

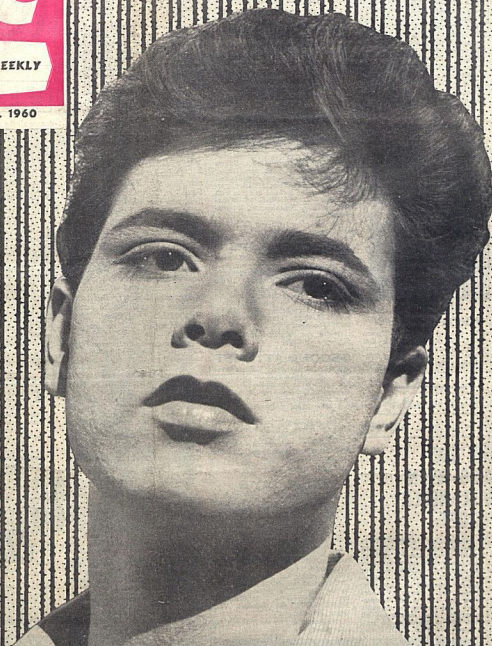
# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 95 Week ending January 16, 1960

EVERY  
**6<sup>D</sup>**  
THURSDAY

**CLIFF RICHARD**



**'I'm not  
leaving  
Britain'**

**Frankie Vaughan  
denies rumour**



Features on

**DAVID WHITFIELD  
GUY MITCHELL  
BOB MILLER**

The big number from **CLIFF'S** first starring film 'Expresso Bongo'

# A VOICE IN THE WILDERNESS

and

**Don't be mad at me  
BOTH WITH THE SHADOWS**

45-DB4308 (45 & 78)

**COLUMBIA RECORDS**

(Regd. Trade Mark of Columbia Graphophone Co. Ltd.)

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# Thanks Jack, for this American invasion

It seems to me that there is a new trend in the record business, the trend of introducing to this country more and more top-line American talent—in the flesh.

Last year, we were all clamoring for more American stars to visit Britain. Now our wishes are being fulfilled.

Yet has anyone ever thought of thanking Jack Good for making some of this possible? And despite the adverse criticism that "Dumbhead" received,

Stewart Morris also granted us some American talent.

To date, in this country, we have been able to welcome The Post-Tells, Conway Twitty, Johnny Cash, Freddie Cannon, Jerry Keller, The Browns, Gene Vincent, Eddie Cochran and many other American recording stars.

In this coming year, if all the proposed plans materialize, we will see Frankie Avalon, Fabian,

Bobby Darin and Duane Eddy, to mention but a few of the top-line artists we can look forward to.

So why are we complaining? If anything, I would say that in some cases Britain is better off than America. At least we can see the stars, either in the flesh or on TV. In the States the area to be covered is so vast and there are so many purely local TV and radio stations, that this is not always possible.—L. BUNCH, 58, Sydney Road, Raynes Park, London.



## POST BAG

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

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

... and a bumper 'bonus' of a Ronson lighter/ash-tray set once a month.

finds out just that—R. MANNS, 112, Kilmacross Chase, Leigh Park, Livingston, Scotland.  
(And last week, Jack was attacked for being anti-Chiff!)

### PRIZE LETTER

Several "Post Bag" letters have given top marks to Duane Eddy's playing, but let's have some really quick action work from him, instead of that slow bass "twang." Then, perhaps, I may be inclined to agree with his fans.—SQUIGLES, 14, Wakefield Avenue, Northbrook, Bournemouth, England.

(We can almost see you Eddy fast reaching for your pen.)

### BETTER FLIPS

JUST recently, the record companies have been turning out discs with excellent flip-sides, particularly in the case of Cliff Richard. If the stars and their recording companies can go on making these, I think we shall be happy to pay the present price of records.—ROSEMARY PAGE, Liberty Farm, Grafton House, Worcester.

(We're not surprised that you're slippery over Chiff.)

### SECOND ANTHEM

WHY is it that Jerry Keller's latest disc, "Hi I Had A Girl," has not appeared in the charts? I bought this record two weeks ago, in the hope that it would reach the hit parade, but since then, nothing has been heard of it.

This recording is just as good as Keller's recent hit, "Bitter Sweet Summer," and I am very surprised at its failure to be noticed.—SUSAN O'BRYEN, 27, Broadwood Avenue, Radrip, Midea.

(There is still time.)

### SURE STAR

I REALLY like DISC, and think it is the greatest. Knowing that DISC discovered Emile Ford, I would like to tell you of another song star.

His name is Jan Röhde. He came to Norway four years ago from America and has made a big name for himself there.

He is great. He has a real cool band called "The Cool Cats" who have made two records here in Norway which are both excellent. I do hope that one day this group will be as popular in Britain as they are here.—TOR MØKLEBY, 46, Liperød, Jar, Oster, Norway.

(We are always on the look-out for new talent.)

### PLUG FOR BILL

I ENTIRELY agree with Miss Davis DISC (26-12-59). The new record by Bill Halev, "Joey's Song," is, in my opinion, a great disc, and one of the best instruments he has ever made.

But just because Bill is labelled a "has-been," the D.J.s will not even consider giving the record a hearing.

I have written to four of them without any results. I sincerely believe that this disc is worthy of consideration, and with a few letters would restore Bill to his previous status in the hit parade.—V. VARLOW, "Hillview," Moreland Avenue, Sutton on Sea, Lincs.

(Gives are certainly important if the disc is going to sell—without them it's unlikely to get off the shelf.)

### TUNE IN

WHEN Miss Davis DISC 26-12-59 writes, "I think you should start playing 'The Meaning of the Blues,'" by the Kalin Twins, she is not only right, but she is right. Her programme on Radio Luxembourg is the best I have heard.

Tony Hall has played this particular disc at least twice in every programme since it was first played. GILLIAN STRATTON, 10, Bramcote Gardens, Wokingham, Hants, R21.

(Should be selling by now then.)

### TALENT

TALENT, not originality, will always be the public's musical taste.

"Pop" material of quality does exist, and the fact that songs like "Travelling Light," "Mr. Blue," and "Living Doll" can rise so high in the polls proves that listeners recognised it.—REX HAMLIN, 19, Hill Street, St. Ann's, Plymouth.

(Outlook for 1960 is that quality will be even more important.)

### NO CHOICE

OUT of 451 hours of broadcasting on Radio Luxembourg each week, over 16 hours to programme—exploiting the discs of individual companies.

Obviously this limits the D.J.'s choice, in fact in most cases they can have practically no choice in the records they play. This predominance of commercial shows limits the number of original programmes. Consequently we listeners find ourselves hearing merely bits of a good record, that our company know will sell, yet having to put up with the entire wastes of some unknown performer whose disc is never likely to get farther than the record store.

So I ask you, Radio Luxembourg, let's have a few more evenly balanced (non-programme) shows, where you can hear the whole record instead of some small cuts.—MICHAEL, E. CALVERT, 87, Wesley Road, Bury St. Edmunds, Suffolk.

(Second companies who sponsor programmes naturally want to play their own discs.)

### TOMMY'S GIFT

THIS is World Refugee and I think it would be a wonderful idea if every pop star decided to

donate all the royalties from their next record to refugee funds.

An example of this warm heartedness can be found in Tommy Steele, who has donated the royalties from his "Little White Bull" to the Cancer Fund. Although I am not a Steele fan, I have been seen over his warm Cockney heart.—ELAIN E. SILVERA, Broomston, Abbey Court, Llandudno.  
(A nice thought, Elaine.)

### TOO FAR

I ALWAYS read Jack Good's articles with interest, and practically always agree with his views. But when he says that certain American singers—especially Frankie Avalon—had better watch out when Cliff Richard tours the U.S., I think that is going a little too far.

Jack says: "Every song Cliff sings could possibly be a nail being hammered into a coffin for Avalon."  
—In my view, Avalon is a far better singer than Cliff Richard, and even Cliff Richard. He matches him in looks, too.

I suggest that Mr. Good spins Frankie's latest offering. "Why," and



TONY CROMBIE

### REMEMBER THIS

IF you column the week before last, Tony Hall told us that although the Crombie band was a failure, the musicians used to cheer it.

Here, Mr. Hall has his finger on the reason for the short lives of most modern jazz groups—they are far over the heads of the average fan. They seem to have forgotten that their job is to entertain the public.

Early jazz groups such as Kid Ory and King Oliver knew how to hold the crowd, but today's jazz groups are too busy trying to outdo each other.

Mr. Crombie should have taken a lesson from the popular groups of old, who were playing for their own enjoyment. Count Basie could stand straight-forward swing, and the M.Q. music that would please the ear of even the most contented anti-jazzer.

When the modern jazz musicians remember that most fans are not musicians, then they will draw the crowds.—JOHN H. NASHI, 10, Howard Road, Wellington, Somerset.

### COVER PERSONALITY

# Cliff may film in Hollywood

### ONE outcome of Cliff Richard's trip to America this month may be a film starring him, says a Hollywood insider.

In his dressing room at Stockton's Globe theatre, where he finished his last performance on Saturday, Cliff said that at the end of his tour he will visit Hollywood on a "long-awaited" tour.

Cliff also said he will appear in a Hollywood film with him in a number of roles.

How does he feel about going to the States?

"I am walking on air," he said. "I have been floating around since the deal went through. At the time I was apprehensive, and even now I can't find words to describe my real feelings."

"Wonderful!"

"It's wonderful. It's what I have always wanted to do—visit the U.S.A. that is—and I still can't quite believe it's true."

Pat Boone is expected to meet my plane when it arrives in New York on Monday and I am preparing in his honor.

21. The date for my appearance with Perry Como has been fixed yet, I'm looking forward to both of them.

In his spare time he says he has been working in "deadly earnest" on his programme for his tour—"Living Doll," which worked its way into the top disc sheets in the States, in one number he will sing, and, of course, "Travelling Light" and "Dynamite." The latter number, incidentally, is more popular in the States.

### New experience

"There will also be a new number—'Don't Be Mad At Me'—which is to be released tomorrow (Friday) and which has 'Voice In The Wilderness'.

His season in "Rubes in The Woods" at Stratton has been new experience for him, and he has been quoted as saying he would like to appear in a play—for the experience."

He says he would like to do a few co-starring roles in Stratton, but he is not ready for a starring role, he says.



BERT WEEDON

### WHO'S TOP?

I WAS checked when L. R. Barron DISC 21-4-60 mentioned that Bert Weedon was as good a guitarist as Duane Eddy. Please do not compare Eddy with Bert Weedon, who has been made famous by his guitar playing and not by a guitar.

Wednesday,

6th Jan. 1960

# THE DAY MISS RYAN WILL NEVER FORGET

In the morning MARION RYAN signed her two-year contract with E.M.I. (Below), the first news of which we carried last week; in the afternoon she celebrated her 21st birthday with a party for "Chelsea At Nine," in the evening she appeared in "Spot The Tune," and a couple of hours after that she was on the operating table having her appendix removed. And in spite of all this, Marion expects to be back at work next week. (DISC Pic)



# Mario Lanza

BECAUSE  
YOU'RE MINE



RCA-1166 45/78

## AMERICAN

## TOP TENS

## JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending January 9)

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

### ONES TO WATCH

Not One Minute More	Della Reese
Teen Angel	Mark Dinning

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending January 9)

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	Among My Souvenirs	Connie Francis
3	3	Seven Little Girls	Avons, Paul Evans; Lana Sisters
4	4	Oh Carol	Neil Sedaka
5	5	Rawhide	Frankie Laine
6	6	What Do You Want? Little White Bull	Adam Faith
7	7	Traveller's Light	Tommy Steele
8	8	Dynamite	Cliff Richard
9	9	I'll Never Fall In Love Again	Johnnie Ray
10	10	Johnny Staccato Theme	Elmer Bernstein

Published by courtesy of "The World's Eye"

# LaVERN BAKER

## TINY TIM

LONDON

45-156 9025 45 rpm only

## Broken arm brings Guy Mitchell to Britain

GUY MITCHELL, the 32-year-old American singer, flew to London from the States at the week-end. Before reaching to begin rehearsals for his star appearance in the "Sunday Night At The London Palladium" show he told me: "If it hadn't been for a broken arm I probably wouldn't be here."

Mitchell, who is here for about two weeks to make television appearances and help promote his latest recording, "Heartaches By The Number," broke his arm three months ago. It happened when he was riding at home. "We were going along smoothly when my horse was frightened by a prairie fox," he explained. "It reared violently, throwing me to the ground."

### In plaster

Unfortunately for Mitchell his horse fell, too—right on top of him. "With 1,500 lbs. of horse-flesh crashing on me I reckon I was lucky to get away with only a broken arm," he said. "My arm is in plaster, production of his American television show, "Whispering Smith," a Western drama series in which he co-stars with Andy Murphy, was suspended until January 24.

The plaster was taken off ten days ago, so he was able to fit in this brief visit before returning to continue filming. Apart from his appearance on the Palladium show Mitchell is to have his own show on ATV next Saturday and he will telecast three other shows to be screened at a later date. "I'm also here to promote my latest disc, "Heartaches By The Number,"



Guy and his wife, Ebe, relax in their hotel shortly after their arrival on (Disc Pic) Saturday.

on a big scale," he said. "We have great hopes that it will do very well in this country." In America this recording has already sold about 1,000,000 copies and reached the top of the hit parade. He has several other discs already recorded but they will not be released until "Heartaches" has had a fair run. Edward Joy, Mitchell's manager, who came with him, said: "We have great hopes for these records avail-

ing release. They're good, strong numbers. I think we may see a string of Guy's records in the hit parade once again—as we did when My Heart Cries For You, "Truly Fair" and "She Wore Red Feathers," made him one of the most popular entertainers in the country."

FOOTNOTE: Mitchell's recording, "Singing The Blues," has now sold no less than 1,000,000 copies. DONALD CLIVE

## TOP TWENTY

Compiled from dealers' returns from all over Britain  
Week ending January 9, 1960

### Little Tony breaks into charts for first time



Last Week	This Week	Title	Artist	Label
1	1	What Do You Want To Make Those Eyes At Me For?	Emile Ford	Pye
2	2	What Do You Want?	Adam Faith	Parlophone
3	3	Oh Carol	Neil Sedaka	R.C.A.
10	4	Starry Eyed	Michael Holliday	Columbia
4	5	Seven Little Girls	The Avons	Columbia
14	6	Little White Bull	Tommy Steele	Decca
9	7	Among My Souvenirs	Connie Francis	M.G.M. Philips
8	8	Rawhide	Frankie Laine	Philips
5	9	Johnny Staccato Theme	Elmer Bernstein	Capitol
15	10	Bad Boy	Marty Wilde	Philips
11	11	Red River Rock	Johnny and The Hurricanes	London
16	12	Some Kind of Earthquake	Duane Eddy	London
18	13	Be My Guest	Fats Domino	London
13	14	Traveller's Light / Dynamite	Cliff Richard	Columbia
12	15	More And More Party Pops	Russ Conway	Columbia
19	16	In The Mood	Ernie Field	London
17	17	Reveille Rock	Johnny and The Hurricanes	Decca
7	18	Jingle Bell Rock	Max Bygraves	London
19	19	Too Good	Little Tony	Decca
20	20	Way Down Yonder In New Orleans	Freddy Cannon	Top Rank
		ONE TO WATCH		
		Why	Anthony Newley	Decca

HERE'S TO YOU!

"HAPPY ANNIVERSARY"

WITH

JOAN REGAN

PYE 7N 15238 (45 & 78)

STILL AT THE TOP!

EMILE FORD

AND THE CHECKMATES

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

PYE 7N 15225 (45 & 78)



# TONY HALL sums up the 'Down Beat' jazz poll singles and say jazz romps here

AMERICA'S "Down Beat" magazine is the jazz fan's equivalent to the popster's "Cash Box" and "Billboard." Its annual Readers' Poll results are therefore of international interest. The 1959 winners have just been announced. Each category contains one or two startling features:

**TRUMPET:** Miles Davis was an easy winner over Dizzy Gillespie. But Maynard Ferguson pipped Art Farmer for third place. Lee Morgan (ninth) was the only other young modern to do well. Kenny Dockham was 1959 Donald Byrd.

**TROMBONE:** Jay Jay Johnson romped home, of course, miles ahead of Bob Brookmeyer and Kai Winding. Frank Rosolino (4), Frank Cleveland (5), Curtis Fuller (8), Benny Green (9) were followed by a mass of missing era men.

**ALTO:** Cannonball Adderley missed pipping Paul Desmond in a straight fight by only SIX VOTES! Next year, he should get the coveted crown. Sad to see Sonny Sitt only sixth; Jackie McLean, eleventh; Lou Donaldson, 15th. Hodge (3) Koner (6) and Art Pepper (5) were runners-up.

**TENOR:** Stan Getz walked it again, with Rollins beating Coltrane to second place. Hawkins, Zola and Benny Golson were next in line. Good to see Paul Gonsky at tenth. But I'm sorry to find Johnny Griffin down at 13th and Harold Land at 25th. And not a sign or sound anywhere of the excellent Herbie Mann.

**BARTONE:** Gerry Mulligan all the way, followed (at a respectable distance) by Pepper Adams, Harry Carney and Cecil Payne. Salish Shihab was sixth and Britain's Ronnie Ross, ninth.



**CLARINET:** Tony Scott and Jimmy Giuffe both beat Buddy De Franco this year. Other signs of the times were Woody Herman (6), Pee Wee Russell (7) and Lawrence Welk's Pete Fountain (8). Wot, no Mizz-Mezzow's!

**GUITAR:** Barney Kessel's popularity placed him bang on top. Herb Ellis came next, followed by the musician who was here with Herman, Charlie Byrd. My favorites finished up there: Kenny Burrell (4), Freddie Green (16) and newcomer Wes Montgomery (10), which was pretty good piano.

**DRUMS:** Shelly Manne clearly beat Max Roach and Joe Morello. My favorites, Philly Joe Jones, Art Blakey and Elvin Jones came 4, 5 and 13. Rich and Krupa were 8 and 9; Art Taylor, 17; Roy Haynes, 19;



PAUL DESMOND—just pipped Cannonball Adderley, but next year it may well be different!

Wynton Kelly (14), Ray Bryant (21) and Tommy Flanagan (25) deserved higher placings.

**BASS:** Ray Brown finished first ahead of Paul Chambers. Then came Red Mitchell, Mingus, Perry Heath, Leroy Vinnegar and Pettiford. Even Slam Stewart (18) and Don Bagley (19) got votes. Wilbur Ware was 16. But what happened to Doug Watkins and Sam Jones (nominally eighth)?

**COMPOSER:** G.D. Evans won! This I don't understand. He's so much more an arranger than composer, but he won 1 Duke Ellington, John Lewis, Quincy Jones (again more as arranger), Benny Golson and Monk were runners-up. This section's lower reaches were again stiff with arrangers rather than composers.

**FLUTE:** Herbie Mann (who has some 16 LPs of his own) was a surprisingly easy winner over Frank Wes and Bud Shank. Jerome Richardson (7), James Moody (9) Bobby Jasper (10), Yusuf Latif (11) and Les Spann (12) were less lucky, in the voting.

**VIBES:** Milt Jackson pooled four times the votes of runner-up, Louie Hampton and Terry Gibbs. The ubiquitous Vic Finkelstein finished as low as 6. Another British boy, Peter Appleby came in at 13.

**JAZZ BAND:** Bada, of course! But Ellington was third to Maynard Ferguson's second! Harry James underwrote it. Sort of a disappointing record—only two bands did fairly well, with the G.D. Evans (5), Monk (14) and Horace Silver, Shelly Manne's Men were at 12; Louis Armstrong's, 14.

**SINGERS:** Frank Sinatra over Joe Williams and Johnny Mathis, Ella Fitzgerald over Anita O'Day, Britney Anne Ross, Sarah Vaughan) and the Lambert Hendricks-Ross vocal group (over the Four Freshmen and Hi-Los) were various winners.

**PERSONALITIES:** Miles (182), Sinatra (160) and Ray Charles (8 and 8) won the day over Ellington, Mathis and Hampton.

**At-Case FAME:** The Late Letter "Free" Young was the award over Dizzy, "Lady Day," Brubeck over the Steve Allen (21), Herman Granz (26), John Hammond (31) and Henry Mancini (21) were others voted for.

# Modern jazz round-up

Agree? Pete King, recently returned from New York (he didn't get to Chicago as he'd hoped) is raving about the new 6-disc "Janet" group featuring Art Farmer (trumpet), Benny Golson (tenor) and Curtis Fuller (trombone). Former Horace Silver drummer Louis Hayes, quit Cannonball's Quintet to join the Jazztet?

Bug Horace's new percussionist in the rank of the town? He's a young Brooklyn boy named Roy Brooks. "Sensational!" says Pete.

## SENSATIONAL

● The Tony Crombie band cut its Vogue LP (see last week's DISC) last Wednesday night at the Deca West Hampstead studio before an enthusiastic audience. Presented as a concert, the band taped eight of its best arrangements and the album should sound sensational.

## NOTE IT!

● Make a note of the name Billie Holiday. He's only 19 years old, but I hear him as the best young British drummer I've heard of since Earl Palmer. He's been with and has been doing variety with Annie Ross' sister, Heather Logan. He sat at the British Scott's club one night, where Bert Caunce heard him and hired him to "drop in" for Jackie Dawson. I caught him with the Jazz Committee. He impressed me very much indeed. A truly natural talent. And his tempos didn't drop.

## BIG BREAK

● Altoist Pete King, one of Britain's brightest new boys, gets his first recording with the British sax trumpeter Jimmy Denchar during Joe Harriott's absence from the Glasgow Club (see page 10 in Germany). The rhythm section (and the group) is officially headed by young young Clarence pianist, Stuart de Silva.

## STOLEN EVER

● Tubby Hayes has just completed his first LP with his current quartet (Terry Gibbs, Gerry Coleman, Joe Cymal). I'll be out on Tenor by late February. The tunes: "Tin Tin Deo," "Embers" (on top last), "Like Someone In Love" (surveys With The Prince Of Tone), the great John Griffin feature tune "Sassy Monday," and (as yet) unissued. It's the slowest and earliest ever attempted in the studio by British modernists. Sort of a new flag-waver on a set suitable for groovy, modern-tune tempo.

## POTENTIAL

● Another name to remember, this time a girl singer. I think she's considerable potential. Her name: Nan Kato. She's been on the scene ever cabaret stint-at London's Celebrity Restaurant, off Bond Street, in the studio. She looks like a tall, blonde goddess.

Her voice has surprising range and her diction is excellent. Her singing has great intensity and versatility. She sings jazz, rock and even a "Nod Coward" tune. She understands the words she sings, and she sings with feeling in her voice and the sweetest. Her whole act needs polishing and she's got to be a star. But it's there! She could become a top-flight performer.

● At-Case Celebrity, she's supported by one of the grooviest little blues guitarists of the '50s. You'll hear more of him. I'll wager... if she takes herself as seriously as she should.

# The Platters are back!



WITHOUT doubt The Platters are one of the most popular singing groups in the States, and yet the one country that seems to see almost nothing of them in America.

The Platters are nearly always touring, and there are few parts of the world they have not visited. They have already been here twice, and on Tuesday they arrive in this country for their third visit. They were due to open their tour at Sheffield on Wednesday.

The Platters—Zella "The Dish" Taylor, Tony Williams, Hubert Reed, David Lynch and Paul

Robi—first hit the big-time with their recording of "The Great Pretender" in early 1957. This was followed quickly by "Only You," and the success of these two discs prompted them to make their first visit to Britain in April of that same year.

Herbie followed his disc, and although all did not make the Top Twenty over here, in the States they were ever out of the best sellers.

Perhaps the best remembered are "My Prayer," "Twilight Time," "Smoke Gets In Your Eyes," "Enchantment," "It's a Wonderful When," and "My Blue Heaven."

Although by no means averse to singing the most up-to-date number, The Platters have found the odds to be their best market. The only really big exception to this rule was their first.

After Sheffield, The Platters will visit the Newcastle City Hall (January 14), Glasgow Odeon (15), Manchester Free Trade Hall (16), "Sunday Night At The London Palladium" (17), Birmingham Odeon (18), Portsmouth Guild Hall (19), Cardiff Gaiety (20), Bristol Colston Hall (21), Hammersmith Gaiety (22), and the Mansfield Hall, Leicester (January 24).

# DON'T WANT TO DO ANYTHING NEW

WHO says that big beat and big not Bob Miller, currently leading his Millermen every Monday night in the B.B.C.'s "Parade Of The Pops."

For Bob Miller and his Millermen 1960 already promises to be a lucrative big beat year. There is his new Monday night show, on at a peak hour through popular demand. In February Fontana release the first of his LPs. And during their dance-hall and concert stints it looks as if they'll be packing them in even tighter than they did in '59.

"And when I started following the trends and playing big beat a few years back," says Bob, "everyone thought I was crazy."  
If he had used the band simply to play beat, do nothing more he would have been crazy, but he didn't. Instead he made his Millermen entertaining, which is the formula by which he has built the band into one of the best known on radio.

## Not enough

"Music by itself isn't enough these days," says Bob, "it has to be entertaining and personal. When we play at dances, for instance, and I see the audience isn't being very receptive, then I make the band even more personal."

"I send the front line down on to the dance floor itself and they play among the dancers. If does the trick, wonderfully."

"I've proved in the past that it's not just having musicians playing music, they must be people and the audience must see that they are real people."

**You've got to play the right sort of music—and what's right is what's in the hit parade now'**

"After a member of my band has done a solo spot, maybe on TV, the audience at the concerts and dances afterwards want to see him, not just hear him playing from the back row of the band, but right out in front. They want to see and recognise him."

"Another very important thing, of course, is to play the right sort of music and the right sort is the type that is in the hit parade at the moment. I don't want to do anything new, I don't want to educate my audience. I simply play what they like."

"I'll admit that I copy from the hit lists and in that way the numbers I play are the ones the audience is already familiar with. If I do play a new number then, when I introduce it to the audience, I give them some interesting information which will make them listen. If I don't do this they won't listen, however well they play it."

Bob has already built himself a name via TV and radio, though it has been radio which has made the big impact. This is partly because his

**says Bob Miller**

TV stint in "Drumbeat" was primarily as a backing band and there was little chance to present the boys.

With "Parade Of The Pops" which is virtually his own show, there is, as yet, no way of proving its success. It has only been running for two weeks and the B.B.C.'s audience research figures will not be available until after their third programme. But already the fan mail is beginning to pour into his house in Streatham, and the signs are very good.

How Bob will fare on records is another matter. His four singles released to date have been "disappointing," but he has high hopes for the LP.

"I don't really know what has been wrong with the discs so far. It could have been the material we've been playing. I don't think it's a good idea to bring out a copy of a disc that happens to be doing well in the States."

"Then there's the question of plugging. 'In The Mood,' which we recorded, was, I think, the best disc we have done, but it didn't sell too well because it had little plugging."

"I can't really say why any band shouldn't get into the Top Ten. Of course, a band on disc must be impersonal and that's why I don't think



that singers and small groups need fear competition from the big band. But that shouldn't keep us out of the charts altogether."

One obvious reason why the Millermen might be excluded from the charts is that they'll never do it by just copying and that, Bob agreed, was his big problem for 1960.

"I don't know what I shall do about that. I tried playing with a new style

when I began my five year contract at Streatham Locarno years ago."

"I thought I had one of the best bands ever, but Meece thought otherwise and I had to change it. I'm not going to try and be different again, certainly, not when everything is going so well."

**John Wells**



## Copper and Silver make a golden future!

Poise and self-assurance—these things mean so much to a girl! And there's nothing so good for your self-confidence as having a bit of money behind you. Put something aside every week for savings—a few coppers and a little silver soon add up to a golden future!

**Saving is so simple! You can start by—**

- ✳ Opening an account in the Post Office or a Trustee Savings Bank. You get 2½% interest per annum. The first £15 of interest each year is free of U.K. Income Tax.
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# NATIONAL SAVINGS



DINAH WASHINGTON is making it on pop numbers now.

## Big hopes for Valentin

**T**HE great Ella Fitzgerald was here for a one-nighter last week, doing her own woman show. She packed the huge auditorium in Los Angeles for two performances. I went back stage to see her afterwards, and she told me how thrilled she was that her record of "But Not For Me" is selling so well in England.

The Hanover label here are very pleased to be releasing Duke Valentino's records and have big hopes for his first issue, "Where." This is the record that features daughter Kim. They will also be issuing a new album soon. Friend of mine, Anthony Perkins, is looking forward to appearing in his first musical stage production. This will be called "Greenwillow," with music by Frank Loesser. Anthony is hoping later to appear in a musical film.

The Andy Williams record of "The Village of St. Bernardine" is never off the radio here, and has already been picked as Andy's first big one for 1960.

I hear that Grace Fieldie may make one of her rare movie appearances in Roberto Rossellini's next, to be filmed in Rome.

## Darin gets own TV show

**D**ELLA REESE has really made a big comeback here. After the success of her "Don't You Know," she is following up with "Not A Moment More."

# HOT FROM HOLLYWOOD

## News and views from across the Atlantic from MAURICE CLARK

Really big break for Bobby "Mack The Knife" Darin. He has been booked to replace Dinah Shore's big Sunday night TV show here in London in the summer. He is a big singer in really going places. He has already been called the new Sinatra.

Dick Clark must be the most popular guy in this country. Not only does he have his own teenage beauty TV show, "American Bandstand," six days a week, he also sponsors rock 'n' roll albums and has just signed a big film contract to make musical films featuring the biggest young stars in the world. He also finds time to answer letters in teen magazines. His first film you will be seeing, by the way, is "Because We're Young."

## JOHNNY PLANS HIS RETIREMENT

**W**HILE in London recently, Connie Francis became interested in art. She bought four oil paintings which are greatly admired. She is featuring the album she made in England, "My Thanks To You," a great deal here on TV.

Paul Anka, now 18, dated Tuesday Weld and Annette Funicello when he was working on the movie "Girls Town." He is also seen in "The Sandlot."

Some people here are saying Rock Hudson does not sing himself in "Pillow Talk," but Decca have released him on a single with the same songs from the movie, so figure it out for yourself.

# Whitfield pines sometimes) for a simple life

**D**AVID WHITFIELD was in thoughtful mood. "Once I worked on the concrete and now I'm on ice," he said with a grin. "And it's harder work, I can tell you. It's not just a job, it's art."

Going on ice, in the "Humpty Dumpty" pantomime at the Brighton Palladium, created more crises for the bright-eyed ballad singer. "My throat," he said, "staring it and reaching for a box of pills. The ice brought on a cathartic condition. But I've got my voice."

"One reason I'm looking forward to my Australian tour is to get away from this changeable climate—pouring with rain one day and sunny the next."

David's Australian trip, scheduled for March, will mean following hard on the heels of Tommy Stinson. When David opens at Melbourne, Tommy will be at Sydney. "I don't mind it," said David. "A lot of people say we will both do fantastically well out there. They say the downpouring with rain will give my type of entertainment."

"I think DISC is right to predict success for the ballad. I think people are getting fed up with crude rock. It would be nice if we had a few more ballad singers. But the ballad will never die."

## Greater success

"Will it mean even greater success for me? I don't know. You can say I'm ambitious in the sense that I want to give all I've got to my job. I wouldn't really say I prefer it to my old job on the concrete. The difference is that I have to go out there and entertain the people. I have more on my plate to think about. If I have a dry off now it means something, but in the old job it wouldn't matter."

"I was useful in the other job but this one isn't just a job; as a professional singer. In this business, you never stop learning. I don't care who it is, you just can't come into this business and become great overnight."

"You've got to put in years of hard practice. I have been in it for seven years and I can't remember a morning when I didn't have a singing practice. Now I have four works in

## HURRICANE HIT NUMBER THREE

**N**ICE surprise last evening: the Moores, Dorothy and Roger, gave a party for Frankie Vaughan, who arrived that week to test for the new Marilyn Monroe picture "Let's Make Love." Frankie looks very well and has his hair cut short for the film. It was a nice informal gathering, and during the evening Frank sang a couple of songs for us.

The new vinyl has brought a lot of records. Family enough there are many re-recordings of songs not yet old enough to be "oldies." Among the best are Jaye P. Morgan's "My Darling, My Darling," and a ballad recording by Sarah Vaughan of "Eternally." One DJ said on the radio the other day: "Sarah could sing 'Roll Out The Barrel' and it would be called a classic." This, I think, is no true.

I went to the opening night at the Cloisters on Sunset Strip on the night of "On The Beach" better known as "Walking Match." I do not think I've ever had an audience so invigorated in a night club for a long time. Don't say, making it on pop numbers now and is going fine with her "Unforgettable."

Janis Rodgers looks like having a big hit with the theme song of "On The Beach" better known as "Walking Match."

It's getting a lot of plays here. Yet another actor turns singer: John Barrymore, Jr., or as he likes to be called now, John Dew Barrymore, John sings well and plays the guitar very deftly. I've heard him a few times at parties, singing rock and country and western-type songs. Now you will have a chance to hear him and see what you think, when his first disc is issued soon in England.

fans. They come from all over: England, Scotland and Wales. I don't like favoritism but when I see the fans who have been with me all the time, I warm to them."

"So there might be a better future for the ballad. I hope there will be, but it won't change my life. All I care about is satisfying my audience. If I don't manage to do that, I want to know what I've done wrong, not what I've done right."

On his dressing-room table at the Palladium are six plastic models—an aircraft carrier, a destroyer and four nuclear submarines. "There are 49 planes on this aircraft carrier," he told me enthusiastically. "I make the models while I'm waiting to go on."

"My other fad is golf-links. I bought a lot of them when I was in America. They were nice novelties—like aeroplanes, guns and pistols. I gave them all away to charities. And now the fans send me golf-links."

David took off his shirt—"I'm in a few minutes,"—and donned his costume. A clearing of the throat again and a couple of music practice notes and then he was off to give his fans what they wanted and so gain another satisfied audience.

## John Astrop

**D**AVID WHITFIELD goes over a number with musical director, Roland Shaw (left).



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# THE AWARDS

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# Tough trip to Paris for Gene Vincent

## JACK GOOD

GENE VINCENT arrived back in Britain from Germany last week. He had quite a wild time in Europe, apparently. During a visit to Paris, he was mobbed in the streets, and the beautiful black suede jacket which he bought in Britain especially for his "Boy Meets Girls" appearances was torn from his back. Likewise his shirt. He was rescued from the crowd at last by the police, who escorted him to the theatre where he was appearing. He had to borrow somebody's jacket for his act.

On his second evening back in Britain, he went to the ballet—with Wee Willie Harris. Don't ask me how or why. I can't imagine. But I have it on excellent authority. What a picture! Vincent and Harris sedately mounting the steps of the Royal Opera House Covent Garden, dress in top hats, white ties and tails. Good to see Gene, has made the bit parade, by the way—he's been absent from the footlights. The latest news is that he is to make his next single here in Britain! Well, well. Who's going to bring the Blue Caps, eh? My information is that a song written by Billy Fury is being considered.

"Boy Meets Girls" will be featuring Gene again on February 12.

### Robin Luke

#### 'covers' Marty

ROBIN LUKE, an American boy, has done a cover job on Marty's "Bad Boy" for the Dot label. It sounds good. There is a vocal group backing on this version, which I like very much, but the lead guitar could have been a bit more original than to have slavishly copied the work of Jimmy, the Wildcat's lead. As it is the American guitar just fails to make it, with dire results.

Vocally, I would say this was a good effort, but Marty definitely has the edge over him.

Marty was thinking of paying a flying visit to the States in between shows to promote his disc, but nothing has been finalised. He would have to be released from other commitments. But if he did go, he might even be catching the same plane as Cliff.

### Ted got it

#### all wrong

I FEEL I must say something about the remark Ted Heath is reported to have made in last week's DISC. I think one of the worst things that could have happened was when the B.B.C. started their "Six-Five Special" programme. It began a bad trend. Boys with little talent found themselves in a niche and became idolised.



★ GENE VINCENT (right) and TED RICHARD relax at "B.M.G." rehearsal—this was before his black suede jacket was ripped from his back.

What rubbish! Flattered though I am that someone could apparently imagine that the "Six-Five Special" started a trend—good, bad or indifferent—is just isn't true. The trend was well and truly established before we started.

And I challenge the statement that "boys with little talent found themselves in a niche and became idolised." The number of boys who have become idolised in this country since the inception of rock 'n' roll is very small, and all of them have had at least as much talent as the similarly idolised singers of the pre-rock era. This is obviously something that can't be proved. If you're with it, you'll see it. If you're out, you won't.

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## Dickie on crutches—cuts a disc

**DICKIE PRIDE**, "The Shik Of Shaks," arrived for a recording session at E.M.I.'s St. John Wood Studios last week, on crutches (DISC Pic above). Earlier in the week, Dickie fell down a flight of concrete steps, dislocated his left ankle and broke two tendons in his foot. He is expected to be able to do without crutches by the end of this week, although his damaged foot will be in plaster for some time yet.

Dickie's new disc, for Parlophone, was "Betty Betty," backed with "No, John, No, John." It is due for release early next month.

## Sally Kelly is another 'casualty'

**SALLY KELLY**, the young singer attached to Larry Parnet's "stable," entered St. Francis Hospital on Sunday for an operation to remove a growth under her teeth. She is expected to be discharged at the end of this week.

As a result Sally Kelly's engagement at Embassy Park Empire, on January 17, will probably be cancelled. She will appear at arranged, however, at the Granada, Greenford, on January 24, when she is billed with Marty Wilde.

Other dates Sally will be sharing with Marty are Sunday concerts at the Savoy, Northampton, on January 31, and the Lonsdale, Colindale, on February 1.

# Winners' discs clear the air

## Atwell is to tour America

**BRITAIN'S** songwriters this week hit out at the threat of a new "invasion" in the disc world, an invasion, they say, that would enable discs to be sold for half-a-crown.

Vice-chairman of the Songwriters' Guild of Great Britain, Mr. Hubert W. David, states categorically: "Prostitution of the record industry is imminent if a new press-button disc machine comes into operation in this country."

"The machine, which is an elaborate form of juke-box. . . You select your disc in just the same way, but you insert 2s. 6d. in the slot."

"You then hear the record played. If you like it, you press Button A and get delivered to you on the spot, a single-sided disc of the number you have just heard."

"If you don't like what you heard, you then press Button B and back comes two bob your original half-crown."

"The songwriters say this will set up complications. . . If you take a dubbing from a published record and offer it for sale, you are causing an infringement."

**Silent seller**

"So to be on the safe side, the Press Button Disc manufacturers would need to have their own recording companies, or be tied solely with one make of record."

A costly business, and where do they find their recording stars?

"And what of the record dealers? They are bound to kick, for a press-button machine costs a good deal more than a 24-hours record the clock service which might stop shopkeepers from buying records."

Inquiries made by DISC failed to trace any manufacturer proposals to launch the press-button disc machine in Britain this year.

The "idea" of an automatic vending machine, made "the idea is certainly worth considering."

## Disc Bits

The final names for the **Jazz** in the **Pathways** posters have been announced. The tour will be headed by **Ernie Anderson**, **Johnny Johnson**, **Hal Singer**, **Shelly Mann** and **the Men**, the latter being a quartet of **Quartet**. First date is March 3 at the Royal Festival Hall, London.

Ariens booked for U.S. camps in Germany and France are **Ray**, **The Keys**, the **Jazz-tetes**, the **England Siders**, **Les Scabbers**, **Foxtrot Zambach** and the **Crewcuts**.

After **Sarah Vaughan's** opening concert at the Festival Hall, on January 22, the moves on to **Embassy Park** (Austria 24); **Birmingham Town Hall** (25); **Newcastle City Hall** (26); **Liverpool** (Manchester 14); **Portsmouth Guildhall** (27); **London** (New 28); **Chislehurst** (29); **Leicester de Montford Hall** (31); **Brighton Dome** (February 1); **Brussels** (2); **London** (3); **Brighton** (4); **Glasgow** (5); **Manchester Free Trade Hall** (6); **London** (7); **Hammersmith** (8); **Glasgow** (9); and **London's Hammer-smith** (10).

The new series of **Sheila Boston** programmes on B.B.C. TV, "Little Miss Music," is to be moved from Thursday night at 6.30 to Friday at 7.30, beginning January 22.

R.C.A. singing discovery, **Rod Lauren**, makes another guest appearance on the **Perry Como** Music Hall on January 20. Perry's guests the following week include **Tommy Sands**, and on February 2, a jazzman **Jonah Jones**.

This week's "Juke Box Joy" will be sung by **James Arthur Berry**, **Eric Robinson** and **Jimmy Henny**. The following week will see **Catherine Byrne**, **Patricia Brazier**, **P.A.A.C.**, **mary Ann Freeman** and **Kyril Shack**. Lined up for January 22 are **Shades**, **Bunny Lewis** and **Frank Weir**, the fourth member has not yet been named.

**Janet Bond** (formerly known as **Vicki Lee**) issued discovery by Top Rank, makes her disc debut on Friday with "You Got What It Takes or Not One Minute More."

"City Of The Dead" the horror film London stars probably be released in March. Meanwhile, Dennis has his engagement book as empty as we can do this when the right chance comes along we can take it and his manager.

The **Peters Sisters** have cut single for E.M.I.—"Acorn-on-the-Post" and "Ragtime." It is recorded this week.

## One-nighters for Emile Ford

**EMILE FORD** and the Checkmates will have a short tour of one-night stands commencing this Saturday (January 16) at the Queen's Hall, Newcastle (24h).

On January 22, they will be topping a bill at the Music Hall, Shrewsbury, followed by dates at the Town Hall, Birmingham (21st), and the City Hall, Newcastle (24h).

On January 30, they will be appearing at the Free Trade Hall, Manchester.

# Big welcome lined up for Cliff

By **Aaron R. Einfrenk**

New York

**BRITISH** singing sensation **Cliff Richard** is due to receive one of the warmest receptions ever given to a visiting recording star when he arrives here on Monday.

Interest in the young singer has been building up in this country some time, and **Cliff** will find himself no stranger to the American public. His first recording released in the U.S., "Living Doll," is still climbing success, and his second, "Travelin' Light," is still climbing.

The American Press has taken to **Cliff** in an unparalleled manner. When hundreds of teenage girls battled police to get a glimpse of **Cliff** at Glasgow's Empire Theatre, in September, American newspapers gave the story a big play on their front pages. Walter Winchell in his widely-read column has referred to **Cliff** as having "waltz-boy appeal."

On his fourth day in this country, **Cliff** will guest on the Pat Boone TV show, an opportunity most U.S. singers would give their right eyes for. **Cliff** will decide what songs he will sing on the nationally televised show, which will bring him into the homes of an estimated 20,000,000 Americans.

After his TV appearance **Cliff** will bring a six-week cross-country tour of practically every major U.S. city.

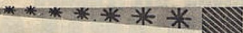
Appearing with him will be a galaxy of stars, including **Frankie Avalon**, **Bobby Rydell**, and **Clyde McFadden**.

Irving Berlin, General Artists Co. here which is sponsoring the tour, is "We saw **Cliff Richard** in Britain, and he was just what we wanted for a show. We don't see how he can be winning the hearts of the American people."

To a trans-Atlantic interviewer, **Cliff** said on the phone: "Am I worried? Well, I should be. For a singer to go to America is like carrying bananas to Canary Islands. He's got to be good."

**Cliff** says he plans to meet most of the people he admires most in entertainment here. "That means," he says, "Pat Boone, of course, **Kidney**, **Frankie Avalon**, **Perry** **Cliff** and about five others. I have a lot to learn and this is the big chance."

"A.B.C. Company" who released two **Richard** records here, plans to do his album. "**Cliff** sings" to coincide with his arrival.



## PETULA CLARK

### "I Love A Violin"

PVE 7N 15244 (45 & 78)

## JOE "Mr. Piano" HENDERSON

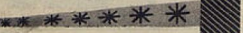
### "Winterset"

PVE 7N 15243 (45 & 78)

## LITA ROZA

### "Let It Rain, Let It Rain"

PVE 7N 15241 (45 & 78)







## EDDIE COCHRAN MAY TURN ACTOR SOON

**EDDIE COCHRAN** flew into London Airport last Sunday, making the second top American star to arrive in England over the weekend. **Gray Mitchell** came in on Saturday (see page 3).

This is Eddie's first visit and he is over here for an extensive tour under the Larry Parnes banner and for appearances on "Boy Meets Girl". In America he is a top-line star, but as yet Eddie has not repeated his success this side of the Atlantic, although the tour should do much to put that right. So should his latest record "Hallelujah, I Love Her So".

Within 24 hours of his arrival Eddie was talking to DISC. About his rumored romance with Hollywood actress Connie Stevens and his plans for the future, all he would say was: "We're just good friends. I've no plans to marry at the moment, but if the right girl comes along . . ."

### Big film?

Eddie gave the impression that it was likely that negotiations for a major film would shortly be opened with 20th Century-Fox.

He's already made three films for the company and over two years ago turned down a seven-year film contract because he felt that he wanted to concentrate on singing, and because he felt that he would not get good acting parts.

A change in film policy on the latter point is one of the main reasons why it seems possible that he will re-open negotiations with 20th Century.

Dates for Eddie Cochran's one-night stands are: Gaumont, Ipswich (January 24); Gaumont, Coventry (28); Gaumont, Worcester (29); Gaumont, Bradford (30); Guildhall, Southampton (11); Gaumont, Sheffield (15 February 7); Granada, Woodwich (13); Gaumont, Taunton (14); de Montfort Hall, Leicester (18); Calde Hall, Dundee (20); Globe, Stockton-on-Tees (24); and Gaumont, Cardiff (26).

## CARL DOBKINS

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## ★ Two records for Adam

The first is a tele-record. **ADAM FAITH** tele-recorded his spot in the B.B.C. TV show "The Musical Fifties" — one was shown on January 7, the second is screened to night (Thursday). Above: Adam rehearses a number with Eddie Cochran. The second record was his Silver Disc for "What Do You Want?" which was presented to him by Arthur Moulton of E.M.I. right, DISC Pic at a party last week.

★

## ◇ TRAD JAZZ NEWS ◇

—by Owen Bryce—

**THERE'S** great news for blues fans. **Jack Higgins** of the Herald Davison office has at least five blues singers coming to Britain during 1960.

First over, in March, for a stay of four weeks, comes **Jesse Fuller**. He will be appearing at Jazzbloss Club several times during the month. In addition to making other appearances in London and possibly through the provinces.

Other blues singers, as yet unnamed, will come over in May, July and August. Again **Jazzbloss** will be featuring them consistently in London. In September it is almost certain that Champion **Jack Dreyer** will arrive.

**VIV CARTER**, previously drummer with Cy Laurie, Acker Bilk and more recently with the Bob Cort Siffle Group, has now joined Dick Charlesworth's City Gent.

**Johnny Johnson**, on bass, has joined the **Sony Morris Band**, which also includes **Laura Chenico**, **Teddy Layton**, **Eric Allandale**, and **Martin Roorman**. He recently recorded with the **De Discy** group for Seventy Seven.

**WATCH** out for the **Goof Swenden Band**, briefly mentioned last week. Its personnel, apart of course, from trombone leader **Goof**, includes a very fine trumpet player, **Alan Wickham**, whose last regular stint was with **Laurie Gold's** outfit. **Flautist Dave Stevens** is one of the finest on the trad scene, though he'd probably hate to be so labelled. **Drummer Tom Robb** did six months with me before spending last season with **Bobby Nicksburg's** Dixieland group in Cornwall.

Another old stager in the band is **Paul Simpson**, who, plus clarinet, soprano, trumpet, piano, saxes, writes and arranges. The band is completed by **John Taylor** on bass.

**THE** Acker Bilk band recorded a session at the St. Albans Club last Thursday for the Columbia label. I want to hear this badly. Because I've long known the difference between a band's live performance and its efforts on discs. Acker's band is the type that sounds entirely different when you're out front watching it.

# TOP HITS

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

**PAUL ANKA**  
It's time to cry  
(FILM: GOLD'S TOUCH)  
Columbia 45-0486

**FRANKIE  
AVALON**  
WHY?  
R.M.V. 45-10308

**CARMELLA CORREN**  
Now and Always  
R.M.V. 45-10306

**FRANK  
FIELD**  
Lucky Devil  
Columbia 45-0388

**JONI JAMES**  
Little things mean a lot  
M.C.M. 45-10308

**PHIL PHILLIPS**  
and the Twilights  
Verdie Mae  
Mercury 45-ART22

**THE PLATTERS**  
My Secret  
Mercury 45-ART21

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**Paul Henry's Top Pop**—London at 10;  
**Jack Jackson's Top Pop**—London at 10.30;  
**Jack Jackson's Top Pop**—London at 11;  
**Jack Jackson's Top Pop**—London at 11.30;  
**Jack Jackson's Top Pop**—London at 11.30;  
**The Late Late Show with Pat Campbell**—London at 11.30.

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# 6 PAGES OF POP, JAZZ, LP, EP AND CLASSICS

A FEW songs from the past this week—with Kay Starr riding particularly high on "Riders In The Sky." Capitol seems to have been in quite a nostalgic mood—for the label also reissues one of the great Nellie Lutcher's hit discs. And it deserves to be a 1960 hit, too.

Among the other great revivals you'll find The Flamingos vocal team singing "I Only Have Eyes For You" in a way which could even fool the composers into thinking it was a new song!

## 'Riders' should see this Starr on high

**KAY STARR**  
Riders In The Sky: Night Train  
(Capitol CL1510)

WHEN the song was a hit first time around it was known as "Ghost Riders In The Sky." Miss Starr, for her first single on return to Capitol, reissues the "Ghost" from the label, though not from the actual title she sang.

This vibrant, up-to-date treatment of the western song is an excellent choice for the artist. With Van Alexander directing a compelling accompaniment, it is a side which I must tip. It should see the Starr on high once more.

"Night Train," with its whooping big band backing, drives powerfully all the way and makes a fine second side.

## and here's another Anka hit

**PAUL ANKA**  
It's Time To Cry: Something Has Changed Me  
(Columbia DB1130)

ANOTHER smash for the young Canadian? Yes—I am pretty sure it must be.

"It's Time To Cry" is a slow ballad of the type Paul is succeeding with at the moment. Anka writes by himself for himself, it is a powerful breaking-hearts number.

Anka sings it to strings with a girl's voice flying sadly. Builds to a controlled but extremely commercial close. "Something Has Changed Me" is also an Anka original. And here he changes the pace into a quick rocker. Shows Anka and forcefully with guitar strumming and choros chanting alongside. Union saves backing, too.

**EDDIE CALVERT**  
Matta G.C.: Jealous  
(Columbia DB1911) \*\*

MALTA G.C., Lamochow expected to be a rousing military march. With such an expressive title I wanted to hear a stirring musical tribute. But no...Anka just to be a tempo.

Light-headed continental ruse which the trumpeter blows richly. Norrie Paramor directs accompaniment in his best semi-but-of form. The revival of Jealousy is given a modern beat and Eddie's treatment sounds pretty commercial to me. Chorus voices are used in the backing.

**BOB COYT**  
El Paso: Handful Of Gold  
(Decca F11197) \*\*

BOB tackles the Marty Robbins' song El Paso which sells as well as for big things over here as well as in the States.

The bearded Britisher flows through the Mexican story easily and unselfishly and his tang will not be disappointed. It should collect steady sales, but I doubt if it will be a really big version.

Handful Of Gold is a slower country tune about the girl who traded Bob's love for the money. Has warty favour of the old mining numbers.

**BILLIE ANTHONY**  
A Handful Of Gold: Sure Fire Love  
(Columbia DB1194) \*\*

BILLIE ANTHONY joins battle with Bob Coyt on a Handful Of Gold. The Scots girl should have the most success in their being with the version. ("Get that bum outta here," does she know the lady's singing?)

Sure Fire Love is a fast-moving country-style song which Billie sings along to train tempo. Marty's voice intrapets every so often, and Miss A double-tracks part of the way.



## your weekly DISC DATE with DON NICHOLL

**BILLY ADAMS**  
Count Every Star: Peggy's Party  
(Capitol CL15107) \*\*

BILLY ADAMS comes in with a heavy pound for Count Every Star after girl group paves the way with title repetitions.

An unshakable performance which blends phrases and notes, wily-silly and which doesn't come off for my money. Peggy's Party is a rocker which

Billy Adams whoops and grooves furiously. Has a dated feeling about it to me.

**STEVE LAWRENCE**  
Pretty Blue Eyes: You're Neater  
(BMV POP69) \*\*

American disc on Pretty Blue Eyes with Doo Coats accompanying Steve Lawrence. And Coats knows just the sound to get—strings, choros and the ripping background which fits so well into these

## RATINGS

- \*\*\*\*\*—EXCELLENT  
\*\*\*\*—VERY GOOD  
\*\*\*—GOOD  
\*\*—ORDINARY  
\*—POOR

D  
N  
T

That's the sign that indicates the Don Nicholl Tip for the Top Twenty.

The up-to-date treatment of "Ghost Riders In The Sky" is an excellent choice for KAY STARR.

items. Lawrence double-tracks efficiently and manages to sound very nearly like the two Everlys rolled into one.

You're Neater is an old Rodgers and Hart song. Again Lawrence sings with himself. Handles the ballad well, too.

**SANTO AND JOHNNY**

Tendrop: The Long Walk Home  
(Parlophone R4619) \*\*\*\*

The original "Steepwalkers" emerge again with that peculiar electric guitar noise they have made their trademark.

The boys should have an even bigger sale in Britain as a result of being viewed on the Cmo show recently.

Tendrop is very close to being another sleepwalking thing—a slow, cat instrumental. And it could well climb faster than a sleeper. Watch out for it.

The Long Walk Home is just as potent Opus in ear-catching fashion with snare drums and bass before the guitar glides into the act. Slow and very infectious.

**BRUCE FORSYTH**

I'm A Good Boy: My Little Badgie  
(Parlophone R4620) \*\*\*\*

Forsyth has given the Palladium a good novelty number for his second Parlophone release. I'm A Good Boy bounces merrily along and Bruce has a girl with him to interpolate dialogue questions in the right spots.

Ron Goodwin keeps the whole thing moving brightly and Forsyth could sell sweetly this time.

My Little Badgie is another novelty—off the pantomime kind. Bruce breaks it up with some narrative which will appeal to his fan legion—as well as to the thousands of badgie fans.

**FRANK DRONE**

I Love You: Serenade In Blue  
(Mercury AM1077) \*\*\*\*

DRONE now and then Frank I love you has the chance to prove he is a very good vocalist as well as a first-rate guitar man.

His way with standards is envied by many a singer—and rightly so. He may not sell his way into the Top, but he is always worth spinning—and listening.

Here he runs the accomplished role over Gene Porter's Love You and the famous Serenade In Blue.

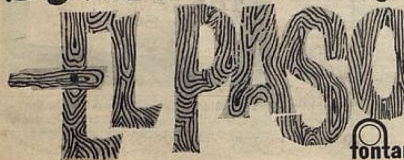
Listen especially to the latter if you want to give your ears a treat. Frank flows through it with beautiful professionalism.

**THE FLAMINGOS**

I Was So Foolish: I Only Have Eyes For You  
(Top Rank JAR26) \*\*\*\*

FROM America's "Eld" label comes your release. The Flamingos by Rank. The vocal team, led by soft-voiced tenor, drifts sorrow-

# Big Hit... Will Travel!



tontana

# Marty Robbins H233



Stanhope House, Stanhope Place, London, W.2

# BIRTHDAY RELEASE COULD BE LUCKY FOR MR. FORTUNE



LANCE FORTUNE cuts his birthday cake—he was 19 last week. With him are Gene Vincent (left) and Wee Willie Harris.

## ERNEST MAXIN ORCHESTRA On The Beach; Take A Giant Step (Top Rank JAR267)\*\*\*

ERNEST MAXIN, B.B.C. television producer is, I gather, spending his wings to leave the Corporation. Plans a series on the other network starring himself in performer and conductor style. Here he gives a forecast with his direction of the big orchestra.

Two current film themes are played—tastefully and competently. There is a vocal chorus blending with the sound, though not singing any lyrics) in *On The Beach*.

*Take A Giant Step* takes it a little slower and features some good instrumental work.

## THE ROCKETS Gibraltar Rock; Walkin' Home (Philips PB982)\*\*\*

THE ROCKETS under the direction of Dick Glasser introduce two of Glasser's own compositions here.

Organ, sax and rhythm are used for the rock noise and they move smartly through *Gibraltar Rock*, which has an easy tone to hold.

*Walkin' Home*, underlining guitars in the sound illustrates its title pretty well. Taken to an easy walking beat, it is rather reminiscent of some of Duane Eddy's work.

## SANFORD CLARK I Can't Help It; Son-Of-A-Gun (London HLW9026)\*\*\*\*

SANFORD CLARK fetches up S with a light romantic country offering in *I Can't Help It*.

He has a good way with songs like this and carries the melody smoothly. Girl group and rhythm behind him for a very useful help.

*Son-Of-A-Gun* is probably, however, the better side of the two. A more dramatic country and western ballad. Has a dark, echoing sound which will help it to move swiftly. Could be a successful side for Sanford if it is heard across a few times.

## TOMMY SANDS

I Gotta Have You; You Hold The Future  
(Capitol CL 1169)\*\*\*\*

TOMMY SANDS continues his breakaway from the strict fields of rock 'n' roll by moving pleasantly into a good ballad *I Gotta Have You*. The voice is warm on the ear and Tommy gets a good orchestral accompaniment of the sort normally reserved for Sinatra.

(Continued on page 12)

# GENE VINCENT



*The Rock 'n' Roll  
idol of millions!*

Gene Vincent is now on a country wide tour, appearing at Granada Theatres from January 6th to January 17th.

Full details of all Capitol recordings can be obtained from your usual record dealer.

Hear GENE VINCENT'S latest single

**Wildcat**

b/w

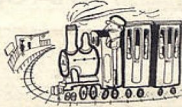
**Right here on Earth**

45-CL15009

## THE FOUR PREPS

Down  
by the  
Station

45-CL15110



## KAY STARR Riders in the Sky

45-CL15105



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London W.1

## DISC DATE

Continued from  
previous pageForget the rest  
of the Mulligan  
diss—this is the  
bestTHE BEST IN  
**MODERN**  
**JAZZ**

BY TONY HALL



Capitol have added a modern beat to two of NELLIE LUTCHER'S hits of a few years ago—the results are great.

You Hold The Future is a very slow, thoughtful ballad for the late hours. Not an easy number to sing—and, though which certainly needs plenty of time to make its impression.

**NELLIE LUTCHER**  
My Mother's Eye The Heart Of A Clown

(Capitol CL 1510)★★★★  
NELLIE LUTCHER made an enormous hit with both sides of this coupling when they were first released some years ago. Capitol reissued them, now, but they have improved the sound technically and have added a modern beat. Otherwise NOT a re-recording.

The old magic comes over as clearly and as brilliantly as it ever did. If you were not buying records when Nellie was selling, I can only advise you to rush and buy these ballads.

It would not surprise me in the least if the disc were remounted about to become a hit parader all over again.

**THE FOUR PEES**  
Listen Here (It's R. Honne) Down By The Station

(Capitol CL 1510)★★★★  
TWO of the Pees, Bruce Belland and Glenn Larson, have written hits for their group before now, and they turn up again with another commercial pair.

Listen Here (It's R. Honne) has a gootee away to it and the boys sing it crisply to guitar accompaniment. Melody is simple enough to remember first spin round.

I would hate to choose between that and Down By The Station as the big duck, however. This ball seems to have French origins to me and the boys sing their story neatly.

**TEDDY JOHNSON AND PEARL CARR**  
Pazzo Pazzo: The Five Females

(Columbia DD 497)★★★★  
PAZZO PAZZO is one of those catchy, boozing ballads which Teddy and Pearl enjoy.

Here they dance to their usual sparkle, and the tune is easy to remember. Lyrics follow the idea of how to say "I'm crazy about you" in different languages. Pazzo Pazzo is the Italian version.

From the Red Nichols' screen biography comes The Five Females and here it's the young film her husband Danny Kaye. A shuffling, very sentimental song, it is sung gently and with one note.

**GEORGE JONES**  
Money To Burn: Big Horton Taylor

(Mercury AM 11078)★★★★  
GEORGE JONES has been near C to the mark ever here before now. The disc seems to get closer, yet the hit with little change. Money To Burn is a dip-stop country number.

Jones takes the solo between gongs of sharing the number with a male group.

Big Horton Taylor is a waltzer through the sidings. Flavor still follows. Style of time and group

**NELLIE**  
**HASN'T**  
**LOST**  
**THAT**  
**MAGIC**

treatment turned me a little of "Cigaretts and Whuskey" without the comedy of the latter.

**PHIL PHILLIPS**  
Take This Heart: Verlie Mae

(Mercury AM1072)★  
PHIL PHILLIPS sings with the Twilights still alive, not get through to me, I'm afraid. Sounds as if he is making the record as he works his way into Take This Heart.

Verlie Mae makes a better impression, but not by much. Romantic tone with Phillips wandering all over the place.

**YERNON TAYLOR**  
Sweet And Easy To Love: Mystery Train

(London HLS923)★★  
ON an easy, knee-bending beat, Yernon Taylor sings Sweet And Easy To Love. Quite likeable, with the rhythm group getting plenty of disc room, too. But I don't think it is strong enough to smash any chart barriers.

Mystery Train changes into light gear and there is a sax honking along with Yernon, Mazzy country rocker.

**LARRY WILLIAMS**  
Steal A Little Kiss: I Can't Stop Loving You

(London HLL911)★  
LARRY WILLIAMS has been without a seller for some while, but I like a side which will change his luck. A following better with girls than guys, though. The result: the Will Williams trio too much warping.

I Can't Stop Loving You has Williams shouting and screaming again while the girls float around. More punchy than the other duck.

**JIMMY CLANTON**  
Go, Jimmy Go: I Trained You

(Top Rank JAR26)★★★★  
B. CLANTON, could grow tall in BIG boy in the States. Jimmy Go Jimmy Go which was written by

Doc Pomus and Mort Shuman, is the 18-year-old singer chants it effortlessly and gets a good rocking accompaniment. Luckily, the current arrangement and accompaniment by Johnny Douglas.

He is competing with big names on El Paso, too. Vince gets guitar strumming behind him for the South of the Border yarn, but here he seems to miss the atmosphere of the story-sung.

**VINCE EAGER**  
Why: El Paso

(Top Rank JAR27)★★★★  
YOUNG Vince Eager gets into the current battle on Why and his entry will match quite a slice of the sales.

Eager steps neatly through the neonore. As gets the benefit of a polished arrangement and accompaniment by Johnny Douglas.

He is competing with big names on El Paso, too. Vince gets guitar strumming behind him for the South of the Border yarn, but here he seems to miss the atmosphere of the story-sung.

**CRAIG DOUGLAS**  
Pretty Blue Eyes: Sandy

(Top Rank JAR26)★★★★  
PRETTY BLUE EYES came in the same light patterns of "On's Sandy" which made Craig one of last year's biggest sellers.

A big ballad in America right now, Pretty Blue Eyes will probably swell on this side of the water also, though Doug sings it nicely and is given a good accompaniment.

He is competing with big names on El Paso, too. Vince gets guitar strumming behind him for the South of the Border yarn, but here he seems to miss the atmosphere of the story-sung.

**CRAIG AND THE BELMONTES**  
Where Or When? That's My Desire

(Mercury AM1072)★★★  
WHERE OR WHEN is the old song of the same title. Dion and the Belmonts sing it with a slow, comfortable beat to bring it well on this side of the water also, though Doug sings it nicely and is given a good accompaniment.

He is competing with big names on El Paso, too. Vince gets guitar strumming behind him for the South of the Border yarn, but here he seems to miss the atmosphere of the story-sung.

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He is competing with big names on El Paso, too. Vince gets guitar strumming behind him for the South of the Border yarn, but here he seems to miss the atmosphere of the story-sung.

**DICK JORDAN**  
Sam's: Hallelujah, I Love Her So

(Mercury AM1072)★★★  
ANOTHER British version of the A rising in a more sandy. And Dick Jordan's voice suits the light gloss of the piece.

Gordon Frantz makes big use of guitar in the accompaniment and I think the drum kit could have been more put back. In from the make.

Hallelujah, I Love Her So has a better overall sound, but it's a more difficult song for Jordan to get away.

**THE FLATTERS**  
My Secret: What Does It Matter

(Mercury AM1072)★★★  
I WANTED to file The Flatters' new current track to this country. My Secret was written for The Flatters by their manager, Rock Martin, and taken along with a party line.

A slow and steady instrumental thumping behind the group all the time. I just don't know about this one.

What Does It Matter is also a slow ballad with the best woven into it. The set it also gets a share of this side, though not much. More orthodox.

**PAT BONE**  
Beyond the Sunset: My Faithful Heart

(London HLD20)★★★★  
PAT BONE sets out with a charming start to Beyond the Sunset and he is in fine form, but spoils the side for me with a narrative track into serenading.

My Faithful Heart comes from the film "In which Pat is seen to be singing to the girls in the sex customers to remember without several playings.

**JOE HENDERSON**  
Whispering Golems: I'm In A Situation

(Capitol CL 1510)★★★★  
DIANO man Joe Henderson sounds like he has been in a situation away from the tricky little key and time, he. Russ Conway and Willie Aronoff have been selling so well over the past months. He certainly has a new twist to this recording of his own composition.

Winters? It's a slow, appealing instrumental. The backing is not too good.

Golden Guinea was written by Petula Clark. Tune's slow, relaxing and simple to keep.

## GERRY MULLIGAN QUARTET

## What Is There To Say?

What Is There To Say? Just In Time; News From Utopia; Fanny Meyer; As Cautious As My Name (Delaware)

(12 in Philips Bill.5720)★★★★  
Personnel: Gerry Mulligan (alto-clarinet); Art Farmer (trumpet); Bill Crow (bass); Dave Young (drums).

THERE has been so many Mulligan LPs of late that his fans may be in a quandary which to buy. My advice? Forget about the others. This is by far the best. In fact, one of the best Gerry's ever made.

One reason for this is the exceptionally good trumpet-playing of Art Farmer. Art is probably the only young trumpeter of the past decade to evolve a truly personal style and sound. He is a much more sensitive and lyrical player than Donald Byrd, Bill Mitchell, Nat Adderley, Louis Smith or any of the other newcomers, though he may lack some of their "juice."

Art has helped to bring out the very best of Mulligan, whose solos are also very lyrical here and whose conception sounds more "modern" than his previous work.

For what My Desire has one of the boys' voices flying around on a whoo-hoo-gambo while the others chime heavily and slowly.

The title song, What, is a memorable experience. And as a notable beauty, which isn't spoiled by the later up-tempo treatment. News is a jazz waltz played with some subtlety and grace. Bill Crow and Dave Young swing good and sweetly swinging good time.

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GERRY MULLIGAN—There have been many LPs of late, but "What Is There To Say?" beats the rest.

to make out that the date contains the three is a little misleading. Actually the last four lines of the sleeve notes give a true picture.

For two and a half years, I lived very close to Gerry, metaphysically speaking. I learned to dig her a lot and though I'm sure" conceals she is a great jazz singer, she has a definite feeling for the music.

The backing is warm-sounding and by no? They are all good musicians with an understanding and feel for jazz."

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# EYE SPONDERS to a good effect

## on a talent-laden disc

**EDYIE GORME**  
When Your Love Has Gone  
When You Leave His Arms  
Around Me (Ray May; Don't Get  
Around Me) (Mercury 7E3124)  
Night; Stormy Weather  
(HMV 7EGR515)\*\*\*\*\*

HERE'S a welcome return of my favourite girl, Miss Edyie Gorme, and this time she's in torchy vein with four scorching ballads. Miss Gorme has the quality of getting right inside a song and getting over the full meaning of the lyrics—a knack common to all the top singers of the day.

It's almost you're looking for, then Edyie Gorme's the girl and you'll never regret passing up any money over the record carrier of this album.

**GEORGE MELACHRINO**  
Moonlight Concerto  
Theme From Great Piano Concerto  
Theme From Tchaikovsky Piano Concerto  
Theme From Beethoven's Piano Concerto  
Piano Concerto  
(HMV 7EG8305)\*\*\*\*\*

THESE three themes among the best known classical pieces as far as the more pop-minded members of the public are concerned. While such music would probably never dream of buying recordings of the caliber which I think this is, an album such as this will appeal to those who cannot do without it.

The melody lines that they love are presented beautifully by George Melachirino and this album looks like being destined for success.

**COUNTRY AND WESTERN TRAIL BLAZERS**  
John Wesley Hardin (Don Gibson);  
Ten Crows (Leslie Roy; Charlie Walker);  
Oh Tomorrow (Don Gibson);  
G'yswain; Third Party (The Statler Brothers)  
Come Again!  
(Mercury ZEP1034)\*\*\*

THE track that put me off this album was the final one sung by Royce Shivers—HE! Her voice has a little too much whine to me, for my liking. However, two of the remaining three artists did attract me with a more favourable mention—Jimmie Skinner and Charlie Walker—and almost tempted me to give in for the extra star in the rating.

I think that W. Fox will probably find something of interest in the EP, but I'm not going to stick my neck out too far and recommend it.

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# EPs

GEORGE JONES

White Lightning; Long Time To Forget; When Your Love Has Gone; Don't Get Around Me Anymore

GEORGE JONES is a rich-voiced country and western singer who does not conform to the nasal whine so often present in this branch of singing. His recordings are of high class and his voice very popular with that section of the community.

A good song selection helps to fix up the EP neatly and the second and third titles listed above come from the artist's own pens. "White Lightning" was written by the late J. P. Richardson, better known as The Big Bopper.

**THE CATHEDRAL STRINGS**  
Aldie With Me

Aldie With Me; Let's Dream All Lovin' Excitement; Eternal; Father-Song To Love; I'll Be Home For Christmas (Jesus Say); I'll Be Home For Christmas (Jesus Say). (Columbia SEG7963)\*\*\*\*\*

THE first thing I noticed when playing this EP was the atmosphere. You know that feeling of power yet peacefulness which sometimes arises in a church—well, I got a similar reaction with this recording.

Michael Collins conducts the Cathedral Strings in beautiful style and of four well-loved hymns written specifically for an all-round EP. I recommend this for its simple beauty.

**GEORGES GUTARY**  
Hill Meets The Young Apollo; Orens; Nereid And Nereids; Venus; Heart That Song Again.

GEORGES GUTARY, who delighted me with his performance in "An American In Paris" on the screen, and on stage for "Bless The Bride," falls short of the standard he set himself on this EP.

I think the fault lies with the choice of songs. While he sings them well and they are good songs, one it inclined to associate him more with the gay side of music. These are just a little too soft and slow to bring out his bubbling personality. However, I feel that and my of more devoted fans will love every note of this set and so then I say—buy it!



Comparing father with son when the father happens to be Bing Crosby may be unfair, but young GARY CROSBY will have a way to go before he hits the top-line.

**GARY CROSBY**  
Rocking The Blues  
Sentimental Journey; What's Your Story; Morning Glory; Baltimore Oriole; Blues For Me; Heart That Song Again. (HMV 7EG8310)\*\*\*\*\*

**A REVIEWER**, when faced with the inevitable query, "What's the difference" between him and his famous father Bing. This is probably unfair to Gary, but it is only natural.

I've always thought that Gary had a fair way with some songs and he proves he's no amateur with this set of gentle swaggers. However, he has still quite a way to go before he is due for top rating.

Here's at his best here on the plaintive little numbers by Moody Cammell called *Baltimore Oriole*. The arrangements and accompaniment by Harry Patch help to set towards making this disc attractive.

**NORMAN WISDOM**  
Follow A Star

Follow A Star; Give Me A Night In June; I Love You; The Runaway (Top Rank JK2062)\*\*\*\*\*

ALTHOUGH I have heard that the best recorded bundle of entertainment labelled Norman Wisdom with better material, I did enjoy this four song collection from Top Rank.

Taken from his current film success, "Follow A Star" the songs are pleasant, and in the case of *The Bath Song*, cute. I don't think any of them will shoot into the hit parade, but I

do predict a more than healthy sales return for the album.

This EP by one of our finest all-round stars will be well received by the countless throng of admirers who follow his every move.

**ENOCH LIGHT AND THE LIGHT BRIGADE**  
The Elvys 366

You Must Have Been A Beautiful Baby; G-A-Dear With An Angel; The Oblitz Of An American; You Bring Back To Me; Don't Let Me Go; Little Fishie. (Top Rank JK2015)\*\*\*\*\*

**NOW** here's a record which fully lives up to its name. Enoch Light achieves what the sleeve note claims. The EP recaptures perfectly the musical mood of the '30s.

I have praised Enoch Light before in this column and I hope that my recommendations will bring him to the attention of even a few of you.

Everything is: authentic, happy-arrangement, sound, vivid, styles and presentation.

**MOE WECHSLER**  
Another Hank's-Tonk Piano Party

Chatterbox Mc Chatterbox; I'll Under Your Kiss; Kluge; New Japanese Soundway; When My Sweet Walks Down The Street; In A Little Spanish Town; I'm Not A Fool; Got Nobody. (Columbia SEG7967)\*\*\*\*\*

**NOT** enough sparkle at this party to keep me from collecting my coat and heading for home and the comfort of my own record player. Although Moe Wechsler seems to be a very accomplished performer, I am struck that his brand wasn't really moved this one—though it could be wrong.

The EP is entertaining enough, provided you don't want it solely to live up to your own party.

If you like to listen to smooth, honey-tongued piano playing on your own without the problem of trying to please anyone but yourself, then I think you might like this one.

# CLASSICS reviewed by Alan Elliott

## THESE WALTZES ARE REALLY SPARKLE

THE GLORY OF THE  
WALTZ

Invitation To The Dance (Weber); Wiener Polka (Franz Strauss); Waltz Of The Flowers (Tchaikovsky); The Russian Waltz (Richard Strauss); American-Brahm Strauss; A Sleeping Beauty (Tchaikovsky).

The Stadium Symphony Orchestra conducted by Raaf Follain

(Top Rank S31022)\*\*\*\*\*

WE have had a whole lot of sparkling records recently, and this one is as good as any. The quality and technique of the recording is indifferent, but the players at times perform quite brilliantly.

The two I liked were the "Invitation To The Dance" and "The Russian Waltz", both of which were played with sparkle and relief.

The others were good if not as delightfully played as the two mentioned above.

## Spoilt by the disc break

MEHENDISSOHN  
The Habidies Overture Op. 26  
(Tingal, Cavo)  
Berlin Philharmonic Orchestra  
conducted by Paul Van Kemper  
(Philips Mono SB1169)\*\*\*\*\*

ONE thing that annoys not all classical music collectors is to have a fine work such as this cut in half. Why can't record companies learn that it is not practicable or desirable to split a work of this length on to 7-inch EPs—when both sides are needed for the recording.

Everything is: authentic, happy-arrangement, sound, vivid, styles and presentation.

The playing on this record is so good that it was made many years ago. This, I feel, is interference and the orchestra would rather forget than remember.

## All's right with Jan Smetnerlin

CHOPIN  
Nocturnes: No. 2 in flat major Op. 9, No. 2; No. 5 in flat major Op. 9, No. 15, No. 2  
Jan Smetnerlin (piano)  
(Philips Mono SB1155)\*\*\*\*\*

UNFORTUNATELY the live performance by Smetnerlin was marred by occasional passages the piano recorder could not follow.

However, Smetnerlin plays with the fine judgment one would expect from such an artist, and never puts a finger (or a toe) out of place.

I think *The F sharp minor* (or *a*) is the better of the two, and this is a title to choose between them.

Speaking and listening to Big Bill Broonzy was the jazz thrill of a lifetime

## I'll never forget that great man of jazz and neither will you!

### BIG BILL BROONZY

Do You Remember ?

*Bill Broonzy - Blue Tail Fly Back Water Blues - In The Evening. (Mercury) YEP508* ★★★★★

Do you remember Big Bill Broonzy? I do. I'll never forget him. Hearing Bill at private parties and speaking to him has been one of my greatest jazz thrills. Let anyone might be in danger of forgetting him. I strongly advise the purchase of this disc.

The quality of recording is not as good as I like to hear, but the singing and guitar playing of Broonzy is wonderful.

For some strange reason people have the idea that the Negro sings with gruff, deep, heavy voice. In point of fact, the Negro blues singer very rarely sings low down. Many use more notes than we, a high voice, and even on occasions resort to the use of falsetto.

This is very noticeable on Bill Bailey, where Big Bill uses an almost soprano voice, and where he changes the melody to suit his guitar style.

### LIKE JONAH

HAROLD "SHORTY" BAKER QUARTET

*The Broadway Beat (Time There First) After You've Grown - Love Me Or Leave Me - Marie. (Parlophone) GEP577* ★★★★★

FIRST thing I noticed about this disc is that Parlophone are now marking their records badly, with the word MONO or STEREO. And a good thing, too. Because these days we not only have to remember what way to turn the needle, and which of four speeds to use, but also WHICH PAYER TO USE.

The second thing is that Harold Baker starts off sounding EXACTLY like Jonah Jones. The same moor-



the same phrasing, the same opening statement against top chords. Unlike Jonah, he doesn't get progressively worse as the disc spins round. He manages to increase the tension of the number without resorting to the tricks of the trade.

Shorty is a St. Louis trumpeter who joined Eldridge in 1940. Previously he had played with both Don Redman and Teddy Wilson. He is the sort of easy-blowing trumpeter one would expect from a knowledge of his background and training. There is no pretentiousness about his style. On the other hand there is little to write home about. Pleasantly swinging, with the accent on the melody... and that's about it.

### GIMMICK

*Davidland Express (Mercury) DLP1206* ★★★★★

*My Sweetest West Coast; Johnson Reel; Birth Of The Blues; Redskin; Original Davidland One Step; Davidland; Davidland; Who's Sorry Now; Snuggles In Society; I Never Knew...*

LET me make it clear that two L stars is my judgment of the record as a jazz disc. It has nothing to do

★ The recording quality is not good, but the singing and guitar-playing of BIG BILL BROONZY is wonderful.

with the musical abilities of either Sid Phillips or his musician. Nor has it anything to do with the immense popularity (and deserved popularity) of this very talented arranger and musician.

However, it is issued as a Davidland disc and in a jazz column must be judged accordingly. Twenty years ago my regard for Sid Phillips was immense. He was virtually my local god. I still play and enjoy all those Ambrose hot records, "Night Ride", "Cotton Pickers Congregation", and the still popular "Hearts Of O'Ceana". I enjoy the compositions and the excellence of the Sid Phillips arrangements. Unfortunately Sid is a man with a gimmick. And like so many with this essential to success, there's not very much he can do about it. This is why we bear him all his Ambrose records on Redskin, on Davidland Highway, on Snuggles In Society. That's why we get an example of that here - flanging piano on Birth Of The Blues.

Sid Phillips is a great commercial success. His band has known throughout the country as our best Davidland group. He carries the near-gospel of jazz from one ballroom to another. This disc will appeal to his many fans. The traditional fan will hardly be able to refrain from smiling.

### NO GIMMICK

*Lennie Felix And His Musicians (Columbia) 3581144* ★★★★★

*Cat On A Hot Tin Piano After You've Grown; Manhattan Bandsters; And Milwaukee; That's A Piano; On The Alamo; Merely The melody; She's Funny That Way.*

THE word among London musicians for that is best in jazz piano playing. It is the greatest chance that his aged, legendary tonic has just one to the province, for as yet Lennie is virtually unknown except to a small thicket of fellow arrangers. And that in spite of an earlier Nixa LP entitled "Felix The Cat".

Lennie plays piano. Straight ordinary piano. No gimmicks. No tricks. No fancy bits. No narrow ideas of style or period. No proving this, that or the other. He belongs to the tradition of the great players who play for the love of it. They do not care two hoots about moderns, trad or any other fancy thing.

This disc includes more of the same kind of thing. Lennie Hastings, who also joined Humph at a time when his band was still on a traditional kick. Lennie Hastings from the old Freddy Randall band, not forgetting a recent spell with Johnny Cotton, drumming at it, no one but he can. And Jack Fallon, bassist extraordinary, to be found on everything from the lowliest of blues to the craziest of hep.

Suffice to say, the guy swings. Hear it. Buy it. And keep it!

## TEDDY JOHNSON'S MUSIC SHOP



## That title? It's just crazy, man

WHEN Pearl and I were in Cannes we were most intrigued by the enthusiasm of the Italian singing star Domenico Modugno. Whenever he seemed pleased with anything he would cry Pazzo Pazzo.

We went out sounds, we listened to his enthusiastic cries, and finally we could control our curiosity no longer. We asked for the translation.

Oh, it is a sort of shore business vernacular back home, like the jazz-speak of America. If we thought anything is great or fabulous we say it is Pazzo Pazzo. Literally translated, it means "Crazy crazy", he explained.

Well, recently we listened to a new publicist who thought it was so "Crazy Crazy" that we would record it for Columbia. The title? Pazzo Pazzo.

Incidentally, you pronounce the phrase thus: "Faster than words. We hope you will say the same about our offering.

## Perry poser

Oh dear, Perry. As a lover of his television show, and having the family support of the fact that I was asked for last week's show.

What we want to know from DISC readers is: Did you think Frankie Vaughan was projected and without null regard for his international status?

Did you feel, having watched the show, that Perry, uncannously perhaps, was guilty of hogging the limelight? Did you think the offering of Frankie? Was his gift of muckey-taking in the best possible taste?

We may be tempting the wrath of millions by suggesting that Perry was unkind as a host. BUT WE WILL GIVE AN LP FOR FREE TO BEST LETTERS WRITERS AGAINST.

## Flying off

OFF to the Middle East or North Africa are a brace of our pop stars. Issa Roush flies to Cyprus to entertain the troops (tonight, Thursday) and to broadcast on the Forces programme, On February 15, 1960, and to visit Malta and to North Africa on her forthcoming tour.

While she is in the George Cross Island she will complete the Three Weeks Four Festivals... the date? Valentine's Day.

So if you have a Valentine or husband, why not send it to me? I'll pass it on to Anna. Give your love some special message you want delivering to "him". Then Anna will give your parcel. Just write—we'll see the rest.

## New name

NEARLY a year back I commented upon the difficulties of a young singer and his name. Well meaning parents had named him

John Baptiste. It was a handicap in his pursuit of a career as a singer, he reported. I also stated that Baptiste had changed his name to the untested pronunciation of Phil Phillips.

Some months later and we now hear his recording of "Vendle Man" (Mercury) and "Take This Heart".

Having initially introduced him to the record public, I am interested to find out what will be the reception for him.

## Out of hand

OH dear, this Tin Pan Alley it's getting so out of hand. I expect this street of music to be inhabited by conventional Alley types, but what do I find? A soldier! A pun-loving woman. A crackshot to boot.

Yes, H.M.V. have signed up the bright-eyed Camilla Carrer, a girl who served in Iraq's army during the fighting with Egypt. The 23-year-old singer is the Julie Dawn of Israel—she sings or appears to—in more languages than have been invented.

## First-class

I ASKED Dickie Dawson this week about the well-being of his wife, Diana Dora.

She is very well—and very happy," explained record producer Dickie Dawson. "They expect their offspring." It might be as early as



January 31, said Dickie. And after that? "It's going to be a year of 'first and Diana', he told me. "First baby, first book, her autobiography called 'Swinging Doors' her first LP (same name as the book), the first film with her own company, first appearance in Las Vegas, and first West End straight play. Oh, and the night make her first audition in a straight role".

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## ROBERT HORTON

(STAR OF "WAGON TRAIN")

IN

"Sunday Night At The London Palladium"

PYE NBP 2418 (7" EP)



# 'I won't leave Britain,' says Frankie Vaughan



**T**HERE is no truth in the rumour that now that Frankie Vaughan has been signed for his biggest ever film role he might stay in Hollywood. Who said so? Frankie himself on a direct call from the 20th Century-Fox studios in Beverly Hills, California.

He was answering questions about his first Hollywood film, on which shooting begins within the next seven days, and in which he vies with France's Yves Montand for the affections of Marilyn Monroe.

"I can't see myself ever leaving Britain," said Frankie. "Why, I'm homesick already."

"Of course," he admitted, "my wife Stella and the children will be joining me for a while soon, and it may be necessary for us to spend quite a lot of time out here. You see, my contract with 20th Century is for seven films."

The film—a Jerry Wald musical—has been given the working title "Let's Make Love." Frankie and Marilyn share three duets ("Let's Make Love," "Specialisation" and "Incurably Romantic").

The crack film songwriting team of Sammy Cahn and Jimmy Van Heusen have now added a special solo for Frankie. "Hey, You Wash The Crazy Eyes," and Marilyn is on her own for a revival of "My Heart Belongs To Daddy."

Frankie is very enthusiastic about "Let's Make Love." "It's a great acting opportunity. I play an ex-drunk who hasn't had the breaks he deserves, and it's always likely to hit the bottle again. It's a part of many moods. The songs are wonderful, and I do a bit of dancing as well. I've got a really great photographer—Jack Cole."

## Films to be made over here?

"I'm getting along very well with Marilyn. I don't find her the least bit temperamental, and she sounds really good in our duets."

It is possible that one or more of his 20th Century films may be made in Britain. He may also make films for other companies and another for Anna Neagle and Herbert Wilcox, who were the first to recognise his acting potential and to sign him up.

There is to be an LP of songs from this film, and it will probably be available in Britain.

Marilyn Monroe had some rumours—nothing to do herself. There was not any truth in the story that Frankie's part was the one which several fans, Gregory Peck among them, had refused. Nor was it true that she was dissatisfied with her role although "the script has been rewritten, and I have not really looked at the revise yet. Of course, it's quite natural for changes to be made before shooting."

"I hadn't met Frankie before we got together in the studio, but I like him very much as a person, and I'm looking forward to working with him."

Asked whether she thought Frankie was as good an actor as Sir Laurence Olivier (with whom she starred in *The Prince and The Showgirl*?) she smiled neatly with an observation: "Sir Laurence doesn't sing as well as Frankie."



JET HARRIS

## Shadows star in car crash

**J**ET HARRIS, 26-year-old, has sustained Cliff Richard's backing group, The Shadows, has fractured his shoulder.

He was involved in a car crash at Stockton last week, where he was appearing with the group and Cliff in "Babes in the Wood." Also involved were Jet's young wife, Carol, and another member of The Shadows, Hank B. Marvin.

In spite of the injury, however, Jet managed to continue playing with the group, though he was kept out of sight behind the stage curtain.

## Parnes to book Moss Empires for U.S. stars?

**F**OLLOWING DISC's revelation last week that Larry Parnes is to bring over American artists for extensive British tours, it was learned this week that the Parnes office has arranged bookings with the Moss Empires circuit of variety theatres.

Details were not forthcoming as DISC went to press. The Parnes office stated: "It is too early to go into details."

Moss Empires said: "We have no detailed knowledge of what is to be presented."

The previous week, Parnes told DISC that negotiations were well in hand to bring over Conway Twitty, Frankie Avalon and Fabian.

## Put 'Cool' back, say viewers

**O**NE of the reasons why the transmission mission time of "Cool For Cats" was changed recently from last-night for a spot earlier in the evening was, "to make it easier for teenagers and younger viewers."

But since the change, say director John Hamilton, "we now had dozens of letters from older viewers who complain that it is not on too early for them to watch it."

(DISC Pk)

## Avons win 1960's first Silver Disc

**T**HE first Silver Disc for 1960 has been won by a British group—the Avons—for their Columbia recording of "Seven Little Girls Sitting In The Back Seat."

This is only their second record and their first disc since the two sisters introduced a man into their act. The record entered our charts on November 21, last year, and rose to its highest position, number three, on December 26. Since then it has remained fairly steady and this week qualified for the award by selling more than a quarter of a million copies in this country.



## Faith play—no date BUSHY TIME FOR KEVIN SCOTT

**A**DAM FAITH'S TV play, specially written for him by Ian Dallas, still has no date fixed for screening. It was first planned for showing before Christmas, but ATV now expect it to be televised sometime in March. Neither Dallas nor Adam have yet been able to decide on a suitable title.

In the meantime Adam appears in the BBC's "Musical Favourites" tonight (Thursday) and on "The Beverly Sisters Show" on January 25. On sound radio he appears in "Saturday Club" January 16.

He is also joined by Craig Douglas, the Lena Sattera, Clanton Ford, Betty Smith, Bert Weedon, Cuddly Dudley, George Chisholm, Dill Jones, Diz Doley, Ike Isaacs, Eric Silk, the Hum-

phrey Layton Band, the Terry Lightfoot Jazz Band and Mr. Acker Bilk and his Paramount Jazz Band, Sylvia Sands, Mick & Gail, The Five Dallas Boys and Al Saxon, for the "Festival of Music," part of which will be broadcast from the Royal Albert Hall on January 30.

This is the first of four concerts to be produced each Saturday evening by "Saturday Club" producer, Jimmy Grant.

**A**BUSY time ahead for Kevin ("Was For Me") Scott. Next he has to start recording in part as juvenile lead for the Rodgers and Hammerstein musical, "Flower Drum Song," opening in London in March.

And he will be cutting a new LP of songs from the Broadway musical, "On Your Toes." And his LP of "Waltzes From Vienna" will be released. A third LP still to be released is "Roberta."

Kevin, a Pallophone contract artist, has appeared in Broadway and Duray Lane productions of "Fanny."



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