

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 94 Week ending January 9, 1960

FATS DOMINO

EVERY
6^D
THURSDAY



FATS DOMINO

His latest double-sided hit

BE MY GUEST

c/w

I'VE BEEN AROUND

HLP 9005



45/78 RPM RECORD

CLIFF ★ ADAM ★ MARTY ★ BOBBY

Most Awarded Weekly Letter Published ... and a bumper bonus* of a Ronson lighter/ashtray set once a month.

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

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

AS this is Honors' Last time, present A. S. on behalf of Post Reg. may enter an exclusive New Year's Honors award.

FIRST: A Gold Plated Disc Steve to **SHERLEY BASSETT**, she does not often appear in the Top Ten, but this award is for the fine work she did in 1959. Shirley has done more to boost British girl singers into the world spotlight than anyone and I am convinced we will see and hear a lot more of her in the next decade.

SECOND: A big thank you to **CLIFF RICHARD**, **ADAM FAITH**, **CAROL FORD** and **MARTY WILDE**. To my mind they started off as coplains, but with their pleasant renderings of late, I think they are becoming talented vocal entertainers. I am grateful, along with the other thousands who get car-cass from R "N" in 1959.

THIRD: A Silver Swing to **SAMMY DAVIS, JR.** Let's hope he comes over to this year. Anyone who has played his swing LP "All The Way and Then Some" will no doubt agree that his "Swing Along With Sammy's Sammy Swings" certainly takes some beating. He could be "Mr. Personality" for 1960.

FOURTH: A booster rocket to **DICKIE VALENTINE**. I hope it sends him back to the top of the Top Ten this year.

FIFTH: A De-Luxe Band Wagon to **COUNT BASIE** for keeping us all swinging to that great sound of his.

SIXTH: A Cheeky Chap of the Year award to **BOBBY DARIN**. How

dare he take a "Satchmo" special such as "Mack The Knife" and "Innocence" to the top of the charts and then to the bottom of the charts when Satchmo's version did not receive as much acclaim? Congratulations to Darin, however. For once he managed to avoid Satchmo's wrath!

FINALLY: A Brickbat. This goes to the writer for putting such stogy, lyric words to songs like "Lipsick" and "Your Calf," "Javlin Love" and "I'll Kissed You." No more, please. Let's have sensible lyrics to pleasant melodies.—(Miss) **MARGARET MURPHY**, 176, Bingham Lane, Bartley Green, Birmingham.

COVER PERSONALITY

No change
Fats is
still at
the top

ROCK may not be dead, but it is certainly has changed, and so have most of the singers. They change to it as they differ but not cover personality. This week, Fats Domino is different because he has refused to change.

He got to the top on one single, "Ain't That the Way", and Blues, and has stayed there, making no attempt to follow the current trends. His success has been fantastic. In America every single one of his recordings has reached the top fifty (and to get into the top hundred is rather a good achievement), and many of them have traveled on to reach the top twenty.

Along with Presley, Fats Domino was certainly one of the forefathers of the big beat. He had his first big hit in this country with "Blueberry Hill" some three years ago. This was followed by further success in a Blue Hawaii, "You're In Love Again," "When My Blue Heaven Comes to Me," and now, his latest, "Be My Guest."

Instructive

And yet, there was a time when a bad incident in a factory would be paid to the musical activities of Fats Domino. He is one of the "Fats" band and at one stage it was doubtful whether he would ever be a singer.

"An instructive musician, and in an age where rhythm and blues has been broken for some time, Fats decided to make his beat more important in music-making than any other. He was the whole of New Orleans, from the music to the dancing, his was a great mission."

The inevitable recording contract came his way, and so was Fats Domino very soon became a hit. He also wrote songs for his own. He is himself as a composer. Fats says, "I write tunes about what people say. Whatever I say, if it sounds catchy, I put it in a song. Sometimes I'm talking to a friend and he will say something that sounds good. Then I put that down, it's a song."

Nothing new

Naturally, not enough, the Domino talents had to be included in "Rhythm 'n' Blues" appeared in "The Great Club Hit," "Shake Rattle and Roll," "The Big Beat," and last one was not released in Britain.

It was in the days when we knew the big beat as rock 'n' roll, to Fats Domino this sound was always "Rhythm 'n' Blues". In a statement that he once made about his music he said: "I don't know anything about it. I have been playing it ever since. I can remember, only one time when I was asked to do it. It comes straight out of Dixieland jazz and has the same feel."

"A few years ago, progressive jazz took the heat away from rock and roll. But Fats could not dance to it. Rhythm and Blues is the back bone, and the kids love it."

JUNE HARRIS

NOT SURPRISED

WHEN rock 'n' roll packages always come your variety theatre, the whole bit is framed with well-known stars. But if we want to get a ballad singer, we usually have to sit through several second-class, inexpensive acts first.

No wonder many variety theatres are not filled for every performance. People want what for money, and not that they would for half-a-dozen or more. But entering (Miss) **NAOMI TYLER**, a Wichita Road, London, SE22.

(Some of those supporting rock artists may be well-known—but are they talented?)

LABEL OR ARTIST?

HAVING read many comments in this issue about the quality of British and American discs, I have decided that:

(1) British tenagers buy according to quality of number, with bright accompaniment, and are a little more discerning.

(2) American tenagers choose content, such as Pat Boone, Fats Domino, and Dick Dale. They do usually produce a class every time.

(3) I am not sure how to judge the quality of their heroes' faithfulness? —**BARRIE EGGERTON**, 789, Wallall Road, Birmingham, 22a. (Perhaps we have not such "big" stars to patronise?)

Dear Mr. Good ...

WHAT'S THE MATTER—SOOR GRAPES?

MAY I suggest an award for Jack Good—as the most big-headed bore of this or any other year?

Was Presley is so superior to Cliff Richard that it is ridiculous for listeners in Swynn Club to have voted otherwise. What's the matter Mr. Good—soor grapes?

Jack Good has told us time and again—and again—how he "made" Cliff by allowing him to appear on "Oh Boy." I would rather suggest that Cliff made "Oh Boy" by appearing on it. Desperately Mr. Good has chosen to patronise something from fabulous Americans to incoherent Italians, without success.

So Cliff's numbers do not swing, and his voice has a very limited tone quality. How odd, Richard is "the one and only King of Rock 'n' Roll" was the star of his show.—(Miss) **H. BURNETT**, 4, Bramwell Street, London, W1.

WOULD YOU PLEASE MAKE UP YOUR MIND

AFTER reading Jack Good's article (26-12-59), which slammed "Swynn Club" as a Radio Luxembourg 1, I thought that this was the first piece of sense he had written for a long time.

Then, while listening to Radio Luxembourg at Christmas, I heard Mr. Good refer to Cliff Richard as "the one and only King of Rock 'n' Roll."

Mr. Good, would you please make up your mind if you are the King of Rock?—**F. MOLEYNEUX**, 21, Birchtree Road, Liverpool, 17.

I REALLY AM WELL AND TRULY DISGUSTED

IN reply to Jack Good's article on Radio Luxembourg's "Swynn Club," I only hope that you are as well and truly disgusted as I am.

I am an ardent fan of Cliff Richard and have spent a great amount of his record's disc. To hear people say Cliff is an imitator, a late-war variety singer, or anything of the sort, is to say that we are sick in only one way—being sane.

Time and the charts, which tell who is the King of Rock, and I will be very much amused if Cliff comes out first in the competition to put Cliff Presley back on his feet again.—**PATRICIA BURKE**, 13, Miles Mill Terrace, Leeds 7.

(Jack Good replies on page 4)

COLOURED DISC!

IN New Year we had coloured discs played their own favourites, and disc readers often say that D.J.s play their own favourites and that they do not give enough variety. Yet in a recent issue of a film magazine, Pete Murray says that the B.B.C. selects the records he to play, and that on Radio Luxembourg he tries to choose a wide variety.

PARTY SPINS

WITH all the current criticism, both by the public and MP's, of disc jockeys, I feel that it is time someone defended them.

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D.J.s are flourishing and will continue to flourish. If they were incapable of giving the public what they would be out of a job.—**RICHARD J. GREEN**, 59, The Court, Havertham, Oaks, London, SE22.

(Your last paragraph sums it up nicely.)

FAN MAIL

MY younger sister is a member of the Cliff Richard Fan club. She has received two newsletters since July, although she is supposed to get one every month.

Has anybody else in the fan club been having trouble with their letters? I am a member of the Marty Wilde fan club, and it seems much better than the former trouble.

—**JAMES ROBINSON**, 16, Caronson Park, Saltburn, Co. Astrin, N. Yorks. (Complain to the club. It may be a genuine oversight.)

BRAVO, DON

MANY thanks to Don Nicholl for his excellent review of Johnny Cash's "Little Drummer Boy" in DISC (26-12-59).

On behalf of all the Johnny Cash fans in this country I say "Bravo Don." We do hope that he keeps this up, so helping to push country and western music to the top.—**JAMES ROBINSON**, 16, Caronson Park, Saltburn, Co. Astrin, N. Yorks. (Johnny is drumming his way in.)

VITAL INCHES

WHEN are we record buyers going to come to our senses and demand our rights from the record manufacturers. It is high time they began to give us value for money.

Recently I compared two records, both on 45 rpm, and I discovered that while one cost 5s. 6d., the other was 15s. on the other hand. Surely it is time someone thought was done about this. We want our money's worth, but not half record for the price.

—**MICHAEL D. DORRIS**, 42, Dobson's Road, Sheffield, 7, Yorks. (You have one good answer—don't buy the discs that cost more than 5s.)

SHADOWS

THE photographs of The Shadows (DISC 26-12-59) are most aptly captioned. Hank R. Marvin was labelled as Bruce Welch, and vice versa.

I think that The Shadows' new disc, "Saturday Dance," is their best to date. It is a real gem. I would like to see their contributions on the LP, "Cliff."

If they had recorded "Guitar Boogie" I think it would have been played here in Cambridge the other week. I think it would have been a best-seller, as I thought it better than the original! Well done, Shadows.—**JOHN W. GRIFFITHS**, 38, Alkborough Street, Cambridge. (All those shadows about was the cause of our mistake.)

LONG PLAY

IRECENTLY bought an LP, was allowed to see one first, but was refused permission to hear the other.

This has happened to me on several occasions, when buying EPs as well. Surely a person has the right to hear what he or she is going to buy. There are listening booths in nearly all record shops, and if the goods of them if you are not allowed to hear your record.

Nobody likes to pay nearly £2 for an LP and not hear what they are buying.—**W. H. HAZTON**, 219, Stoneyhurst Street, Glasgow, N2. (It is usually a question of time. The records are in the shop for an hour or so long to spend in a booth.)

LIBERACE

LIBERACE—
great and unique artist

IWOULD like to take this opportunity of thanking Ken Graham for giving me the new Liberace LP, "Piano Song Book" as one of the best. I am certainly in complete agreement with him.

Some people may think me a "square", but I am also a great fan of all the latest rock tunes. I think that we can all do with a little serious music now and again. This truly great and unique artist, Liberace, is the one to go to for it.

—**CAROLINE AMBROSE**, 14, Eaves Green Road, Chorley, Lancs. (You'll see your element when Liberace pays another visit to this country soon.)

BIG SCREEN

THE film world is today filled with rock 'n' roll stars. But can any of these stars really act? I think that Elvis and Ricky Nelson have made the grade, but not the rest. And yet, although the others cannot really act, they will continue to make films because of an endless battle between the film companies who want the top boys to star in the top films. These singing stars are being given parts so that they will have public appeal and the cinema will draw big crowds.—**JOHN W. GRIFFITHS**, 38, Alkborough Avenue, Rayboure, Derby. (You'll make a lot of Tommy Steele and Cliff Richard fans angry.)

STARRY EYED

GARY STITES

JCL 9003

LONDON

53/58 r.p.m. records

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending January 2)

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

ONE TO WATCH

Village Of St. Bernadette Andy Williams

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending January 2)

Last Week	This Week	Title	Artist
1	1	What Do You Want To Make Those Eyes At Me For ? . . .	Emile Ford
2	2	What Do You Want ?	Adam Faith
3	3	Seven Little Girls	Avons; Paul Evans; Lana Sisters; Cezima Francis
4	4	Among My Souvenirs	Neil Sedaka
3	5	Oh Carol	Neil Sedaka
6	6	Rawhide	Frankie Laine
10	7	Little White Ball	Tommy Steele
7	8	More And More Party	Russ Conway
—	9	Travlin' Light / Dynamite	Cliff Richard
8	10	Johnny Staccato	Elmer Bernstein

Published by courtesy of "The World's Fair"

BOB CORT EL PASO

43-F 11197

DECCA

45 rpm record only



Julie London weds

Sultry-souled Julie London and jazzman Bobby Troup soar the New Year after their marriage at Julie's home in Hollywood on the last day of December. The ceremony was performed quietly with only a few friends and relatives present.

Snow signs contract

HANK SNOW, American C. & W. singer, has just re-signed to an exclusive 10-year contract with R.C.A. Records. Snow's career originally started with that company in 1936 and he has been recording for R.C.A. ever since.

DATE FOR AL

A. C. SAXON, currently touring with Gene Vincent, appears in the B.B.C.'s "Saturday Club" on January 16th. Bookings after that include a spot in the "Festival Of Music," to be staged at the Royal Albert Hall on January 30.

AVONS FIX TOUR

THE AVONS, currently hitting the high spots with "Seven Little Girls Sitting In The Back Seat," are to appear at Birmingham Town Hall on January 23 and Newcastle City Hall on the 24th.

From February 6 to 17 they join up with Adam Faith for his series of one-nighters.

Mudlarks' season

THE MUDLARKS are to star with Charlie Drake during the summer season at Great Yarmouth. They will be appearing at the Wellington Pier.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending January 2, 1960

Michael Holliday is back in with a rush, but Emile Ford stays on top

Last Week	This Week	Title	Artist	Label
1	1	What Do You Want To Make Those Eyes At Me For ? . . .	Emile Ford and The Checkmates	Pye
2	2	What Do You Want ?	Adam Faith	Parlophone
4	3	Oh Carol	Neil Sedaka	R.C.A.
3	4	Seven Little Girls	The Avons	Columbia
7	5	Johnny Staccato	Elmer Bernstein	Capitol
8	6	Snow Coach	Russ Conway	Columbia
6	7	Jingle Bell Rock	Max Bygraves	Decca
11	8	Rawhide	Frankie Laine	Philips
12	9	Among My Souvenirs	Connie Francis	M.G.M.
—	10	Starry Eyed	Michael Holliday	Columbia
10	11	Red River Rock	Johnny and The Hurricanes	London
5	12	More And More Party Pops	Russ Conway	Columbia
9	13	Travlin' Light / Dynamite	Cliff Richard	Columbia
18	14	Little White Ball	Tommy Steele	Decca
14	15	Bad Boy	Marty Wilde	Philips
15	16	Some Kind-A Earthquake	Duane Eddy	London
—	17	Reveille Rock	Johnny and The Hurricanes	London
19	18	Be My Guest	Fats Domino	London
—	19	In The Mood	Gene Vincent	London
—	20	Wild Cat	Gene Vincent	Capitol

ONES TO WATCH

Way Down Yonder Freddie Cannon
Dram Party Sandy Nelson

HAVE A
"HAPPY ANNIVERSARY"
WITH
JOAN REGAN'S

PYE 7N 15238 (45 & 78)

STILL AT THE TOP!
EMILE FORD
AND THE CHECKMATES
"WHAT DO YOU WANT TO MAKE
THOSE EYES AT ME FOR?"

PYE 7N 15225 (45 & 78)

JACK GOOD

repents a prediction and defends an opinion

Tommy Steele is just great I MUST ADMIT IT!

WHAT a way to start the New Year! I should be in Manchester producing "Boy Meets Girls," instead I'm in bed with flu. Not only that, but my first column of the New Year contained a prediction which was proved wrong only one day after I had written it, and to cap it all, the article I wrote the week before that has been generally misunderstood.

Oh, dear—I am just a crazy mixed-up kid. Anyway, I had better get it off my chest . . .

It was Christmas Day—and full of a generous feeling of good-will to all men. I suggested that Tommy Steele might not be so prominent in the New Year as he has been in the past. I said that on the basis of what I thought of his last couple of films and his recent records and television series.

The next day I was doing a bit of viewing, when up pops a Tommy Steele Spectacular. I don't know if for the last year or so I have been viewing Tommy through mental dark glasses, but this show and Tommy's performance struck me as just great.

He stood still and sang

HE seemed to have confidence, authority, charm. He did not do too much—which is what I have always criticized him for in the past. What he was playing along to the Craxipops in a hilarious sequence, he let them do the work, and by clever underplaying Tom got the laughs.

He seemed in better voice than I can remember hearing before, stood still and simply sang, which I thought was a pleasant change. But I could be wrong. Maybe he has been like this

all the time, and I just have not been "tuned-in." It can happen, you know.

Whether this is so or not, there is one thing that *Evening Day* proved that I had been talking rubbish about a possible fade by the Steels. Maybe he's moved out of the teenage market—but even if you call him a square, it looks as though he'll be a—round, (sole and exit).

This is what I meant to say

NOW about the misunderstanding. I don't think I was talking rubbish when I said that Presley was the master and Richard the talented pupil. Presley was the dazzling original and Richard the brilliant disciple. However, several thousand ardent fans of Cliff seem to think I was. And they don't mind telling me so in no uncertain terms. (Have a look at page two, if you don't believe me!) But most of them misunderstood the words "talented pupil" and "disci-

NO CLOTHES, NO ECHO

WHILST Adam Faith and Joe Brown were in John Barry's bar in London, somebody broke into Adam's car and stole all his clothes and also Joe Brown's amplifier and echo equipment.

So if you see anyone around dressed like Adam Faith and playing a guitar that sounds like Joe Brown's, dial 999.

pliant disciple" and though I meant to say "unoriginal carbon copy," I did not think it a very clear-cut distinction between learning from someone and merely imitating him.

A few years ago any old variety impressionist could do a passable imitation of Winston Churchill. That did not fit them so the job of taking over as Prime Minister. But a younger politician who studied Churchill's way of working and who might be called a "brilliant disciple" without anyone suggesting that he was a mere copy, could conceivably take over the Premiership.

The great painters of the past gathered around them a group of talented pupils. These pupils were obviously strongly influenced by their masters, yet their work bore the stamp



CLIFF RICHARD (above) has learnt from Presley, not copied him, while TOMMY STEELE is not as bad as Jack Good thought him!

and don't get me wrong over Cliff, either!

of their own personality. By contrast, a mere copyist is a painter who simply tries to paint an exact facsimile of the master's work. The difference is enormous.

I have always claimed for Cliff that he was no copyist of Elvis. Equally, I have always claimed for Elvis that he was the first and has remained foremost.

If the majority of Cliff's fans who wrote such virulent letters to me had read on in my column (and I cannot honestly blame them for not doing so), they would have seen that I said "while Presley is in Germany, Cliff will be the most potent teenage rockster in the U.S.A."

This is to raise Cliff Richard pretty high. I should have thought, "But I know it's not much use telling Fans, by and large, are the same the world over—wherever they happen to be. Everything is black or white to them. If you don't raise their lid absolutely No, I, then, just obviously hate him and use the complete stinker."

The idea that there might be any stages between fanate idolater and bitter loathing does not occur to the majority of them. Well, it is these fans, not mine.

You'll hear all Eddie's hits

IT is definite now that Eddie Cochran arrives in this country on January 9 to prepare for his first appearance on British television in A.B.C.'s "Boy Meets Girls" on January 16.

Cochran first became well known over here through his appearance in "The Girl Can't Help It" and his simultaneous hit, "Twenty Flight Rock." Since then he has made the hit parade once or twice, but has been



(DISC PAGE)

much more powerful in the juke boxes than he has been in the charts.

"Something Else" was his last juke box success, and I reckon his new one, "Hallelujah, I Love Love Her, Son," could be very much bigger. Then, of course, there were his "C'mon Everybody" and "Summertime Blues." You will be hearing them all on the disc.

One thing that has always caused Eddie a bit of trouble has been his physical similarity to Elvis Presley.

Still, for television, that can't be bad. Gene Vincent spoke very highly of Eddie when he was over here, and made a special point of his guitar playing, which he said was the greatest.

I understand that Larry Parnes is planning to couple Gene Vincent with Eddie Cochran at the top of the Bill for a series of one-night stands. This is fine—the sort of thing that will draw big audiences and not disappoint them.

THE GREATEST SINCE ELVIS

No. 1

IS OUT

TODAY

ELVIS

A sparkling recording to treasure.

Elvis' Own • Four exclusive Top Twenty • His Favorites Includes Smoking Double-page Elvis PHOTO Cover new Elvis Social cards "LAST NIGHT WE DREAMED OF ELVIS" and more, more new Elvis 1" LPs. Demand is so up he's making more and more.

1"

PUBLISHED BY

LOUIS M. STAMP.

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Irish Express

LAS VEGAS? YOU CAN KEEP

Two more weeks of panto, then a film, or maybe two, then comes that much-talked-of trip to America—BUT LONNIE'S NOT KEEN TO GO

LONNIE DONEGAN rushed into the dressing room. "Pleased to meet you." Off came trousers, torn skirt, jacket. "Nice of you to come out here. On went white trousers, red and white shirt, red jacket. "Take a seat, I'll be back in a minute." And snatching up his guitar Mr. Donegan was gone, back on stage for his last appearance that afternoon in "Robinson Crusoe."

Lonnie is now reaching the half-way mark of his pantomime season at London's Finsbury Park Empire. He has already played to packed houses. After the panto there are a few one night stands to do and then he is going into a film. A gangster hand-buffing, quick-shooting thing. After that there is talk of another film, "My Old Man's a Dushman," in which Lonnie would have an emotional "Marty" type part to play, but it is all still in the talking stage.

Not worth it

Then comes that trip to America (probably in March)—AND LONNIE ISN'T KEEN. "What could I do over there? I know everybody is talking about it, but frankly I am not keen at all. I have already been twice before and I do not really want to make it a third time. It is not worth going just for TV shows, their TV is pretty lousy, anyway. And I am certainly not going round the cinema circuits again phoning a disc or something like that."

"The theatre in America died twenty years ago. Believe me, some of our Sunday charity concerts put their shows in the shade. "Las Vegas? You can keep it. You have seen how exhausted I am after four minutes of skiffs. How could I do a half-hour cabaret twice a night? And anyway, who wants to play to an audience who have only come there to eat, drink and gamble.

"There is just one place in America that I would like to go to and that is Hollywood. It is the only place where they could teach me something I cannot learn over here. It is the only bit of show business which is better than ours."

All experience

At that point Lonnie wandered out to the stage door of the Finsbury Park Empire to sign autographs for the twelve-year-olds. When he came back we talked about the panto.

This is Lonnie's third and one of the most spectacular staged outside the West End. In previous years he's played in "Aladdin" and this time, as in the past, one of the main objects is to have a laugh. "Of course," said Lonnie, "it's all experience—I'll do anything providing it's new and good training." Like many artists who started the same time as Lonnie, he's moving away from the audience who originally made him a star—skiffs fans. Like all good pants, —Robinson Crusoe—Lonnie plays Billy Crusoe the now well-known son of Robinson—is designed for the very young.

Lonnie Donegan
(alias Billy Crusoe)

There is little teenage appeal, except perhaps one straight skiffle spot in the closing scenes. "And the extent audited in the world," said Lonnie. "They come here to enjoy themselves, they'll laugh at anything." But in the evening the age of the audience increases. "No, I don't make any change for the older audience. Perhaps a few ad lib jokes thrown in here and there, but the show stays as it is for the youngsters."

Very sedate

"The change is the reaction from the audience. The young children love every moment of the show and join in everything. But sometimes in the evening, it's very sedate. "In the afternoon the kids go wild after our skiffle spot but in the evening we sometimes have just polite clapping. I sometimes wonder why some parents even bother to come at all." Then the last trace of Billy Crusoe disappeared into the dressing-room wardrobe, including a kilt and bearskin, and Lonnie was back in his normal lounge suit—for two hours until the next house.

John Wells



(DISC PH)

There's no future in trad

says JOHNNY DANKWORTH

JOHNNY DANKWORTH, the man with a modern jazz mission, spoke about the "fired, laced, old men—the George Lewis's—the men from New Orleans who made their names playing trad 30 years ago and are still making a living by it."

"That would hurt the trad fans. I thought. But Johnny hadn't finished. "Trad jazz remains a good stepping stone for people who wish to go deeper into jazz. It is still exciting and easy to digest," he continued.

"I don't think that there can be any future in it. It just can't go anywhere," he said. "This attacking speech on 'the other camp' came from J.D. when I met him in discuss his bold bid to boust-dismantle West End jazz audiences by stepping into the 'bad night'—Tuesday—for a regular run at the Marquee Club.

"It's a bid to make the fans back to the West End with the message of a life name. And it looks like paying off."

But for the moment Johnny was holding forth on trad. He sees it as a music played 30 years ago with complete conviction but the music has gone along further since then. "I don't believe that the best of the younger bands, like that of Chris

Barber, play trad a lot better than those 'fired' old men from New Orleans."

Johnny Dankworth has an almost religious belief that modern jazz has a mission as an art form. His fans are like himself—serious students of jazz.

"What really sustains jazz is the sincere jazz fan," he maintains. "All the recording sessions, club dates, exhausting rehearsals (Dankworth must be one of the busiest men in British show business) have one aim for Johnny Dankworth—the exploration of jazz techniques."

Open to everything

"To him, jazz is an 'open' medium. "It must be wide open to all influences—Indian, Oriental, classical, or anything," he told me.

"With this acceptability there must be a constant urge to spread its wings—to embrace all of life itself."

These jazz feelings explain Johnny Dankworth's happiness at his recent experimental merger with the London Philharmonic Orchestra—and, here is the appealing Dankworth modesty—"It was very brave of the Philharmonic to do this," he said.

It was brave of the Dankworth men, too. Johnny Dankworth hopes that the L.P.O. experiment may lead to important developments in modern music.

"Everybody can learn from it and a lot of people may find ways of improving their techniques," he said. Johnny D. does not subscribe to Humphrey Lyttelton's theory that Britain's licensing laws are strangling British jazz.

"In America, half of the people who go to a jazz spot for a drink, go just for the drink. They would as well if the background noises were somebody hammering on the wall. If the background happens to be superb jazz, that's incidental to them," he said.

"As far as our fans here are concerned, they pay five or six shillings admission and that's as much as they can spend for the evening. They go for the music."

The Dankworth music, bold, brassy and inspired, at the opening session at the Marquee, was the answer to any critics who might say that he was "licking his neck out" with the Tuesday evening experiment launched at the club.

It was a good night, a good show, a good audience and a good atmosphere.

And at the end of it who was the last man to be left in the hall, still talking jazz, still looking over someone still working out his next bold experiment? Why, Johnny Dankworth, of course.

John Aistrop



TEDDY JOHNSON'S Music Shop

Future star turns down rock 'n roll

I HAVE been hearing rumblings from America. The gravestones of American show business is raving about a young (in her middle twenties) negro named ANN WELDON.

She is being tipped as the star of 1960. I hasten to add that this claim does not seem to be motivated by publicists—but comes from the hard core of the usually biased newspapermen.

No, you will not find Miss Weldon singing at The Embassy in New York or the Blue Angel, nor is she topping at Las Vegas.

This girl from Bakerfield, California, is building against the chances of the clients in a spot called *The Clouds*—in Honolulu, she has played Vegas and Hollywood, but that was B.B.'s before rock 'n roll.

She has even offered record contracts to swing rock 'n roll, but she refused. "Money was not that important," she states.

WELDON leaves the swining pains of Honolulu and makes tracks to the recording studios. After the cooling-off she has had from the press I cannot wait for her first disc.

★ ★ ★

WHAT is the most played LP of the year? Perhaps the world's best record is *"Daddy Good To Cheek,"* the Joe Henderson disc. Joe tells me that from September last TV Five played it over a week from 11.30 to 12 noon.

It will continue for 32 weeks—172 complete plays. It is a wonder that this disc deserves a plaque.

★ ★ ★

MY invitation of a couple of weeks back asked you to come to give a title to Paddy Roberts. He gave me an LP caused a lot of fun among the M.A. Club members. I used it as a festive party game... and some of the suggestions I received have caused quite a laugh in the Johnson household.

There were some excellent suggestions from James King of 26, Fitzroy Square, London and from Val Crofford of Brook Elton, Taverton, Blunham Festival, North Wales.

With Paddy that the LP shall go to Val (Pearl added that she deserved it if only because he can pronounce the vowels).

His winning entry? "We ain't sorry" Because we are sending them the Decca Records Company for their comments.

John is sending a copy of his book *"Tipunty" to reader King as a consolation prize.*

Beat kick

SO the Light Programme is going lighter. Last week Donald Morrison (the hate me for calling him the B.B.C.'s Car of popular music?) was telling me how delighted he had been with the success of that one o'clock jump show, "Go Man Go."

"It has passed its first birthday, and it has been the key that has opened the door to all our shows that we are presenting," he stated.

Why has the B.B.C. gone on this beat kick?

My "Dad": "We have found by research that the younger element are keen to listen to discs or beat music on the radio. They leave the parents in one room watching the television and go off into another part of the house to hear the music they like."

So all hail to "Go Man Go," its producer Terry Henschley, its man of all talents David Igo, who does everything except sweep-up. Ede (leader of the Rabbit band), and singers Lorie Mann, Ray Pignat and Colin Prince.



EDDIE COCHRAN—The singing sensation of the sixties?

PEARL and I gave our prophesies for 1960 last week. We now see that this one-sided prophecy has been proved by certain American artists.

They state that 21-year-old Eddie Cochran will be *"The Singing Sensation of the Sixties."*

He is following the time-honoured pattern of pop singers—after a hit disc he is to be considered for the long-term contract deal with 20th Century films that is the crack of gold at the end of the world rainbow.

He is due to be seen on colleague Jack Good's show "Boy Meets Girl" on January 16 and 23, when it is likely probable that he will sing "Hallelujah, I Love Her So."

★ ★ ★

Mystery disc of the week

WITH that ear ever to the ground (and I can tell you that this posture is most uncomfortable) I have been intrigued at the sensational progress in the American hip parade of "The Dicks Records Company."

This is an instrumental which has shot up the best sellers and is being tipped as a Top Twenty hit for next week.

It features a fine piece of sax, and the artist is unknown. But I will let you into a secret—IT'S A BRITISH RECORD!

The label says the sax player is SPENCER BOSS, who is hot! No one is saying.

All I have been able to ascertain is that "Tracy's Theme" is played by Spencer Tracy.



ARCHIE MOORE, light-heavy-weight champion of the world, has just recorded the title tune from his film "The Adventures of Huckleberry Finn."

New picture for Judy?

VISITED the set of "THE BELLS ARE RINGING" starring Dean Martin and Judy Holiday. Fans are in a treat, for in this Dean sings six numbers as well as dances. Judy, by the way, has cut an album of love songs; great talent, this.

You will be pleased to know that Judy Garland, who has been in a New York hospital with a liver complaint, is now well on the way to recovery; she has also lost weight. I hear she may be signing for another picture.

It seems the New Harold Arlen musical "Saraboga," starring Howard Keel, which opened on Broadway last week, it not the success everybody thought it would be. In fact, it may not last through January.

It seems a shame that out of all the English records released here people like Cliff Richard, Lita Roza, Maudie Vandamme, Vera Lynn, few of them ever see the light of day. I have the radio on most of the time, both at home and in the car, and I do hear Vera now and then, and often our orchestras, such as Black, Stapleton, Ros, etc, but that is all. No surprising that I suppose, when you think that there are here on the average 600 American discs released every week.

As being well, Leslie Ball will do a musical on Broadway next season, without husband Dick Armitz, though. Talking of these two, did you know they run a training school for young potential talent at their DeSila studio?

Lita Roza wanted

FRANKIE LAINE is going into the agency business in a big way. He is very keen to book Lita Roza for this country. She could do very well here, may I say. I have seen her film which she so rightly deserves.

Look out for new singer/actor, handsome Dick Caruso. He is a cousin of the famous actor, and he sings, dances, plays several instruments, is considered one of the finest teen actors around. In addition to all this, Caruso, who records for M.G.M., is an amateur boxing and swimming champion!

Remember child singer Jimmy Boyd? He is now a big favourite on TV and has recently signed a movie

manager Johnny Mathis, has a great new find in *Joey Baker*. You will soon see him in the movie, "The Last Angry Man."

Sandra Dee is just about to cut a disc for Decca. Last week I said *Moby Dae* was about due for a hit record. She has just now cut the 1953 *Joey Baker* hit, "Why Don't You Believe Me?"... this could be it.

Hope it isn't too long before you get a chance to see the Four Freshmen in person. These boys have a great act. Not only are they one of the best vocal groups in the world, but they also play several fine instruments. I saw them recently and they just knocked me out.

The Christmas party given by Dorothy Squires and Regie Moore was a wow. Among the guests present were: Jeanne Carson, Shirley Jones, Tab Hunter.

Dave Martin now states in his stage act: "If you want to hear me sing buy my latest album, I am only having fun here." Still sounds pretty good to me.

Bing and Bob again

WE will soon be hearing new songs and laughing once more at the team of Bing Crosby and Bob Hope when they get together in yet another "Road" film. This time... "Road to the Moon," with other Mary Martin of Dorothy Lamour as their leading lady.

Follow-up to the hit song for Debbie Reynolds, "Tammy" will be "Tammy Tell Me True" with a film of the same name.

Looks like you will see hit Broadway show "The Music Man" only as a film. The Warner's have just bought this and hope to get Robert Preston in his original role.

★ ★ ★

Band leader Ray Anthony has just discovered a new singing teenager; you'll be hearing plenty of his best records for Capitol. It's "I've Looked At You" and "Early New Morning." His name is Gary Van Dyke, who is from Cleveland, and his father is a prominent jazz big band operator, so that should help.

RAY ANTHONY MAKES A DISCOVERY

ARCHIE MOORE has just recorded for M.G.M. the title tune for "The Adventures of Huckleberry Finn," the film in which he will make his acting bow. This will also be the singing debut for the boxer.

Lita Roza London just told me about the beautiful new home she has bought here in Royal Oaks. Lita is going great guns here now, both as an actress and as a singer.

Ricky Nelson's big brother, David, will be the next teenage favourite to follow Elvis into the Fabian scene. David is the son of the late Frank Sinatra and Fabian here is the Mir-O-Pie. It is a combination pocket mirror, a comb, a cigarette case, a pack of cigarettes, in which you can see Fabé or Frankie—or any other star you wish—at any time you desire. All in colour too.

Recording star Brook Benton, who made £25 a week as a truck driver for a cement contractor two years ago, now gets the three o'clock jump show, split from record royalties.

★ ★ ★

I'll go to Las Vegas this week, so I will be telling you all about this in next week's *CDL* magazine. Among some of the interesting items that will be the filming of "Ocean 11" at the famous MGM Studios. Among the stars in the film are Frank Sinatra, Sammie Davis, Jerry Lewis and Dino; they will be turning turns in performing their own songs. It is a film that is just in, this should be a hit.

contract. I predict a big future for this young man—as a fine comedian.

Spent a pleasant afternoon with Tommy Sands at the gymnasium here in Beverly Hills the other day. Tommy is very keen to become a good actor, he spends most of his spare time at the famed Lee Strasberg method school. Of course, it will not be long before Tommy goes in the Army, but he will go on recording records. He is still waiting for that big hit, but after hearing his new album "When I Think Of You," I do not think he will have to wait too long.

Members of Elvis Presley's fan club in Tapelo, Mississippi, are currently engaged in a fund-raising project to help build the Elvis Presley Park and Youth Centre. Plans are to complete the park in 1960. Members pay one and a half dollars (approximately 100 shillings) each towards that. Incidentally, Elvis now has 31 gold records, and, let's face it, he has not finished yet.

Heidi Noga, the woman who discovered and

You may be lucky to get

DRIFTIN' WITH CLIFF RICHARD

ONLY A FEW COPIES OF THIS PICTURE PACKED, 64-PAGE BOOK ARE AVAILABLE

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FRANK SINATRA

SONGWRITERS

£1,000 a year

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£5,000

That's how much a new songwriter can make in four years—if he is really good!

HOW open is the market for budding songwriters? What's the pay like for those who make the grade? How do you break in? These are questions many readers of DISC want answered. They are fans who want to do more than follow their idols round the stage doors. They want to write for them . . . songs, lyrics, tunes that might lodge in the Top Twenty.

For those with genuine talent and perseverance the door is at least ajar in these days of mass record sales. But the problem for most is how to start.

Said Lionel Bart, one of Britain's leading songwriters, and the man who wrote the music for Tommy Streeke's successes:

"The market is more open than when I began. There were one or two established writers then, but anything really up-to-date was brought in from America. Now, after 'Living Doll', there are many British songs among the top tunes—that's an indication that the field is more open.

much bigger than the best. But I had a tiny tape recorder and whenever I got a thought for a song I hummed it straight on to the tape."

Songwriters have different methods of setting about writing a song. This is Bart's: "Nowadays I'm usually involved with a character in a play or a film, in which case I'm writing for a situation, or a statement of character, or helping the plot.

"But when I'm writing for an artist I put myself in his boots. I get to know his style, watch the way he

This is what they get

2d. a copy on all sheet music sold

Approximately £800 on a sale of 250,000 discs for which the songwriter has written one side only.

£2 to £2 10s. for one playing on B.B.C. radio

£3 15s. for one playing on B.B.C. TV

Approximately 7s. 6d. a playing on Radio Luxembourg Slightly less than the B.B.C. rate for a playing on commercial TV

"Today it's not so much a case of a young writer tramping round Denmarks Street. He has a better chance for the business in 'tunes'—in order to receive your talent, though the only way for him to break in is, I'm afraid, in the best field."

Having made a start, what are the new songwriter's prospects?

"He is unlikely to make a living at first—indeed, in fact, he will be kept his job for the first year or two. "But if things are happening to his songs—for instance they are showing continuously in the charts—he could make £3,000 to £4,000 a year in his third year—and maybe £5,000 the year after that," said Lionel.

no piano

Then Lionel disclosed that he has "under his wing" four young songwriters who he thinks will make good in the best sense of the word. "I'm encouraging them to stick to a plain rather than work in the gloom trying to hawk their songs from one publisher to another."

In less than four years Lionel has lifted himself from a top-floor room in a London block to a smart new flat in South Kensington. "I did not plan to start with, My room wasn't

works on-stage. Before I start I get the bulk of his songs on my tape recorder. In fact I try to be that person—singing that song. I usually start with a lyrical phrase, which I set to music, then I develop it and add, doing the words and music by stages."

Words and music. Some writers do only one or the other, but he agreed that to make songwriting a career it's best to do both. "A lyric writer who

LIONEL BART — he wrote "Living Doll"—is one of Britain's top songwriters, and a wealthy man now.

no sense of rhythm or music is completely lost," he said. Should a young writer go direct to an artist or send his work to a record company?

"I think he ought to get in with a group of artists who are recording—perhaps in a small way—and try to write for them. That is, find himself a market first. But unfortunately a lot of hopefuls do a demonstration disc and send it spinning round the publishers' offices. It would be better to contact artists' managers."

Finally, is the record market the best to break into?

GOOD FOR A LAUGH



"I washed it last night and I can't do a thing with it!"

lucky break

"But I started writing for myself at the age of seven," he told me. "I was lying in bed ill, and saw a robin hop on the window-sill. I made up a song about the robin. "To make a career as a songwriter you need a lucky break. Mine came when I met Cliff in a London coffee bar. He gave me the enthusiasm for rock 'n' roll that I did not have before. Since then I've been very lucky indeed," added the self-effacing "Sammy."

"I developed from the very beginning a policy of writing for artists—watching their characteristics and trying to jura out something tailor-made for them. Discs are



They are not in the limelight like the stars who sing their numbers, but the rewards can be big enough to make it all worthwhile

the best opening for new writers—though many of the artists are approached by the publishers."

But the writer of "Dynamite," "Mean Street" and "Never Mind," who also works for The Midlarks, was more than a little sceptical when I asked for his advice to those who want to write songs. "Don't," he exclaimed, "it's murder! For the first year I lived on practically nothing—had it now been for my mother coming to the rescue I would have been begging in the gutter."

But "Sammy" had the talent and the persistence to make good. If you have both these qualities in abundance there is a disc artist somewhere who may be glad of your help.

Bill Evans

DISC PIC

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TONY HALL picks his Jazzman of the year—

NOW is the time for those "Year's Best" lists. Though space reasons limit my choice, I'd like to put forward a few nominations for some British Jazz New Year's Honours award.

The year's most outstanding jazzman: **TUBBY HAYES.**

I'm unquestionably convinced that he is one of the world's great trumpetists, who should emigrate to America as soon as he can. His prowess on vibes and now flute is a further sign of his considerable musical stature. He has also progressed as an arranger and composer.

A hard-driving, ultra-enthusiastic musician, who never spares himself any task.

The year's most improved young musician: **ALAN BRANSCOMBE.**

LIVERPOOL-BORN Branscombe first came on the scene as a pianist who also played tenor. In 1959, he took up the alto and already has few, if any, peers on that horn. His piano-playing is even better than before and he also shows great promise as an arranger and composer.

A most knowledgeable, versatile, "natural" jazzman.

The year's most promising new player: **BOBBY WELLS.**

At a time when almost every new

young tenor is influenced by Rollins, Getz or Coltrane, it's encouraging to find an original approach.

Scottish saxist Wells' conception and style are as yet nowhere near fully shaped. But his solos have a stark, sincere emotional integrity and his agonized sound is often akin to that of the human voice.

TUBBY HAYES

The year's best foreign ambassadors for jazz: **JOE HARRIOTT and THE JAZZMAKERS.**

The year's most original composers: **STAN TRACEY, KENNY GRAHAM.**

The year's highest come-back: **TONY KINSEY.**

(I know he's never been away; but his new group is his most popular in several years.)

The year's most underrated jazzman: **TERRY SHANNON.**

The year's most important club event: the opening of **RONNIE SCOTT'S** Gerrard Street basement.

Jackie quits

AFTER a solid 17 years service, London label exploitation manager, London-born Jackie Blackland, quit Decca on New Year's Eve—to become a band manager, one of the world's few A and B women, and to "try to do something for British jazz."

Her first recruiting project: to tip the band that has been the talk of the town's musicians for the past three months—the 8-piece quintet led by Tony Crombie, featuring solos by Crombie, Stan Tracey and Kenny Napper.

Jackie, who played a large role in the recording of the former Stan Tracey Trio LP, "Little Klunk" told me:

"I want to make this 8-piece album the most saleable jazz disc ever produced in Britain. The band is so good that its sound will speak for itself. I am sure that the Americans will go for it, and I hope to get the LP issued there as well."

The album will be released here on Vogue. Recording starts any day now. Her managerial debut involves the new all-star sextet, which I first told you about in last week's DISC—"The MJK." It opens for a twice-weekly session at London's Flamingo club on Saturday, January 9.

Line-up

Built around the original arrangements and compositions of ex-lead-trumpet-vibecornet, Stan Tracey, the final personnel lines up as follows: Tracey, Kenny Napper (clarinet), Tony Crombie (drums), Les Condon (trumpet), Vic Ash (tenor, bassist), and Harry Klein (baritone).

Poll-winner Ash is an interesting choice. He hasn't been blowing tenor long. Yet already he has a style of his own and, at a deep, emotional warmth that was not always apparent in his clarinet-playing of old. He reminds me at times of one of America's earliest tenors, Harold Land.

Harry Klein is playing better bass-tone than ever. His sound has a rich robustness that is a credit to any ensemble. He told me: "I am particularly pleased about this new project, because it will give me the chance to try to develop my solo contributions. Much has not always been possible as the Crombie band."

Disc Bits

JULIE ANDREWS is to return to the States for a TV "Spectacular" on January 12. She will be joined by including Rex Harrison, Henry Fonda and Jackie Gleason.

The final sales are now being prepared for Winifred Atwell's first solo classical LP, "Piano Classics." It will be released next month on Decca's Air of Cello label.

As soon as he has finished his postponed season at the Brighton Palladium at the end of January, David Lee Roth will begin cutting new LPs for Decca. He will also be competing a run of video-taped films for ATV.

A new monthly musical programme—"Home in a TV"—starts on B.B.C. TV on January 12. It will feature B.B.C. Midland Light Orchestra, and guests in the first edition are Marlon Brando, C. Grant and Al Saxon.

Guests at the second programme of the new David Hughes series, "Make Me Bobby," on January 12, include Jacqueline Delmon, Ron Moody and Donald Perry.

In a loop with Epic Records, the Philips recording of Marty Wilde's hit, "Bad Boy," has been released in the U.S. This is Marty's disc debut in the U.S.

Comte Francis, Dolores Grey and Joe Buckland guests on the Perry Como Show to be transmitted in Britain on January 13.



Unquestionably one of the world's great tenorists is **TUBBY HAYES.**

Quiet time

IT was the quietest Christmas I've ever known in clubland. I've seldom seen such bad business. The biggest bang of all happened the night before Christmas Eve.

At the vast Empire Rooms in London's Tottenham Court Road, 18 of Britain's best-known musicians provided five hours of non-stop jazz to a total audience of EIGHT!

Can't say I'm surprised that attendance was low. For one thing, the prices were much too high. But EIGHT people?

I'm happy to say that the Dank-worth band did much better than the following night.

Bleak night

Bleak night for the clubs was on Boxing Day. The Marquee, Flamingo and Scott clubs all had record low nighters come off best and the Christmas night session at 33, Wardour Street, was a pretty good "pucker."

Highest of any Christmas club four was at Ronnie Scott's of 3 a.m. on Boxing Night. Tony Crombie

brought his tenor hand over after two exhausting sets at the Flamingo. They played for well over an hour entirely free, and the band has never sounded so good. Nor has it ever been so warmly received. The stark-sounding solo by new tenor sax star Bobby Wells was particularly appreciated and applauded.

LARRY BRINGERS U.S.

LARRY PARNES, the agent of Billy Fury, among others, of American artists for extensive Bell Records.

He told DISC: "Negotiations with Twitty, Frankie Avalon and Fabian

New move for Marty

MARTY WILDE will not be doing many one-night stands during the coming year.

Said Marty's manager, Larry Parnes: "Marty's one-nighters have been cut to a minimum. Although I can tell you very little at present, Marty is due to sign a very big contract with one of the London agencies. I shall be handling his management, but every one of the London agencies for which a large sum of money is involved."

Concerning his other artists, Parnes is awaiting confirmation on a six-week Blackpool season for Vince Egan and Eric Vincent.

In March, these artists are to be joined by Joey Gibb, one of the latest Parnes recruits, currently in "The Merry Gobs."

The contracts of Billy Fury, Dickie Pride and Johnny Gentle have never been extended by their current recording companies.

Pye wax Horton TV act

PYE RECORDS are to release an LP of Robert Horton's complete set of six records "Monday Night at the London Palladium."

Horton's best-known single, "I'll Be Home Again," was a success at the London Palladium. The LP, which is being backed for twenty minutes, and Records have had the original, containing four songs—"Oh What a Wonderful World," "Mama" and "Stranough" The disc is to be released on January 11.

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PARADE TO ER TOP TARS

has Marty Wilde, Vince Eager and his books, is to bring over more tours.

Well in hand to bring over Conway these artists will definitely come to Britain some time this year.

Wherever possible, I am hoping to bring American stars over here two at a time. Certainly I would like to bring Avalon and Fabian over together.

In this way, I will be extending my range of promotion, and I cannot see why it should not be a good idea to include Transatlantic stars.

I feel that British teenage audiences want to see more of the stars in a package show. At the moment they seem to be receiving the poor end of the deal. In future the stars of any of my package shows will be on stage for at least 30 minutes.

This means that all the Parnes' stable "will no longer appear together in one package show."

Said Mr. Parnes: "While there is no question of a split, my new policy involves the support of only one of my artists, or at the most two, in any package show. With American stars in particular, it is more than possible that their supporting packages will consist of artists not even attached to me."

During the next year I intend to promote all my acts as individual acts so that they will be recognised as such. I have no intention of bunching them together for another series of road shows.

Eddie Cochran film deal?

EDDIE COCHRAN, due here early next week for appearances on "Boy Meets Girls," may sign a long-term film contract with Twentieth Century Fox. Cochran's British visit will last for ten weeks, during which time he will embark on an exclusive tour of one-nighters with Gene Vincent. This opens at the Gaumont, Finch, on January 24.

CLIFF VISITS 208

CLIFF RICHARD, who was recently crowned "King of Rock" by voters to the Radio Luxembourg poll, will visit the London Palladium at the Radio Luxembourg studios on Sunday (January 16) to receive this "title," and be interviewed by *contemporary* Patrick Alice.

It is one of the E.M.I. party pictures we published last week **LOBBE LENIE** was interviewed by *contemporary* Jeanne Seaton. We regret any inconvenience caused.

RICKY NELSON I WANNA BE LOVED

HELD 9022 London

Never Never

THE JORDAN BROTHERS

HELD 9022 London

Avalon now definite for 'B.M.G.'

JACK GOOD, with only two months to go before "Boy Meets Girls" finishes (see March 5) is to make more big changes. "I have been too quiet lately," he said. "I feel that during the last few weeks of the show the time has come for me to lay out. So watch out for big changes."

"Frankie Avalon will definitely make an appearance, probably before the end of February."

Mystery still surrounds the future of the programme. A.B.C. TV would neither confirm nor deny that the show would return after the six scheduled Ernest Moxon shows have finished.

In last week's show, following the appearance of Adam Faith, who sang "Mack the Knife," A.B.C. received many complaints from viewers who stated that they felt that its presentation was unfit for children.

GERALDO SETS SAIL

Band leader **GERALDO** and his wife left Waterloo last week-end for the West Indies.



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Thursday's *Jack Jackson's Record Show*—Saturdays

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Anthony Newley —more variety

IN spite of the fact that Anthony Newley is "terrified at the prospect of it," he will make more personal appearances on his variety debut on January 22, at the Gaumont, Doncaster, is successful.

Tony Newley told DISC: "This show is being presented by Margold Music, my own company, and although I am terrified at the prospect of it, I feel that I have to make a start. We have only one date booked."

Two films have to be made this year under the Anthony Newley-Warwick Films contract, the first of which is scheduled to go before the cameras in February.

"Unfortunately," said Tony, "I cannot make many plans for this year, for all my activities hinge on my film making. However, I am planning a few variety engagements for later on, probably with Mike and Bronie Winters and Joyce and Lionel Blair."

"I have a 'Saturday Spectacular' on January 30, but I much prefer to be listened to rather than watched."

In the meantime, Anthony Newley has cut his first LP, entitled tentatively "When Your Lover Has Gone." It will be released by Decca. "I am hoping to include some standards which I do not do on the album in my stage act," said Tony. "But I feel that what my audiences really want will be some of my past successes."

TOP HITS

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REVELLE ROCK
A.V.Y. 45 80918

MANUEL
AND HIS MUSIC OF THE MOUNTAINS
The Wedding Song
COLUMBIA 45 02682

Santo and Johnny
TEARDROP
PROMUSIC 45 80219

JOAN SMALL
The Big Hurt
PROMUSIC 45 80217



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

T/W round-up

GUY MITCHELL arrives this week for his starring appearance in ATV's Sunday Night at the London Palladium on Sunday. Mitchell will also be starting in a Saturday Spectacular on January 16.

On Saturday (January 9), ATV will transmit the *John Renoud Show*, which was taped during the star's recent visit.

On January 10, Teddy Johnson's *Music Show* will include **RICKY MURRAY**, **THE FRAZER HAYES FOUR** and **GENE WILLIAMS**.

The final programme in the series *Putting On The Showman* will be seen on Monday next, January 11, when Lonnie will introduce **LOBBE LENIE**, **O'CONNOR** and **LORRAE DESMOND**.

On January 12, *The Melody Dancers* will present **DON LANE**, **WINIFRED ATWELL** and **LOBBE MANN**.

Arriving before his departure for the States, **CLIFF RICHARD** will top the Sunday Night at the London Palladium bill on January 17. Cliff will be joined by **THE PLATTERS**, who are shortly arriving for their British tour, and who will also be appearing in *Startime* on January 21.

THE BEVERLY SISTERS continue the first of their three shows on ATV on Monday, January 18.

Rock'n'roll singer **JOHN BATT** will be making a special trip to London to headline *Sunday Night* at the London Palladium on January 31.

FRANKIE—SURE OF A HAPPY

NEW YEAR

HERE we go then... into the sides of the Sixties. And it's a fairly promising start. First big song of the year certainly looks like being "The Big Hurt," and Joan Small is the latest singer to cover it. My first D.N.T. of 1950 goes to Frankie Vaughan. Frankie appears to be assured of a Happy and Prosperous New Year on all the entertainment fronts.

Let's hope you have one, too.

KATHY LINDEN

Think: Mary Lou Wilson And Johnny Brown

(Teased AF100)***

NEAT and tricky little song by **L**inden uses the upper deck of this coupling to get away from her more familiar kind of ballads.

Snappy arrangement uses a beautiful idea well and Kathy matches the brightness of Joe Leary's band noise. Back to the names Kathy loves as well for the slow waltz turnover. Melody will get into your head no matter how you try to keep it out! So simple it could sell as many records if not more than the top side.

THE JORDAN BROTHERS

Please Tell Me Now; Never Never (London HLW908)***

THE Jordan Brothers have a slow, warring way with their group vocal on *Please Tell Me Now*, close between country and rock styles which could appeal to plenty of customers, but personally I would rather have the Everly Brothers any day.

Never Never is a quicker, jibbering number which shows more novelty on the part of the Jordans. If this half is played enough it should show up among the big sales. Guitar has a useful spell to itself. This side raises the star category.

IRVING JOSEPH

The March Of The Horse Soldiers; Lorena (London HL1702)***

FILM tune for the upper deck of this release by Irving Joseph's orchestra and chorus. *The March Of The Horse Soldiers* is a steady, tuneful march with Civil War lyrics about Johnny Reb.

Melody is reminiscent and easy to



your weekly

DISC DATE

with DON NICHOLL

DEBBIE REYNOLDS

Ask Me To Go Steady; Am I That Easy To Forget (London HL1902)***

Interesting to compare the **D**ebbie Reynolds treatment of *Ask Me To Go Steady* with that by **J**ean Small. Debbie adds the cynicism and makes the song a sincere expression of young love. Voice gets just the right touch of hope. Good side this. Another slow ballad for the flip but with more lift in it. Song of finished love which Debbie sings huskily and soulfully. Some country influences seem to be at work here.

DAVID WHITEFIELD

My Only Love; Song Of The Drezner (Decca F1196)***

If I wanted to find the easiest way to describe *My Only Love* I would say it was a Whitefield ballad. So the

Recent meeting in America took place between Eubank and Frankie Vaughan whose latest disc received the first D.N.T. of 1950.

choice of singer could not be more apt than on this release, a release that will not do *romantic* any harm at all. A strong romantic offering which allows him to be a little and both powerfully towards the close.

Song Of The Drezner, written on a more dramatic scale, calls for plenty of powerhousing from David. Will make a better stage item for the singer than a commercial disc prospect. Accompaniments are by a Roland Shaw orchestra.

TITUS TURNER

We Told You Not To Marry; Taking Care Of Business (London HL1902)***

We Told You Not To Marry is a clever rocking skit on Lloyd Price. Title will give you the clue... It is following in "Gonna Get Married" and brings in a "Personal" reference, too.

Turner sings it with typical Price chorus behind him. Beauty of it is that you need not know about the Price disc to enjoy it.

Taking Care Of Business is a rocker without much personality. I'm afraid. Leave me cold.

DAVID HENKLER

Make Me An Offer (Parlo 501 and 502) (HMV POP69)***

BUSINESS is Business, Love Him, Whatever You Believe, *Fortinella Road*, *I Want A Lovin'*, *Make Me An Offer* are the numbers making up the medley from the stage show.

David Henkler wrote the songs in partnership with Monty Norman and he plays them here in company with a Geoff Love rhythm group. Keyboard technique is average; Henkler allowing the catchy melodies to speak for themselves. Pleasant little souvenir.

MARTY ROBBINS

El Paso; Running Gun (HMV POP69)***

SOUTH of the Border noise for the **B**acking to Marty Robbins as he sings *El Paso*, a western ballad about falling in love with a Mexican maiden. Story song which Marty handles excellently in a cowboy company. Familiar. It will pull many customers to this side and Robbins could be "El Paso" again.

Running Gun is a hard-trotting country and western song about a one-fighter on the run. Marty has the right way with items of this nature.

DIANA COULAND

Love, Hurt I Am Lured (HMV POP69)***

MISS COULAND has songs here in two current shows in the West End.

Love Him is taken from "Make Me An Offer" and it is a slow romantic

5
pages of JAZZ
POP, LP and
CLASSIC
REVIEWS

RATINGS

*****—Excellent
****—Very good
***—Good
**—Fair
*—Poor

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

FRANKIE VAUGHAN

The Very, Very Young; What More Do You Want (Philips F205)***

DOOM time for Frankie, **D** and his latest release by Philips should boom, too. "The Very, Very Young" is a really delightful ballad with a splendid lyric.

Frankie accompanied by the Luther Henderson Orchestra, is in fine fettle. Sings the song with an easy manner, warming to the meaning of the words and making them pill.

Tempo lifts for "What More Do You Want" which Frankie sings to a hand-clapping and big-band backing directed by Wally Stott. There is a vocal group in there, too, a large, lively production for excellent contrast to the other deck.

DANNY VALENTINO

Stamped Me Man (MGM 1047)

TWO songs by Pomeroy and Shuman for Danny Valentino to sing, and how he fits into the rocker "Stamped Me" Ray Ellis gets a

fantasy beat move behind Danny as he tears into this one. Number lives up to its title, although it has nothing to do with cowboy.

Joanna Barber's "Music Man" takes the shape of advice to young folks who want to make good with the girls. According to this you have to make with some rock 'n' roll ticks. Strangely, intriguing, beats which Valentino handles very well indeed.

A record that could do some swift climbing.



JOAN REGAN

says.....

may the New Year bring many a
Happy Anniversary

Into the
lists with
a hoppity
beat

CLYDE MCPHETER
Let's Try Again; Beat Your
Lips (MGM 1045)***

THE hoppity beat of *Let's Try Again* is very much in favour at the present time, and I have a hunch that Clyde McPheter will make the lists with the song.

His latest cut is for top dog. Backed by Ray Ellis' orchestra and some singers, he really gets under your skin and sets your fingers snapping. Watch it rise.

Beat Your Lips has nothing to do with previous lyrics about being an angel. Instead this is a slow ballad with a trace of a beat. Strings and chorus behind McPheter as he sings.



With a popular beat Clyde McPheter could make the lists with his latest "Let's Try Again."

Anka's latest favours Paris

PAUL ANKA
My Heart Sings

All Of A Sudden My Heart Sings; Under Paris Skies; Autumn Leaves; The Corner Of My Heart; Crazy In Love; Madia Di Amore; Miss You So; I Love Paris; If You Love Me I Won't Care; Les Filles De Paris; So It's Goodbye.
(Columbia 335119)*****

WITH the album leaning largely towards Paris, where he has been a smash hit during a personal appearance this winter, Paul Anka sings his way easily through these 12 titles. The story of this talented youth is probably the success achievement of the last decade. His rise has been nothing short of phenomenal, rivaling, if not bettering, that of Elvis Presley. And the success is well deserved. Paul puts his all into everything he does.

Great for those who enjoy a good song well performed. Not perfect, as Paul has still quite a way to go before he gains all the necessary vast experience which keeps an established artist at the top throughout the years.

from pure rock 'n' roll to cover musical comedy post numbers.

The composer takes on the role of performer, boy and apart from the odd track—Contemporary and Newmarket Nightmares, the latter in a distinctly Noel Cowardish mood—I would prefer to hear the songs sung by professionals.

There are two numbers each from Mr. Bark's musical shows "Fings Ain't What They Used To Be" and "Look Up Your Daughters". Laurie Johnson, who was part composer for "Look Up Your Daughters" responsible for the musical score, also conducts the orchestra for this album.

I enjoyed the LP immensely and I would very much like to hear more of this talented composer's work—performed by someone else.

RUSS CONWAY

Time To Celebrate

Time To Celebrate; You Just Walk About Happy; You Must Have Been A Beautiful Baby; It's A Long Way To Tipperary; Down At The Old Ball And Biddy; Brown Eyes; I Like Mountain Music; Cuddle Up A Little Closer; Let The Great Big World Kick You; What's Your Name; Yankee Doodle Baby; When The Midnight Choo Choo Leaves For Alabam; Wait For The Sun; Nellie; Singin' In The Rain; If You're Inish Come Into The Parlour; Sweet Rosie O'Grady; Let The Best Of The World Go By; When Day Is Done.
(Columbia 3351197)*****

TIME TO CELEBRATE. Well there is a title that does not pin you down too closely to any particular season. There is always something to celebrate whether it be Christmas, New Year, birthdays, anniversaries

or new jobs. Or maybe even just the fact that it is a nice day.

If you take pleasure in celebrating with a king-song this is your album. If you simply like to listen or are under dire threats not to sing, then it is still your album!

Mum, Dad, boys, girls, nippers, infants, grannies, grandpas—you'll love it!

VICTOR SILVESTER

You Stepped Out Of A Dream

You Stepped Out Of A Dream (SPT); You Are My Lucky Star (SPT); Brown Sugar Melody (SPT); You Were Meant For Me (SPT); Love Me Like I Love You (SPT); Song With A Paradox (SPT); Singin' In The Rain (SPT); Alone (SPT); All I Do Is

Dream Of You (SPT); Should I (SPT); You Got A Feeling You're Foolin' (SPT); I'm Feelin' Like A Million (SPT); Would You Love Me (SPT).

(Columbia 3351195)*****

THE Silver Strings to the fore again with a beautiful album of well-loved tunes. One of the attractive things about these Silver Strings LPs is the cover picture of a famous beauty which always adorns the sleeve. This time it is the delectable Cyd Charisse.

I wonder if the name Nacio Herb Brown means anything to you? It doesn't. Well be composed these wonderful songs and truly deserves a place among the 'greats' such as Gerwin, Rodgers, Porter and Carmichael.

If it is some dream dancing you are after then this is the collection for you.

THE KNIGHTSBRIDGE STRINGS

Theatre Showcases

Giving To Know You; Wambolina; Robin In Spain; No Other Love; Waltz Of The Toreadors; How Do You Speak To An Angel; Oh, My! Oh, My!; Walk You Were Here; Two Close For Comfort; For Given; Accustomed To Her Face; Tonight.

(Top Rank 35106)*****

THE Knightsbridge Strings under Reg Owen and Malcolm Lockyer have swept their way to popularity with such recordings as are contained in this album.

The sleeve note writer has described the Knightsbridge Strings as imparting "a 'pearly sheen'" to these times varying up of the sound.

I enjoyed it. You will enjoy it, too.

CARMEN DRAGON

Tango Espagnol

Lady Of Spain; Lamento; Valencia; Castellano; La Comperita; Amante En Dubandera; A La Voz; Spanish Dance No. 1; La Vida Nueva; Intermezzo

(Capitol F8487)*****

CARMEN DRAGON has taken to his music a tremendously virile approach to his music. His interpretations con-

Reviewed by
Kon Grabsitz



PATTI PAGE—not so successful in Britain.

Patti's still a mystery

PATTI PAGE
Indiscretion

Autumn Leaves; Indiscretion; If All Around Me You Everlasting Happiness To Me; I'll Walk Alone; You Call Everybody Darling; We Just Couldn't Say Goodbye; In Love In A Minute; Love Comes In Many Forms; You Are My Everything.

(Mercury MM14017)*****

ONE of my sincerest wishes for the new decade is that beautiful and talented Miss Patti Page should hit the top in Britain. Her lack of success over here compared with her home country is one of the big mysteries of the record industry.

Try this one then, and I know you will love every item as purveyed by this super-vocal beauty.

A most enjoyable album of top class songs, some rarely heard, others recorded repeatedly, but all of lasting quality.

VICTOR SILVESTER

Dancing—No. 12

I Wish I Were True (SPT); Where Are You (SPT); Tango Amore (Tango); Don't Let Me Go (SPT); I'll Be Yours (SPT); Tenderly (SPT); Move Them Around (SPT); Run Run Run (SPT); Hello Young Lovers (Vintage); Waltz.
(Columbia 3351145)*****

HERE are ten assorted dance rhythm tracks by Victor Silvester's Bullrooster Orchestra. What more is there to say—that is sufficient to set Victor's thousands of fans rushing out to buy their copy of the LP.

Victor Silvester leads his orchestra into some typical arrangements of dance favourites.

Personally I prefer the Silver Strings, but who am I to argue with such success?

LIONEL BART

Barry For Barry's Sake

Contemporary; Cuddle Darling; Just Let It Happen; My Baby Won't Care; Chu Chu; I'm Glad You're Mine; My Darling; When Does The Robbing Begin; Newmarket Nightmares; Do, Do, Do.
(Decca LF1524)*****

HERE is a selection of compositions from the pen of Lionel Bart who has broadened his outlook



On his recent trip to Paris PAUL ANKA had a tremendous success. This album reflects it.

tain all the fire one associated with the Carmen of Bizet's opera.

But then there will suddenly come a gentle passage which shakes the listener in much the same way as the lighthouse keeper who wakes up when he does not hear the fog horn.

This is the second Carmen Dragon album which it has been my pleasure to review, and I eagerly look forward to lots more from this talented conductor.

THE RAY CHARLES SINGERS

Sourter Serenade

Good Morning; I Walk Up Smiling; Oh How I Love To Get Up In The Morning; Dabbers; I Got Myself A Beautiful Morning; I Got The Sun In The Morning; I Got The Moon In My Eyes; I Got The Stars In My Eyes; I Got The Love In My Heart.
(Brunswick LAR3110)*****

THE Ray Charles Singers, who do such a magnificent job work on the "Perry Como Show", here have the featured spotlight on an LP of their own.

The boys and girls, together with Ray Charles, take that opportunity and give of their best—a pretty high standard, believe me.

All the arrangements provide a fresh look to well-loved favourites and there are a couple of Ray Charles originals thrown in for good measure.

A most entertaining LP.

WONDERFUL SHOW SONGS

Orchestra—Tony Osborne and Michael Collins

Hallelujah (The Williams Song); Tea For Two (Pop Henson and Peter Mansley); Waltz Of My Heart (Vanessa Lee); One Heart Single (John Bromberg and Thomas Round); This Is My Lovely Day (Martha Thomas and Barry Kent); If I Loved You (Ivor Emmanuel); Give Heart To My Heart (Ivor Emmanuel); My Reason (Ivor Emmanuel); Blue Heaven (Ivor Emmanuel); Goodbye (Ivor Emmanuel); My Darling (Ivor Emmanuel); I'll See You Again (Vanessa Lee); Let's Get Together (Ivor Emmanuel).
(H.M.V. CLP111)*****

WHAT a galaxy of top songs, W artists and musicians! This must surely rank as the very finest album with the adult disc buyer. Although I found it all a little overpowering, sorting out the songs and show tunes was well worth the effort. I soon was enveloped in the gay atmosphere of the LP and concentrated on enjoying the music.

Most theatre fans will already have full recordings of their favourite shows but I think that this will appeal to those among us who remember a show far a particular tune—and you will find that particular tune amid this collection, believe me.



Celebrate your listening and the help of RUSS CONWAY. (Disc Pic)

JAZZ BOOKS

by Owen Bryce

1. Duke Ellington—G. E. Lambert.
2. Dizzy Gillespie—Richard James.
3. Beale Smith—Paul Oliver.
4. Bill Beiderbecke—Bernett James.

FIVE shillings is not a lot to pay for any book, let alone a jazz book. On the other hand it may seem a lot considering that each book deals with one king only . . . and that the discographies are "selected." Selected by whom? Surely if a man's made a record it has a right to be included in his discography, good or bad.

Best of the current batch is the BESSIE SMITH one. There is a list of apparently new material here, whereas the GILLESPIE book is merely a reprint of one of Dizzy's many recording sessions.

Very dogmatic

THE BIX CANTON much of material, but Bennett James couldn't succeed in making it interesting. A recent book on Bix made him sound the silliest person ever born. There is little historical matter in this one, which I now believe to be a good thing. Instead the space of the author's disposal is excellently used in an analysis of Beiderbecke's instrumental and trumpet style.

On the other hand the ELLINGTON book, again purely based on recordings year by year, is so excellently done that "Carney . . . he is, of course, the real soloist on his instrument"—Hodges—becomes the greatest soloist on this instrument." And so on.

JUST JAZZ No. 3

Sinclair Trail and Hon. Gerald Lancelotti.

LAST year *Just Jazz No. 2* appeared as a 400 page book in the *Picture House* and illustrated at 42s. This year it makes its appearance at a fraction of that cost. There are still 350 pages, but no binding and many fewer pictures. The pictures, frankly, are downright bad.

On the whole, however, the same. A long and complete, though confusing, discography of a fraction of that cost. There is a carefully compiled analysis of pop records, and a varied selection of articles from an equally varied selection of the jazz writers and critics.

As a foreword by no less a luminary than Duke Ellington.

Max Harrison reviews the work of Thelma Monk, which *Just Jazz* Standard asks us to delve into the junkyards of jazz to consider the many treasures unappreciated and long forgotten.

British scene

Charles Fox tells us about the British jazz scene, and Humphrey Lyttelton highlights the work of Cecil y Manian in an article. There is an excellent review of the young by Benny Green, and Marlon McPartland and Billy Strayhorn both write about themselves. Graham Bealfield does his bit in an article on the skin with an article strongly supporting the jazz critic. French critic, Hughes Penrose, proves that boy isn't jazz. Finally, Max Harrison completes an excellent 300 worth with a discussion on the blues.



ACKER BILK goes on improving, but will his fans like it? (DISC FC)

Acker goes from bad to - BETTER

MR. ACKER BILK AND HIS PARAMOUNT JAZZ BAND

Acker's Away: Blue For Jimmy; Luster; Last Coast Tour.
Columbia SFG 7940***

EVERYTHING about British jazz is back to front. Terrible bands somehow or other get a fantastic fan following. As a result they get jobs all over the place. Playing live, six or seven nights a week gives the band some sort of style and it becomes well-liked. Regular work improves the individual playing. Thus it often becomes an excellent band—no "likes" and the "obvious" decide to transfer their allegiance to another up-and-coming, "raving," unusual, out-of-tune monstrosity.

This is very much what has happened to Acker, Constant playing has given the band a sunny quite lacking in anything they did twelve months ago.

It now remains to be seen whether they will lose their jazz club following and build up a "popular" following or whether they will be content to keep the music exactly as it is at present and retain their fans.

THE BOYS ARE QUITE HAPPY

Often, once a musician really knows his jazz and his instrument, he wants to go somewhere else. Eddie Harvey, Wally Fawkes, Bruce Turner, Dickie Hawdon, Al Fawcett and Sandy Brown are all examples that spring to mind.

On the evidence of this record, Acker's boys are quite happy to stay with it. While Luster and Last Coast Tret highlight the musical improvements in the group, *Acker's Away* shows its willingness to abandon jazz pretence at either music or jazz to give the screwballs what they think is good.

Composers Bill and Peter Leslie arrange. Over The Waves" much as George Lewis did recently and produce a similar quiet sound. Bruce Fawcett has a nice relation to that wonderful disc of Ore's, made as a tribute to the first Creole clarinet in jazz, Jimmy Noone.

Luster is the sort of number that suits Acker's band very well and, indeed, they make a fine job of it.

MR. DIXIE AND HIS GANG

Live La Dixie
The Third Man; Oh, Mein Papa; Say It; Top Notch; 124th Street.
(Top Rank JKR 2014)*

ASVID this like the player it has nothing to do with either jazz or Dixie. At least the label admits that it is "no music for the music."

"It's fun . . . and" it's got a kick to it.

It has got a kick all right—provided you can take utter rubbish. I imagine it would be a great disc to have around about five in the morning after a heavy party, when everyone wants to get into a career and sleep . . . and when an impish host decides to annoy everyone with some music.

DUKES OF DIXIELAND

Good Rumpus; Street Parade; Dawn Tender; L. Washington; And Lee Swing; Younger Lee; Lute; Top Notch; Goodbye; Tullahoma Blues; Farewell Blues.
(Audio Fidelity AFL 8123)***

Seven Grapes; Brown; Slide; Free; Slide; Bill Peckler; Basin St.; My Blue Heaven; Slide Off; Another; March; Power; Mocking Bird; Lumberton; Giant; That Do Do; Stomp; Ah You've Gone!
(Audio Cassette)

(Audio Fidelity AFS 2840)***

THE Dukes of Dixieland are a group. In getting just a little tired of this "let's get jelly . . ." it's Dixieland time again, resulting in a banging tuba, plinking banjo, frightful drumming, rousing tooty trumpet, and all the rest of the gear.

Yet it's less than two years ago that I wrote in *DISC* under a heading which proudly proclaimed "Dixieland is coming back." Only trouble that the Dixieland I was thinking about was the music of Mergers, The Bob Carr, the Original Dixieland Band, Wild Bill Davison, Haskett, etc. What I've been getting in the First-Tone, The Cash's Jazz Band and the Dukes.

DIXIELAND? NOT THIS BAND

The latter are as far removed from Dixieland as you can get from New Orleans. It's always so easy to take the superficialities of a music and find 'em to death. That's why corn, oomph, bouncy white tones (which,



Willie has worn well, in spite of the tank

WILLIE (The Lion) SMITH
Recalls The Great Days Of Jazz
Music Lover; 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
(Top Rank JKP2013)***

I DON'T really know how to like this one or not. I know I've got a very lukewarm account of the LP from which this is broken down. On the band both Maple Leaf Rag and St. Louis Blues are the best things on the LP. And what's more, they're among the best and most representative of ragtime and blues.

Against that, however, there's so much talking by Willie The Lion. Much more than play in fact. And talking on disc gets awfully meaningless.

I've got to admit that this one has worn slightly better than I expected. I still find it interesting, in spite of Willie's so obvious boasting. I bet he made a fine sparring partner for Jelly Roll Morton.

I've known The Lion for years. Now that the rest of Britain has introduced to him I'd suggest an LP of his piano pieces.

They have been a collector's item for years.

In addition, to the usual brilliant playing, we've come to take for granted, Louis and his friends, there is an also solo by Johnny Dodds, a thing he rarely did. There is also a slide whistle solo by Armstrong himself. On this occasion he is backed by a superb low register electric of Dodds.

And what of the tunes themselves? Three of these were Armstrong's own and it is more than obvious that they were the pops of the day. In the collected discs we jazz musicians (especially we Britishers) are much too slow ever to play a pop or a commercial. Thirty years ago the greatest jazzmen on the face of the earth found no shame in playing a Charleston, which is what the first idea is. Now playing a sweet number like *Whoo!*

But, then, they had no idea they were unpopular. They just played the music of the day in the style they'd been brought up to. The fact that it was jazz was merely coincidental. How fortunate for us!

ROBERT HORTON
THE STORY OF A GREAT STAR



ON SALE NOW!

TWO SHILLINGS AND SIXPENCE

The book you've waited for!

ROBERT HORTON

Read about the man behind the 'Flint McCullough' of 'Wagon Train' fame
PACKED WITH BIG PICTURES

Published by Charles Bookham's Publications, Ltd., 164 Fleet Street, London, E.C.4.



Best Basic since the 'Atomic' album

THE BAND IS RELAXED, SIMPLE AND SWINGING

QUINCY JONES ORCHESTRA
One More Time
*For Less And Lessor; Red Room
Quincy; Meet BB; The Big Walk; A
Sound; At The Rembrandt; A Good
Do Be D With Jessica; The Mid-
night Sun; I've Got A Feeling
(Din, Columbia, 355K118) ******

FRANKIE LYNN (piano); Mitchell Royce, Frank Wiggins (trumpet); Ken Newman, Chad Jones, Wendell Coffey, Smokey Young (trombone); Eddie Jones (alto saxophone); Eddie Jones (bass); Quincy Jones (arranger).

EASILY the best Basic since the "Atomic" set. For my car, the talented young Quincy Jones' writing skills the Basic band much better than most of Neal Hefton's recent efforts (though there are exceptions of course), like Neal's lovely "LT Diner."

But this raises several interesting points. This is not "Basic plus Quincy," but it is "Basic plus Quincy arranged by Quincy."

Now, if they wanted a "B plays B" set, why not get Ernie Wilkins to do the writing? After all, he helped shape the bands' current style more than anyone else. And Quincy has a highly personal writing style of his own which, for my car, is almost nonexistent on this set.

Quincy, which he wrote four years ago for the Sony Stilt Road/Wing Music album, sounded Basic-ish on the original record (which included several sidemen from the band).

Jessica's Day (named for Nat Hentoff's daughter) was originally written for Dizzy Gillespie's big band and despite the excellent interpenetration here, I still hear it in Dizzy's groove.

Buy these thoughts on by the way, the band is just beautiful on this album. So relaxed, so easy, so simple, so swinging, so fun.

For I and L is an aptly insinuating song. Rat Race is a typical two-tenor flag-waver (not my favourite type of Basic). Meet BB has the "Midgett" style flate and muted trumpet sound at walking tempo. On side two, I Needs has some great, growling Giger trombone and the Midnight Sun sounds as semi-scherzatically attractive as it did on their last British tour.

A very enjoyable album. But if it is pity there are not a couple of stronger soloists in the band. Anyway, get it!

TOMMY WATT ORCHESTRA

Watt's Cooking

An Apple For The Teacher; Life Is Just A Bowl Of Cherries; Small Fry; Cream-Whipped Top; The Count; Embury; Dick Hammer; (If I Knew You Were Coming) I'd Be Baked A Cake; Sugar Mama; When I Take My Baby To Town; When My Sugar Walks Down The Street; Candy And Candy; I'm Putting All My Eggs In One Basket; Bird, Confess.

(Din, Polygram-PARC117)

PARSONS: Tommy Watt (piano, celeste, jangle-bone, bass) with large studio orchestra, including Bobby Fiat, Bert Courtois, Albert Hall (trumpet); George Chisholm (trombone); Keith Reid on George Hunter, Bob Howard, Ronnie Ross, Johnny Scott (sax); Tabby Hayes (sax); Paul Seaman (drums), etc.

A GIMMICKY, large studio band album, aimed at the jazz-funk audience and the Public in general. Tommy Watt's arrangements are often

Quincy Jones' writing suits the Basic Band better than Neal Hefton's recent efforts, hence this LP is great.



humorous and effects-laden. First time, I had a good old laugh, though some of the jokes were a little thin after a while.

The fact that the personnel contains several well-known jazzmen makes it of interest to the reader of this page. Courtney, Ross and Hayes get solo spots with Tubby's two feature tracks (Ramborg on tenor and Coffee on vibraphone) being the jazz high spots on the record.

An often entertaining LP and a feather in the caps of Tommy and his unassuming but very understanding A and R manager, George Martin. No jazz rating attempted.

TRAD JAZZ ♦♦♦ Owen Bryce

ON Monday, January 11, the Welsyn Garden Jazz Club features . . . wait for it. . . THE MODERN JAZZ COMMITTEE. This bastion of trad jazz offers the monthly bulletin with the words, "Jazz fans worthy of the name don't believe in labels." This is largely wishful thinking. It will be interesting to see what sort of a crowd they get.

ANOTHER new band breaks in on the trad scene—Geoff Sowden and his All Stars. They will be showing at St. Albans Jazz Club on the 13th. While the tag "All Stars" is overworked these days, the band promises to be more than interesting. My guess is that it'll be too musical for the fans. But Geoff will be remembered at a trombone stalwart of the Freddy Randall Band.

THE Barnet Club also introduces us to a new band on the 19th, when the Ken Barton Oriole Jazz Band makes its first appearance in public. With all these new bands around it seems the only hope is for some of the existing ones to turn it in. Another six months and there'll be more bands than listeners.

DIZ DISLEY, putting in an appearance with the Johnny Parker Trio at the Albert Hall Mansions, leaned out of a window . . . and woke up in the yard below. Aside from the shaking-up, only damage was a badly cut (and now turned spite) left hand finger. And this for a guitar player.

He managed, however, to do the Guster Club broadcast on Boxing Day, Django Reinhardt, whom Diz admires greatly, had a permanent injury to this hand. Let us hope Dizley will get over it quickly, though he is laying off for at least two weeks.

PERRY PITTS, who recently left the Cy Laurie Band, has also joined the ranks of trad musicians seeking steady incomes. He has gone into the business. Pianist Pat Mason, who plays Thursdays for the Alan Lear Band in Kensington, and yours truly are also in the same trade.

Meanwhile, Cy is still looking for a good trombone replacement. This week Cy has seen in the north and trying local horn men. Ernie O'Malley, who recently vacated the Laurie drum chair to join Charlesworth, has been permanently replaced by Tony Scriven. And he has now also left Charlesworth. Replacement not yet fixed.

CLASSICS Reviewed by Alan Elliott

Gand S and Sir M

SULLIVAN OVERTURES
The Minstrel; The Gondoliers;
The Yeomen of the Guard; The
Princess of Paganini; John Bull.

H.M.S. Pinafore
Pro Arts Orchestra conducted
by Sir Malcolm Sargent
(H.M.V., XLP2000) *****

I was slightly disappointed in this recording as I thought that under the baton of that great lover of Gilbert and Sullivan, Sir Malcolm Sargent, I would be able to do justice to remember.

I think the whole root of the trouble was the very strict tempo which he kept throughout. It was inclined to make the orchestra lifeless, very unusual for both orchestra and conductor.

Perhaps I set my sights too high in the first place and am inclined to be a little too harsh (effects of a hard Christmas) because otherwise it is very nice indeed. Anyway, I was changed my original award of three stars to four.

TCHAIKOVSKY
Symphony No. 6 Opus 74
Fatehgarin

London Philharmonic Orchestra
conducted by Sir Adrian Boult
(Pye Golden Guinea GHL0056)

I CERTAINLY enjoyed this recording. The orchestra's performance never reached great heights. It is a good solid rendering and makes a fine selection one expects from Sir Adrian Boult and the London Philharmonic.

The second and third movements are the best—especially the second—for they are alive and full of interest. But the orchestra seem unable to grasp the sadness, melancholy, frustration and self pity of the Finale and make a splendid exception a little laboratory.

But best movements certainly enjoys a sympathetic rendering, but could not altogether live up to the high standards. However there is no doubt that this recording is a "good" on a list of discs.

KREISLER
Kreisler Favorites No. 2
Eduard Remick, Violin
John Simms, Piano

Capitol Records, T-160
Columbia Records, T-160
(Mercury Records, T-160) *****

THIS is an excellent EP of Kreisler and Simms playing perfectly and making a splendid contribution.

It contains a beautiful little snippet and one wonders why Kreisler never attempted any more of this kind of music. However, it is one of the beauties of this world.

I especially enjoyed his execution of *Mighty Bell*—and for those who say that it is not a complete then I say it is this disc and prove yourselves wrong.

The only fault I could find was a very occasional distortion on the high notes but it was very slight and did not spoil anything.

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UP

DOWN

Beat ballads, LPs, Stereo and the instrumentalals

Stereo and the cruder rock

THIS IS THE TREND FOR THE SIXTIES

MUSIC—plenty of music! Better, brighter and bolder music!

According to many of the important men in the business this is what disc devotees in Britain can expect in 1960. Just after the New Year's celebrations, when questioned by DISC, they made these predictions for the coming year:

- Beat ballads will be bouncing high into the big parade.
- There is going to be a great increase in long playing record sales.
- Instrumental disc sales will boom.

Putting forward a strong view, NORMAN NEWELL, an E.M.I. recording executive, said: "I've been sick of listening to some of the trashy rubbish that has been served up in the past year. There came a stage when we in the record business listened to discs and nodded to ourselves and said, 'Yes, this is bad enough to become a hit'."

But not any more be precise.

"Times are changing," he explained. "I think in 1960 we'll be able to listen to material and, for the first time in ages, say, 'Yes, this is good enough to become a hit.' It will make a pleasant change!"

Mr. Newell believes the recent investigations into P.A.O.I.A. in America will have something to do with this change for the better. "The change will be slow," he said, "but I feel sure we shall be getting better material from America—because American disc jockeys, no longer influenced by Payola, I feel, had the rubbishy rock songs we've had to put up with disappear."

"Mr. Newell's views support the beliefs of many music men in this country that we are greatly influenced by what goes on in the American pop."

"I think, too," he went on, "that there will be bigger demands for instrumental discs. Russ Conway proved the interest taken in this line

- The popularity of the cruder, crazier type of rock 'n' roll numbers will die.
- Stereo sound, on a big scale, will have to wait for another day.

with his tremendous success in 1959." Mr. Newell also believes there will be a tremendous increase in LP sales and the demand for Show albums will continue to flourish.

"As far as stereo is concerned," he said, "it has been growing slowly, but it will be smoother."

JIMMY GRANT, producer of the popular B.B.C. programme, "Saturday Club," said he thought it would be a good year for ballads.

"But," he added, "the record with the odd, peculiar sound will also do well. Numbers like the 'Johnny Staccato Theme' and 'Teen Beat,' Rock 'n' roll will do well, too—but it will be smoother."

"About 'Saturday Club,'" Mr. Grant said: "The requests we have had in the past have been for the gloomy, dingy type of record. On a Saturday morning people want to be bright, so if I can write a record to be played, it'll stand a better chance it's lively."

TED HEATH said he thought the popular B.B.C. programme, "Saturday Club," said he thought it would be a good year for ballads.

"We have had lots of rubbish that has sold," he began. "I feel the youngsters, instead of spending their money on good quality records have been spending it on trash. I think that now they realize just what they've been doing. It has taken them a long time to find out, but at least they have found out for themselves."

"I think one of the worst things that could have happened was when the B.B.C. banned their 'Six-Five' records."

"I think we will get better music now. Beat with little talent found themselves a niche and became idolized."

"I feel, at last, that those days are over. In 1960 there is going to be a greater appreciation of good talent. The fans are no longer going to accept the cheap, trashy stuff they have been paying for in the past. Now they have learnt—they have better

rock numbers in the past year had 'no meaning, no sense."

"Lots of people—including myself—have been carried away by them. We have lost our appreciation of good music. We were being hypnotized. In 1960 the spell will be broken. We will get a sane type of rock song. The trash, vulgar sham is dying—not even Elvis Presley could help it back."

Mr. Freeman spoke of the rock ballads.

"They will do extremely well," he said. "And I think the emphasis will be mainly on the ballad, with the rock beat there, but subtly in the background. Rock will not be predominant."

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TED HEATH

"Six-Five Special" was one of the worst things that could have happened... boys with little talent... were idolized."



believe in 1960 people will take more notice of the words."

BUNNY LEWIS, artist manager and songwriter, predicts that the kind of material that will dominate the new year will again be teenage material.

"Beat items will be the rage," he said. "But rock 'n' roll in its purist form is over except for, say, half a dozen artists." But this doesn't mean that we're going back to those corny waltzes and other music of the past—as some people in the business would like. The beat is here to stay.

"In 1960 I believe there will be a new trend with the use of strings in with the beat. It has proved quite successful recently and we've had these instrumental trends before. Remember the rasping saxophone of the Earl Bostic era, the screeching brass of the big band era when Les Brown and Stan Kenton were the big names."

And long playing albums? "Said Mr. Lewis: "In the 60s, if the disc companies are sensible, there will be a tremendous interest in LP albums and I think the album trade will be fantastic."

"As for stereo," he added, "I don't think there will be any great interest. Personally I think you get more or less the same result with a well recorded hi-fi album. In fact, 60 per cent of the so-called stereo we hear is not true stereo. I think it has been highly over-rated."

Better music. More intelligent music. Music that all types—old and young—can enjoy. Let us hope all these experts are right.

Donald Clive

NORMAN NEWELL

"... better material from America... rubbishy rock songs will disappear."



STANLEY BLACK

"I hope some of these rock 'n' roll songs, with their crazy music and infantile lyrics, will do well."



Sitting In The Back Seat" and "Lipstick On Your Collar" were tremendously successful.

"Today the teenagers want to hear songs they can feel. That is why I reject the Moon-in-June type, songs that often reach my desk. They're outdated now."

"The trend has changed," Mr. Power added. "And the beginning of this best age. At first the lyrics were secondary to the beat itself, but

Special' programme. It began a bad trend. Beat with little talent found themselves a niche and became idolized."

"I feel, at last, that those days are over. In 1960 there is going to be a greater appreciation of good talent. The fans are no longer going to accept the cheap, trashy stuff they have been paying for in the past. Now they have learnt—they have better



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

DISC ANNUAL

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Cabaret, TV for Dors in States

DIANA DORS is following up her single, "April Heart," with two LPs, cabaret in Las Vegas and an appearance in America's "Steve Allen Show."

Her first LP, "Swinging Dors," due for release on February 1, will be the first coloured disc to be issued by Pye. It will be shocking pink. It will also be their first release made by a new manufacturing process. Pye writers have also designed the LP cover to have a pair of swinging doors on the jacket.

It is expected that Diana's baby will be born the day before the disc is released.

Plans have already been finalised for the sale of the disc to America and after its release on March 1 it is expected to reach a sale of 100,000.

Diana is due in Las Vegas in April and during her stay will be making guest appearances on many top American TV shows, including one in "The Steve Allen Show."

On her return from the States Diana will begin cutting the second LP which she hopes will be recorded in a London night club.

MANTOVANI TOUR

MANTOVANI is to do one of his rare one-night stand tours of England. Starting at Leicester on April 19 the tour will take him to Sheffield (11th), Newcastle (12th), Blackburn (13th), Birmingham (14th), Preston (15th), Bolton (16th), The Albert Hall, London (17th), and Brighton on April 18th.

The orchestra is also in line for a return visit to America late September or early October. Plans are not yet fixed but at the moment, it is expected that the orchestra will spend eight weeks in the States giving concerts.

MARION RYAN WITCHES TO EMI LABEL

Musical comedy plans?

MARION RYAN is to leave Pye Records, with whom she has been for the last four years. On Wednesday she signed an exclusive two-year contract with Columbia, and it is planned that her first record with the new company will be released in three or four weeks.

Norman Newell, Columbia's A and R man, who negotiated the deal, is reported as saying that Marion has great potential and has not yet reached her peak of success. He feels that Marion could be a great musical comedy star.

Her first disc will be out as soon as suitable material is available, and great importance is being placed on selecting the right numbers.

Marion made a record with Columbia five years ago. She sang a duet with Ray Ellington when she was with the quartet.

HEATH'S GUEST

SYLVIA SANDS, who started making a name for herself through records and appearances in the B.B.C.'s "Flying Standards," is to have five guest spots with Ted Heath and his Band for ITV's "Bandstand." Three of the shows have already been recorded in Manchester and the first will be seen on January 13.

Sylvia will be travelling to Manchester shortly to record the final two.

In the meantime, she is hoping to make a record under the supervision of John Barry. It's a brand new number, "Sylvia told DISC," written by the same person who wrote Adam Faith's hit, "What Do You Want?"

States release for Cliff

CLIFF RICHARD will have his LP, "Cliff Sings," released in the U.S. to coincide with his forthcoming visit there.

Released on the Columbia label over here, "Cliff Sings" will be reissued in the States by A.B.C. Paramount.

Vaughan film not definite

"DESPITE all the reports on definite plans have yet been arranged for Frankie Vaughan to make a film in Hollywood? This was announced by a spokesman for Frankie's manager, Paul Cave, last Monday.

Paul Cave is himself in Los Angeles, after being out suddenly over the weekend.

Johnny Cash move

COUNTRY and Western singer, Johnny Cash, who was recently in Britain for television appearances, has appointed a new personal manager.

Former manager, Bob Neal, who is attached to the Music Corporation of America, has now been replaced by Stewart Carnall, who, during the past few years, has been responsible for many of the road bookings for the star.

Lonnie for U.S. in March

LONNIE DONEGAN will almost certainly be going to America in March. Cyril Berlin, Lonnie's business manager, expects him to be away for three weeks during March, but actual dates or venues have yet been fixed.

While he is in America Lonnie will be recording on the Atlantic label and will appear on "The Perry Como Music Hall."

CONTRACT FOR JONI

Joni James, currently out here to make a series of LPs for M.G.M. at EMI's St. John's Wood studios, has signed a further contract with her company. She is seen below (DISC Pic) with Geoff Love (left), recording one of her numbers soon after the Christmas holidays.



BIG BREAK FOR MAUREEN

NINETEEN-YEAR-OLD Maureen Evans, who has already made a name for herself with her first two records, "I Don't Want The Moonlight" and "The Big Hurt," received her biggest break to date when she signed a two-month contract for a radio series with the B.B.C.

She is to be one of the resident singers in the B.B.C.'s new series "Easy Beat," due to start on the Light Programme on January 9. The series, on every Saturday at 6 p.m., will run for at least eight weeks and it is planned at the moment to feature just Maureen and two small instrumental groups, one of them being led by John Barry.

On Wednesday, February 24, and March 9, Maureen appears with the Ted Heath Band in "Bandstand" on the ITV network.



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