

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 97 Week ending January 30, 1960
Every Thursday, price 6d.

The looker you can
listen
to

Good to look at—and now good to listen to, that's Diana Dors. Her new single "April Heart" and "Point of No Return" is selling well. LP number one is due out soon. LP number two is planned and a new career awaits the blonde songstress. But at the moment her baby comes first.



Cliff 'sensational' on Pat Boone show But big test is still to come

NINETEEN-YEAR-OLD British singing wonder Cliff Richard lived up to his advance billing here last Thursday evening when he made his American debut on the nationally televised Pat Boone TV Show. Cliff received ovations from the studio audience for his rendition of "Living Doll," and then he did a duet with Pat Boone of "Pretty Blue Eyes," which brought down the house.

DISC
EXCLUSIVE
from
New York

Both on his own and when singing with the American TV and movie idol, Cliff was remarkably relaxed. His delivery was in the typical Richard manner, and the pressure of appearing in a foreign country before a strange audience didn't show the least on the teenage star.

After the show, Cliff didn't have much time to talk as he made his way through swarms of admirers. The same evening he had to leave New York for Montreal on the first leg of his cross continent tour which will take him to the major American and Canadian cities over a five-week period.

With the young singing star when he arrived on Monday (Jan. 18) aboard a Boeing 707 were his manager, Tito Burns, his recording mates, The Shadows (Hank B. Marvin, Jet Harris, Tony Meehan, Bruce Welch) and Cliff's father. Since it was nearly 9.0 p.m. when the big jet landed, Cliff's party made straight for their hotel to get some much needed rest.

For the next three days Cliff's schedule was filled with rehearsals for the TV show, interviews with the Press, and preparations for the tour. When asked how he liked New York city as he left for Montreal, he said "I've not had time enough to see it."

Cliff was also a bit upset over the fact that he was not able to meet any American youngsters during

(Continued on back page)



FRANK
SINATRA

Shock
decision

(See centre pages)

HER FABULOUS L.P. "SWINGIN' DORS"

NPL 18044 12" L.P.

AND HER SINGLE

"POINT OF NO RETURN" and "APRIL HEART"

PYE 7N 15242 (45 & 78)



'Shot in the arm' that the record industry needs

THE British songwriters' comments on push button disc machines, did not surprise me at all (DISC, 16-149). To my mind this new phase in disc buying most surely rests in only good, as records bought this way are only one-sided, resulting in two good sides for only 5s.

This could force two alternatives on the record companies: (a) new records released through dealers will have two good sides, or (b) prices of ordinary records will have to drop. It would also encourage better service and civility from record dealers.

I feel that this idea is the shot in the arm needed to shake the casual and careless attitude of the industry. This should not be treated and commented on with disdain—EDWARD STODDART, 75, Woodcote Avenue, Mill Hill, N.W.7.

PRIZE LETTER

FLIP SHOWS

RECENTLY, I bought a copy of "When You Ask About Love" by The Crickets, and after playing the other side, "Dobobac," it is, in my opinion, much the better of the two sides.

I suggest that disc jockeys devote,

say, the last quarter of an hour of their record shows, to playing flip-sides. Then, perhaps, the record buying public might have a chance to hear the other sides of the discs they are thinking of buying—PAULINE STONES, 34, Bolton Road, Keasley, Lancs.

Who's first to start?

BAD FOR CLIFF

I HAVE recently seen "Expresso Bongos," and I am disgusted. But before I have all the Cliff Richard brigade after me, I'll say that no one is a greater Cliff Richard fan than I. Both of Cliff's films so far have been unsuitable for an artist of his calibre. This last one had no real story, came to no logical conclusion, and if it had not been for Cliff's sparkling personality and brilliant voice, I would not have been able to sit through it.

If we do this to our best artists, it is no wonder the Americans are rated so highly—MAVIS KARWOOD, 19, Point One Road, Bassett, Southampton.

All you other Cliff fans agree?

BRITISH SOUND

ALTHOUGH our British recording artists are just as good, and in many cases better than their American counterparts, our recording managers and technicians seem unable to produce that big sound which is so promi-



nent in records by our American rivals.

So come on, technicians, buck up your recording tactics, and then we can see the British hit parade composed entirely of British discs—LESLIE SUMMERS, 7, Blackheath Road, East Kilbride, Glasgow, Scotland.

Big sound costs big money.

CALL A HALT

HOW about calling a halt to the present trend of allowing recording artists to top variety bills? Although these performers may be enjoying the fame which a hit record brings, most of them have little or no idea how to entertain a theatre audience.

They get by for a time, it is true, on their name and reputation, but it soon becomes apparent that they have

little to offer once they have sung their latest hit—R. PETERS, 58, Lordship Park, London, N.16.

It's not for you living in London, but what about all the fans in the provinces who do not have the same chance of seeing these pop stars in person?

JACK'S ALL RIGHT

NOW that Jack Good has acted as his own counsel and successfully defended his case, may member of the jury add a few words.

Jack, like the rest of us, has the right to form his own opinion of every artist and singer under the sun, including Cliff. He also has the right to express his views in DISC even though they may raise the temperature of certain sections of readers.

More tolerance readers, please, writes Mr. Good has given us writing through the infantile behaviour of angry fans. The defence rests—MICHAEL HARRISON, 24, Brownhill Crescent, Kinloch, Pontefract, Yorks.

Our favoured writer has, we think, summed up very nicely.

KEEP OUT

I FEEL that cover jobs of Country and Western music are deplorable, as genuine C. and W. singer Mary Robbins has just topped the American hit parade with his country song called "El Paso." It has since been released in Britain, and should do equally as well over here.

But to rain his chances as well as the skills of singers trying out of

BAD TASTE

SINCE November, many of the top recording stars have waded a number of semi-religious numbers. There has been Perry Como's "Sail, Sail," Small Voice, "Andy Williams' "Viva Elvis," and the new one by Max Bygraves, "Who Made The Morning?" to mention but a few.

Personally, I think the times are great, but the lyrics are in bad taste. By all means, let's have a semblance of respectability, but let's also keep screaming out of the pop field.—COLIN LEGGAT, Erskine House, Tarbolton, Ayrshire.

lack with the same number. The two artists in question are Vince Eager and Bob Cort.

I myself would buy nothing but genuine C. and W. records from genuine artists, but I think it is a crying shame that this music is not left to those who know how to sing it properly.—JAMES ROBINSON, 16, Cottesman Park, Stait, Ballymena, Co. Antrim, N. Ireland.

The fan will buy the record they like, and the style they like, no matter who sings it.

NO CHANCE

VINCE EAGER had pinned his hopes on his new recording of "Why?" which was released this month, yet he has not stood a chance with the disc jockeys.

I have listened to the radio for this

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

Winner of the bonus prize this month is: EDWARD STODDART, 75, Woodcote Avenue, Mill Hill, N.W.7.

last month waiting to hear it, but each time it was either sung by Anthony Newley or Frankie Avalon. Why is Vince not given a fair hearing, and why is it not being pushed like the other two?—MRS. M. J. SHILLER, 7, Sefton Grove, Idle Road, Bradford, 2, Yorks.

Imagine what it would be like having three versions of "Why?" played on the radio! Two's enough!



VINCE EAGER

BERT Y EDDY

IN his recent letter, T. Squares (DISC, 16-149) suggests that if he could hear some really quick action guitar work from Duane Eddy, he would perhaps agree with Eddy that Duane is tops.

I suggest that he lend an ear to Duane's LP "Especially For You," and to the "Love" Rock in particular. Boy, what Duane has done to Richard Rodgers's oldie "Raining in the Wash of the Weedon Jan," but that Bert couldn't interpret the number any better than his eleven-year-old contemporary.—ALEX GORDON, 59, Central Avenue, Killybegs, Ayrshire, Scotland.

We pass. DISC is stepping out of this one!

NOT SO GOOD

SEEING Frankie Vaughan's appearance on Perry Como's TV show, I was struck by the fact that he didn't seem to be as good as he has been on British TV. Perhaps it is because we are too used to seeing him as "Give Me The Moonlight"—M. W. TOONE, 110, Arbury Road, Newnton, Warwickshire.

We expect you to be seeing a very different Frankie when he gets back.

SLIM JIM TIES



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PAUL ANKA



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CONGRATULATIONS

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

DAVID WHITFIELD

SONG OF THE
DREAMER

DECCA

F 11190 45/78

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending January 23)

Last Week	This Week	Title	Artist
4	1	Running Bear	Johnny Preston
2	2	Why?	Frankie Avalon
3	3	El Paso	Marty Robbins
1	4	The Big Hurt	Tommy Fisher
5	4	Way Down Yonder	Freddie Cannon
7	6	In New Orleans	Jimmy Clanton
6	7	Teen Angel	Mark Dinning
8	8	The Village Of St. Bernadette	Andy Williams
9	9	Pretty Blue Eyes	Steve Lawrence
8	10	Among My Souvenirs	Connie Francis

ONES TO WATCH

Handy Man	Jimmy Jones
Bonnie Come Back	Duane Eddy

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending January 23)

Last Week	This Week	Title	Artist
—	1	Why?	Anthony Newley Frankie Avalon
1	2	What Do You Want To Make Those Eyes At Me For?	Emile Ford and The Checkmates
2	3	Seven Little Girls	Avons; Paul Evans; Lina Siders
9	4	Starry Eyed	Michael Holliday
5	5	Way Down Yonder In New Orleans	Freddie Cannon
4	6	Heartaches By The Number	Guy Mitchell
5	7	What Do You Want?	Adam Faith
6	8	Oh Carol	Neil Sedaka
7	9	Little White Bull	Tommy Steele
10	10	Bad Boy	Marty Wilde

Published by means of "The Juke Box"

Never, Never

THE JORDAN
BROTHERS

LONDON

45-31LW 8908 45 rpm only

'Mr. Dynamo' gets rocking



Into London Airport on Friday flew the man known in America as "Mr. Dynamo." Real name is Ronnie Hawkins and he is due to appear on "Boy Meets Girls" on Saturday. He didn't welcome the cold and the wet, but it didn't take him long to

warm up, for in little over an hour after he landed he was rehearsing frantically in Battersea for his TV appearance. There to help him get into a rocking, swinging mood was "B.M.G." guitarist Joe Brown (DISC Pic)

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending January 23, 1960

*Holliday hits top spot...
Cliff's latest jumps to
number three... and his
'Bongo' EP is in*

Last Week	This Week	Title	Artist	Label
3	1	Starry Eyed	Michael Holliday	Columbia
1	2	What Do You Want To Make Those Eyes At Me For?	Emile Ford and The Checkmates	Pye
19	3	Voice In The Wilderness	Cliff Richard	Columbia
13	4	Why?	Anthony Newley	Decca
2	5	What Do You Want?	Adam Faith	Parlophone
15	6	Way Down Yonder In New Orleans	Freddie Cannon	Top Rank
18	7	Heartaches By The Number	Guy Mitchell	Philips
7	8	Oh Carol	Neil Sedaka	R.C.A.
4	9	Johnny Staccato	Elmer Bernstein	Capitol
5	10	Little White Bull	Tommy Steele	Decca
6	11	Seven Little Girls	The Avons	Columbia
10	12	Bad Boy	Marty Wilde	Philips
9	13	Some Kind-a Earthquake	Duane Eddy	London
12	14	Be My Guest	Fats Domino	London
14	15	Reveille Rock	Johnny and The Hurricanes	London
8	16	Rawhide	Frankie Laine	Philips
11	17	In The Mood	Ernie Field	London
—	18	Misty	Johnny Mathis	Fontana
—	19	Espresso Bongo EP	Cliff Richard	Columbia
—	20	Too Good	Little Tony	Decca

ONES TO WATCH

The Big Hurt	Maurice Evans
Four Me	Adam Faith
Summer Set	Mr. Acker Bilk

RADIO LUXEMBOURG'S RECORD OF THE WEEK!

LANCE FORTUNE'S

"BE MINE"

PVE 7N 15240 (45 & 78)

SENSATIONAL NEW BRITISH VOCAL GROUP!

THE VISCOUNTS

"ROCKIN' LITTLE ANGEL"

PVE 7N 15249 (45 r.p.m.)

Introducing SARAH VAUGHAN

The woman...

SINGING star Sarah Vaughan, a broken toe causing her much pain, hobbled into London at the start of her 16-day British tour. A few hours after her arrival she was at a party, held in her honor by E.M.I., and talking about her secret ambition.

"At this stage in my career," she told me, "I would like to do a big musical. I have never done one so I don't know what people would think or how they would react. But a musical show would give the public an opportunity of seeing me in a new light. So that's what I want."

And the chances of her doing one in the near future are good, she added. "But I must get the right story. A story that would suit me. And, of course, the right music. If I did there'd be no stopping me."

An hour earlier scores of reporters and photographers had piled into the

small London night club where the party was held.

Miss Vaughan, we were told, would be a little late. She had broken her toe two weeks ago when she slipped in a New York hotel. After the journey the injury was causing her discomfort and she was at the doctor's having pain-killing injections.

When Miss Vaughan did arrive—almost an hour late—she was, as we were told, in "great shape." "It's great to be back, honey," she said, "but I don't know how I'm going to get through all my engagements with this

toe of mine. But I will somehow."

She tried to brighten up for the photographers clambering for pictures, but the white pearls at her neck and the diamonds on her fingers sparkled more than she did. In the end she told them she couldn't stand the flashing lights of their cameras any more.

When I spoke to her she said: "I'm a very shy person, you see. I hate all this fuss. And my foot doesn't help. I can't concentrate on what is going on. When my tour starts I'll have to do my act sitting down. I couldn't stand all the way through it. When I appeared at Miami recently, I sang from a wheel-chair."

Miss Vaughan said that despite her broken toe she was looking forward to her trip and working with British bandleader, Johnny Dankworth.

"I thought about putting off the visit—and then I thought again," she said. "I enjoy myself here." D.C.



SARAH VAUGHAN is welcomed to Britain by E.M.I. executive Arthur Mathew. (DISC Pic.)

Kenny Wheeler, whose oddly contradictory look, big sound, allied with a bric-a-brac leaning in so many local musicians, reminded me very much of America's Art Farmer. Bobby Breen sang two songs with

the hand in a pleasantly relaxed style. Bandleader Vic Lewis should be proud of this, his first promotion. Don't miss Sarah's show when it's done your way. T.H.

...and the singer

THE stage at the Royal Festival Hall on Saturday was completely blacked out. Then, right on time, the lights went up to reveal the divine Miss Vaughan in a dark, sequin-dusted, art-coloured-neck dress, seated on a stool and London gave its roar of welcome. Sarah was back, singing and swaying.

"I must apologise for sitting down," she whispered in that breathless, scinty, racy voice that has endeared her to us. "But I've hurt my little toe!"

But who cared whether she stood or sat? She proceeded to sing with all the style and immaculate musicianship we have come to expect from her over the years, and her capacity crowd lapped it up!

Her programme contained some of the songs she sang on her last British tour. Backed by the Dankworth band or just the rhythm section (with her own fine pianist, Ronnell Bright), we heard "Just One Of Those Things," "Passing Strangers,"

"But Not For Me," "Over The Rainbow" and "Sometimes I'm Happy."

Then, she played the purely pop element in the audience with her hit disc, "Broken Hearted Melody" and later, its successor, the ultra-cool "Smooth Operator."

Hit melody

There came some beautifully sung ballads including a medley of her earlier hits, "Don't Blame Me," "I Cover The Waterfront" and "Tenderly." Errol Garner's pretty "Misty" and the poignant "Four Butters." Her show closed with a super-swinging "How High The Moon," complete with sat singing gimmicks and howl from the crowd roared! You could almost hear them thinking aloud.

"Wow! What a singer!" The Dankworth band played an hour on its own to open the show—plus a long drum feature, prelude

Sarah's act. The band played "The Blues" and the arrangements of Dankworth and Dave Taylor were well received.

His big sound is still somewhat "this 'n' that" ours. Dankworth blew with verve and imagination, especially on an extremely bright-tempo blues. Tenorist Danny Mona and trombonist Ken Gray were other outstanding soloists in a band that Britain is rightly proud of. Though Dickie Handley played well, I was less impressed by his trumpeting of the shyly sensitive

TEDDY JOHNSON'S

"MUSIC" SHOP

NOT THE SAME

WHEN Mum was a girl the local lappers were flipping eyelashes over the last Latin luvvies Rodolfo Valentino. Now there's another Valentino around to wow the maiden hearts of the under twenty class. Danny Valentino from Comer, Francis and Bobby Durin on the map. M-G-M have put out his first disc, "Snappea" and "Music Man." I wonder if the Valentino of the sixties will emulate the success of his namesake of four decades ago!

What's that Pearl? She's discovered by George Schick, the man who's shattered the music illusion. He isn't really a Valentino, his amousoeur. Was born Vincent Paolino. I can't blame him for altering his name.

SLIMMING

TO be sure the firms of the like of "Secret Smell Of Success" and "The Big Knife" give a pretty authentic picture of ONE side of American show business, but they're missing the crucial newspapers. . . . Friends say her days of disc fame are abbing less the longer she's on the air. So, EAT, DRINK AND BE MERRY, and enjoy her songs on the West Coast of America.

The all-seeing camera and the all-bitting caption writer can drive home the fact that Trade should always be a camera can magically add ten pounds to the weight of the person being photographed. A fact that has been explained to me scientifically.

So what are the disc stars of America doing?

They are eating at the "organically pure food" restaurant of an ex-Miami, Jim Baker, on Sunset Boulevard Hollywood. These stars go for the wheat germ products, pure vegetable juices and raw fruits.

Tommy Sands goes for salads and iced tea. "Iced tea isn't so fattening." Excuse me now while I make short measure of the inch-and-a-half thick steak, the sauté potatoes, peas and cauliflower au gratin, which Pearl has just served.

SEA SOUNDS

WE'VE had Singing Dogs—now the latest in discs is FISHER.

Venty I was highly impressed, and taken aback when my 12-year-old disc collecting chum (the "collect" the rock records I discard) named Bitch came up with three of the wonder LPs I have yet clasped across my open.

You can keep your Freddie Richards. Starting for the next few days, I'm getting her to the nearest

Don't be square. Get with the cries of "Snapping" and "Crankle family 600 fathoms down and 18 miles out." And how about that track or so of a "Sea Robin"? Or are you digging Drum Fish, "Loudfish, Catfish or perhaps Cancer Crabs?"

The track on this American disc (issued in the States by Folkways Records) entitled "Sound Of The Sea" that intrigued Pearl and me was, number 16. . . . The sounds of the sea 2,000 fathoms down in the Pacific. . . . and 200 miles from shore.

It really WAS PAZZO PAZZO (if you'll pardon the commercial). On the second disc the famous Scott scientist Ritchie Calder gives one of the most enthralling lectures I can recall. . . . he talks to Rip Van Winkle waking up in the Castill



TOMMY SANDS—iced tea.

Mountains and finding himself in a television world. . . . a world of unusual recorded sounds. . . . the words of "Millions Of Men With Teaspoons" and "The Sound of the Sea." . . . And on the third record? "Sounds Of Animals." . . . the audible communication of Zoo and Farm animals. There's the puma, lion, Indian elephant, a hippo or two and 18 jolly old chimps, among others. You know it is becoming so very commercial so be critical, don't cheerlead!

ROUND TWO

MY innocent friend question about the "Perry Como Show" and whether he was fair to Frankie Vaughan has resulted in a tidal wave of mail. I've been deluged.

I just wanted to know if Perry's clowning had been fair. . . . Suddenly I am assailed from all sides with accusations of forming a "HATE CLUB FOR COMO." . . . Suddenly I'm ridiculed. But by next week I shall have gone through the letters. . . . So hang on to your hats. I'll print a summary of YOUR letters. And I'll fire off a salvo or two from my side.

Just to make things real, you'll find the official statement issued by B.I.C.T.V. . . . So—in your corners snail next week's DISC.

Congratulations!
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DECCA

45/75 rpm RECORDS

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TOMMY'S TOURING WITH A MIXED BAG

HARRY ROBINSON, better known, perhaps, for his connection with the famed Lord Rockingham's XI, and now happily engaged as personal musical director to Tommy Steele, looked around the studio, deserted but for a few boys in the band, and said:

"They tell me 500 are coming to the session, but we'd never get that many in. I suppose it will be about a hundred."

The "session" in question was a recording stint, begun late week, for a new Steele LP which will feature most of the numbers they plan to use during their three-month tour of Australia.

Said Harry: "We haven't decided on a title yet, although we did think of 'Tommy In Australia,' but that has been done too many times. The record will be issued while we're on tour."

"We want some audience participation on the record to get atmosphere. Originally we thought of doing it at a theatre like the State, Kilburn, but that presented a lot of difficulties one way and another so we're doing it here in the studio, at West Hampstead."

Work as a team

Then Harry ("I nearly turned down the job with Tommy because I thought he just wanted someone to take a band to Australia. Then when I realized he wanted something more than that I agreed. We work as a team now and I look after the musical side of his activities. We get along very well too"), outlined the kind of act Australian audiences can expect to see.

"We're doing a lot of Tommy's old stuff. Numbers like 'Handful Of Songs,' 'Nairobi,' the number Tommy wrote himself, 'Sbralene,' 'Kookaburra' and an Australian hit number called 'Shout' which is a spiritual

New songs, old songs—that's the formula for Tommy Steele's Australian tour. But, says his musical adviser HARRY ROBINSON, we'll have to face some tough audiences

type of song. We shall probably use other Australian songs.

"We are also doing the title song from 'Tommy the Toreador' which will be released while we're out there. We had thought of doing 'Little White Bull' but a story number like that can be difficult. All in all it's going to be quite a mixed bag. We are also including a couple of comedy numbers.

An adult audience

"We are expecting an adult audience. We're playing the Tivoli circuit where they prefer entertainers to rock and roll acts. I hear that some of the Australians are a bit anti-British. If that's the case we don't mind. Tommy loves a rough audience."

Tommy Steele, seen cutting the LP which will be released while he is away in Australia.



Since dropping the Lord Rockingham title "because I got fed-up with it," this amiable Scotswoman has been busy on his own account.

He said: "I've made one concert LP for Top Rank which will be released in Australia, then in Britain. I've also cut a single."

One of the strengths of this team is the mutual admiration each has for the other. Certainly Tommy must admire Harry Robinson to have asked him to become musical director.

And Harry told me: "I don't think Tommy was ever a rock and roll idol. He's always been an entertainer. He's easy to talk to and a good listener who wants to hear what you've got to say. Musically he's very adaptable."

Then Harry leaned forward and said emphatically: "And contrary to what some people may say, I still think Tommy's the brightest star in this country and he'll keep going too."

QUALITON announce their ^{latest} Off Beat releases

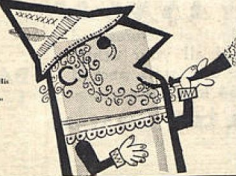


ILSK WERNER sings "Living In A Way Of Living" and "Burling" with Hans-Georg's band
POP 7125

HANS-GEORG ARLT AND HIS CONCERT ORCHESTRA (Köln) with the BELLE Angele (Class. Soloists)
POP 7109

Fregg Fregg (Tony Sandler and Joe Dixie and His Band) I Miss You So Much (Tony Sandler and the Monarchs, with The Hans-Bernd Blum Orchestra)
POP 7126

Mucky Kasper and His Orchestra plays "Trumpet Festival" and Alaska Song
POP 7105



• GIVEN TIME WE COULD HAVE DRIVEN P.C. DIXON OFF HIS DOCK GREEN BEAT •

I SAY P.C.G. WAS NOT A FAILURE

A LOT of people ask me what I think about "Boy Meets Girls" coming off, and do I consider the programme a failure and so forth. So I'll explain a few points. First of all, whatever anyone else may think, I am sure that I have done some of my best work in "Boy Meets Girls". Sure I have made my share of boos—but I don't back with pride on many things.

Marty has given some stunning performances, for a start. We have worked very hard together, and it has been well worth it. I think like Marty's performance of "Mack The Knife" and many other songs have really shown how great his talent is. The Gise Vincent sequence ending in "Re-Rop-a-Lala" was something that would have been possible neither in "Oh Boy!" nor in "Six-Five Special"—likewise the two sequences with Eddie Cochran that we have just done. These things alone justify the series as far as I'm concerned. As far as the public are concerned the show has done very well, too; and indeed, currently is doing better than ever. It has had far tougher opposition to face on the other channel than either "Six-Five" had when I was producing it or "Oh Boy!" They only had to tackle shows with a

similar content—rather than a genuine alternative form of entertainment such as "B.M.G." has had to deal with—and I've done a lot of "Wells Fargo" and of the much berated "Laramie". Given time "Boy Meets Girls" really would have beaten P.C. Dixon off his beat, too.

But it change had to come. Marty had other commitments and could not appear every week from April onwards. "Boy Meets Girls" without a resident Marty was just impossible, so a new formula had to be found. We are taking six weeks off the screen to find it, and it will then be played in for seven weeks so that it is well and truly on its feet for the autumn. Such is the policy of A.B.C. TV and I for one welcome it as sensible and far-sighted.

Anyone who suggests "Boy Meets Girls" has failed and is being axed doesn't know what he is talking about.

Try the flips—some are knock-outs

DO you ever find that when you have played a hit record over and over again to the point of exhaustion you flip it only to find that the other side, too, is a knock-out, and you never realized it? It happens more the other way around. I remember the Avons' record "Seven Little Girls"—I was amazed to hear how good the other side was. In fact, it would go on you and I now prefer it to "Seven Little Girls". It could this have been a factor in your decision to buy this version rather than the equally good sides by Frank Evans and The Girls and The Lana Sisters?

Although since "Oh Boy!" days Mike Cox has been making occasional appearances with our crowd on TV and in the studio, it was not until he finally took the plunge and became a full-time singer, giving up his job as assistant to the manager of a building firm in Liverpool.

Every time he appeared on the show until then he had to ask the boss for a week off for rehearsals.

In the end, of course, the situation became impossible and his boss told him that he had to decide between his two careers. Mike chose singing, and I'm glad he did.

Judging from his fan-mail, a lot of you feel the same way. Mike himself, being a modest and retiring sort, is not so sure if he has done the right thing. Time alone will tell. My bet is that within a few months he will be quite a big name.

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

DISC ANNUAL

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

BUY YOUR COPY TODAY—2/6

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GOOD NEWS

SOME good news and some not so good news for "B.M.G.". The good news is that for two shows—February 20 and February 27—we shall be featuring both Gene Vincent and Eddie Cochran on the same show.

The two boys are great buddies and are very much looking forward to doing a couple of TV dates together. Eddie came over with a reputation as a rock singer, but in the two shows he has done for us he has staked a very strong claim to a high rating both as a guitarist and a blues shouter. Next time we shall also prove his worth as a jazz singer.

We didn't know how talented Eddie was in this field until one lunch hour during rehearsals for last week's show. As often happens some of the boys in the band will have a "bit of a blow"—and the idiom is usually modern jazz. Eddie joined in with some swing vocals in a style we had not heard from him before.

I determined to show this facet of the many-sided talent of Eddie Cochran in our next show. So look out for a surprise.

... and BAD

THE bad news for "Boy Meets Girls" is that Ois Blackwell is ill and unable to come over for the show. Instead we will be welcoming again that other composer-pianist-singer, Mort Shuman, who's composition "Too Good" written for Tony in England during his last visit, has subsequently come over here. Mort will be singing, among other numbers "Hound Dog". Mort's current State-wide hit, written by Pomus and Shuman,



Aussies? SQUARES? The fans get a better deal down under

Says FRANK IFFIELD, Australia's Tommy Steele, now making a name for himself over here

COVER job? Not if we can help it. So said one of the stars of Australia's hit parade, Frank Ifield, the tall, 22-year-old Aussie, born in England and now back in this country for TV appearances after having had three discs in his home hit parade, with a fourth one making its entry as he left last November.

Frank is a great believer in originality. For in Australia that is what the fans look for. "I have recorded more than 20 discs," said Frank, "and the four which got into the hit parade are all originals. In fact, I have only once done a 'cover', and at the time I did not even know it."

Writes his own songs

"I can understand an artist and the record company hoping for a hit in this way, but there is enough good material in the world to afford everybody something different." But perhaps Frank is a "jack-of-all-trades" on this subject—for he writes as well as sings.

"I have written several of my own numbers and have recorded many of them, the unfortunate part being that they are all wanted as B-sides. When writing, I like to keep the tune catchy and the lyrics simple."

And do not forget, we in Australia are as up to date musically as any other country in the world. If anything, our listeners are luckier than those of you over here, for we see American rock stars far more frequently than you do. At one time all our music was American, and the poor Australian had had little chance no matter how good he might have been. Promoters were very unparticulate. But since the coming of rock, young Australian artists have been encouraged, and now any bill which is being topped by an American artist has home-grown supporting acts, and they are received just as enthusiastically as their American counterparts.

During the past two or three years there has been a great improvement

on the Australian music scene. At one time we had nothing but American and British artists, but through sheer hard work and determination our own singers are now holding their own. But it does seem broader that their home country should be the last to accept them.

"Our hit parade still consists largely of American discs, but a fair percentage of it comprises records by Australian pop stars.

"Back home, I traveled a great deal with American artists. Without exception, they have all loved Australia, and in turn, we have loved them. Out of all the people I have worked with, I particularly admired James Rodgers both for his singing and his stage act.

"Perhaps you are wondering, added Frank—with more perception than I dared to admit—"why I didn't go to America instead of coming here. Well, I would love to go there—but not until I'm more established here. Australia is part of the British Commonwealth, and I feel that Britain has more in common with it than America."

Contract in his pocket

Besides, added Frank, "I was born in Britain, and spent the first eleven years of my life here. I've wanted to come back here, so what better than to come to the home country to work. If things go well, I plan to stay indefinitely, for I think this is a wonderful, wonderful country."

Since being over here, Frank Ifield has proved his worth. Before leaving Australia, he had a contract in his pocket to appear on the Ted Ray Show on B.B.C. television, and he has lately been off our screens since. And he has already cut one disc for E.M.I.—"Lucky Devil" and "Nobody Else But You"—which was released two weeks ago and which was awarded four stars by our reviewer, Don Nicholl. As Don says, "If Frank Ifield is big in Australia—and could he be big here, too.

June Harris

HIT FROM HOLLYWOOD

News and views from across the Atlantic

by MAURICE CLARK

Worried

FABIAN is hoping that when his film *Howl Dog Man* is released in England, he will become as big a name as he is in America. It bothers him that he hasn't had the big hit record here that his close friend Frankie Avalon has had.

America's Columbia records who started the 50s with the LP started the '60s with a 33 1/3 single with the added dimension of stereo, they will be issued in England on PHILIPS.

Newest Jazz combo formed in New York call themselves "7 Lemons On the Rocks." You must admit it's different, they have already cut some exciting Dixieland sides for Junes Records.

Greatest duet disc I've heard since the Vampires-Electing release, is by Dinah Washington and Brook Benton on Mercury called "I Do!"

I hope the vocal version of "Night Train" by Kay Starr on Capitol puts her back in the record big time, the really amazing disc is also from the same company... "Movin'."

Big campaign here for the latest Johnny Mathis album, "Faded Like a Rose" follow-up to his No. 1 selling LP "Heavenly." Among the best tracks are included on this "Secret Love," "This Is My Beloved" and "Blue Gardenia."

Great shame the Stan Freberg disc I told you about last week, "Payola Rock Blues" has been banned here. Frankly it's too near the truth, methinks. Sales of discs in the Latin countries is becoming so good that MGM have made a new LP of best seller "Gigi" in Spanish.

"Looks like music again after only three years, not only has Julie London re-made it, but Janice Harter has given it a new twist on Capitol.

Perry back

EXPECT to see Perry Como any time now with a very cute number called "Delaware." Perry is a warm lover by the Mitchell Ayres orchestra.

English singer Monty Byrdon has just come out for "C. C. A. Victor." Although I don't think it's his material, Monty is certainly a good singer and I feel sure we will hear him in the Top Twenty in the next two days. *Johnny, Tallie, Johnny, Tallie, I Wish I Were You* and "So The Merry Goes."

Remember the old kiddies' song "Down By The Station"? The Four Preps had the lyrics brought up to date and given a new tempo, mainly to feature in their stage act. It was so popular that the boys decided to make it very nice too, as you will soon be hearing.

Andre Metu, Metro-Goldwyn-Mayer composer and conductor, has been named musical director for the 1960 Annual Academy Award presentation in April. This will mark his third appearance in this capacity. Andre last year, was in award for his scoring of the movie "Gigi."

Big movie

Big musical movie planned of the hit show "Hello Dolly Show" with singer Betty Grable or Ginger Rogers in the lead.

New coloured singer, with a big future is Grace MacDonald, who has just had her first disc it is "Times Like This."

My favourite album by the Four Freshmen has always been the "Fresh-

man And Five Trombones." They have just cut a new one, this time using 10 trombones, and it's just fabulous. It is "Freshman With Brass."

Rosemary Clooney has been signed to an exclusive recording contract by RCA Victor. This will be the first time for two years that Rosie has been under a direct contract to one label. Until now she has cut discs on two albums for release later this year, the first teams her with Perez Prado, "A Touch Of Tabasco" and then "Ciao Hiando" and Perez Rosie. Manager Don Pease tells me a heavy promotion push is planned for her.

So nervous

Comic Francis took his week makes her debut at the "Claret," a big night club on Sunset Boulevard. She was so nervous that I asked her why she was worried. "I don't particularly like working clubs, because of the distracting influences, not like TV and stage, where you can be sure of a large orchestra and good lighting." I expect also Comic doesn't feel too much at home in a club, as she herself doesn't drink or smoke. Comic like most of the American artists just

loves English audiences, they are so appreciative and well behaved.

So many unusual novelty LPs have come our way the last few years, it now takes a lot to make me interested. However this month I think two deserve merit, the first is "Keep Fit, Be Happy" (Warner Bros) with Bonnie Braden billed as America's

No. 1 expert on physical fitness, second is "Slimastics" (Dove) directed by Dr. Charles A. Becker, both are really excellent and most useful for those counting calories.

I just got my invitation to Mike Todd Jr's movie in "SMELL-O-VISION" sent by telegram. Naturally it was performed.

Anthony Newley takes a gamble

MOVE over, Messrs. Wade, Steele, Richard and Co. Make way for yet another performer with the pulling power to draw back the theatre the missing thousands.

His name? Anthony Newley, who made his variety debut at Doncaster's Gaumont Theatre last Friday.

Talented Tony had the audiences eating from his hand from the time he skipped on stage to the second he left.

Singing the scintillating hits from his film "Hill on Parade," in which he starred as Jerry Packson, rock 'n' roller extraordinaire, Newley emerged as a very bright and very exciting all-around artist.

Northern audiences are noticeably hard to please. If you're bad, you're in trouble. But this mixed group of teenagers and the door mixer and his mission took very to their hearts.

Would they pay?

A stool was used as a prop as he warbled his entertaining way through his big hit of last year "You Wasted So Long." When he solemnly bowed to it in "appreciation of its services"—this was lenacy ad-libbed at its best.

After the show, relating with a bottle of beer, Tony told of this, his biggest gamble yet.

"I wanted to see if my name was big enough to draw in the camping public. Sure, they bought my records this last bit, 'Why,' has sold over 120,000 in TEN days! but would they pay to see me? I decided to find out by putting on my own show, promoting it, organising it... the lot in fact.

"I don't know whether the gamble

And it looks like paying off

has paid off. I understand bookings have been pretty good—at least we'll have enough for the fare home—but final figures won't be coming for some time yet."

Had the show satisfied him as an artist? "Well, sometimes, I got the feeling that I really had the audience. That they wanted me—and it was wonderful."

Newley could have jumped on to the rock 'n' roll bandwagon as soon as his "Hill" film went out on general release. He could have made a lot of money.

But he deliberately refused. Why? "If I'd done a series of one-night stands, plugging my records from the film day in and day out, I'd have lost all the respect of my fellow-actors."

AND THAT MEANS MORE TO ME THAN SELLING RECORDS. I SING FOR THE FUN OF IT. Few are being money, the record sales, but I wasn't starving before either."

Next week Tony comes back to TV with his own ITV "Saturday Spectacular," when his guest stars will include Peter Sellers and Janette Scott. But more variety? Mr. Newley is understandably cautious, but if the gamble does come off to his satisfaction then we will certainly be seeing more of Anthony Newley, singer and variety artist.

FABIAN in a scene from "Howl Dog Man," the film which is to be released in Britain in a few weeks and which he hopes will make him quite popular. With him is Stuart Whisman (left).



Tune in to **TOP RANK** on **208** and hear...

FREDDY CANNON
Way Down Yonder in New Orleans
45-JAR 247

CRAIG DOUGLAS
Pretty Blue Eyes
45-JAR 268

VINCE EAGER
Why
45-JAR 275

TONI FISHER
The Big Hurt
45-JAR 281

JANET RICHMOND
You Got What It Takes
45-JAR 288

DEE CLARK
How About That
45-JAR 284

LORIE MANN
So Many Ways
45-JAR 237

JIMMY CLANTON
Go Jimmy Go
45-JAR 269

THE PASSIONS
Oh! Melancholy Me
45-JAR 224

SANDY NELSON
Teen Beat
45-JAR 197

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SINATRA CUTS DOWN DISCS, FILMS, SHOWS Wants time to relax

FRANK SINATRA is to cut down his work, both as a singer and as an actor, by 70 per cent, during the rest of this year. He is reported as saying: "I have been going too fast for too long and I want some time to relax."

In outlining his plans for 1960, Frank Sinatra said that he will be cutting down on film-making by half to two a year. Also slashed is the amount of recording he intends to do. He will intend to make discs, but only one, or probably two, albums a year, and about four singles. Instead of four albums and eight singles that he was scheduled to do.

Sinatra was also due to appear in Las Vegas for four weeks, but he has now cut this by half. He intends, however, to play an occasional TV spectacle.

He plans to make these cuts after he has completed his work on his new film, "Ocean 11," which he is himself producing.

Early visit for Marty Robbins?

AMERICAN singing star Marty Robbins, whose recording of "El Paso" was top of the U.S. charts, may come to Britain in either February or March, and not in May as originally planned.

The Barn, currently in America with Cliff Richard, is hoping to persuade him to come over as soon as possible.

'Swoon Club's' new poll

'SWOON CLUB' producer Peter S. Adley is to hold yet another public opinion poll on his Radio Luxembourg programme on Sunday, February 14. Listeners will be asked to state what they look for in a No. 1 hit disc.

Dates fixed for Darin

DATES for the Bobby Darin tour have now been fixed.

Darin, together with Diane Eddy, Clive McPherson and British stars Emile Ford and the Checkmats and Bob Miller and the Maltremes will open his tour with a concert on Friday, March 18, at the Gaumont, Liverpool. Subsequent dates for the package are Regal, Edmonston (March 19), De Montfort Hall, Leicester (20), the Empire, Glasgow (21 to 26), City Hall, Newcastle (27), Empire, Liverpool (March 28-April 2), Hippodrome, Birmingham (3) Colton Hall, Bristol (4), Odson, Leeds (6), Gaumont, Sheffield (7), Odson, Manchester (8). The final show is at the Trocadero, Elephant and Castle, on April 9.

Before he opens in Britain Darin will make a short trip to Australia for a week of one-night personal appearances, commencing on February 18. He will then return to the U.S. for further commitments before coming to Britain.

Presley puts 'em up

Elvis Presley returned from his leave in Paris last week—and promptly put up his sergeant's stripes. Ever since he was called up he has made no secret of his desire to do well in the Army and consequently he is extremely proud of his promotion which has come just two months before he is due to be discharged.



Disc Bits

Ann Shelton is to tour South Africa. She flies out on February 4.

Morton Ryan will be one of the judges in Top Ten TV's "At The Golden Disc" on Friday, February 5. With her will be Joe Henderson, Jack Payne, Alan Freeman and Jimmy Herring.

Elaine Delmar is to appear in the Ken Dodd Show on B.B.C. TV on February 6.

Musical arranger Dimitri Tomlin visits London at the end of February in connection with the music for the Warner Brothers film, "The Sandloters."

Peggy Lee has written several songs for the film "The Brothers Grimm," location work for which begins in Bavaria in June. Bing Crosby may play one of the brothers.

Fabian has started work on his second film, "High Time," a musical with Bing Crosby.

Charlie Drake has started work on the first music under his new five-year Associated British contract, "Sands of the Desert."

Pete Murray returns to the panel of "Take Box Jury" on February 13. He will be joined by P.P.A. and R. and Roger Alan Freeman and Emme Collins. On February 20 the panel will include Alan Freeman, Ted Ray and Andrea Askey.

Ferry Corsten will be "Delaware" on his show on February 18. His new record is due to be released by R.C.A. at the same time as his show. His guests include Tom Arka and Kay Starr.

Dickie Valentine, Lester Ferguson, Mike and Berke Winters, The Four Bambos, The Tanner Sisters, and Len Rowell have been booked for the annual Midpoint Matinee at the Alexandra Theatre, Birmingham, on February 12.

Kylie Good, singing wife of singer Steve Lawrence, gave birth to a boy in New York last week. In her fore child and it is named David.

Stage Marty

New contract for him

EARLY this week Marty will be offered to a British package of paper that guaranteed him 100 per cent of his earnings.

Larry Parnes and impresario Hal Roach.

Scheduled for the first year of a two-year contract are a summer tour of a four-week tour of Britain, a summer tour of the Continent, a major film and A MUSICAL STAGE PRODUCTION.

Fielding also proposes personal television appearances in America and Australia.

After paying his manager, agent, secretaries and musicians, Marty will net at least 60 per cent of the £10,000. And under the terms of the contract it is possible for Marty to double income.

No business man

"I will probably invest some of Marty's road show reporter," but I spend a lot. I see a thing I want a just buy it."

"My last tailor's bill was £325. I've never made a business man."

Wife Joyce agreed. She told her reporter: "I just let him spend, try to put in a word of advice all around. I am not interested in it."

Jazzman Miles Davis for ten

POLL winning American jazz trumpeter will tour London in May. Miles Davis will be bringing with him Joe Paul Chambers (bass) and Jimmy Holiday.

The Miles Davis Quintet are expected to open in London on May 7, but the time of going to press no definite venue had been fixed. The Harold Davison office said, however, that the outfit will play seven provincial dates in addition to three appearances in London.

This is the most exciting news. Last week's poll commented DISC Moderns Jazz critic Tony Hall, "I bet that the Miles Davis Quintet will be the first group over to appear in Britain."

John Coltrane is the most interesting name.

John Coltrane is the most interesting name.

BILLY FURY

COLETTE

45P 11399 DECCA

ALONE IN THE NIGHT

PAUL RAVEN

45P 1132 DECCA

THE THREE BARRY SISTERS

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The BUDDY LUCAS Band

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JOE "Mr. Piano" HENDERSON

"WINTERSSET"

AND

"GOLDEN GUINEA"

PYE 7N 15243 (45 & 78)

LITA ROZA

"Let It Rain, Let It Rain"

PYE 7N 15241 (45 & 78)

EVERYONE'S BUYING GOLDEN GUINEAS!



Musical for Wild

act can net
200,000

signed one of the biggest contracts
when he put his pen to a piece
over the next two years.

The contract is between Marty, his agent
Fielding.

"I just want to see Marty do
well.

"Speaking about broadening his appeal
and concentrating on all-round enter-
tainment," Marty said: "I think Sammy
Davis Jr. is fabulous... If I do some-
thing a quarter as well as he I would
be getting somewhere.

"Down and out rock is finished. It
is now going more respectable—the
ballad with a beat. But I will sing
anything suited to the public taste.

"I want to develop as an actor. I
had myself in the film 'Jet Setram'."
Marty had always thought "I was more
serious than the character as it
appeared on the screen.

"I am not going to take any acting
lessons. I hope to learn as I go along.
My success in 'Boy Meets Girls' has
made me more confident."

Under this contract, which takes
effect from April 18, Ian Bevan, of the
Federation, will be Marty's
sole booking agent and will have full
promotional rights to all appearances.

Marty Wild here day tour

eter, Miles Davis, is to make his first
tour which probably last 10 days, and
"Cabrera (tenor), Wynton Kelly (piano),
OJ (drums).

final newcomer to the modern field,
and the *Phish* section is superb. The
rest of the group should do much to
stimulate interest in modern jazz.

Anka breaks new ground

PAUL ANKA and Sophie Tucker are
to share top billing when they open
at the Sahara Hotel in Las Vegas on
February 23. This will be Anka's
first club debut.

JERRY WALLACE

THE GOGO PALM

45-10000 LONDON

BIG RIVER

The Buddy Brennan Quartet

45-10000 LONDON

THE EVERLY BROTHERS

LET IT BE ME

NA 308 (4578) LONDON



MARTY WILDE—I want to be an actor. (DISC Pic)

DONEGAN FOR ONE-NIGHTERS

LONNIE DONEGAN is to embark
on a series of one-night engage-
ments, commencing on February 9 at
the King's Theatre, Southsea.

Lonnie will be taking out a package
show which includes Mike and Gill,
Peter Elliott and The Playboys.

Dates arranged are: Gaumont,
Canfield February 10; Regal, Gloucester
(11), Odson, Chelmsford (12),
Gaumont, Ipswich (13), Ritz, Cleve-
thorpe (14), Regal, Cambridge (17),
Savoy, Northampton (18), Gaumont,
Chester (19), and Gaumont, Doncaster
(20).

Webb Pierce buys radio stations

WEBB PIERCE, country and
western singer who has had no
less than 30 recordings, has had no
Top Ten—13 of them at the number
one spot—has bought two radio stations
in Georgia. On January 22, the day
his latest recording, "No Love Have I"
was released in Britain, Webb and his
wife travelled to Waynesboro to open
one of them, radio station WBRO.

HUGO and LUIGI Chor. and Orch.

JUST COME HOME

45-10000 LONDON

WINK MARTINDALE

LIFE GETS TEE-JUS, DON'T IT

45-10000 LONDON

DECCA

RECORDS MAGAZINE—There's a full-colour portrait of Elvis Presley on the cover of the February issue; 20 pages of pictures and features; details of all Decca-group stars and more releases; your monthly guide to good recording; Space from your dealer or newsagent.

45 RPM

RECORDS

RECORDS

LONDON

TRAD NEWS by Owen Bryce

Booking

PIONEER promoter, jazz magazine editor, and club owner Bill Kinnett, who in London earlier this week. He arrived primarily to book name bands into the Nottingham Jazz Club, which meets, as it has done for nearly fourteen years, at the Dancing Nipper Ballroom, Bridgford.

Last Saturday Bill hid Al Fairweather and Sandy Brown, this weekend it's Ken Colyer, to be followed by Papa Roe and his Viking Jazz Band, Bruce Turner and Nat Gonella, in that order. Bill Kinnett also puts on concerts in the Nottingham area. He has featured Champion Jack Dupree and will shortly be presenting Jesse Fuller. He also runs Sunday Club at Beeston. Resident is Trevor Jones and his Band, once led by Brian Woodley who left his own band to join the Suez Valley Jazz Band.

Still with Bill Kinnett is Jack that he is opening in Northampton on January 28 with Ken Colyer, followed by Terry Lightfoot a week later. This is at the Embassy Ballroom.

Doing well

FOLLOWING on the heels of his Kid Oey tour, Terry Lightfoot has been doing well. His next big date is an Epsom Cinema tour in a package show with Cy Laurie, Dick Jones and Johnny Duncan. This will include the towns of Southend, Ritz in a no. Loughborough, Norwich, Banbury, Huddersfield, Scarborough.

Invasion!

A NEW Viking invasion takes place on February 5 when Papa Roe and his Viking Jazz Band leave Copenhagen, Denmark to make their mark on the British jazz scene.

They open at Aubrey's the same evening. The Nottingham, Bristol, Birmingham, Bradford, Brighton, Newcastle, Hull and Chester. They stay for four, ten days and will play other clubs around London.

At the moment they have the distinction of having NO LESS THAN TWO numbers in the Danish Top Ten. It is a record that does not reflect either American or British taste.

Comeback

NAT GONELLA, making a comeback, marks the occasion by adding the word Jazz to his outfit's name to make the Greater Jazz Band. He has recruited a bunch of excellent musicians, including Teddy Layton and Bobbie Mickleburgh, Lennie Felix and Lennie Hastings, and Hugh Burgess and Hastings have been leading their own groups.

Gonella will appear at the Cavern, Liverpool on February 6. First London appearance will be at Manor House Jazz Club on February 7.

For Sweden

THE same day that Papa Roe opens in London, Grease and Stewart leaves for Denmark and Sweden. While there he will be recording for the Storyville label. He remains until February 22, and will be taking with him Nick Cooper (sax), Mike Peters (tp), Joe Stephenson (bj), Godd King (b) and Ron Dyer (dr).

New design

THE Seventy Seven company, a favourite with the more specialised collector, introduces a different label design for its new range of 12in. LPs. They consist of three types of recording, the latter known British bands. It is interesting to note that many of today's recorded jazzmen (Acker for example) cut their first discs for Seventy Seven.

TOP TITS

FROM EMI THE GREATEST RECORDING ORGANISATION IN THE WORLD

Frankie Avalon

* WHY? *

U.M.C. 45-10000

ADAM FAITH

Poor Me

PARLOPHONE 45-10000

LARRY HALL

SANDY

PARLOPHONE 45-10000

Joni JAMES

Little things mean a lot

U.M.C. 45-10000

Johnny Kidd

You got what it takes

U.M.C. 45-10000

THE PLATTERS

Harbour Lights

RECORDS 45-10000

JIMMIE RODGERS

Waltzing Matilda

COLUMBIA 45-10000

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

6 PAGES OF POP, JAZZ, LP AND EP REVIEWS

Watch out for away He may hit the Twenty, hard

JOHNNIE RAY
When It's Springtime In The Rockies:
Wagon Wheels
(Phillips 14599)

DNT
All right, so let's go ahead, and award the tip to Mr. Ray. I'll probably take his time, and plenty of airtime, but I'm sure this new release by Johnnie could hit the Twenty hard. He's taking two very famous oldies, both with great tunes and the treatment is unashamedly sentimental and tuneful.

Boudreaux Bryant directs the accompaniment with a very heavy, fat "Springtime In The Rockies" he uses

"In A Maudlin Stands My Love" quickens the pace. And this country tune is another good one. Jim Roesy through it skilfully.

ROBBY DARIN
Beyond The Sea: That's The Way
Love Is
(London HLX9014)

DNT
ROBBY DARIN picks up another famous continental number and attempts the bit-trick. This time he's chosen "La Mer" which comes out as "Beyond The Sea."

And it also comes out as another fine performance by Robby with the boy swinging easily through the song as if he's been doing stunts all his life. He has the standard of class all right, with something of the Sinatra music yet never falling into an impersonation trap.

"That's The Way Love Is" rolls smoothly from the Darin tempo to make a very tuneful backing.

NAT KING COLE
Time And The River: Wacha Gonna
Time
(Capitol CL 15131)

ARDON SCHROEDER
A and Wiley Goble's ballad "Time And The River" is a natural for King Cole. A sensitive romantic song with a lyric worth listening to (and that counts when Cole is singing).

Melody is very attractive and Dave Cavay's direction of the accompaniment doesn't detract from the tune. One of Nat's best. "Wacha Gonna Time" is well written by Nat himself and we get a rare treat with Mr. Cole playing the piano. Tune is catchy and I'd set your toes bending.

THE EVERLY BROTHERS
Let It Be Me: Stay You Broke My
Heart
(London HLA9039)

A CHANGE of style for The Everlys, who come up with a very good ballad in the romantic "Let It Be Me." The boys sing this slow-paced number gently and very sensibly. The guitarists are there, of course, but the music backing comes from a lush bank of whistles. Heavy beat is absent for once in the mill. Different, and appealing enough to get at all young hearts.

"Since You Broke My Heart" provides the contrast. This has plenty of heat woven into a woeful ballad. Typical Everly sound this time for those who cannot do without it.

(Continued on facing page)



The new release by JOHNNIE RAY will take its time—but it could get there.



ROBBY DARIN attempts the bit-trick with another continental number, which is a great deal.

The line and number, "Wagon Wheels," has had a good run for its money over the years, and could be running even faster this time out. Johnnie punches it out with feeling to an infectious clip-clip beat.

JIM REEVES
He'll Have To Go: In A Maudlin
Stands My Love
(RCA 1168)

DNT
THE braceful voice of Jim Reeves has had some success on this side of the water before now, but never the success it has frequently deserved. Big in the States and now with a disc that could make him big in Britain too.

"He'll Have To Go" is a slow country waltz which has a simple melody and a solid, swinging lyric. Jim sings it richly and sentimentally with girl group making a pleasant background sound.

OH SO CAPITAL HOLLIDAY SOUNDING BUT PRAISE

MICHAEL HOLLIDAY
Mika
Reviewed by
Ken Graham

THE Folks Who Live On The Hill; I Can't Give You Anything But Love; Somewhere, My Friend

Columbia, SEG 972 *****
THIS LP of the same title brings nothing but praise from my pen. I raved about his album performance and it has lost nothing in the transfer to LP.

Mika's casual style has won him popularity with all the age groups in the record-buying public, and it is nice to see him back in his parade again showing that, despite his all-round appeal the teenagers still flock to his way.

CLIFF RICHARD
Expreso Bongo
Loves A Love For The Wanderer; The
Shore; A Love For The Wanderer; Bongo
Bongo
(Columbia, SEG 971) *****

AN excellent example of the Cliff who has striven to be as close to the style of the young rock star.

I know that all teenagers are going to enjoy this set so I urge those who haven't already done so to hear it as soon as possible.

JOE LOSS ORCHESTRA
Dance Floor Quickstep
Blue Moon; You Are My Lucky Star;
Tip Toe Through The Tulips With Me;
I'll Be A Star In My Own Town

(HMV, 765657) *****

FOUR impressive quarters from that danceable orchestra led by maestro Joe Loss. No wonder the dance fans flock to get close when Joe's name is put up at the local ballroom.

Yes, he certainly has caught the fervour of dance enthusiasts throughout the world and nobody is going to dispute that, even if only.

THE KINGSTON TRIO
A Worried Man
It Takes A Worried Man; Molly Doe;
See Me When I'm In Town
(Capitol, EAP1-1322) *****

THOSE three gyp troubadours from the Capitol stable are back again with another folksy collection show-

EP of the Month
Billy's a true vocal artist

BILLY EKASTINE
The Best Of Mr. B. (No. 3)
I'll Be A Star In My Own Town; A
Faded Summer Love; What A Little
Fog Did For My Heart
(Mercury, YEP 951) *****

THE smooth tenors of Mr. Billy Ekastine, carried three four-liners on only one disc. The warm, rich timbre of his voice pours the melody and lyrics out smoothly and beautifully.

ing just what it is that keeps them at the top.

Frankly I prefer them on a full-size LP where I can get all the various moods of the group at one sitting and this way I also get a full evening's enjoyment any time I want it.

BROOK BENTON
Make A Date
Thank You, Power, Baby; With All Of
My Heart; So Many Ways; I Want
You
(Mercury, ZEP 1006) *****

BUT for one thing I would have my favourite singer. And that thing, it is his high notes which really grab on my nerves. He loses all his sweet smoothness when he gets above a certain register.

This won't upset the fans especially if they like some of the more tuneful rock, which is going round still despite the general movement in standards during recent months.

THE Dashing Buddy DeFranco
Flying Home; Dancing In The Dark; Goodtime; You Do My Mind; Indian
Love Call
(HMV, 765851) *****

MUCH as I like the claimed playing of Buddy DeFranco he has never achieved the smooth flow of Benny Goodman, the feeling of Artie Shaw or the throbbing excitement of Woody Herman as far as I'm concerned.

This is more of a dance set than an out-and-out jazz performance and therefore should be enjoyed by the wider public. It is fun as well as fringe jazz enthusiasts.

DeFranco is still a young man and may yet achieve the heights of those mentioned above if he's hope so.

LLOYD PRICE
The Exciting Lloyd Price
Loud Loud; I'll Be A Star In My Own
Town; We'll Be A Star In My Own
Town
(HMV, 765853) *****

WHEVER hit on the idea of presenting Lloyd Price as "Exciting" made the understatement of his

it's a pity that, because I like Brook Benton a lot when he is gently crooning, within his range.

PATTI PAGE
Patti—Page 4
Goodbye, Charlie; Because You're My Man; Call You Sweetheart; In My Own Way
(Mercury, ZEP 1004) *****

THIS impeccable Miss Page is not given such good material here as the usually has. These remarks are aimed at side one of this set which has a couple of mediocre offerings.

However side two is strong enough on its own merits to bring her right up to the four star mark.

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The Dashing Buddy DeFranco
Flying Home; Dancing In The Dark;
Goodtime; You Do My Mind; Indian
Love Call
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your weekly

DISC DATE

with DON NICHOLL

(Continued from previous page)

BO DIDDLEY

Say Man, Back Again: She's Alright
(London HL59035)***

LATIN rhythm backing treads along inconspicuously while Bo Diddlee conducts a dialogue in Harlem slang. Fairly amusing if you dig this kind of talk—the gags go way back to minstrel days.

Revenge should please juke leavers more with its beat number which has Bo chatting hoarsely about his Mary Lou. She's Alright as he keeps insisting.

THE FONTANE SISTERS

Listen To Your Heart: Please Be Kind
(London HLD9037)***

THE Fontane Sisters get an old-time pianist behind them as they slow walk through an old-time type of song. Listen To Your Heart. Don't know whether they're playing this for laughs or whether they really think it's odd enough to click. And it could be that.

Please Be Kind gets away from the beer in the aspidochronon. A gentle romantic ballad which the girls take softly and with considerable charm. Pleasant melody and performance.

THE HILLTOPPERS

Along: The Prisoner's Song
(London HLD9038)***

STRINGS and a cling-cling piano suggest behind the Hilltoppers' leader as he goes into a gentle beat revival of the oldie Along.

Strikes me as neither one thing nor the other... it's not a straight and strong treatment of the ballad nor is it a powerful arrangement in modern

RATINGS

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

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

rock-a-ballad form. To say that it is by the group is a misnomer... if the rest of The Hilltoppers are there they're keeping it dark.

Old favourite among western numbers The Prisoner's Song brings the group together, though again it is the lead man who gets the cream.

THE VISCOUNTS

Rockin' Little Angel: That's All Right
(Pye N45249)****

THREE boys who used to work in Morton Fraser's Harmonica Gang have been signed up as a vocal group by Pye. And in signing Don Paul, Ronnie Wells and Gordon Mills, Pye were making no mistake.

The team's got a clean-cut sound and a natural feeling for the rhythm of Rockin' Little Angel, Big American number this and liable to do well over here.

That's All Right is also a rock item—a quicker one. Again the group shows up with more than promise.

Watch these boys—their name's well chosen, they could soon be flying.

(Continued on page 12)

A wonderful new ballad!

NAT KING COLE

Time and the River

WITH

Whatcha' Gonna Do

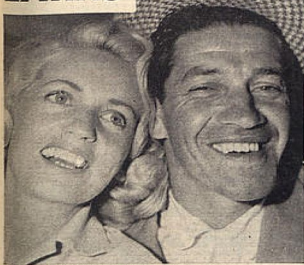
An instrumental in modern vein which spotlights the piano artistry of NAT KING COLE accompanied by a small group.



45-CL1311



EARN\$



MICHAEL HOLLIDAY, seen here with his wife, certainly has something to grin about—his new LP is great.

cover. This man is a riot of beat and show.

I wish the voice were a little smoother—right now it is a little hoarse at times. But as far as rhythm goes Lloyd Price has most of 'em licked.

At times I can detect a fairly strong blues feeling in the voice and I think that this might improve as time goes by.

Worth a listen, teenagers.

PIERRE CHALLET ORCHESTRA

Love Theme From Manhattan Tower
Love Theme From Manhattan Tower
Standards: Sophisticated Lady; Holiday
For Strings.

(Mercury ZEP10048)****

ALTHOUGH Pierre Challet and the orchestra turn in a delightful performance of Gordon Jenkins' Love Theme From Manhattan Tower, for my money, nothing can ever equal the beautiful original, so wonderfully performed on Capitol.

However with no such sentimental or otherwise competition for the other tracks I found this to be a truly lush orchestra. Recommended.

JIMMY JONES
Handy Man

with

THE SEARCH IS OVER



45-MGM1051

JOSEF DAMIANO
Forever

with

PRETTY LITTLE GIRL



HMV 45-POP214

DISC DATE

with DON NICHOLL

HAS NEW GIRL JANET GOT WHAT IT TAKES?

JANET RICHMOND
You Got What It Takes! Not One Minute More!

(Top Rank JAR28)***

HAS new girl singer Janet Richmond got what it takes? She's got plenty, anyway. Enough to zip through the beating You Got What It Takes infectiously.

The British girl covers another American name on the flip, too, Not One Minute More is a slow ballad with the beat.

BRENDA LEE
Sweet Nothing; Wep No More My Baby

(Brunswick 0219)****

BRENDA LEE made her first disc appearance when she still had some things to say about being a teenager.

The strange young voice can still growl out a rocker in a way which puts Brenda into straight competition with the adult singer Sweet Nothing is a heater which could collect sweet sales.

Wep No More My Baby is a hiccupping beat number which she sings handles professionally. Sax and rhythm accompany her ably. Stand a sleeping chance.

DON WEBB
I'm Be Back Home; Little Dirty Baby

(Coral Q723)***

DON WEBB rocks off a rock-a-billy style in I'm Be Back Home. Fairly ordinary material which would need a stronger performance and production to lift it out of its class. Fairly entertaining but lacking the zip of a big one, I'd say.

Little Dirty Baby has a good gimmick start and returns to that occasionally. The best of the album better doesn't quite live up to the early promise, it is a shame because this is very nearly a very good haul.

JOHNNY KIDD
You Got What It Takes; Louisa! Lips

(A&O 1111)****

ANOTHER covering of You Got What It Takes—from Johnny Kidd and the Pirates this time. It's a steady rock time by the instrumental team with Mr. Kidd growing the fire in a way which should satisfy most of the juke bawling patrons.

Louisa! Lips is a fast-moving beat number which starts off from a catchy guitar introduction. Seems drums and piano pounding seems to be a Hawaiian inflexion in this one.

THE SNEAKY PITES
Savage (Parts One and Two)

(Vanguard 1111)****

The Sneaky Pites is the name of a rock instrumental group in which you can hear guitar, bass, drums, and piano pounding away as a jungle fire.

Part One Savage is taken with a slow, dragging thump which tends to become monotonous boring.

Part Two opens with a One More

Time" about and the theme is woven up to become a speedy rocker. Exciting music builds better here than the thing still doesn't get me moving.

WEBB PERCE
No Love Here; Whirlpool Of Love

(Brunswick 0520)****

WEBB steps out in chorus company for a more-than-meanful rock-a-billy offering. No Love Here is Perce takes individually on disc, so Whirlpool of Love is a slow C and W entry. Sad romance with Webb Perce weaving soulfully.

A new hit from THE PLATTERS to tie in with their current tour, while Danny Williams (below DISC Pic) gives an excellent and polished performance on "I Doan's Matter."



DANNY WILLIAMS
I Doan's Matter; Youngful Years

(HMV POP70)***

DANNY WILLIAMS takes what could be an easy listening ballad and whips it up into a quick beat number for his version of I Doan's Matter. And the life he puts into it cannot be ignored. A good performance this, exuberant and polished.

Youngful Years gets off to a bad start, so far as I'm concerned, by the use of young, childish girl voices in a lullaby. They seem all wrong in what is a fairly straightforward recording.

STANLEY AND JEFFREY BIRD
Betty Go Steady With Me

(HMV POP72)***

STANLEY AND JEFFREY BIRD could be renamed Stanley and Jeffrey Bird-Dog judging from this release!

Johnny At The Crossroads is from the points of view of material and performance that it's staggering.

DONNIE HAWKINS
Southern Love; What-Cha-Gonna Do

(Columbia DB412)***

ONE of the current American visitors to this country, Ronnie

Their latest means more success for the Platters



Hawkins gets a new release to tie-in with his trip. He chants the southern

Southern Love. (What-Cha-Gonna Do) powerfully with plenty of help from male chorus and some feminine whooping.

Love Me Like You Can has a relaxing country beat which Ronnie handles easily. Chorus assistance again gives the half plenty of size.

HUGO AND LUGI
Just Come Home; Lonesome Stranger

(RCA, 1169)****

ONE thing you can always guarantee about Hugo and Lugi—when they get together to make a disc, it's different. With Just Come Home they pull out plenty of stops to break with current fashion, could sell like a bomb or die the death. . . and I think it will sell.

Particularly since it's coupled to the catch, infectious Lonesome Stranger. This rhythmic contrast is just western fashion to an itchy backing.

MALCOLM VAUGHAN
Oh So Wonderful; For Everyone In Love

(HMV POP70)***

GOOD, clear performance on the old ballad Oh So Wonderful by Malcolm Vaughan. He might be better the model the composer had in mind when the number was written—so effectively does he put the song across.

For Everyone In Love brings the Don Riddell Singers into the background with the orchestra. Help to make the 100 sentimental tune.

TONY BENTON
Oh So Wonderful; Just As Much As Ever

(Columbia DB442)****

ANOTHER version of Oh So Wonderful with Tony Bent challenging Earl and Vaughan. Tony's treatment uses a heavy walking beat. He sings it romantically, while Martin Charley uses a direct, chorus and piano powerfully in the accompaniment. Could achieve more than fair sales.

Just As Much As Ever is a stroller which Tony handles effectively. The kind of side which will get the fans joining in almost from the start.

CHIAN ROMERO
My Little Ruby; I Don't Care Now

(Mercury DB449)****

TWO of his own compositions from Chian Romero. The boy rocks frantically to a thumping accompaniment on My Little Ruby.

I Don't Care Now is a slow and the side relies on its juke box note to the exclusion of almost everything else. Chian even steps wildly into ccha for a spell.

Don't Care Now is a moaning rock ballad and I do mean moaning. Chian wails and whines through the song.

SONNY ANDERSON
Yes, I'm Gonna Love You; Lonely Lonely Train

(London HL930)***

SONNY ANDERSON benefits here from a strong handpicking chorus in the heavy rhythm backing. He chants spirited fashion with some other male voice echoing the title declaration. Useful train.

Lonely, Lonely Train. Rattle beats with chorus grabbing plenty of the power, and at times threatening to overrun Anderson. Side is also decked out with JOHNN ARONSON.

MAY WARREN
May You Always; Manhattan

(Pye Streaming N1524)****

PIE is making a big play for the C and W dancers and new Strictly Tempo series with the sound of the metronome.

Both sides here are slow fox-trots—and both, of course, well known melodies.

John Warren's orchestra is directed for the disc by Bill Shepherd. Should have good sales in teaching and ballroom circles.

Not for the regular pop market, of course, but worth three stars for achieving its aim.

MARVIN RAINWATER
Nothin' Needs Nothin'; The Valley Of The Moon

(M.M. 1052)***

NOthin' Needs Nothin' is a fast C and W. The Valley Of The Moon is a Real Indian number written by Rainwater himself. All right in its place, which could be something like a Grand Ole Opry show.

COWBOY Rainwater has been for a long while and may take a lot of work to change the position with which he has supported.

Both sides here are slow country and western song that is almost too gentle to make an impression.

DICKIE PRIDE
Betty; No John

(Columbia DB449)****

ONE of the two versions of Betty handles the title as well as you could wish for.

No John could be worth pushing. Moves easily and title phrase is familiar enough to register. Dickie handles the title as well as you could wish for.

Both sides here is as useful as you could wish for.

JIMMY JONES
The Search Is Over; Handy Man

(M.G.M. 1051)***

JIMMY JONES is one of those singers who insist on singing "Hi" when they mean "I". In fact, the lad sounds as if he's searching has

been a painful one as he drags through The Search Is Over.

He's lacking to make more of an impression, however, with the rocker Handy Man. Catchy effort this one, if you can stand the occasional whoop and weird shouts.

THE PLATTERS
Harbour Lights; Merry Lagoon

(Mercury AM1101)****

THE PLATTERS continue to ride the wave of popularity with the big sales and, so far, seem to have secured an exclusive corner for themselves.

Harbour Lights for a slow, persuasive performance admirably accompanied by a David Carroll orchestra.

Merry Lagoon is a slow, persuasive performance admirably accompanied by a David Carroll orchestra.

The Eric Coates' oldie, Sleepy More pronounced beat and there is more to be heard from the rest of The Platters behind their lead voice show time. Always a good time and destined now, I'd say, to become more of a pop than it's ever been.

JOSEF DAMIANO
Forever; Pretty Little Girl

(HMV POP70)***

JOSEF DAMIANO may not be the easiest name to get used to, but we could certainly be hearing more from the fellow, because his name is Forever, which means please many patrons. Damiano chant it to a thudding Latin beat and get full of the blues support.

Pretty Little Girl is more of a little than Forever, with a kind of West Indian atmosphere about it. Cute and not a little appealing.

JO STAFFORD
He Bought My Soul At Calvary

(Philips PPB91)***

TWO songs by that religious philosopher of Tin Pan Alley, Stuart Hamblen. . . two songs which seem all right as a religious record.

He Bought My Soul At Calvary is sung quietly, and, no doubt, sincerely. But it's out of place and certainly not what we expect from Miss Stafford. Apart from the religious aspect of the release, the ballad itself lacks a good tune.

It Is No Secret you will probably have heard many times in the past. Has the western flavour of much of Hamblen's material—and which, I'm sure, you've heard many times in the past. Has the western flavour of much of Hamblen's material—and which, I'm sure, you've heard many times in the past.

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JIMMY DEAN
There's Still Time Before; Thanks For The Dream

(Mercury PPB84)****

FROM the film "On the Beach" Jimmy Dean takes There's Still Time Before and sings it firmly to

Thanks For The Dream is a slow romantic ballad which Dean purrs across convincingly. Should set a few hearts beating in tune.

Mingus is amazing, Litter - and outstanding

CHARLIE MINGUS JAZZ WORKSHOP

Memories Of You; Foot Contender; West Coast Blues; Celia Conversation; Old Street Blues.
 (12in. Parlophone PMC1021)***
 Personnel: Charlie Mingus (bass); Stan Hall (drums); Herbie Horne (trumpet); Jimmy Kruper (trombone); Bill Evans (piano); Dennis Richmond (sax).

I will remember the days when Mingus' music appeared to be the most pretentious stuff I'd ever heard. Nowadays he's much more down to earth and there can be few individuals on the scene who are more sincere, or more interested in the music than he is. The thing that interests me most about Mingus' recent recordings is the way in which, more and more, he is returning to the blues as a medium for his highly personal compositional conception. There's ample evidence of this on the above LP, cut for Bethlehem in 1957.

Shad Hadi (possibly better-known as Curtis Porter) a saxophone player who has a sound of his own especially on alto) and who plays kick, snare, conga and warms Herbie Shaw is a young trumpeter who regularly, but who has as yet few technical shortcomings. Kruper is a fine player though he does not move me much. Bill Evans, who did the date without any rehearsal, is excellent and much more so when he plays piano. Herbie Horne is the blazing, biting 'Mingus' who is the outstanding player on the record. "Memories" is a bit too far out for my ear, but the originals have a good feel.

WHITE BASIE

HARRY JAMES ORCHESTRA
 Harry James And His New Swingin' Band
When Soulmates; How Deep Is The Love; Start; Blues; Cotton Tail; One Kiss For Comfort; Kissin' Time; I'm Gonna Get Her; Don't Walk; Get Off The Wind.
 (12in. MGM, CYS501)***
 Personnel: (probably): Harry James, Ed Bonnon, Elmo Mitchell, Bob Hoffa (trumpet); Bob Henderson, Ray Sims, Mike Katz (trombone); Willie Smith, Bill Freeman, (sax); Jack Pershing, Stan, Sam (drum); Jack Pershing.

ROBERT HORTON



The book you've waited for!
ROBERT HORTON
 Read about the man behind the 'Flint McCullough' of 'Wagon Train' fame
PACKED WITH BIG PICTURES
 Published by Charles Buchan's Publications, Ltd, 161 Fleet Street, London, E.C.4.

Ed (piano); Dennis Rudolph (guitar); Russ Phillips (bass); Jackie Mills (drum).
THIS record has only just reached me for review, though it has been in the shops a week or two already. And what a surprise you've in for if you still think of Harry James in terms of "Flight Of The Bumble Bee".

This is the nearest thing you'll hear to a white version of the Basic band. For that's the kick that Harry's on here. Though the liner notes don't make very clear, I think that Elmer Wilkins did all the arrangements for this album as well as contributing four originals. Many is of course, by Frank Foster. Basic himself wrote M Squad and Joe Newman's Slam. The band gets an excellent ensemble "feel" in the Basic tradition and swings along relaxedly, happily and contentedly. Though Harry himself proves that he's a much better swing era trumpeter than most people remember, and there are solos by veteran Willie Smith (sax) and the hard funk tenorman (Freemaster), the band lacks outstanding solo strength.

COULD SELL

**SELDON POWELL SENTINEL Woodsy You; She's Funny That Way; Lullaby; Merry Melon; I'll Close My Eyes; 3rd Hour Blues; Unlabeled; A Flower Is A Fourpenny Flower.
 (12in. Vogue LAE12301)***
 Personnel: Seldon Powell (sax); Jimmy Cleveland (trombone); Roland "Har" Hanna (piano); Freddie Greene (guitar); Aaron Bell (bass); Joe Johnson (drum).
THIS is Seldon Powell's second**



A Cyril Shuman: Sleepy Time Down South; Blotto; Nore; Breatin' For Dummies.
 (12in. Vogue LAE12301)***
 Personnel: Seldon Powell (sax); Jimmy Cleveland (trombone); Roland "Har" Hanna (piano); Freddie Greene (guitar); Aaron Bell (bass); Joe Johnson (drum).
THIS is Seldon Powell's second

Root albums to be issued here by Vogue and one that could sell, I think, if it is heard often enough. It's hard to pin down Seldon stylistically. If one must generalise (and unfortunately it's necessary at times), he's somewhere between the Getz and Rollins schools, but if anything, more of a mainstreamer than an advanced modernist. I hear some Hawkins at times and his general

THEY'RE LIT, MAN, LIKE CRAZY

JUNE HARRIS examines that rocking phenomenon **JOHNNY AND THE HURRICANES**

SO, what is it that makes nineteen-year-old Johnny Page the leader of "The Hottest Instrumental Group in the U.S.A.?" What? You don't even know who he is? You don't have to guess. I'll tell you that the dark and handsome Johnny is the leader and yuks with a group called The Hurricanes.

That's better, and now we are introduced, who should this country's live stage be termed as the "hottest"? It's Johnny and the Hurricanes, who beat out rock at such a pace that they make the ancient Haley sound seem like a minor sidekick in the Siberian Supper.

This small unit is wild, man, like crazy. First of all come "Crossing" in America, where the record-buying public is roughly three times the size of ours, they're right minds, be so silly as to try and revive a music which we don't give any more, even if it does sound different.

So began the revival of a lost teenage rage. All teenagers are gone at heart, but it just needed one musician with four friends to make it official. For a long time, the majority of teenagers voted basic, betting rock off their shopping lists.

Rock in its basic form had gone. In its place we had a more sophisticated type of music with the accent on the big beat.

It again. One interruption we can stand, but if he tries to puff off another stunt like this, he'll land up on the wrong side of a fence.

Many wailed, fingers crossed, hoping that Johnny and the Hurricanes would puff another disc out of the hat. We remained faithful to hard rock, and would do, until it was really dead and buried.

Johnny and the Hurricanes did make another disc along the lines of the previous ones, and what's more, it became their third hit. This one was "Reveille Rock". If a record like has the word "rock" in it today, many record fans would

be inclined to emigrate at the thought of such sacrifice to the best school. We were rather luke in the teenage chamber than admit that we'd paid cash for a rock disc.

Johnny and the Hurricanes pressed on regardless. They didn't care if we considered the word "rock" as a bad name, for they were only interested in bringing it back to life.

They say our list records have never consisted of such a variety in music. Maybe we are a little record-buying public, but who cares? I, for one, like Johnny and the Hurricanes, and I'm not ashamed to admit it.

ON SALE NOW!
TWO SHILLINGS AND SIXPENCE

Back again
 And then, during the beat period, along came Johnny and the Hurricanes, bringing back rock again and soon we didn't know what we wanted. Johnny's style almost transported us back to the days of 1956 - with a new coat of paint, of course.

When "Red River Rock" made our charts with a great big leap, we were unprepared. I, for one, thought "How can such a Johnny and the Hurricanes be so silly as to try and revive a music which we don't give any more, even if it does sound different."

I should have known, and I'm not too proud to admit it, Johnny and the Hurricanes were not so accurate after all. Their ideas and music paid off, but well.

So the cynics said, "He'll never do

ANOTHER FIRST FOR PYE
THE 'ZODIAC' SERIES
 Hear your own Horoscope cast by **MAURICE WOODRUFF** Britain's leading Astrologer and read by Neal Arden well known Journalist and Broadcaster

OVER TEN MINUTES
PLAYING TIME 5'- ONLY

Tommy Steele wins first silver disc

NEW EMILE FORD OUT EARLY

EMILE FORD'S latest disc has been released ahead of schedule. It was issued yesterday (Wednesday) instead of at the beginning of February, as originally planned.

The titles are "Slow Boat To China" and "Lucky Old Sun."

In addition to the Star cinema tour, a Granada deal has now been final for Emile Ford and The Checkmates. On February 24, they top a package show at the Granada, Dover, with subsequent dates at Greenford (25th), Grantham (26th), Mansfield (27th), and Slough (28th).

On February 29 Emile Ford and The Checkmates will commence their first week in variety with a full supporting act, at the Embassy, Peterborough. This will be followed by a concert at Colchester, March 6.

'Little White Bull' hits the jackpot

THIS has been another great week for Silver Disc awards—no less than three have been claimed. Two go to previous winners Paul Anka and Russ Conway, while the third has been won by a "newcomer," Tommy Steele.

Early this week Decca announced that "Little White Bull," his number from his film "Tommy The Toreador," had reached a British sale of 250,000 and thus had qualified for the award.

This disc reached its highest spot in our charts last week when it was number five. This week it has dropped to tenth place.

So, Tommy when he heard of the award: "This is wonderful news, especially as all the royalties are going to a deserving cause" (the Variety Club Fund for a Cancer Research Unit for Children).

Paul Anka, who four months ago won a Silver Disc for "Lucky Boy," now claims a second for "Put Your Head On My Shoulder."

Finally, Russ Conway, the winner for "Route 66" of the first Silver Disc was awarded, has hit the jackpot again with "Snow, Cakes," which entered our charts on November 21 and rose to number six early this month.

Haley changes labels

BILL HALEY and HIS COMETS

have switched from the American Decca label (Brunswick here) to Warner Bros. Records. This company have, at present, no outlet in Britain, but they are expected to arrange one soon.

Sam Cooke, whose biggest hit was "Only Sixteen," has been signed up by R.C.A. Records. Formerly his records were released in Britain by H.M.V.



German singer ILSE WERNER, the first of the continental stars to be brought to this country by the new record company, Qualiton.

Welsh disc firm plans big Continental invasion

THE Welsh firm of Qualiton Records, centred in Pontardawe, Glamorgan, is planning a major invasion of Britain by Continental pop disc stars. A spokesman for the company, which has previously issued discs for Welsh consumption only, told our reporter: "It's true to say that Wales has gone pop. We are planning to bring over many other continental artists and intend serious competition with the giants of the business."

Qualiton Records, one of the biggest of the independent record firms, will not only be issuing the discs but will also be putting the artists under contract for personal appearances in Great Britain. The Werners is the first artist whom they are launching in this way and they already report good sales from her disc "Baciare, Baciare."

The company is at present negotiating for jazz trumpeter Macky Casper, to record for them and make personal appearances.

Asked why the company was concentrating mainly on foreign artists DISC was told: "There are no pop artists in Wales whom we can launch on discs and most of those in England are already under contract."

"We waited until we saw how the Werners' disc sold before we decided on this policy of importing the artists, but now we are sure we are doing the right thing."

that we are producing these pop discs. It is fair enough to say that we are making the pop discs subsidise our normal Welsh choral discs.

The Werners, the first of the continental artists, will be launched over here with a whistle stop visit lastin only one week.

During that time she is being lined up for almost one radio or TV appearance a day. She arrives in England on February 6.

Craig Douglas has French release

"CRAIG DOUGLAS, who returns from Paris tomorrow (Friday) after a sudden dash across the Channel last Tuesday, is to have his first disc released in France. Titles have not yet been decided upon but it is to be an EP and will include "Pretty Blue Eyes" and "What Do You Want?" He will be making a return visit to Paris next Tuesday.

Sandwiched in between visits to the airport are "Saturday Eve," at the Royal Albert Hall on Saturday evening, a one-night stand at Lewisham Community on the Sunday and a recording session for the weekly "Saturday Club" on the Monday.

CLIFF RICHARD

(Continued from front page)

his stay in the country's largest city. "I've been here four days and not seen one American teenager," he said. "The youngest person I've met must be in his thirties at least." Manager Tito Burns also has a teenage problem, but of a different sort—he was concerned about the reactions of the American teenagers for whom Cliff would perform.

"Tito believes strongly in Cliff's talents, but he says 'we are just a little bit worried about how the American teenagers will take to him. His style is different, and he may not go over here.'"

Acid test

In spite of Cliff's TV success, Tito says the acid test for Cliff Richard in the U.S.A. will come during the next five weeks when he will have to face in person and conquer an entirely new audience on its home grounds.

Not afraid

Cliff pointed out that this attitude does not mean he is giving up or that he is afraid. "He says he wants to be a success in the U.S.A. because he realizes how much it means to his prestige. But he says it means 'only' prestige, because 'financially we stand to gain nothing by this trip.'"

American observers were surprised to hear Tito's expressions of doubt about Cliff's success during the tour. Practically everyone who saw him perform on the TV show was bowled over by the lad's talents, and most agreed that Cliff need have no fears about the tour.

'BACIARE'
"Loving is a way of living"

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