrible bloomer that I find myself waiting for.

Joe Robichaux is a highly individual pianist with a percussive approach to the instrument which I like and which is so contrasted to the tinkling of the moderns. "Slow Drag" plays his usual heavy bass while the drum chair is occupied by Joe Watkins, a good drummer. The banjo playing is by . . . wait! there isn't one. Could that be the clue to the success of this disc? At last I can hear the chords and this time they sound like the right ones!

Except, of course, on *Riverside Blues*. What makes "Riverside" different to the other twelve bar blues? In case you don't know it's the use of a G seventh chord in the fourth bar. That one chord alone gives this number, written by Richard M. Jones, its unusual flavour. In

GEORGE LEWIS



Better than he was five years ago.

LEWIS SCORES A HIT— WITHOUT THAT BANJO!

fact . . . it makes the number. But George misses it out.

That's what I've got against this group. It is almost as if they didn't know what a G seventh chord was!

Smoothness

THE MALE BLUES Vol. IV

Tall Tom: You Broke My Heart; Easy Papa. Pinewood Tom: D.P.A. Blues; New Mean Misrearter Blues.
(Jazz Collector JEL 5)****

TALL TOM is really James Platt. He is also known as The Blue Boy. Both his numbers are medium-paced blues using the ever popular "Hard Times" theme. His accompaniment consists of piano and clarinet. Little else is known about the session.

On the other hand, a lot is known about Pinewood Tom, for his real name was Josh White. At the time these were made, probably early thirties, Josh had not yet fully cultivated his sophisticated city blues style of singing. Yet his diction is surprisingly clear and there is just the faintest traces of smoothness here and there.

In addition, one can feel the first attempts at showmanship. And that's probably one of the assets that put him at the top. So many blues singers just sing.

Embarrassing

THE LEGEND OF WILLIE THE LION SMITH

Ain't Misbehavin'; Maple Leaf Rag; Saint Louis Blues; Tea For Two; Darktown Strutters Ball; Charleston; Shine; Echoes Of Spring; Ballin' The Jack.
(Top Rank RX 3015)****

THIS is embarrassing. Willie the Lion is one of my favourite pianists. But I want to hear an hour of his playing. Too much of this is Willie Smith attempting to do a Jelly Roll Morton. And a lot of it sounds like plain bragging. And worse still, one could hardly say he has a pleasant talking voice. And he can't sing either. Though he tries on nearly every number. Nor can he impersonate Fats, which he also tries.

A lot of the talking part of the disc is interesting stuff. Very interesting . . . once. A good idea would have been to use this for the sleeve notes and let the Lion's powerful piano playing do the rest.

It cannot be denied that he plays marvellous piano. Nor can it be denied that he was an influence in the Harlem stride-piano school which in-

cluded Fats Waller, James P. Johnson, and even Duke Ellington.

Best thing on the record is the Lion's own composition, *Echoes Of Spring*. Unlike the almost aggressive boasting of the composer, this is a delicately played, light, airy piece of whimsical music.

This could have been a really great disc. We need a 12-inch Willie the Lion Smith! Unfortunately this is not it!

Mixed bag

PRIMITIVE PIANO

Speckled Red: Dad's Piece; Early In The Morning; Oh Red. Billie Pierce: Get A Working Man; Panama Rag; In The Racket. James Robinson: Bat's Blues; Four O'clock. Doug Suggs: Doug's Jump; Sweet Patootie.
(Collector ABC 1)****

THIS is a mixed bag. Some of it, notably the Speckled Red tracks, is first-class material. Some of it, the Billie Pearce, is interesting, but crude. Billie plays her version of *Panama Rag*. Some of her chord inversions are peculiar, while her technique is not up to the fast run-up leading to the second chorus.

When the early New Orleans pioneers keep within their limits they invariably turn out great stuff. When they become ambitious they merely show themselves up as poor musicians. And Billie does just that on her rag piece.

Speckled Red is Rufus Perryman, and is not new to recording. He plays a powerful piano, although his first side, *Dad's Piece*, is quite delicate. In fact Speckled Red plays unadulterated boogie woogie piano.

James Robinson accompanies himself with song. He, too, plays boogie piano. They all do really, except Billie Pierce. She plays (and sings) the same sort of earthy blues as Bessie Smith, Ida Cox and Clarence Williams.

A highly instructive record. But better recording, if possible, please, and better presentation, too.

Two stories

IAN MENZIES AND HIS CLYDE VALLEY STOMPERS

Roses Of Picardy; Beale Street Blues; Gettysburg March; Swingin' Seamus.
(Pye NJE1071)****

THERE is a story behind this disc. Two stories in fact.

When the group split up recently they went to court to decide who could use the name "Clyde Valley Stompers." It was important because

they are Scotland's premier jazz band. Ian Menzies won the day.

Secondly, I rang Lonnie Donegan two months ago. I'd heard that he was going back into the jazz business, doing a session with the Clyde Valley Stompers. Lonnie told me he wasn't going back into jazz. "It's much bigger than that," he said.

Well this is it! "Lonnie Donegan presents Ian Menzies and his . . ." etc., etc., reads the cover.

The disc swings all right, drummer and bass particularly coming over well. There is a piano, but the banjo kills it. I find it hard to believe he really plays at all behind the front line.

The trumpet lead is firm and clear, though he inclines to a vulgar "professional" tone on occasion. The trombone is stodgy and extremely limited. Yet he is the leader of the group. Must say he swings out on *Gettysburg*, though!

Versatile

MOSE ALLISON TRIO

Carnival; Parchman Farm; Trouble In Mind; Lost Mind.
(Esquire EP214)****

Young Man Mose

Somebody Else Is Taking My Place; How Long Has This Been Going On; Don't Get Around Much Any More; I Told Ya I Loved Ya Now Get Out; Bye Bye Blues; Baby Let Me Hold Your Hand; Sleepytime Gal; Stroll; I Hadn't Anyone Till You; My Kind Of Love.
(Esquire 32-083)****

THE first one is a breakdown from the 12-inch LP "Local Color." It includes one of the best tracks from that disc, *Parchman Farm*, together with some delightful trumpet on *Trouble In Mind*. For this man Mose is nothing if not versatile. Piano, trumpet and singer, and with as many varied styles.

Hearing a lot of his material brings it home that he is limited and stylised. No matter, at the moment it's fresh and original. Neither trad, nor modern, nor mainstream, but a glorious haphazard mixture of the three.

Young Man Mose shows him going through the motions of playing popular ballads. There's nothing they like better these days. The search for the most unusual, the least played, the forgotten melody from the forgotten film is a popular one, but I don't like it. The good old good ones were always good enough for yours truly. But leaving aside the rather horrible *Stroll*, I liked this batch of pops.

Powell has strength and guts

SELDON POWELL

Go First Class; Why Was I Born?; Love Is Just Around The Corner; Someone To Watch Over Me; Count Fleet; Autumn Nocturne; Swingsville, Ohio; Summer-time.

(12in. Vogue LAE12184)****

PERSONNEL: Seldon Powell (tenor); Jimmy Nottingham (trumpet); Bob Alexander (trombone); Pete Mondello (tenor, clarinet); Haywood Henry (tenor, baritone, clarinet); Tony Aless (piano); Billy Bauer (guitar); Arnold Fishkin (bass); Don Lamond (drums).

THIS is the first time that I have really heard tenorman Powell, whose style has been described by other critics as a cross between Rollins and Getz. I don't agree. Just to give you an idea, I would say he sounds very like the Sonny Stitt of 1950-1-2. And maybe a little like Budd Johnson. As with Sonny (of that period) and Budd, there's a strong Lester Young influence. But his blowing has strength and guts.

This is a very good record of its not-too-modern kind. Powell is virtually the only soloist. The arrangements (by Tony Aless and Powell) are direct and uncomplicated and provide a rich background for the tenor solos. At its best here, the band, too, recalls the jumping combo Stitt and Gene Ammons had about nine years ago.

Dead as a dodo

JOHNNY DANKWORTH ORCHESTRA

The Vintage Years

Crazy Rhythm; The Breeze And I; Swinging The Blues; Don't Get Around Much Any More; I Can't Get Started; How Deep Is The Ocean; How High The Moon; Moonglow; Jive At Five; Stardust; Idaho.

(12in. Parlophone PMC1076)****

PERSONNEL: Johnny Dankworth (alto, clarinet); Danny Moss (tenor, bass clarinet); Alex Leslie (baritone, clarinet); Dickie Hawdon (trumpet, French horn); Laurie Monk (trombone); Derrick Abbott, Stan Palmer, Colin Wright, Bob Carson (trumpets); Tony Russell, Danny

Elwood, Jack Botterell, Garry Brown (trombones); Dave Lee (piano); Eric Dawson (bass); Kenny Clare (drums); plus (track 4 only) Johnny Scott (flute, piccolo); Jim Powell (tuba); Bill Le Sage (vibes, glockenspiel).

THE Dankworth band is big news nowadays. But if you build up a reputation, you have to live up to it. And the band cannot afford to turn out any more lifeless records like this one.

The tunes themselves are over-worked, for a start. The arrangements (featuring the JD Seven in and around and among and out of the big band) are thoroughly and expertly tailored and precisely interpreted with generally very good musicianship all round.

But there is no spark, no surprise element and no spunk in it! The rhythm section's like lead. In fact, I think a really live, swinging rhythm section could inspire this band to be great. I know this band can swing. I heard it do so just before it left for the States. But, my goodness, it's dead as a dodo here.

The best track for my ears is Dave Lindup's score of *How Deep*. Of the soloists, Danny Moss is surprisingly effective in small doses and Dickie Hawdon's heart is well in evidence.

JOHNNY DANKWORTH — no spark.



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Steele booked before Elvis in 'down under' tour

£100,000, TWO MONTHS' CONTRACT

TOMMY STEELE, signed last week for a £100,000 "sunshine tour" in Australia, precedes Elvis Presley into the Sydney and Melbourne theatres where he is contracted for a month's show at each. The Australian trip will be Presley's first engagement after he leaves the U.S. Army.

Comedian Danny Kaye is booked for the same two theatres before Tommy Steele.

The signing of Tommy's contract was the climax to a year's negotiations with the Australian Tivoli circuit managing director, Gordon C. Cooper. A year in which many hours have been spent deciding on terms.

The result is that Tommy is the highest paid single artist booked in the 58 years of the Tivoli circuit's history.

Man behind the deal, Mr. Cooper, has already taken many British artists to Australia, including Winifred Atwell, who has stayed out there much longer than her original contract stipulated.

Big theatres

How can Gordon Cooper afford to pay such high fees? Because the Australian theatres are much bigger than those in Britain, many of them having a box office take of around £27,000 a week, much more than most English theatres can claim.

They are also more theatre minded, but that won't mean that Tommy will be staying longer than planned, as many of the other artists who have gone to Australia have done. Tommy is already well booked up with appearances in Britain that carry him well into next year.

Wedding bells?

"Australia," says Mr. Cooper, "comes as a surprise to British artists." But it won't to Tommy, he's been there before, as a merchant seaman earning £30 a month.

This week Tommy's manager, John Kennedy, told DISC, "I am expecting Tommy to get married before he leaves on his Australian trip."



TOMMY STEELE: he first went to Australia as a £30 a month seaman.

... WHITFIELD GOES, TOO

DAVID WHITFIELD has also signed a contract with Mr. Cooper. Plans at the moment are for David to stay on tour for twenty weeks on the same circuit as Tommy Steele. He opens in Melbourne on March 15.

How much David will pocket for the tour is uncertain as he prefers to work on a percentage basis, rather than a straight cash deal. He is expected to gross £50,000, but that figure could be even higher if, as may well happen, a visit to New Zealand is included.

London date

In December he begins telefilming a series of shows for ATV which are expected to be shown while he is in Australia.

Commencing October 19, David will be appearing at the Empire, Finsbury Park. This will be his first appearance after his fortnight's holiday on the French Riviera.

Jazz at L.A.

LOS ANGELES holds its first two-day jazz festival, which starts tomorrow (Friday).

Signed to appear as a special guest artist is Bobby Darin, who has the number one recording in the U.S. hit parade with "Mack the Knife."

Already set to guest on Friday night are the Count Basie Orchestra with Joe Williams, Sarah Vaughan, Billy Eckstine, The Hi-lo's, and on Saturday, in addition to Basie and Williams, guests will be Shorty Rogers, George Shearing, Coleman Hawkins and Roy Eldridge.

ADAM FAITH PLUMPS FOR ACTING

ADAM FAITH, Top Rank recording artist, who last March, before his appearance in "Drumbeat," was little known, is now to concentrate on acting. Said his agent: "Whenever there is a choice of singing or acting, Adam will take acting every time."

This is the result of his success in the M.G.M. film, "The Beat Girl," in which Adam sang two numbers. The studio have described him as a "natural actor" and as an artist who could be built into "a second James Dean."

On Wednesday, Adam Faith appeared in ITV's "No Hiding Place"—his TV debut as an actor.

There is talk of his making another film early next year.

The two records from "The Beat Girl" waiting for release are "Made You" and "I Did What You Told Me." No definite date has been fixed yet.

ACKER BILK IN HIS FIRST 'JAZZ JAMBOREE'

THE Acker Bilk band will be appearing at this year's Jazz Jamboree for the first time since the Jamborees started. Also making their debut in this, the 21st anniversary of the concerts, is Andre Rico and the Cha-Chaleros. The Jamboree takes place at the Gaumont State, Kilburn, on Sunday, October 25th.

Bands booked include Johnny Dankworth, Humphrey Lyttelton, Mr. Acker Bilk and his Paramount Jazz Band, Andre Rico and the Cha-Chaleros, Bob Miller and the Millermen, the Tubby Hayes Quartet, the Jazz Committee featuring Don Rendell and Bert Courtney, the Denny Boyce Orchestra, the Tony Kinsey Quintet, the Jazzmakers, the Joe Harriott Quintet, the Tommy Watt All Stars and Dr. Crock and his Crackpots.

RUSS OUT —Chico Marx in

RUSS CONWAY will not be making his first stage appearance after his spell in hospital, at the Alhambra Theatre, Bradford, on October 12.

Russ is still suffering the effects of his throat infection and will not be returning to the stage until the following week, October 19 when he appears at the New Theatre, Boston.

Russ's place at the Alhambra is being taken by Chico Marx, now making his only stage appearance during his stay in England.

Sheila's own

SINGING star Sheila Buxton, who has been featured regularly with Alyn Ainsworth and the Northern Dance Orchestra in "Make Way for Music" on BBC TV, will have four radio programmes of her own.

Title of the show, which has been specially designed for inclusion in Children's Hour, is "The Sheila Buxton Show," and Sheila will be heard singing and in discussion with Judith Chalmers.

COMEDIAN Bruce Forsyth has been signed for the new "Educating Archie" series which starts on October 7. Bruce will be singing in the series.

Tony is 'In the Nick'

ANTHONY NEWLEY, Bernie Winters and Anne Aubrey are co-stars in a new Columbia comedy, "In The Nick."

The three stars were featured together in "Jazz Boat," which is due for release soon.

Songwriter Lionel Bart, who has been responsible for many Tommy Steele hits, and more recently "Living Doll," has been commissioned to write two songs for "In The Nick."

The film will feature Tony Newley as a psychiatrist.

New tour for Terry Dene

TERRY DENE, whose latest disc is "Thank You Pretty Baby" backed with "A Boy Without A Girl," commences a new tour at the Odeon, St. Albans, on October 9th. Following dates are Hippodrome, Dudley (10th); Gaumont, Doncaster (11th); Gaumont, Rochester (14th); Gaumont, Cheltenham (18th); Colston Hall, Bristol (24th); De Montford Hall, Leicester (25th); Odeon, Coventry (29th); Odeon, Guildford (31st).

SAMMY TURNER, top American singer who put his first record "Lavender Blue" straight in the American top ten and kept it there for six weeks, has been booked to appear in ITV's "Boy Meets Girls" on October 17 and 31.

Decca's new boys on TV

DECCA singing discoveries, Eddie Hickey and Roy Sone, both 19 years old, have been signed for television.

They appear on October 6, in Granada's "Song Parade" and Eddie Hickey will be singing his initial recording of "Lady May."

Roy Sone has previously been seen on many children's TV programmes.

AFTER a long illness which kept her out of the spotlight, young rock star Lisa Noble is back on the scene. She has been signed for the Cliff Richard package show, which she joins on October 18.

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