

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Every Thursday, price 6d.

Vince Eager booked for Eurovision Song Contest

CURRENTLY completing a tour of Scotland, Vince Eager, is one of 11 British singers named to take part in the Eurovision Song Contest, eliminating rounds of which are to be televised by the B.B.C. on February 2nd and 4th.

The other stars are Pearl Carr and Teddy Johnson, Bryan Johnson, Marion Keene, David Hughes, Don Lang, Benny Lee, Dennis Lotis, Lita Roza and Malcolm Vaughan.

Vince is to sing a number called "Teenage Years." It is hoped that this song will carry him through to the finals which will be televised on February 6th. There is every probability that Vince will make a week's trip to Europe at the beginning of March, on an exploitation tour for Top Rank. Details are still awaiting confirmation.

Folk singers sign for radio

BRITISH folk singers Robin Hall and Jimmy McGregor, have been signed for a series of four "Roundabout" programmes on the B.B.C. Light. With Ken Sykora, their series is due to begin on Thursday, February 4th. They may also appear on B.B.C. TV, "Tonight" on January 25th.

JACK GOOD PLANS BIG NEW TEENAGE SHOW FOR TV

JACK GOOD is to produce a new TV show "with teenage appeal." A.B.C. TV revealed this to DISC early this week when they stated that the producer of "Boy Meets Girls" had been asked to work out plans for a new show to start six weeks after the last "B.M.G." programme is screened on March 5.

The Ernest Maxin show, which takes over the 6.30 Saturday slot vacated by "Boy Meets Girls," may continue beyond the initial six-week run (see story on page 5) if it proves popular enough, and this may mean that Jack Good's new programme will be screened at a different time and perhaps on a different day.

Jack Good himself has not yet decided on any formula for his new show but he has been told by A.B.C. that "it must be something new, not another version of 'Oh Boy' or 'Boy Meets Girls.'"

When the announcement of the end of "Boy Meets Girls" was first made it was presumed that the programme was only being rested, but A.B.C. refused to say that it would definitely return and this led to rumours that the axe had finally come down on the teenage beat show.



Top musical for Maureen Evans?

(DISC P1)

MAUREEN EVANS, the two-disc singer from Cardiff, is in line to take the lead in a West End musical, "The Golden Touch" adapted for the stage by Julian Moore from his own book, with music and songs by James Gilbert.

Speaking on the phone from her home in Wales Maureen told DISC: "I haven't read all the script yet, but my part would be that of a 20-year-old girl who rebels against society—a sort of beatnik. I also have quite a number of songs to do but I haven't really got down to seeing what they are like—I haven't had the time."

The musical, planned to reach the stage by March, will provide Maureen's first appearance on the boards as an actress as well as a singer, and is the first big step towards furthering her ambition to do both.

"I wouldn't like to concentrate on one or the other, just do both well," she said.

At the moment Maureen is certainly singing well. Her second record on the Oriole label, "The Big

(Continued on back page)

THE BIG HIT!

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RECORDS FROM THE GREAT GUY

PRIZE LETTER

If there's one star in the world of records who should be given a piece of the back, that star is Guy Mitchell.

A few years ago Guy had a series of "A" hits on disc. Among them were "My Black Eyed Susie," "Look At That Girl," and "A Dime And A Dollar." He was really on top of the world.

And then, nothing. With the advent of rock 'n' roll, Guy was left on the bit parade, and Bill Haley and Elvis Presley took their place.

The old style didn't catch, though, and in 1957 Guy came back with two more big hits on wax. This time, "Singin' The Blues" and "Knee Deep In The Blues." He came to Britain, once more right at the top, and played to full audiences at the Royal Albert Hall.

Then the same thing happened as before and Guy was in the doldrums. Over in the States we hear that Guy worked hard to keep his status, meeting with fierce competition from all angles, yet he never wavered.

At the end of 1959, we heard that a new Guy Mitchell recording was topping the American charts. It was called "Heartache By The Number," and it was it was released in Britain, it once more brought him back to prominence.

Now Guy Mitchell is over here for the third time. In spite of his setbacks he has always managed to get back on top. This is what I call a true artist. I hope that Guy will suffer no more slumps. A personality such as this should always be an top. J. GILBERT, 27, Vereylands Avenue, Tolworth, Surrey.

SAME TRACK

WHY is it that record stars, once they have hit it big, especially try to get another with exactly the same type of song? I am thinking of Conway Twitty's "Mama Liza," which was a great record with lots of the required heat, and his "Kissin'," precisely the same tune, and even the title sounds the same!

Any more of these kind of buyers are going to get fed up. Please let us have something original. We have got good songwriters, let us use them. M. CARTER, 104, Lancaster Road, New Barnet, Herts.

(His number two is a very hardier to get than his number one.)

KEEP TOGETHER

CLIFF RICHARDS' group, The Shadows, are doing very well, and also their own recording, without Cliff.

Wonder whether the other boys are getting ambitious and preparing to strike out on their own?

The late Buddy Holly had the same



EVERY WEEK AN LP IS AWARDED TO THE WRITER OF THE BEST LETTER PUBLISHED . . . AND ONCE A MONTH THERE IS A BONUS PRIZE OF A RONSON LIGHTER ASHTRAY SET

trouble with The Crickets, and this eventually caused a split.

I hope that this will not happen to Cliff and The Shadows. If a split occurs the best group in the country will leave the best singer in the country. I hope it does not happen. JAMES CARVER, 16, Langson Way, Harroby, Cumberland. (See page 25.)

POSER'S POSER

I THOUGHT the views in the recent feature, "Trend Of Music And Records For The 60s," were all very sensible with the exception of those of Freddie Power.

If the current trend in records, in an example of songs with good words, then give me the "Moon-Fin" songs. Such material as is recorded nowadays, is the one reason why so many artists and songs rise to great popularity, then fade into obscurity. LESLIE D. GAYLOR, 16, Pan Lane, Newport, Glamorgan, Wales. (We think you will notice the difference as the year goes on.)

MATURE MARTY

SEEMING that Marty Wilde has become a more sophisticated type of singer, through his "Boy Meets Girl" programmes, his recording company should take a hint from the career of Bobby Darin, who



MARTY WILDE

One minute to kick-off

Tommy's still in trouble

It's not surprising, you somehow expect Tommy Steele to get himself tied up in knots lacing his boots. Gued up a bit more it's one of those comedy situations that Tommy could perform on TV . . . probably, well, too.

used to be principally a rock 'n' roll artist.

They should now provide Marty with some material in the style of "Mack The Knife," with a big band backing. In the past, his songs have been on the whole, only opposed to teenagers. If he mixed this formula with a more adult kind of music, his recording popularity would increase.

MARTIN HARRIS, 12, Plantation Road, Harrogate, Yorkshire. (And what would the fans who like him as he is think?)

GOOD SERVICE

HAVING read Miss Mavis Howard's complaint (DISC 9-1-60), concerning fan clubs, I should like to draw her attention to the efficiency of the Official Furry Fan Club, which has been in existence since February, 1959. During this time, it has given good service to club members, who have received a news letter regularly each month, thus keeping them in touch with up-to-date news of Billy Fury.

In addition, facilities have been made for members to have their autograph books personally signed by Billy. Other activities include, supplying of photographs, competitions, a pen pal section and club photo albums, containing photographs of members. — CHRISTINE COOK, Secretary of the Official Billy Furry Fan Club, 46, Millway Gardens, Northolt, Greenford, Middlesex. (Make a nice change to hear of a well run fan club.)

BEST EVER

WHAT on earth is Margaret Marbury (DISC 9-1-60), talking about? How dare she say that Don Everly's lyrics are sloppy and juvenile? The words of "Don't Ever Let Me Be This Way" are in anything written or sung by the Everly Brothers.

If Miss Marbury wants to set sloppy lyrics, she should listen to Marty Wilde's "Bad Boy" and she will really believe that "Lipstick On Your Collar" is pleasant!

One more thing, as it has happened that "I'll Be Kissed You" has been



Disc photographer Peter Stuart caught Tommy in the dressing room just before the Show Biz XI took to the field . . . on time so he tells us. But the team lost their last match. They were playing the managers, and went down 3-2.

acclaimed by everybody as The Everly's best record ever—ESTHER CHAMBERLAINE, 45, Roosevelt Avenue, Leighton Buzzard, Beds. (Pick up your pens, wide fans.)

EXCHANGE

AFTER having a real sort out of my magazines, etc., I find I have hundreds of pop photos. These include Tommy, Marty, Craig, Buddy Holly, King Brock, Frankie Avalon, Ricky, Russ, Fabian, etc.

My favourites are The Dallas Boys, Paul Anka, Elvis, Cliff and the Kaye Sisters.

So if any DISC readers would like to exchange photos, I'd be thrilled to hear from them. — MARGARET BLAIR, 14, Ash Grove, Walkden, Nr. Manchester.

(Your collection will be the envy of your friends if you get hundreds in return, Margaret.)

EXPORT DRIVE

I DON'T know if a British Top Twenty chart is published in any American magazine, but if not, I think there ought to be. And the discs, in it released in America, The Americans would read it, become interested in some of the players, and nip along to their local disc store to buy them. — ANTHONY THORPE, 18, Lea Bridge Road, Leyton, E10. (Anything that results in more British discs being sold is a good idea.)

OTHER CHEEK

JAZZ musicians and critics are forever harping on the trash that the rock 'n' roll brigade turn out.

But it seems to be a case of turning the other cheek, when their own people, like saxophonist Red Price and jazz composer and A. & R. man, Tony Hall, are featured on TV, and "Oh Boy!" sung on Luxembourg big record shows.

Could it be that a case of professional jealousy, because there is

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

more money in the rock business. — KEITH MATTHEWS, 60, Reathall Drive, Hatfield, Herts. (We have this man in the role on TV.)

OBLIGING

REGARDING a recent letter in DISC, I would like to defend the shop assistants. I have bought an LP recently. I asked to hear a couple of tracks and the assistant promptly played the disc on the turntable and placed a little from each track on both sides.

He also does this for EPs, and in the most obliging of assistants. ALAN J. WHITEHOUSE, 41, Dilton Grove, West Heath, Birmingham, 3. (We have this man in the role on not the exception.)

RUDE MAN BEGINS TO DIG

GILBERT HARDING the music lover? Who would have believed it?

Gilbert—intending to rock? Impossible! But there he was sitting on the part of "Juke Box, Juke" listening to, and enjoying it.

What a good thing it was there, Gilbert was the only panel member who expressed a true opinion of the disc.

To the critics who say rock is strictly for teenagers, take a look at Mr. Harding. He has proved that rock 'n' roll is not just for teenagers, but also for the older generation. — B. BRADLEY, 16, Moreland Way, Chigford, Essex.

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AMERICAN

These were the ten numbers that topped the sales in America last week (week ending January 16)

Last Week	This Week	Title	Artist
1	2	El Paso	Marty Robbins
2	1	Why	Frankie Avalon
3	3	Way Down Yonder In New Orleans	Freddie Cannon
4	4	Running Bear	Johnny Preston
5	5	The Big Hurt	Toni Fisher
6	7	It's Time To Cry	Paul Anka
10	7	Go, Jimmy, Go	Jimmy Clanton
8	8	Among My Souvenirs	Connie Francis
9	9	Pretty Blue Eyes	Sue Lawrence
6	10	Heartaches By The Number	Guy Mitchell

ONES TO WATCH

 Where Or When Dion and The Belmonts
 Down By The Station The Four Tops

TOP TENS

Based on the recorded number of "plays" in Juke Boxes last This throughout Britain (for the week ending January 16)

Last Week	This Week	Title	Artist
1	1	What Do You Want To Make Those Eyes At Me For?	Emile Ford and The Checkmates
2	2	Seven Little Girls	Asocoy, Paul Evans; Lana Sisters
3	3	Among My Souvenirs	Connie Francis
4	4	Heartaches By The Number	Guy Mitchell
6	5	What Do You Want? Oh Carol	Adam Faith
4	6	Little White Bull	Neil Sedaka
5	7	Rawhide	Tommy Steele
5	8	Starry Eyed	Frankie Lane
9	9	I'll Never Fall In Love Again	Michael Holliday
			Johnnie Ray

ONE TO WATCH

 Anthony Newley; Frankie Avalon
 (Published by courtesy of "The World's Fair")

WINIFRED ATWELL

RUMPUS; Silver shoes
DECCA

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Stars roll up for film premiere

The new romantic musical, "Pillow Talk," which stars Rock Hudson and Doree Day, got off to a "romantic" start last Thursday, when the gala premiere was held at the Odéon Cinema, Marble Arch. In addition to the usual galaxy of stars, there were two delightful models—in bed in the foyer. Pillows were given away as lib and one of them went to Just James (above, DISC Fic) who drove up in her new £8,000 Rolls Royce—a New Year's gift from husband Tony Acquaviva (right). Also in the picture are E.M.L. A. and R. Manager Norman Newell (centre) and Alan Lockyer.

New job for D. J. Gus Goodwin

WELL-KNOWN teenager D.J. Gus Goodwin, this week started work with Planetary Kahl, the music publishers.

In confirming this new move to DISC, Gus said: "There is every possibility that I shall soon be returning to Radio Luxembourg for a series of shows."

Gus Goodwin has a hand in many of the engagements for Sonny Stewart, one-time Philip's recording artist. Stewart, together with his group, will be making an appearance on "Saturday Club," February 6.

TOT TWENTY

 Compiled from dealers' returns from all over Britain
 Week ending January 16, 1960

Michael Holliday is now number three... Newley. Richard. Mitchell in

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	Starry Eyed	Michael Holliday	Columbia
9	4	Johnny Staccato		
		Theme	Elmer Bernstein	Capitol
6	5	Little White Bull	Tommy Steele	Decca
5	6	Seven Little Girls	The Avons	Columbia
3	7	Oh Carol	Neil Sedaka	R.C.A.
8	8	Rawhide	Frankie Lane	Philips
12	9	Some Kinda' Earthquake	Frankie Lane	
10	10	Bad Boy	Duane Eddy	London
16	11	In The Mood	Marty Wilde	Philips
13	12	Be My Guest	Ernie Field	London
13	13	Why	Fats Domino	London
17	14	Reveille Rock	Anthony Newley	Decca
			Johnny and The Hurricanes	London
20	15	Way Down Yonder In New Orleans	Freddie Cannon	Top Rank
14	16	Travelling Light / Dynamite	Cliff Richard	Columbia
7	17	Among My Souvenirs	Connie Francis	M.G.M.
18	18	Heartaches By The Number	Guy Mitchell	Philips
19	19	A Voice In The Wilderness	Cliff Richard	Columbia
11	20	Red River Rock	Johnny and The Hurricanes	London

ONE TO WATCH

Wild Cat - - - - Gene Vincent

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LANCE FORTUNE

"BE MINE"

PYE 7N 15240 (45 & 78)



EMILY HAVE DONE IT AGAIN!

They pick wrong side of Richard's latest disc

Is it unfair to Adam Faith?

HAVING said this, I must point out that no mistake has been made in the case of Adam Faith's follow-up to "What Do You Want?" "Poor Me" is the side, all right. The biggest help to Adam's success is once more John Barry who has arranged the number true to "What Do You Want?" form. But I'm afraid that this same man at Adam's biggest threat also.

For John has given an identical treatment to an even better song than "Poor Me," a song called "Be Mine" which is sung by Lance Fortino on Val.

Now this, it would seem to me, brings up a rather delicate point. On the one hand, John created this style in the first place—or maybe "adapted" it a better word—so it is his style to use when and where he wants. On the other hand, there is no denying that it had not been for Adam's unusual performance, on "What Do You Want?" John's arranging abilities, although already recognized, would not have been brought into such sharp focus.

As John originally and successfully combined this particularly stylish with Adams, it seems to me slightly unfair, that someone else should be given the benefit of this experience, especially when it results in the two records, having been released at precisely the same time, crashing into headlong competition.

Actually, I doubt if the Pye record will prove too much of a headache to Adam, since Lance Fortino is an unknown, and Adam carries the authority of a past number one hit.

Top guitarist

YES, that really was Eddie Cochran playing the guitar last week. His performance on that magnificent Greek guitar of his had Joe Brown gapping. The two, who are usually hard to see, had Eddie Cochran once he rated very far from the number one position in rock recording.

Next week, you'll see Eddy sing a version of "Money Honey" very different from the Presley one—and also a ballad, "Have I Told You Lately That I Love You." But you won't be hearing it in the Liverpool version that Eddie has been learning from Johnny Green, Eric Burdon and Michael Cox.

Which is, perhaps, just as well.



The top side, very potently I should have thought, was "Hound Dog Man"—a very gay and catchy song. Even in the States there is a clear indication that this side.

But no, E.M.I. are offering the public a number called "This Friendly World," which is a drag, a long draw-a-wag.

From these last examples you might be thinking that E.M.I.'s choice of top sides was in accordance with a definite policy to exploit the slower, more con-

ventional music. But apparently not. A new name to me—Danny Denny, on M.G.M.—has come out with a smashing, cranking, slow rocker with an ingenious lyric, and a very clever, powerful backing—it's called "Music Man."

The other side is the mad and rather meaningless rush, suggested in its title—"Stumped." Do I have to tell you "Music Man" is the dip. I feel so sorry for the artists. You just can't fight it.

Not only is the tune of "Don't Be Mad At Me" haunting, but Cliff's performance is excellent and beautifully captured by A. and R. man Norrie Paramor. What precision, poise and clarity on every aspect of this truly first-class record.

The backing is very, very simple and effective. And for the first time on one of Cliff's ballads (as far as I can remember) a vocal group is used—it sounds like The Showmen, and is perfectly placed. The guitar player saves up a very catchy figure till half-way through, and then uses it most sparingly and powerfully.

The whole thing is absolutely dis-

I CAN hardly believe it. It's happened again. E.M.I. have picked the wrong side of Cliff Richard's new single for their exploitation. Needless to say they have done this before. Cliff started his career, remember, on the strength of "Move It," and this was allegedly a flipside. The same thing happened with "Mean Streets," and others.

The last major occasion before this present one, was when the record company released Cliff's best record to date on an EP—unbranded and untitled. Had it not been for the suggestion and permission of an outsider it might never have been released as a single—yes, it was "Living Doll."

But did E.M.I. honestly think that the record would turn out to be "A Voice In The Wilderness" another "Living Doll"? Both numbers come from Cliff's films, both originally appeared on an EP and that is as far as the similarity goes.

Comparatively speaking "A Voice In The Wilderness" is a nothing. Sure it will sell. Record Cliff croaking "Amie Lorraine" into a marshallable jar and it would sell, but that is not the point.

The material is not hit material, but it is being exploited as such. And even an artist of Cliff's caliber can suffer in the long run from this sort of thing. Worse than this, this side is not even a good flipside.

What was needed was at least one or two simple tracks. One from Cliff and it is not clever to disappoint such a big public demand.

Now, here, a new job at the side of the record—"A Voice In The Wilderness"—the side considered to be



BILLY FURY, EDDIE COCHRAN and JOE BROWN share a job at the recording given by Decca for Eddie soon after his return in last week. (DISC) P.C.K.

ping with date. Compared with this "A Voice In The Wilderness" is an interminable drag of the first order. How any one can have heard the two sides and then thrown away "Don't Be Mad At Me" is really beyond my comprehension.

As it is the disc consists of two ballads in a similar style, one brilliant, the other boring. Why couldn't they have dropped "A Voice In The Wilderness" and given us one of the excellent up-tempo tracks from the new LP, if they were short of material?

Johnny Kidd and Johnny Kidd suffer, too

JUST to remind you that it isn't only Cliff Richard who suffers in this way Johnny Kidd had a potential seller in "Kiddin'" but it was smothered by exploitation for "You Were The Only Girl In The World." Recently, the latest Fabian single is being mismanaged, too.

CLIFF v ELVIS Swoon Club' hits back at Jack

Producer of the show, Peter Aldersley, defends that 'King of Rock' poll

JACK GOOD has missed the bus! He should be sure of his facts before committing his views to paper (DISC, 26-12-59). "The King of Rock" vote featured in my Radio Luxembourg Programme "Swoon Club," was aimed at finding which recording artist was considered by my teenage listeners to be the present RADIO LUXEMBOURG "King of Rock."

The vote was never intended to be a universal public opinion poll.

Radio Luxembourg is a self-contained force in this country and holds much sway with the recording public, and it was clearly announced over a period of three weeks that the poll was to discover the "king" of this particular domain.

The comparative qualities of Cliff and Elvis do not enter into the matter, and neither star is denied his individual talent. No one in his right mind could COMPARE these two artists, both equally dynamic in their own ways. There is a place for both, and both will have their ardent followers.

Another point of which Jack Good seems unacquainted is that the vote was "open." Listeners were not asked to choose between Elvis and Cliff, but all artists were picked in the voting, and the "Top Ten" were Cliff Richard, Elvis Presley, Mike Wadley, Tommy Steele, Bill Haley, Ricky Nelson, Buddy Holly, Billy Fury, Pat Boone and

Vince Eager. Cliff received 53.4 per cent. of the total vote and Elvis 28.9.

It is true that Cliff and Elvis has been away, and unable properly to support his fans during his absence, the facts speak for themselves so far as Radio Luxembourg's concern.

During his absence from the active field of entertainment, his fans have received as much prominence as ever over the entire schedule of the station and he has shared a weekly programme with Cliff ("These Rocking Boys" back in the States). Before Elvis left the station a whole stack of discs was cut and these have been released at intervals while he has been away, receiving his name very much alive during his absence.

Jack Good says the teenage public is fickle! Perhaps so. The general public is notoriously fickle but his opinion-of-the-moment must be respected. So when Jack Good says "Swoon Club" can take its teenage fans, he is honestly means that the teenage public should take a running jump at themselves, which strikes an odd note in the face of all he himself owes to them!

ADAM FAITH has a great follow-up to "What Do You Want?" and this time E.M.I. have picked the right side. (DISC) P.K.

such a throwaway that E.M.I. advertise it in very small print.

This recording, "Don't Be Mad At Me," has happened to be the very Cliff has ever made. A first number one. I have there is a track by it that I have been humming the tune continuously. I have also been playing the record and again—until I must say I had not heard it, confirmed my opinion about it, borrowed it, and has been playing it ever since.

**Ernest
Maxin
show
will
appeal
to the
older
viewer**



Ernest Maxin (left) with Dave King, one of the stars he hopes to feature in his new show. Also in the picture are Leigh Madison and (right) Bill Smith.

TV leaves the teenager out in the cold

BBC DENY RUMOURS OF NEW 'SIX-FIVE'

WHEN "Boy Meets Girls" is removed from the screen on March 5 TV will be without any heat show designed solely for teenagers. This was made clear in statements made to DISC by the B.B.C. and ITV programme companies, late last week.

All the major companies were asked whether they had any plans to launch a musical show designed for the teenager. A.R. "No sign of a show up to and including the spring. A.T.V. "Definitely not." Granada: "No plans at the moment."

A.B.C. who screened "Boy Meets Girls" are filling that slot, but not by a show for the teenager. They will be producing, for network consumption, "The Ernest Maxin Show." Jack Good will, however, be returning with a new "teenage appeal" show in April (see front page story).

The B.B.C. informed DISC that when "B.M.G." came off there would be no viewing gap left to fill as far as they were concerned. To Eric Maschwitz, head of B.B.C. TV Light Entertainment, also added: "Just Box Jury" reflects, to a certain extent, the teenager's tastes as far as we are concerned."

He further denied that there was any possibility of another show on the lines of "Six-Five Special."

That such a show would be returning has been rumored for the past few weeks, possibly produced either by Russell Turner or Morria Morris. "Neither Turner nor Morria has discussed the programme with either Mr. Maschwitz or myself. This is new to me," Mr. Sloan told DISC. "We do not consider there is the demand for such a programme."

When a producer can plan a show which will appeal to the teenager and the older viewer then we will consider it. A man who has, he hopes, produced such a show is Ernest Maxin. At present, his show is planned to last for six weeks, but it seems obvious that if it is to succeed he hopes, then A.B.C. TV will ask him to carry on.



CHARLIE DRAKE is another star Maxin wants to use.

Whether Maxin will be able to carry on will depend very much on his future commitments, for Maxin is also a stage producer and has three shows to do after his six-week TV slot is completed.

The show he will produce will not be in any respect similar to Jack Good's "B.M.G." In a recent interview with DISC he made this clear: "Jack Good is a specialist in producing shows like 'Boy Meets Girls' and he does it brilliantly. I couldn't do it anywhere near so well. It would be silly of me to try."

This will be the first show that Maxin has produced for A.B.C. TV and it is his own idea entirely. "I was designed to appeal to teenagers and adults and should therefore receive as high a viewing figure as the B.B.C.'s "Juke Box Jury" and certainly more than "B.M.G." which was limited, as A.B.C. TV dis-

covered, to the teenage market. The show will feature Maxin as the regular compere. He will dance, as he does in the first programme, with Anna Neagle, and he will be conducting his orchestra, now becoming well known on records through the Top Rank LP "As Time Goes By" and the single released on the first of this month—"On The Beach."

That Anna Neagle will be dancing in the first programme suggests Maxin's idea for the show. "Anna and I have never danced before on TV and I think that the fact that we will be doing something new will make the show of interest to all viewers, regardless of age."

"I'm certainly hoping that my show will appeal to teenagers, but I don't think you need beat and rock and star name singers if you want teenagers to watch."

What you require is not star names, but star quality properly produced. Frank Sinatra, Conno, Johnson Ray are all star quality and the teenagers watch them. So do adults.

"Though I've mentioned all happen to be American and have star names as well as the quality. Over here we have Charlie Drake, Dave King, Craig Douglas, Adam Faith, Cliff Richard; all stars who have had that star quality as well and these are the sort of people whom I'm hoping to get for the programme."

Others that Maxin told DISC, he would like in his show include Yana and Marion Keene. Also there is a growing list of newcomers. Maxin is shortly hoping to audition. "I need new names. If the show should go on for say, 12 weeks, I shall have to find my own stars."

Maxin is one of the few producers who can build his own staff. Yana, Marion Keene and Dave King are examples. Can he do it again? Not just make stars, but make them so that they appeal to an adult audience?

He certainly feels he can make Douglas, Faith and Richard appeal to the older viewers. But can he make the teenagers and at the thought of Anna Neagle dancing? If he can, he's on to a winner.

John Wells

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Marlene Dietrich (above) put on the sort of show even Las Vegas couldn't buy. Right, another Vegas visitor, Nat Cole.

LAS VEGAS

The city where the stars come second

SPECIAL REPORT
by
Maurice Clark

Louis and Keely are fantastic

This trip I saw the premiere of *Louis Prima and Keely Smith*, one of the most popular acts ever to appear in Vegas. This time they were at the Painted Desert Room in the Desert Inn. They used to play most of the lounges, but have become so popular, they just couldn't get enough people in.

After seeing them I can understand why they are just fantastic. Nat "King" Cole was in the Copa Room of the Sands, following Dean Martin. Nat's act is as perfect as his recording. After singing many lovely standards and many new songs, he goes into a medley of his past hits which alone lasts for 25 minutes. Altogether he is on stage nearly one hour.

During the day Vegas is like a ghost town, as nobody gets up before 10 p.m. Then some make their way to the swimming pools, others to the gambling rooms. Nobody seems to get to bed before 5.00 a.m. and you see most of the stars at the tables after the show. Some of them even become dealers at the card tables. Dean Martin is very popular at this.

Every hotel has two shows. The first is called the dinner show and costs you about £4; this includes drinks, food and the show. The second is the Late Show which goes on about 11.30 p.m. This costs a minimum of one pound. For this you get the same show, two drinks but no food.

I saw *Giselle McKenzie's* opening at the Flamingo. She isn't as yet too well known in England, but I'm sure soon will be. She is a great singer and all-around entertainer and very big here in the States.

Million dollar production

The hotel I was staying at, the Tropicana, had the *Folies Bergere* show from Paris, and what a show this is! It cost nearly a million dollars to produce and will run for a year.

At the Stardust, the *Lido Show* from Paris is still running after 11 months and you still have to book a long time in advance. The Riviera's huge showroom had a revue starring *Phil Sargeant* (Bill) Silvers, *Bobby Darin* was drawing them big at the Dunes Hotel where our own *Frank Sinatra* and *Vaughan* had made such a hit a few weeks before. Bobby has a great act and tells me she hopes before long to make the trip to England.

Last, but by no means least, ever glamorous *Marlene Dietrich*. She is the new presentation at the Congo Room in the wonderful Sahara Hotel. She even includes a little rock and roll in her act now. One of the best parties of the season was given for her by *Milton Prem* for her 55th birthday and every celebrity I've mentioned was there to join in the fun, plus *Sammy Davis Jr.* and *Frank Sinatra*, both of whom are up there, along with *Dean Martin*, making the film "Ocean's 11." Almost everybody gave an impractical cabaret act, and I shall always be grateful for Marlene's invitation, as this sort of show you couldn't buy.

HOT FROM HOLLYWOOD

- * O'Brian to play London musical?
- * Freberg makes 'Payola' pay-off
- * Wilde gets a 'Bad Boy' rival

THOUGHT I'd seen almost everything in show business, until I saw *Tennessee Ernie Ford* in an opera—Gilbert and Sullivan's "H.M.S. Pinafore." He played the famous role of Sir Joseph Porter, in the TV production of the other night, and he was good, too!

At a party recently I met Russ Conway. No, not my good friend Russ ("Sole Sockle") Conway, but the top-and-coming actor, here in Hollywood. The first thing I asked him was: "What happens if your Russ makes a record hit and becomes a big star here?" All he said to that was: "What happens if I make it in movies and TV in England?"

TV's Wyatt Earp (Hugh O'Brian) has at last got his desire—to appear in a Broadway musical. But it is only for a short time. He is replacing *Andy Griffith* in the hit show "Destiny Riders Again" just for a week, while Andy is making a new film for a TV series. Hugh tells me, however, that he may possibly repeat this role again when the show opens in London.

Big excitement here for the arrival of lovely colored singing star from your end, *Mona Epstein*, who is already lined up to play one of the biggest clubs on Sunset Strip, and Las Vegas, with a movie to follow. I don't think she will be back for a long time.

WHEN *Mel Torme* appeared on the Pat Boone TV Show this week, tribute was paid *Bing Crosby* and *Reddy Valen*; all set bits from the early '50s were sung. Incidentally did you know *Rudy* composed Sinatra's latest number "Talk To Me, Talk To Me"? Very nice, too.

Sammy Davis, Jr. may have stumbled on to something that will help make other artists a little richer. While making a public appearance in Australia he did a one hour television special and

NEWS AND VIEWS FROM AMERICA by MAURICE CLARK

received, in addition to cash payment, the entire rights to the show. Our performers often own the tapes of their shows, but can only sell them to foreign countries. In this case the tape is still fresh to use in the biggest TV market of all—the States. Other American and English artists who tour Australia will no doubt look into this little matter.

One of the funniest and most topical records I've heard for a long time is *Stan Freberg's* latest, "Payola Reel Blues." Really Freberg at his best.

SO pleased to see *Jack Jones* has cut his first LP, and it's first-class. Jack, as you may know, is the son of famous singing star of the '30s, *Alban Jones*. He records for Capitol and they feel sure that before long he will get the hit single he has been on the verge of many times.

Another bright young star is up and singing. *Rod Lauro*, already hit as *Red* in the R.C.A. is going places fast, and I'm sure Rod will last. He is now

19 years old, and until a few months ago was training to become a doctor. Apart from singing, he plays piano, trombone, and his spare time is a fine painter and sculptor.

Wink Martindale, who had a big hit in "Deck Of Cards" has a big hit in "Love Every Saturday." He composes, the disc jockey and introduces theatre guests as well as singing and competition. It's sort of a "Six-Five-Five" and "Beat the Clock" rolled into one.

Robin Luke, who had a big hit with "Little Sannie," has covered *Mary Wells' "Bad Boy"*.

NEW singing trio called *The Lionelhearts*, look like becoming the biggest vocal of *The Kingston Trio*. They focus are two white boys who play bass, banjo and guitar, sing folk-type songs, and were discovered in a music club in San Francisco.

Hugh O'Brian, TV's Wyatt Earp, changes horses to play in the musical "Destiny Riders Again."



BEN GOODMAN FLIES IN—AND ASKS TO HEAR DANKWORTH

SURPRISE visitor to London last week: famous band leader Benny Goodman. He is here for ten days or so on a business-cum-pleasure trip. Whilst in London, he hopes to hear some British jazz and particularly asked me where he could hear Johnny Dankworth's band.

When I met him, he let me listen to his latest LP—a set for M.G.M. of the score from the highly successful Broadway musical, "The Sound of Music."

The medium-sized band personnel was interesting. It included post-war swing era specialists like Flip Phillips (tenor) and Bill Harris (trombone) alongside modernists like trumpeter Jack Sheldon. On piano was the very talented Gene Di Novi, who came to London a few years ago with Lena Horne.

Mr. Goodman looks happy and healthy and impressed everyone who met him. A man of great talent, considerable charm and a dry sense of humour.

Johnny's deal

TALKING of Johnny Dankworth, he's been doing several gigs recently at Ronnie Scott's Club in Gerrard Street, with the band's rhythm section, which now has Phil Bates as bass (though Eric Dawson did the Dankworth/Robeson TV stint last week).

John told me about his wonderful recording deal with Roulette Records in New York. Seems they approached him when the band played at Bradford. The outcome is that they have now bought from Top Rank the masters of two imported LPs by the band and John tells me the first one came out in the States last week. RD has a completely free hand with his new recordings and already has an album and a half "in the can." Most of these were cut at Denis Preston's studios, but the next session may well be at E.M.C. Presumably, all future Dankworth discs will be re-issued here on Columbia.

Big plunge

ONE of Britain's leading "musicians' musicians" has always been 34-year-old Edinburgh-based baritone, pianist Pat Smythe. A year or two ago, Pat chucked up his job to work at the late lamented Star Club in Woburn Street with the Dizzy Reece Quartet and the rhythm

section of Smythe, Phil Seaman and Canadian based Lloyd Thompson (now in New York, but according to a letter I had from him last week, considering coming to Paris again soon) was one of the swiftest ever heard there.

Pat took two big plunges last week. On the Wednesday, he was married to 27-year-old ex-Paris model, Heather Standing. And he's decided to try to make his music a full-time occupation.

When Terry Shannon goes to America in April (see below), Pat will

work with the Tubby Hayes Quartet. He tells me he's recently written a musical version of a story which has already been a straight play and a movie. It will probably open soon at Blackpool before heading for a West End theatre.

As a pianist, Pat is one of Britain's best.

All-star band

THE grapevine tells me that Vic Lewis will be taking an all-star British band to the States under the Anglo-American exchange, in April. The way I hear it, the group will include the entire "Jazzmakers" personnel. That means Ronnie Ross (baritone), Art Effenberg (tenor), Keith Christie (trombone), Stan Wasser (bass) and Allan Gainer (drums).

Britain's most sympathetic pianist, Terry Shannon, has been asked to make the trip and Tubby Hayes has given his O.K. This will be the second Stateside trip for "The Makers." Last time they were there, they cut an



—by Tony Hall
Eventful day

BENNY GOODMAN—talent, charm and a dry sense of humour.

album for Atlantic. It will be Terry's first visit.

Good for them; but don't Tubby Hayes, Ronnie Scott, Tony Kinsey or Don Rendell, etc. deserve to go sometime?

THEY NEEDED A MAN

When they found him, The Avons found a hit as well

"SEVEN Little Girls Sitting In The Back Seat" was the first record made by The Avons. The Avon SISTERS have made records before, but until they were joined by Ray Adams last year their discs were not doing too well.

They were getting along all right, nothing sensational.

Now they are in the money, or will be when that royalty cheque for their hit arrives.

I met them recently at home in Battersea, just off Lavender Hill.

They live together in a large flat, Valerie and her husband, Elaine,

hoping to get engaged at the end of February, and Ray, who, having been with the girls since October, has not yet had time to find himself a girl friend. He tells me he is going to put that right as soon as possible.

Valerie and Elaine are sisters-in-law. Val marrying Elaine's brother

about a year before they entered the business.

It was during the summer season at Jersey that the luck of The Avon Sisters changed.

They met a young man, a butcher, who used to speed his spare evenings singing with the local band. The sisters asked him to join in on a number with them. And that is how The Avon Sisters became The Avons, with a due in the Top Ten.

Said Valerie: "We had felt for a long time that we were not right, just the two of us. We were too limited in our act and were not at all happy. When we met Ray we were already on the look out for a man to join us."

"We knew he was just the person we wanted," confirmed Elaine. "So I rang our agent and asked him to come over to Jersey and hear him."

"And he did not come over until two days before the girls were due to return to England," said Ray.

THE AVONS

A chance meeting with a singing butcher changed the fortunes of this sister act.

"And nearly three months I was kept in suspense. It was terrible."

"I have always wanted to get into show business, but I was a butcher at the time, and I could not give up my job until I knew definitely if I could join up with the girls."

"That meant that every evening after I had finished work I went alone and sang with the girls. But I could only do the last house with them."

They managed, however, to spend some time rehearsing the act—Valerie and Elaine used to go round with Ray while he did his rounds in the butcher's van, and practise with him. The locals were most amused by it all. Not The Avons.

Yet they were, by rehearsing in the back of a butcher's van, getting a much better act. When agent Bunney Lewis eventually arrived in Jersey and listened to them, Ray officially joined the act.

It was a big step for Ray. He would be coming to a country relatively strange and new to him, where he had no friends. He was, and still is, rather quiet and shy.

But all went well and now Ray and

the sisters are rehearsing the following set: "Seven Little Girls," "Piedie Poodle." Again Ray will be taking the lead with Valerie and Elaine more in the background, and it's another moment very similar in tone and mood to their first hit.

They are spending most of the time rehearsing it and that proves a little difficult because none of The Avons can play an instrument.

The tape recorder which stood in the corner was never used, they assured me.

"We did "Seven Little Girls" on that as practice, but it sounded so terrible we decided never to use it again," said Valerie.

"And we are never going to watch a tele-recording of ourselves again either. We thought we looked terrible."

"But you know," said Elaine, perhaps still not accustomed to the Ten, "I really cannot understand why your readers should be interested in us. It is all so strange, we are very ordinary, you know."

Stan Collins



There's a superb COLOUR portrait (14" x 9") of CLIFF RICHARD in this year's

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Frankie starts Hollywood film

Frankie Vaughan this week started work on his Hollywood film, "Let's Make Love." Here he is (left) with costars Marilyn Monroe and Yves Montand. On Saturday Frankie's wife Stella and their two children, Susan and David, flew off to join him at the two-bedroom bungalow he has taken at Beverly Hills. They will remain there while the film is being shot, probably for three months.

Disc Bits

Max Bygraves appears in "Meet Me On The Corner" at the Empire, Glasgow, for two weeks commencing February 15. Then come two weeks at the Empire, Liverpool, a month at the Public, Manchester, and three weeks at the Birmingham Hippodrome.

American artist Tom Lehrer has received his first Golden Disc for his LP "Songs By Tom Lehrer."

Avrilizer Maudie Woodford recently signed a contract for a series of 12 single 45 rpm discs with Pye Records, on which he has set a repertoire for all the signs of the Zodiac. The first three—Aquarius, Pisces and Aries—are issued this week.

Twentieth Century-Fox are to re-make the Rodgers and Hammerstein smash film, "State Fair," with new songs.

Yvonne Sander's appearance in the "Perry Como Music Hall," has now been switched to February 1.

PRESLEY 'NOT WORRIED' ABOUT HIS FUTURE

ELVIS PRESLEY spent the last long 12 hours before his departure in Paris last week.

"I am here just to see friends," he said. "It is my second visit. I was here last June, in the sunshine. Now you cannot see Paris for snow..."

He did not appear at all worried about picking up his career again when he is disembarked in March. "I am hearing discs all the time," he said, "but I have not done much singing in the Army. It is difficult to lead two different lives. I cannot be an entertainer and a soldier at the same time."

When he is disembarked he intends, in his own words, to have a day or two in Frankfurt saying goodbye, and then fly home.

Everlys—no more discs here?

WE HAVE heard the last of The Everly Brothers on disc? That is possible as far as Britain is concerned if Warner Brothers win the race to sign the duo when they leave Cadence Records on February 21, for Warners have, at present, no outlet for their records in Britain.

Warners are favourites, but most of the other labels are also after the pair.



Glamorous Kathy Kirby goes through the ballad "Just Say I Love You" with Pye A & R manager Michael Barclay. This was one of the numbers on her first disc for Pye which she cut last week. The record is due out in early February.

TV round-up

PETER SELLERS is to make one of his rare television appearances later this month when he guests in "The Anthony Newley Show," on January 26.

The week before this, ATV will present "The Robert Horton Show," taped while Horton was in the country. His guests are Dave King and Joan Regan.

On January 24, Sarah Vaughan will be headlining the "Sunday Night At The London Palladium" ball, which will also include a live excerpt from "Whin In Rome," starring Dickie Henderson and Jane Liverick.

Guests on Cyril Stapleton's "Melody Dinnes" on January 25 will include Gene Monan, Les Rita and The Paddy Dubs. Teddy Johnson will introduce Joe Henderson, Julie Driscoll and the Tabby Hayes Quartet in "Music Show" on January 31.

Montevale and Robert Bostie are to guest in the last presentation of "The British Stars" on January 1. On February 2, The Raindrops, Jerry London and Julie Payne will be featured in "The Melody Dinnes."

On February 6, Alma Coupl will introduce John Raitt and The Dallas Boys at her party in "Alma Coupl Show."

Red Lawson, currently in the U.S. hit parade with "If I Had A Girl," can be seen in the "Bob Hope Show," on February 4.

Be with Cliff his greatest ever tour!

BBC ANNOUNCE CONTEST PLANS

THE B.B.C. this week announced plans for screening the semi-finals and final of the Eurovision Song Contest.

Semi-finals will be televised on February 2 and 4, each programme lasting 30 minutes. The final will be on Saturday, February 6.

David Jacobs will be introducing all the programmes and the final selection will be made by a panel consisting of fifteen viewers from seven parts of the British Isles.

Exclusive feature you mustn't miss!

ON Monday Cliff Richard (right) and his backing group, The Shadows, left London airport for Tisbury and one-night stand in America. Thus an ambition Cliff has long cherished has now been realised—and YOU will be able to share his delight, for DISC has arranged exclusive weekly coverage of the tour by none other than Jet Harris, bass guitarist of The Shadows.

What they think about America, what America thinks about them, the dates they play, the stars they meet, all will be brought home to you through this not-to-be-missed series.

You cannot be with Cliff Richard, but if you make sure of your copy of DISC you will be doing the next best thing.

SORRY!

Last week we stated in a picture caption that Dickie Ryde covered for Pat Phoenix. He does, of course, record for Columbia.

The Times Turner disc, "We Fald You Not To Marry" (London HLL 9028), was withdrawn after an advertisement announcing its release had been published. It is now to be issued on Saturday (January 23).

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ON RECORD!

ROBERT HORTON
IN
"SUNDAY NIGHT AT THE
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YES I'M GONNA
LOVE YOU TOO

**SONNY
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45-HLP 0036 (45 rpm only)
London

**BOBBY
DARIN**
BEYOND THE SEA

Richard on



Emile Ford fixes Star cinema tour

EMILE FORD has been signed to a 12-day Star Cinema circuit tour, to commence next month. With him will be Adam Faith.

Prior to the tour, Emile Ford, together with The Checkmates, will co-star with American John Raitt on "Sunday Night At The London Palladium" on January 31. This will be Emile's first appearance at this theatre.

The Star tour is due to commence on February 6 at the City Hall, Sheffield. This will be followed on successive days by the Rialto, York; Regal, Woking; Grandmont, Doncaster; Pioneer, Dewsbury; Odéon, Halifax; Grand, Leeds; St. George's Hall, Bradford; Cecil Cinema, Hull; Royal, Margate; Pavilion, Scarborough; and St. Palace, Burnley, on February 17. On February 21 they appear at the Empire Pool, Wembley.

**WEBB
PIERCE**

NO LOVE HAVE I

45-05820 (45 rpm only)
Brunswick

**WE TOLD YOU
NOT TO MARRY**

**TITUS
TURNER**

15-HLU 9024 (45 rpm only)
London

LONDON

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45/78 RPM RECORDS

RECORDS MAGAZINE: "This is a full-colour portrait of ELVIS PRESLEY on the front cover of the February issue. 20 pages of pictures and news. Includes a special feature on the new release of Elvis Presley's weekly guide to good record buying. Slipcase from your dealer or nearest agent."

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TRAD NEWS

by Owen Bryce

Successful

GRAHAM STEWART'S Band arrived back last week from a highly successful season in Germany. They were there a total of sixteen weeks, and broke records wherever they went. Within a couple of days, Graham was in a Farshaw's Jazz Club.

He tells me he has found a wizard clarinet player, Nick Cooper, and that the band has been completely re-organised. Graham also has a mass of 'stories' about the trip. He is passing them on to me for inclusion in this column.

Double

HAVE you ever wondered how Colin Bates, pianist extraordinary, gets around? How he seems able to record with one hand at the same time as he does a concert elsewhere with another? How he holds down two resident jobs at the same time?

Can I enlighten you? Colin Bates is two people. They both play a mainstream piano, they have both played with Bruce Turner... they both have a tremendous telephone voice. Amazing coincidence, isn't it?

New trend?

ALL set for the full treatment is Arthur's "Summer Heat," a pleasant composition by Bill, and pianist Dave Collett. Featured the other night on TV, even Gilbert Harding had pleasant things to say about it. It follows very much in pattern of "Petite Fleur" and "Lonesome."

Is this going to be the new trend in jazz pops?

'Old' band

THE "new" band around town, going under the name of Kenny Robinson, is now revealed as the "old" Ken Hino Discoband. Ken has been alternating between jazz stabs and the dance music of the thing from trad, via Dixieland, to mainstream.

Unfortunately, Ken used mainly dance musicians, although last year he featured the very excellent John Ritchie on trombone.

At present he is often to be heard at the Cy Laurie Club.

£100,000

contract

for Marty?

MARTY WILDE to sign a £100,000 contract with Ingersoll Harold Fielding. That was the unconfirmed news in DISC; went to press early this week.

Neither Fielding nor the Parson office would admit that there was more than the strong possibility of such a contract being signed, but the deal came off Marty's future, which did not look too good after the news that "Boy Meets Girl" (his first) will be a very happy one indeed. The contract will probably sign Marty to a series of variety appearances.

Julie Rayne joins Faith

JULIE RAYNE, young British singer, who recently had her first disc released by HMV, is to join the Adam Faith tour.

Following her appearance on ATV's "Melody Discs" on February 2, she joins Adam Faith, The Avons and the John Barry Seven for a date at the City Hall, Newcastle, on February 12, at the Trade Hall, Manchester (19), and Albert Hall, Nottingham (20). This is followed by the G.R.A.S. tour already announced.

TOP HITS

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Pazzo Pazzo
(CRAZY CRAZY)
COLUMBIA 45-5949B

STEVE LAWRENCE
Pretty Blue Eyes
R.I.C.Y. 45-1090B

CHRIS MARTIN
I don't regret a thing
(FILM: HAPPY ANNIVERSARY)
R.I.C.Y. 45-1090B

GLEN MASON
You got what it takes
PARLOPHONE 45-848B

Johnny Preston
RUNNING BEAR
MERCURY 45-ANT17B

CLIFF RICHARD
A Voice in the Wilderness
(FILM: EXPEDITION ROMEO)
COLUMBIA 45-5949B (45 & 78)

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

A BUMPER WEEK FOR DISC

your weekly

DISC DATE

with DON NICHOLL

STILL quite a proportion of revivals on show this week, but some of them, like "Eternally" and "Skoklan," are from comparatively recent times. We'll soon be having to decide when is a revival not a revival.

Mostly this week the men seem to have the pickings and the best discs, but you'll find two very good orchestral couplings in the crop. And, though all my top tips go to the male section, both Joni James and Sarah Vaughan have discs with that hit look about them.

This cover job is late, but it's still good

BUDDY MORROW

Scratchy's Theme; Serenacny

(RCA, HL74)****

A FINE cover job on the latecomer series theme by Morrow's big band. Buddy hits the boys through Scratchy's Theme with a sure feeling for the dark drive Elmer Bernstein was after when he wrote the music. It doesn't stand much hope of ousting the Bernstein original from the hit parade now, but it's well worth your spins for all that.

Scratchy is a slick instrumental with some excellent trombone and brass work. As exciting half which could sell the disc.

BOBBY FREEMAN

Stash; Ebb Tide

(London HL1903)***

BOBBY charts easily through Stash and could sleep into some heavy sales. Part of the dressing irritated me at times—the low whoo-whooping voice for instance, but



JOHNNY MATHIS sings the lyric sincerely and warmly and should make the Twenty.

on the whole, this side has a catchy tempo and rhythm which ought to attract plenty of custom. Ebb Tide is sung slowly and huskily by Freeman while piano ripples away behind him, and the chorus imitates the waves breaking. A useful revival—though personally I'll stick to Columbia.

BARRINGTON BRASS BAND

There's Still Time Brother!

In The Sweet By And By

(London HL1902)****

NICE pastiche of titles here!

There's Still Time Brother is taken from the film "On The Beach"

and is intertwined with the odd top line from "Walking Myline" in this performance by the Barrington Brass Band. Results sounds rather like a Salvation Army band with a banjo in it.

Johnny Mathis, Dobkins, Richard, Fabian, Faith, all win a

D.N.T.

JOHNNY MATHIS

The Story Of Our Love;

Mary

(Fontana H219)

YES, I think Mathis should make the Twenty again with this one. "The Story Of Our Love" has a first-class lyric which Johnny sings sincerely and so-warmly.

The opening of harmonics and strings has an ear-catching appeal immediately and Mathis takes it on from there. Ballad is gentle, slow and melodious. One of his most potent, I'd say, with Glenn Osoff's musical direction deserving plenty of credit.

"Mary"—taken from a Mathis LP—has already been having plenty of disc space lately. A great number—and made even finer by Mathis. His performance underlines again what an outstanding artist he is. Either side up—a disc for the heights.

SO NEAT

CARL DOBKINS

Lucky Devil; There's A Little

Song A-Singing In My Heart

(Brunswick 65917)

CARL DOBKINS has a country voice which doesn't irritate at all and which fits well into the smooth beat of "Lucky Devil." Combined with the simple but so neat production on this Brunswick release it could find itself in our hit parade very shortly.

Good second side, too. Carl sings gaily with girl group and the whole is gilded by cute organ in the accompaniment.

Record may take its time about moving, but it has the right feeling about it, and I reckon it should be tipped for the charts.

SLOW BEAT

CLIFF RICHARD

A Voice In The Wilderness;

Don't Make Me Love You

(Columbia DB130)

CLIFF'S new disc features one of the numbers he sings in the film "Expreso Bongo." "A Voice In The Wilderness" is oddly enough it didn't make much of an impression on me when I saw the picture, but the

additional exploitation will undoubtedly aid its sales.

Listening to the disc version of this slow beat item, it strikes me that this is the best way to hear the song. Written by Norrie Paramor and Bunny Lewis, it's almost a certainty for the Top Ten.

"Don't Be Mad At Me" is not from the film despite fact that bongos are used in the accompaniment. The Showtunes also chant along with Richard on this disc. Easy on the ear.

FILM SONGS

FABIAN

Hound Dog Man;

This Friendly World

(H.M.V. PG695)

TWO songs from the film "Hound Dog Man" with the title number standing a tremendous chance of whipping into the hit parade.

Compassive heat and chanting treatment by Fabian with male group going along most of the way. Country rhythm group rocks out a shiver, secondment. Title phrase will be remembered and will push sales up even if the rest of the song falls in the memory.

"This Friendly World" changes gear to present a more relaxed approach. Fabian handles this side with polish tone, and its on-the-trail atmosphere will assist overall sales of the record.

BIG GAIN

ADAM FAITH

Four Me; The Reason

(Parlophone R4623)

FOUR my money this is a much better recording than Faith's "What Do You Want?"

By that token it should prove to be a natural successor in the parade. And I believe it will be.

"The Reason" gains eminence from the distinguished acting backing directed by John Barry.

It may be the kind of voice his admirers like to hear and the songs seems to be cut exactly to pattern to its current requirements.

"The Reason" is not such an obvious seller, but it glides easily and Faith's backed again by that so used singing style.

mathis



H219 ⁴⁵/₇₈

Stanhope House, Stanhope Place London, W.2



'Larger than life' trio turn out a

British made winner

THE PETERS SISTERS
Accent-Schwartz The Poetess: 1
Ragtime

(Columbia DL4400)*****
THE Peter Sisters must have built up a large following as a result of their larger than life television performance ever here. "This sales should be above average for their British-made revival of "Accentuate the Poetess." It's been a compelling number for many years now, and this arrangement swings well. Geoff Love directs the backing expertly.

"Ragtime" lives up to its title. Lyrice is one of those nostalgic, remember when routines. The Sisters never put a note wrong as they strut breezily to razzamatazz backing.

GEOFF LOVE (right)
directs the backing for THE
PETERS SISTERS' latest
disc. On the left is A. & R.
manager Norman Nevel.
(DISC Pic)

modern treatment. Piano's discharging underhand while the big bank of strings carries the melody. Warm rich stuff with undeniable appeal. Whether it's strong enough to crash the charts is another matter. It definitely grows on you, but it needs a lot of plays.

Go-Go-Go-Go is one of Perry's own compositions—a fast-moving instrumental with a light-hearted feel. Strings fly brightly above rhythm on a simple bouncy tune.

KEN MORRIS
Shank's Pony: 1
(HMV, POP109)*****
PIANIST Ken Morris produces two of his own compositions for this company. Shank's Pony is a feathery, clip-clop melody which he rolls out on the single box. Not unlike the material with which Mr. Conway has been delighting his bank manager.

Of the sides I prefer *Blondie* and I think it will be the one which will sell custom. Catchy and forward at the same time.

(Continued on page 12)

(Continued from previous page)
treat melody. Definitely one which could come up on the radio.
The other side is infectious, too. Saxophone leads (baritone sax play) and guitar also gets plenty of time. *Dracoon John* raises the tempo a little for contrast to the top deck. Fake boxes should love it.

JONI JAMES

Little Things Mean A Lot: 1

I Laughed At Love

(M.G.M. 1050)*****

AND this record means a lot to Joni, in the States anyway. The old favourite has come back into the charts with a bang as a result of Miss James' revival.

It will be interesting to see if she can repeat the success with the release in this country. It's certainly a potent production. Joni takes *Little Things Mean A Lot* with a slow soulful beat and her husband, Tony Acquaviva, puts the lot into his accompaniment... drums, saxes, sweeping strings and full choir.

Good number for the second side, too. Certainly it doesn't deserve to be ignored. Joni sides this one with the light modern beat.

STEVE CLAYTON

Let's Tell Them Now:

They Say In Time

(London HL1903)*****

LET'S Tell Them Now is a floating ball with an easy modern beat to it. Clayton sings it warmly and openly, while chorus backs him up.

Tune's not uncatchy and it's fairly easy to hold. On the reverse, *Steve* switches to a Latin tempo and the song proves to be another of those "because we're young" efforts.

Best part of the disc is Clayton's voice. Given bigger numbers he could make a sizeable impression.

BILL HALEY

Puerto Rican Fiddler: 1

(Brunswick 6018)*****

SPIN some early Haley sides, then I put this *Puerto Rican Fiddler* on the turntable and I doubt if you'd guess it for the same group!

Here Bill's men wander merrily through a Latin instrumental and sound as if they'd just finished some north of the border. Amusing, tender and quite contagious. Could do Haley some good.

Skaikiaz is a revival of the African number which had plenty of success some years back. Again Haley sets

RATINGS

*****—Excellent.

****—Very good.

***—Good.

**—Ordinary.

*—Poor.

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nighthip Tip).

it to Latin with the sax wailing the melody. No vocal.

RUSS HAMILTON

Mama: 1

Things No Movers Can Buy

(Olive, CH127)***

LONG time now since Russ Hamilton was scoring top sales on both sides of the Atlantic.

Will his latest release sweep him back to the lists? I doubt it. *Mama* is a very simple, sentimental ballad which he sings in naive fashion. A number song from the continent which might find its way into family requests, but which I cannot see teenagers rushing to buy.

In fact, I'd be inclined to concentrate on the "B" disc—*Things No Movers Can Buy*. This is not a great song, but it suits Russ and it has a basic charm.

CARMELLA CORREN

Now And Always: 1

(HMV, POP196)****

CARMELLA CORREN'S a new-comer to our disc scene but she'll get a pretty enthusiastic reception, I should think, as a result of her strong ballad performance on the Latin-tempoed *Now And Always*.

Occasionally the voice jarrs a little on the higher reaches, but generally Carmella is well worth listening to.

Tami has a carnival atmosphere to a Mexican kind of carnival. *Carmella* dances to the music, born through this one and I enjoyed Geoff Love's backing, which was certainly in the right mood.

JIMMIE RODGERS

Waiting Mattilda: 1

Love And Care

(Columbia DL4401)****

ONE of the best of the various new recordings I've heard on *Waiting Mattilda*. The marching folk items suit Jimmie Rodgers down to the ground. He goes through it confidently and successfully. Backing is mainly based on snare drums and mixed chorale voices.

Tender Love And Care hits me as one of the most awkward titles anyone could devise. What's more it seems completely uncalculated for since the prefix "Tender" doesn't feature in the title. This apart, the ballad could catch on.

Back with a bang comes an old favourite in a 4-star version by JONI JAMES. ★ (DISC Pic)

ROBERT EARL

I'm Rich: 0

So Wonderful

(Philips PB96)****

A NOTHING powerful philosophical ballad for Robert Earl to offer. Bob's quite at home with material of this nature and he gets it across strongly and acutely.

Striding tent coupled to a lyric which points out the old truth that the best things in life are still free. Wally Sott's orchestra accompanies.

Bob's in good voice for *Oh So Wonderful*, too. Here Wally plays a sturdy beat behind the star. As Bob sings a happy romancer.

PERCY FAITH

Theme From "A Summer Place":

Go-Go-Go-Go

(Philips PB98)*****

PERCY FAITH and his orchestra take the new *Theme From A Summer Place* and give it a lush

Congratulations to

Adam Faith

on his
SILVER DISC AWARD
for
What do you want?

(HMV DL 41)

Now hear this!
Adam's great new single

Poor Me

(HMV DL 41)

Parlophone Records
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Disc Date

Continued from previous page

JOHNNY PRESTON

Running Bear: My Heart Knows
(Mercury AM11079)***

TWO songs here which were written by the late "Juke" Richardson (Big Boy), but I think even the bopper himself would have had a hard time to click with the Indian yarn, **Running Bear**. Beauty reflecting about a brave whose girl is on the other side of the river, Johnny Preston has a conviction that with the songs here without ever being exceptional. For my money he comes off more favorably on the slow ballad **My Heart Knows**, though both songs and arrangement are without inspiration.

THE VERNONS GIRLS

We Like Boys: Boy Meets Girls
(Parlophone R4624)***

THE Vernons Girls keep it in the family by singing a Pompadour number and the TV title song of their new release. **We Like Boys** may look all right in a small screen production, but I found myself becoming bored with it here. The Girls chant it mechanically and the number itself seems to have been written that way.

Boy Meets Girls should, I suppose, have some sales by virtue of the fact that it does hummingbird courtship in air for so many weeks now. Capably produced for this side.

CHRIS MARTIN

I Don't Regret A Thing: Palm Of No Return
(O.M.V. POP92)***

I DON'T Regret A Thing is taken from the film "Happy Anniversary," and Chris Martin sings the ballad so nicely. A good ballad, but not one which looks as if it will rush away to quick sales.

Martin is accompanied richly by a

fr. Neil Be Myself Again. Ordinary little romancer which would need a much better introduction to lift it off the list.

Noble: At Night strikes me as a much better ballad. When accompanied here by a girl group called the Cinderellas and they help to give the number a commercial nose. Lyric has Wilson complaining he's got no girl friend.

FRANK HEFLD

Lucky Devil: Nobody Else But You
(Columbia DB4959)***

THEY tell me Mr. Hefld is very big in Australia. Having heard his strong performance on **Lucky Devil** I'm not surprised. Mr. Hefld could be very big in Britain, too. Voice has a real open spaces sound to it and he beats a very happy path through the good-mooded romantic lyrics of this number. Frank Hefld may be a new name to most people over here, but he's feeling that he'll be pleased to meet him.

Nobody Else But You is a light, lilting love song which Hefld sings engagingly.

SARAH VAUGHAN

Eternally: You're My Baby
(Mercury AM11080)***

SARAH might well come up with some sales on those achieved by "Broken Hearted Melody" when transcribed of Eternally by a girl to get spots. It's not an very long like the Charles Chaplin film melody was making the sale as an instrument.

Despite that, it could become a new seller because Miss V's special music cannot be pushed aside. A full lot of slow melodic romance. **You're My Baby** is also aimed straight at pop markets. Sarah Vaughan through this side. A top-seller wanted on juke box fare.

THE LANA SISTERS

You've Got What It Takes: My Mother's Eyes
(Fontana H2155)***

YOU'VE Got What It Takes has obviously got what it takes to attract plenty of cover jobs in opposition to Mary Johnson. The Lana Sisters handle it bristly for their latest. Full release and they get the benefit of a slick backing by Ken Jones. Useful seller for the girls, I should imagine.

On the turnover, the sisters go into the battle against **Nella Lucher**, whose revival of **My Mother's Eyes** I reviewed last week. And they make a nice little job of it. **You've Got What It Takes**, again, featuring back with Ken Jones slipping some not strong work into the backing.

GLENN MASON

You Got What It Takes: If There's Someone
(Parlophone R4625)***

OUT of the bigger sales for quite a while, Glenn Mason's single captures some of the upper ground with **You Got What It Takes**. A steady bopper, with a nice melody and a tempo strongly in girl chorus country.

Mason's easy to follow and the title song is firmly planted.

If **There's Someone** is one of Glenn's own compositions. A rock-and-roll which uses piano, guitar and guitar group behind the singer. Not of the ordinary but not unpleasant.

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Teresa Brewer plus a dash of Presley

GLORIA LYNNE

Meet Gloria

April In Paris; Slowly, Slowly; Merry, Merry; Don't Long; A Cow's Gave me Anything But Love.

(Top Rank JK2024)***

MISS GLORIA LYNNE makes a convincing record debut backed by the Wild Bill Davis group. She is very much in the Carmen McRae style which might prove a set-back to her career, but I found, with careful listening, enough latent individuality to make me keep a weather eye on her next recording.

Wild Bill Davis and his outfit really help to move the set along rhythmically and their contribution is worth hearing on its own merits.

TONY PASTOR

Play A Little Show: Nightmare

Friend; Back Bay Shuffle; Traffic Jam.

(Top Rank JK2025)***

ARTH SHAW was one of my youthful heroes in the days of 78-r.p.m. records and I used to search all the record shops in town for examples of his magic clarinet work. Here Tony Pastor, at one time a Show sideman, pays tribute to his ex-box and album. I like what I heard on the album. I still prefer the original.

The approach is pretty near that of Shaw himself, but that vital personal touch and "something more" is lacking.

The approach is pretty near that of Shaw himself, but that vital personal touch and "something more" is lacking.

IRA AND CHARLIE

The Louvin Brothers

Don't Let Your Sweet Love Die; We Could; An Top Tustin; Mr. He Today And Tomorrow.

(Capitol EAP1-1041)***

REALLY authentic C and W sound here from brothers Ira and Charlie. The music is romantic but romance in the C and W world seems to have quite a rhythmic beat to it according to these long songs.

Country fans will really go for this set, and I wouldn't be surprised to see it in the best-seller among EP's.

SEVEN WONDERS OF THE WORLD

Seven Wonders: There's Dynamite; Belated; Great; I'm Gonna Get You; Myself; Seven's Under There; Victoria Falls; Mediterranean; The Volcano City; Silver Tompkins; Vatican City.

(Mercury Records) Special Intro***

I PRESUME that is a sound-track excerpt from the Cinemas feature, although it is not definitely stated on the sleeve.

It makes for an excellent souvenir, though a brief one, of your trip to the Casino Cinema for an exciting evening of "Cinemas" "Seven Wonders Of The World."

The music is stirring as one would expect from a picture film presentation of this nature and there is a little piece of narration to set the scene.

WANDA JACKSON

An exciting young singer who will appeal to the rock fan.

Reviewed by Ken Graham

The LOUVIN BROTHERS however, and western sound on some romantic numbers.

ROBERT SHARPLES

In A Monastery Garden

In A Monastery Garden; In A Persian Market.

(Decca DFF6613)***

MAKES the more dignified Christian name "Robert" to conduct the New Symphony Orchestra Of London in these two beautiful examples of Albert Keable's music.

Everyone knows the melodies, melodies which have become warmer with age. The second title in particular has been picked up by a lot of the top arrangers of the day and even all sorts of exotic treatments. Here, however, it is played as it was intended to be, and I find it exciting enough in its original form.

THE PARIS MUSIC HALL ORCHESTRA

An Evening By The Seine

La Seine; Sous Les Ponts De Paris; Valentine; F. Hymne.

(Top Rank JK2030)***

SOME time ago I reviewed an LP by this orchestra and I don't think I was greatly impressed then. I'm not wildly excited about this EP either.

The performances are about average and I could find no real spark of the expected quality of Paris present. The usual sounds of the accordion, brassy orchestra and typically French vocalists, but not as I like to hear them.

Rank revises those Disney memories

WALT DISNEY

Cinderella

A Dream Is A Wish Your Heart Makes; The Work Song; So This Is Love; Bubbly Bubbly Bop.

(Top Rank JK2030)***

Dumbo

Casey Junior; Song Of The Roadhouse; When I See An Elephant Fly.

(Top Rank JK2031)***

Pleasure

When You Wish Upon A Star; Give A Little Whistle; Hi-Diddle-Dee-Dee; Fly Me To The Moon.

(Top Rank JK2032)***

THANK you, Rank for this further set of Walt Disney memories. I've never here or seen it altogether in the series and I eagerly await the ones I have not yet reviewed.

If, like me, you slip into your local cinema every time one of these titles comes round again, then you'll find a good dealer and grab a set of these records. Relive your memories of elephant "Dumbo," "Pleasure," "Pleasure," and his friend "Jimmy Cricket," and of course the delectable "Cinders."

Frank Cordell orchestra. Ken Jones takes over the baton for the other side, and the tempo lifts to swing this ballad along. Max Fleck and his path beaten by Sinatra without slipping into a direct imitation.

CHRIS MARTIN

Sandy: Love's Tree
(Parlophone R4623)***

FRANK Cordell orchestra. Ken Jones takes over the baton for the other side, and the tempo lifts to swing this ballad along. Max Fleck and his path beaten by Sinatra without slipping into a direct imitation.

Nice listening arrangement with Hall's voice having the right sound for the times.

LARRY HALL
Sandy: Love's Tree
(Parlophone R4623)***

LARRY HALL is selling sweetly in America with this version of **Sandy**. Though he's not known on this side of the Atlantic he should also stand a chance of getting among the big ones.

Nice listening arrangement with Hall's voice having the right sound for the times.

LARRY HALL
Fill Never Be Myself Again
(Mercury R4624)***

FRANK Cordell orchestra. Ken Jones takes over the baton for the other side, and the tempo lifts to swing this ballad along. Max Fleck and his path beaten by Sinatra without slipping into a direct imitation.

LARRY HALL
Fill Never Be Myself Again
(Mercury R4624)***

FRANK Cordell orchestra. Ken Jones takes over the baton for the other side, and the tempo lifts to swing this ballad along. Max Fleck and his path beaten by Sinatra without slipping into a direct imitation.

COPY!

SO the one and only Miss Diana Dors has created another record—the first which she's made, which is meant to be placed on a record.

Released just a few weeks back, "Appa Heart," backed by a "Point Of No Return," is a single taken from the LP "Swinging Dors" due for issue at the beginning of February.

In Disc Day, Don Nicholl awarded the single four stars, "Very good," but when I spoke to Diana last week she had no idea how the cash had been crossing the country.

In fact, she was far too busy to worry a great deal about the new side to her career.

She will be giving birth to Caroline or Mark very shortly and what with trying to write her life story Miss Dors was having little time to worry over such mundane things as discs.

"To be quite honest," Diana confessed, "It's only because of the baby that I made this record at all. I would never have been able to find the time otherwise. Yes, I've been asked to make a disc but in so many times, but for one of those things I've never got round to."

Miss Dors is probably one of the most frank persons in show business that I've had the pleasure of talking to. For example, when I asked her what particular thing had kept her name

THAT'S WHAT WILL SELL MY DSC

says

DIANA DORS

a household word for so long, her answer was: "Determination."

And why did she think the public would buy her record? "Because my backing by Wally Stott is wonderful and people say, I hope, going to be curious to find out what I sing like."

"Curiosity, that's what will sell the disc."

Don Nicholl doesn't give away four stars because of vital statistics and Pye records do not make plans to bring out yet a second LP, as they have started doing, unless they think the star is going to be popular. Curiously might catch the public eye, not twice.

Diana is one of the most publicized stars in show business and the campaign leading up to the release of the LP is now well into its stride. "It's terribly important to an artist," said Diana, "but it doesn't help if you haven't got what the public wants."

And Diana's LP will be released to coincide with the birth of Diana's son and Dickie Dawson's first baby.

"Just coincidence," says Diana. "It wasn't planned to work out like this."

Diana has no plans to concentrate her activities in the record business now to take any easier when she has the baby to look after.

Future work includes: A film to be made in March. A trip in cabaret to Las Vegas and perhaps Palm Springs. And also being discussed, a trip to Australia.

Miss Dors is set for a busy year, not just at the moment, films, cabaret, records, or even taking a back place. She's far more concerned about Caroline and Mark.

David Marshall



Keep it, and treasure it, you blues fans

MA RAINY

Army Camp Harmonica Blues; Explaining the Blues; Pave It On My Blues; Hear Me Talking To You; Big Feeling Blues; No Worries Blues; Liza Minnelli Blues; Let Big Papa's Hellish; Eat Me and Eat Your Favorite Blues.

(Ristic LP19)*****

FOR the blues fan of the student days of jazz in any of its forms, this is a most important album. Ma Rainey is to the blues what King Oliver is to instrumental jazz. It can truthfully be written that every female blues singer in the whole of jazz takes her style from the singing of Ma Rainey.

Her immediate disciple was Bessie Coleman, who was fortunately at the height of her career at a time when recording technique was good and when there was an upsurge of interest in blues singing.

Moreover, Bessie moved northwards to Chicago, to New York, where her prowess soon brought her fame and fortune. Ma Rainey preferred to stay in the South. She was born in Georgia and most of her performing life was spent in Alabama, Texas, in the South and the Middle West.

Another good point is that there are first-class jazz musicians to back up a first-class singer. Ladiann can be heard to good advantage on "Big Papa's Hellish," her first recording session. His break and short solo show how superior he was at far back as 1923.

It is perhaps unnecessary (and possibly even cruel) to stress that the recording is primitive (even the 1927 and 1928 sides were recorded by Paramount on poor equipment, and these are "dubs"). Nevertheless this is a valuable addition to one's collection, to be kept and treasured

beside those fabulous Olivers, New Orleans Rhythm Kings and Original Dixieland Jazz Bands, all made at the turn of the twenties.

TOMMY DORSE AND HIS ORCHESTRA

Tommy Dorsey's Greatest Band

Volume 2

Song Of India; Swannee River; Lovers Weepers; There Is No Place To Cool The Flame Of Love; On The Sunny Side Of The Street; We'll Get It; Minor Gals; Maggie's; I'm In Love With Someone; Thank My Home; I'm Getting Sentimental Over You.

(Top Rank 25,027)*****

THIS second one in the series of Tommy Dorsey's Greatest Bands is probably the last, as it finishes with his new well-known signature tune, I wouldn't have minded hearing some more, for, truth to tell, I've come to like this hard-battling band.

There's plenty of excellent trumpet from Charlie Shavers, although he often descends to vulgarities in his playing. But when he blows his top he really blows. The smooth tone of the leader's trombone continues to amaze, as does the swing of Buddy Rich's drums.

One cannot help but admire the manner in which the Dorsey band played the pop songs. I've always been opposed to the school of thought which insists that commercials should be badly played. A band that undertakes to play pop songs should be prepared to play something for everybody; and if you've got to play it, why not play it well!



DIZ DISLEY AND HIS STRING QUINTET
Autumn Minor Swing; Tonic Delirious Me Crazy; Homeward Bound; I Found A New Baby; H.C. Q. Sweet Swing 39; The Shack of Doubt.

(Seventy Seven LP26)*****

DIZ DISLEY's group was among the most successful of 1959. Not perhaps financially the most rewarding, they nevertheless brought a refreshingly new sound to the British jazz scene. Personally I was convinced that they wouldn't make it, so much in a rut are we. But they romped through about their enthusiasm and musicianship and secured themselves dates at clubs throughout the London area.

On record they sound (how could it be otherwise!) like a replica of the French Hot Club Quintet. Much of their repertoire, and that applies to this disc, consists of numbers previously recorded by the French boys. In addition, Diz has an unbounded admiration for Django's guitar.

The musicianship is good, the



DIZ DISLEY - enthusiasm.
The personnel are all that well known, excepting Harry Edison and Hampton Hawes. It's odd, Edwards plays a tenor strongly reminiscent of Buddy Tate, even to the extent of playing the Fate solo from "Harvard Blues" on one track.

It's a pity that there's a lot of the Basic Band atmosphere about the disc. All the same I don't go for the bookings half as much as on the previous Westminster disc.

Re-recording of Gramophone Records

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All the principal gramophone record manufacturers collectively wish to bring to general notice that on the 14th April, 1959 one of the members of the Industry obtained an injunction in the High Court against an offender restraining the re-

recording (whether of the records on the tape and that legal action will be taken by the individual manufacturers concerned in all similar cases which may come to the notice of the Industry in order to prevent the infringement of their copyright.

It should be promoted this, pump!



HUMPHREY LYTELTON BAND

Triple Exposure
Triple Exposure: My All-Up With It; Swallowing The Berry; One Day I Met An African...; Only For Me; South Against South And South Here; Any Kind Of Blues; Kinky Was Goin'; The House That Humphrey Built.

PERSONNEL: Humphrey Lyttelton (trumpet); Tony Coe (sax, clarinet); Benny Oaklander (sax); Joe Temperley (baritone); Johnny Pined (trumpet); Joe Armit (drum); Brian Brockhurst (bass); Eddie Taylor (drum).

WHENEVER the Lyttelton band works in the West End these days, you can bet your boots that there'll be quite a few young modern musicians in the audience, obviously knocked out by the band. And no wonder! It's one of the loozest and wispiest there has ever been here, with a very good "feel" and an obvious enjoyment of the music it plays.

This new LP—a generally excellent one—features songs specially written for the band by Kenny Graham, Harry South and Humph himself. The latter is never given a co-composer credit.

Graham is really the most original composer we have and his highly emotional and important piece on the record, All Kenny's Writing, has exceptional rhythmic drive and a sense of awe and awareness of where jazz first came from.

Understanding

His Swallowing was recorded before—on his own Pye-Nixa LP, *Kinky*—but it's a more straightforward jazz approach. Kenny's *Home* is very different, with an interplay with jazz writing, especially African, with a more sophisticated jazz feel.

Harry South's two tunes (*Snapper and Windy*) are light, bright swingers, and the latter is particularly good. Humph's tunes (the remaining five) are broadly in the Ellington-Hedges kind of tradition and good of their kind. *Only For Me*, written for a TV commercial, is probably the most challenging. A good Coe arrangement, *Kind* is a blues by Humph and Coe.

Though I've heard the band more relaxed in the flesh, there is a noticeable lack of recording "bite" here. The recorded sound, incidentally, is remarkably good throughout.

An ever-improving Humph is the most frequently featured soloist; Tony Coe, the tenor, I would like to have heard more of his highly charged, bubbling, beastly solo. Jimmy and Joe also have enjoyable solo spots and the rhythm section is as hard as that of a modern leader I know.

In fact, it's a damned good disc. A record that the band—and Britain—should be proud of.

DILL JONES QUINTET

Dill Jones Quintet: Ray's Blues; Jordan; Ray's Blues; Ray's Blues; Jordan.

PERSONNEL: Duncan Lamont (trumpet); Ray Preston (sax, trumpet); Dill Jones (sax); Spike Heatley (bass); Don Lawson (drum).

I'VE heard Dill a couple of times during the past month or so. He's playing very well indeed. I hear he's studying hard, and one of the results is that he sounds more modern in his conception than of yore. When I heard him, he was in the setting in which he can be heard to best advantage—a trio.

Here he takes a very subordinate role; as accompanist to the horns and a first soloist.

In fact, the whole record—like most LPs, too darned beautiful. All the tunes have nice title arrangements (uncredited—by Lamont or Preston).

and by the time you've had an intro, three statements and restatement, there's only room for the shortest possible solo stints. It would have been much better to have taken Sonny Rollins' *Pal* or Duke Jordan's *Jordan* (or maybe the blues) and given the guys a chance to sport themselves a little.

Incidentally, Preston's original *Blues* struck me as being rather familiar. After much research, I find it slightly akin to the Eddie Real-Kenny Clarke

DILL JONES—now sounds more modern than he used to.

tune, "Blues Mood," on London LIZ-C1004.

The record is very pleasant, musically and relaxed. Lamont is on an early Gritz-com/Warne Marshall-type kick; Preston is smooth, unaccusatory, nicely unfruffed. They sound well together. In keeping with the surroundings, Dill plays equally pleasantly and politely. Spike Heatley plays well and has been excellently

recorded (as has the whole group, while Don Lawson plays rascally drums).

The only drawback? An important one. The music is completely devoid of any real emotional depth and never really moved me. A pity.

JIMMY CLEVELAND ALL-STARS
How Let Him Tell You Don Know What Love Is; Warm; My Love; And Only Love; Little Boats; Our Love Is

recorded (as has the whole group, while Don Lawson plays rascally drums).

The ensemble sound is Quincy Jones' personal version of the Miles Davis and Billie Holiday collaboration in 1949. It's interesting compare Quincy's work here with that on the same album, but the latter has been reviewed, which was set around the same period.

Basic is always apparent and Count Coo could only have been second.

Don't let the writing on Leonard Feather's name, it sounds like Dave Pell and Quincy.

A warm-sounding record that you'll get you excited from your hat!

New number could mean a change in style for Cliff Richard

IAN SAMWELL is the young man who wrote Cliff Richard's first big hit, "Move It." Since then he has written several top numbers and now he is manager of Cliff's backing group, The Shadows.

A few weeks ago he travelled up to London by tube from Bristol. The journey took 29 minutes and during that time he wrote a new song.

"I don't usually write in transit, but with so much preparation necessary before the United States trip with Cliff Richard and The Shadows, I had to use every minute of the day to good advantage," said the quiet-spoken composer of "Move It."



IAN SAMWELL wrote his new number in half-an-hour—on a train.

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"Who can this be for, Cliff?" I asked.

"That's for me," he said. "Hurry up and finish it, I must have it."

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THIS album was cut in three separate sessions in 1955, over four years ago! Why we've had to wait 10 years, I can't imagine. It's a fine, warm-sounding set. But though in no way dated, everything contained here has learned so much in the four-year time it was made.

Concertist Cleveland had considerable technical ability even then but appears less concerned with it for its own sake than in the year or two that followed. Here he plays with complete simplicity and most important, an undeniably intimate style.

Sensitive

His ballads are particularly sensitively played. And he's certainly chosen some beauties ("You Don't Know, My One And Only Love, *How Let Him Tell You Don Know*").

Lucky Thompson, Cecil Payne, Ernie Royal, Harry Galbraith and the various pianists turn in good solos and the "prominent bass" recorded sound goes well with the music.

The ensemble sound is Quincy Jones' personal version of the Miles Davis and Billie Holiday collaboration in 1949. It's interesting compare Quincy's work here with that on the same album, but the latter has been reviewed, which was set around the same period.

Basic is always apparent and Count Coo could only have been second.

Don't let the writing on Leonard Feather's name, it sounds like Dave Pell and Quincy.

A warm-sounding record that you'll get you excited from your hat!

To him, The Shadows are the greatest. And after only a few minutes' conversation a listener would not be convinced either just how well, of course, was one of the reasons when The Shadows were The Drifters... and when Cliff Richard was a coffee-bar singer.

"We all get along fine," he told me. "But when necessary, we are not afraid to argue. All the boys have ideas on how arrangements should sound and really the finished job is the result of pooled comment."

After their American tour The Shadows will be seen and heard increasingly in their own right as groups. They have started to record their own material.

As Ian Samwell turned up the collar of his hip-length overcoat as protection against the driving rain while he looked for a taxi, I asked him which he considered to be the best of all the songs he has written in his concentrated professional career.

"I've not one that has been recorded," he said, "you can forget any stories you may hear about this being a building in an eventual breakthrough from Cliff. We're sticking together because we all like each other."

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Marion Ryan for new show

MARION RYAN, seen here leaving the nursing home on Sunday after her operation for appendicitis, is to star in the first of the new series of "The Variety Show" which starts its run on Thursday, February 18. "The Variety Show" replaces "Chelsea At Nine" and will be screened once every three weeks. It will have variety acts, including pop singers from all over the world.

In the first show Marion will be seen singing, dancing and appearing in sketches. In the meantime, Marion is taking things easily and will not be taking any heavy loadings for a few weeks.

TEDDY JOHNSON'S

MUSIC SHOP

Rivalry? There is none here

PEARL and I had been spinning a few few discs behind the shutters. On the top of the pile was the latest one by Ricky Nelson, "I Wanna Be Loved."

Judging by the American reaction this should surely produce its full share of royalties.

But what sort of person is this teenage idol? Coming as he does from a theatrical family (his parents' TV show is still a peak viewed programme) he might have been brash of pronunciation. But that is one person who would know. The boy who grew up with him—his brother David.

"I'm the yacker," says David. "But in the quiet tone. He never tries to shame people, he's always himself. Basically, he's a most effective guy... pleasant and easy to get along with, and part of his charm is that he is never without or suspicious, wondering if other people like him for himself or his dad and film fame."

"He is in the public eye, and he has learned to live with it."

"Only in athletics," says Dave. "And that only for laughs. There's been no bad feeling."

Space wanted in the Alley

I'VE been looking down those hundred and twenty paces east of Charing Cross Road and thinking to myself about that stretch officially known as Denmark Street, colloquially known as Tin Pan Alley.

It's a street with a publisher for every punie, but also a tailor, a church organist, a dairy, a pub, a brace of book shops, a Chinese restaurant, a publicist, an old print seller, a recording studio, a private hotel and a labour exchanger. In fact, Tin Pan Alley is overcrowded with everything except publishers.



RICKY NELSON

There is a cry for more space for publishing houses to expand. And some publishing concerns, driven away from the hub want to return from the hinterlands of Mayfair, etc.

So what is the answer? The latest suggestion by a publisher was that the Music Publishers' Association should discuss with its members a move to build in the street one single building to house all the publishers. The suggestion is that while the nearby food-widening scheme is in operation, a freehold or 999 year leasehold on land in the Alley should be bought and a miniature skyscraper erected.

In fact, copy America. There on Broadway in one building—the Brill Building—is America's Tin Pan Alley.

Would the business lose its character in this manner? Could

be, but I think that the housing problem is going to get worse. Not better. And I suppose that something will have to be done if the hub of the industry is to remain where it is now.

I WONDER what some folk think happens for money... American singer, over here now, spends feith her husbands one thousand cool pound notes each week on clothes. Another paper added that the same star has invested eight thousand in a new car this week... that makes four... success, her elegance, her wit, and her arrival... What I would call slight exaggeration!

Stricken by dart fever

DARTS is a fever in the Alley. Everyone is at it, even my brother, Bryan, has been stricken by the complaint.

There are three teams in existence—the Tin Pan Alley Robin Hood, the Fleet Street William Tell (composed of some of the darts paper's top columnists, the mixture of both teams, the Double Top Twenty Darts team. To be sure you will find the most unlikely folk throwing an "arise" for charity. Regular performers are Al Saxon, Matt Munro, Joe Willie Harris, and a galaxy of others who also play at performances period.

For those who want to dig deep into the pocket for the good of orphan children, the next Tuesday (right at the Newtown Hotel, Lind Road, Sutton, Surrey), at eight o'clock. There is a coach carrying two teams (the Alley will have B.B.C. product John Hooper, actress Diana Harr, Matt Munro, etc. and the Fleet Street eight eyed) to meet in London. Surprise names under the captivity of record critic Pat Doncaster of the Daily Mirror in the game.

More States tours for Mantovani

MANTOVANI has just signed the contract for his planned trip to the U.S. definite. The contract, which is for a period of three years, will also mean that Mantovani will be going to America in 1961 and 62. The itinerary for this year's tour has not yet been fixed but the orchestra should be leaving Britain sometime in September.

Craig on TV in France

CRAIG DOUGLAS is to appear on French radio and TV. He leaves England for a six-day visit to Paris on January 30.

MAUREEN EVANS

Hart" is reported to be doing good business over the country and has been done of the work on Radio Luxembourg. No mean achievement for a nineteen-year-old who still has a long way to go before becoming a name.

Her first disc, "The Years Between."

Jimmy Boyd—at the age of 15, he's a crooner with a recording of "Somebody Kissed Santa Claus"—gets his first film role in "Flamingo High School."

(Continued from front page)

released only a short time back, was disappointing. Dave Nichol awarded the member five stars for being a first-class record but she wasn't considered. Now that has been changed.

Said Maureen: "I wasn't too happy with the first disc but I'm with 'Big Hurt'." It's commercial, I think the material is better and I have sung it much better.

At the moment, whenever Maureen has a date in London, at a recording session or the TV studios, she has to travel up from Cardiff, usually returning home the same day. But now it's packing her bags and moving to London permanently.

"I don't mind the journey, I can put myself in a corner seat and I don't waste any time. The trouble is, I don't think I'm getting ON, and though I shall be sorry to leave all my friends, I'd rather like to live in London."

DAVID MARSHALL

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