

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 101 Week ending February 27, 1960
Every Thursday, price 6d.

Steele hits the jackpot 'down under'

MELBOURNE

WITH Hugh (Wyatt Earp) O'Brien cowboying away with his "Western Revue" at the Princess, the "My Fair Lady" cast dancing all night at Her Majesty's, Muriel Pavlow and Derek Farr being delightfully funny in "Odd Man In" at the Comedy and bookings running hot for the personal appearances of Maurice Chevalier beginning next week, Tommy Steele opened in Melbourne to the hottest opposition he has ever had in an away-from-home show.

Despite it all, Steele, with colossal press publicity, is playing to full houses for the first of his 14-week Australian tour. So far, the management of the Tivoli—Melbourne's Palladium—are delighted with the houses and, with mail bookings the heaviest they have had for many shows, they look like coming out on the right side of the ledger for their costly production.

Tommy is getting the Tivoli's biggest-ever purse—£125,000—for his four-State tour.

Just as happy as the Tivoli management is Tommy himself. His first-night reviews were as good as the Press have given here for a variety show for some time. Sample: "You can't help liking Tommy Steele. By the third song his happy personality had won everyone—not for the boy we've

(Continued on page 8)

DON'T MISS THIS!

MY TOUR IN AMERICA

Pat Boone speaks out... *by* Cliff Richard



Tony Newley has an LP, an EP and a single, all to be issued soon.

Newley plans more discs, variety

TONY NEWLEY is to concentrate on discs, TV and personal appearances whenever film commitments allow. This will be for much of the year, excepting the summer when he will be required for work by his film company.

His plans include the release of an LP, provisionally called, "Love Is A Now And Then Thing," on which Tony sings love songs and ballads.

An EP, "Tony's Hits," and a single, "Do You Mind," will be issued in April.

He is also planning to produce his own variety tour. A series of one-nighters in March, and a

further series of three-nighters later in the year, possibly in September. The week-end following the single release, Tony will star in an ATV "Saturday Spectacular."

This is on April 9. Newley is hoping to produce an "off-beat" "Spectacular." "The first one I did went down very well, in spite of all the warning that if I made it different the audience wouldn't like it.

"I made it a little off-beat and it succeeded. The next one is going to be REALLY off-beat."

Discussing his variety tour with DISC, Newley said: "At the moment it is not possible to

finalise dates and venues even for the tour of one-nighters that I hope to do in March. I have to wait until my film company confirms that I am not needed. I am under contract to my film company to make any pictures they tell me to.

"As far as I know, I am only required by them during the summer months so the remainder of the time I hope to concentrate on variety."

"During the one-nighters, and the series of three-nighters, later in the year, I want to get all the boys in the show—Mike and Bernie Winters, Joe Henderson, Don Lang and his Framin' Five,

all young people, and all friends. Newley decided to take a show on the road after the success of his variety debut at Doncaster, in January. "At that time I didn't know if my name was big enough to bring in the public, but I found it was, and I want to do more variety now."

"Singing is just as difficult as acting, in fact, it IS acting, and I'm enjoying it."

"As soon as my film contract finishes in two years' time, I'd like to start my own film company, producing pictures that were worthwhile. I'd really like to be a producer, but until that happens I'll carry on as I am."

ANTHONY NEWLEY

CURRENTLY RIDING HIGH

WITH **WHY** **DECCA**

F 11194
(45/78)

RECORDS MAGAZINE—
Make sure you get your copy of the March issue. 20 pages of pictures and features: details of all Decca-group stereo and mono releases; your monthly guide to good record buying. Sixpence from your dealer or newsagent.

Rockers have got to find a gimmick

by David Warren

- With EDDIE COCHRAN it's shoulders
- Black clothes for GENE VINCENT
- RONNIE HAWKINS has his 'camel walk'

TAKE—a generous helping of electricity, and oodles of personality. Add some talent, youth, good looks and a fine, brown frame. Season liberally with a special gimmick. Bake in a large provincial theatre. And WHAM! with a little bit of luck, you'll have a rock 'n' roll star on your hands.

The recipe was given to me by Norm Riley... and he should know. This grey-haired, bespectacled and fast-talking Californian manages the affairs of Gene Vincent, Eddie Cochran, Ronnie (Mr. Dynamite) Hawkins and an up-and-coming youngster, Bobby Rydell, whose version of "Wild One" has recently hit the American charts. Elvis Presley was his protégé at one time, for show business in America has been in rock 'n' roll from its beginning. "It stands to reason that a rock 'n' roller must make a physical appeal," he droned. "Eighty per cent of our customers are girls—age range

from 12 to 16. That's partly why they don't get many girl rockers, then again boys don't go for the girls in the same way. Connie Francis began in rock but the soon went over to ballade.

"Still, given any boy with the right ingredients, you can develop him successfully. "Gimmicks? With Eddie Cochran it's the way he moves his shoulders and legs. Gene Vincent—well, he's artistic. His gimmick's contentions—you know, the way he bends over the mike and then springs up again, and, of course, the black leather gloves, black pants and black jacket.

"Bobby Rydell makes with his hands and facial expressions, Ronnie Hawkins dances—he's full of nervous energy and he's made what we call the 'Camel Walk' famous. "As a matter of fact, I just suggested a gimmick to your Billy Fury for him to wear—let his hair fall over his face and use his eyes a lot for expression. He's got terrific potential."



EDDIE COCHRAN, songs to be rocked, autographs to be signed.

Riley agrees that rock 'n' roll is moving more and more in the direction of the ballad-with-a-beat but he still believes that it is here to stay. "Of course these things tend to go in seven-year cycles. When rock fades, I reckon country

and western songs will be back—those, and pop ballads. "As for rock, it's being a lot of the wiggling and shaking around. You may not have noticed it over here yet because you're six months behind America.

"But I want to say this about your British boys: they're EVERYWHERE in rock music. And I'm sure Cliff Richard was wrong to say the British backing is not as good as American. Eddie and Gene both have British outfits for the overseas tour, and are full of praise for them."

On only one point was Riley critical of British artists. "You see, you have to wait 28 days before an American recording can be released in Britain. So 'cover' records by British singers beat us to it. For instance, Alvin and the Chipmunks' "Go! Love" had a hearing before Bobby Rydell's, which was the first. But not only that—I notice that your 'covers' are invariably an EXACT copy of the American original in phrasing, style, backing and everything.

Fabulous business

On the subject of the present rock Riley said: "I was sure it would be successful, but it was eighteen months before I could get a guarantee. Then Larry Parnes stepped in. The result? Fabulous business—at almost £1,000 a night—in Glasgow, Leeds, Bradford, Southampton, Coventry and Sharncliffe." Riley himself is returning home in the early part of March "and my home guests for two weeks at my ranch in West Covina, California—that's just outside Hollywood—will be Marty Wilde and his wife. No one could be blamed for mistaking Norm Riley for a prosperous cattle man—right down to his cowboy-stylish, ornamental leather boots. But rock 'n' roll is more profitable than farming. And if the spread that Mr. Riley has anything to do with it, it will stay that way.

BREAKING THE BEST BARRIER

THE Top Twenty has taken on a semblance of sanity—for the first time in five years. Several good records have broken the Best Barrier since 1955, but they have been few and far between.

It is not until now that the whole of the hit parade consists of pleasant, entertaining and original discs. The beat is still with us—thank goodness, but it has at last made a successful marriage with good melody and amiable lyrics. Come see the days when a singer's inseparable companions were the echo-organ and electric piano. Instead we are attracted by attractive, original lunkies, pleasant tunes and intelligible words.—MICHAEL HARRISON, 24, Brownhill Crescent, Kinsley, Pontefract, Yorkshire.

PRIZE LETTER

COMPETITION

I WAS pleased when I read recently that the Americans are interested in our Hit Parade.

However, it was of this that I surprised me that the sales of British records in the States are no greater.

Maybe the reason for this is because the British companies cannot provide the financial outlet needed to promote the big sound. However, as the American record-buying public is three times the size of ours, surely the extra outlet would be provided.

This would then lead to keen competition and the improvement in the

standard of both British and American recordings.—THOMAS S. BIRCH, 21, Simms Road, Turbrook, Liverpool.

RETURN FOR ROY?

A T last someone has decided to bring Roy Young back into the limelight. After having seen him in "Dumbert", we heard little else about him.

However, I was delighted to see the recent article on him in DISC (13-2-60), and I hope it will not be long before we see him at the top where he deserves to be.—R. T. PINWOOD Close, Great Bar, Birmingham, 22.

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



Each week an LP is awarded to the writer of the Prize Letter... and once a month there is a bonus prize of a Ronson lighter/ashtray set. The address: Post Bag, DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, E.C.4.

Winner of this month's bonus prize is Miss C. E. WHITNEY, 23, Stanley Street, Lincoln.

BAD BEHAVIOUR

THE treatment visiting American rock stars receive when appearing in this country, is outrageous. First of all, adverse publicity just about ruined Jerry Lee Lewis's career.

Then we read that Gene Vincent was forced off the stage at Bradford because of cat-calls and shouts from the audience.

How can we expect other top stars to come here when all this happens.—DAVID GOLDTHORPE, 60, Mounthill Crescent, Ourwood, Wakefield, Yorks.

NO DULL

IN reply to John Embrey (DISC, 13-2-60), I think the record covers of singles are no longer dull and uninteresting. The E.M.I. group have new designs and colours for their sleeves.

Anyway, does Mr. Embrey buy his discs for the cover or for what is inside? I would not care if my records were wrapped up in newspaper, I would enjoy them just the same.—JACQUELINE BAXENDALE, 33, Royst Road, Fallowfield, Manchester, 14.

PICKING ON JACK

WHY do people keep nagging about Jack Good and his criticism? Surely people are allowed their own opinion without being attacked.

Teachers should consider themselves lucky, having people like Jack Good around.

Look at it all the shows he has devised specially for us, and all the hard work that has been put behind them.

So let's have a few less people cry-

ing for Jack's Niece—JANET THOMPSON, 33, Coppice View Road, Sutton Coldfield, Warwickshire.

SPECIALISTS

AT the moment, one can tune to a DJ's programme without knowing what sort of music he intends to play.

If specialists DJ's were employed, they could present their own particular type of music for given periods, thus satisfying the musical tastes of their particular listeners.—A. J. HARTUP, 67, Bucknall Drive, Beckett Wood, Garston, Herts.

INTOLERANCE

IT seems to me that the majority of the record-buying public are extremely intolerant.

Everyone has a personal taste, no matter to which they are entitled, and evidently no criticism can be made without incurring an angry outburst.

Surely it is time that people remembered music is for pleasure, whatever form it takes, and if it is not to one's personal taste, it is hardly relevant because there is no compulsory order to listen to.—JACQUELINE STEWART, 21, Crawford Road, Edinburgh, 9.

Thank you—

Barry Aldis,
Don Moss,
Ted King,

for awarding
MAUREN EVANS
her second

"Record of the Week"
at Radio Luxembourg...

Love, Kisses and
Heartaches

(CB 1580)

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Good Luck to DISC
on the start of its
SECOND CENTURY
from
Bert Weedon
and his New Disc
BIG BEAT BOOGIE
SUMMER PLACE THEME
(TOP RANK - 45 JAN - 300)

ALEX MURRAY

TEEN ANGEL

DECCA

45/F 11200 45 rpm only

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending February 20)

Last Week	This Week	Title	Artist
1	1	Teen Angel	Mark Dinning
2	2	Running Bear	Johnny Preston
3	3	Handy Man	Jimmy Jones
4	4	He'll Have To Go	Jim Reeves
5	5	Where Or When	Dion and the Belmonts
—	6	Theme From A Summer Place	Percy Faith
7	7	What In The World's Come Over You?	Jack Scott
6	8	Lonely Blue Boy	Conway Twitty
—	9	Let It Be Me	Evelly Brothers
4	10	El Paso	Marty Robbins

ONES TO WATCH

Baby	—	—	Brook Benton
Time And The River	—	—	Nat "King" Cole

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending February 20)

Last Week	This Week	Title	Artist
1	1	Why?	Frankie Avalon Anthony Newley
2	2	Voice In The Wilderness	Cliff Richard
3	3	Way Down Yonder	Freddie Cannon
4	4	Poor Me	Adam Faith
6	5	Pretty Blue Eyes	Craig Douglas
3	6	Starry Eyed	Michael Holliday
—	7	Slow Boat To China	Emile Ford
7	8	Summer Set	Acker Bilk
—	9	Harbour Lights	The Platters
—	10	Beyond The Sea	Bobby Darin

Published by courtesy of "The World's Fair"

BOB BECKHAM

CRAZY ARMS

Brunswick

45/100400 45 rpm only

Bygraves breaks TV record

Shirley's in luck

Shirley Bessy was recently given this fur coat. Well, not really fur, but Astrak made from nylon. She was presented with it when she sang to the Nylon Fair at London's Royal Albert Hall. Helping her on with it are model Constance Hildell and Malcolm Vaughan.

ON his recent "Sunday Night At The London Palladium" appearance, Max Bygraves beat the viewers' favorites for the programme, previously held by Cliff Richard and The Platters.

Max appeared on February 7, and later that week it was reported that the viewers were in excess of 2,000,000—half a million more than the previous record.

Max is touring the Moss Empires circuit with his long running Palladium show, "Meet Me On The Corner." Currently at the Empire Theatre, Glasgow, this will be followed by a fortnight at the Liverpool Empire, two weeks at the Palace, Manchester, and another fortnight at the Hippodrome, Birmingham.

Max Bygraves' recording of "Fings Ain't Wot They Used T'Be" is to be released by Decca this week-end.



Puppets in 'Pop Parade'

PINKY and PERKY, the famous puppets manipulated by Jun and Vanda Dablow, are to appear, with fourteen other Dablow puppets in BBC TV's "Pop Parade" series, when it commences its 12-week run this coming Sunday, February 28.

The entire programme will be introduced by Pinky and Perky, the only human on screen being the former "Make Way For Music" announcer, Roger Moffat.

Hughes—new LP

DAVID HUGHES, who recently waxed the two winning numbers in the British final of the Eurovision Song Contest, for Top Rank, is to make a new LP.

Title "The Candlelight Hour," and it will feature some of the numbers David has sung on his recent television series "Make Mine Music." The album will be released by the Deolsee label.

Golden Disc makes film debut

YOUNG American singing song-writer, Baker Knight, who has composed eleven songs, all of which have earned their recording artists Golden Discs, has been signed to make his movie debut in "Where The Boys Are," a new MGM film currently being shot at their studios in Hollywood.

Among the eleven songs he has written, are nine hits which have been recorded by Ricky Nelson. In addition to his writing, Knight is also an expert musician, playing no less than seven musical instruments.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending February 20, 1960

Faith and Ford are climbing... two new boys jump well in

Last Week	This Week	Title	Artist	Label
1	1	Why?	Anthony Newley	Decca
2	2	Voice In The Wilderness	Cliff Richard	Columbia
4	3	Poor Me	Adam Faith	Parlophone
6	4	Slow Boat To China	Emile Ford and The Checkmates	Pye
7	5	Pretty Blue Eyes	Craig Douglas	Top Rank
—	6	Way Down Yonder	Freddie Cannon	Top Rank
—	7	Starry Eyed	Michael Holliday	Columbia
16	8	Running Bear	Johnny Preston	Mercury
9	9	Beyond The Sea	Bobby Darin	London
12	10	Harbour Lights	The Platters	Mercury
11	11	What Do You Want?	Adam Faith	Parlophone
14	12	Misty	Johnny Mathis	Fontana
8	13	What Do You Want to Make Those Eyes At Me For?	Emile Ford and The Checkmates	Pye
—	14	Be Mine	Lance Fortune	Pye
15	15	Summer Set	Acker Bilk	Columbia
10	16	Heartaches By The Number	Guy Mitchell	Philips
—	17	You've Got What It Takes	Marv Johnson	London
17	18	El Paso	Marty Robbins	Fontana
—	19	Boonie Game Back	Duane Eddy	London
13	20	Little White Bull	Tommy Steele	Decca

ONES TO WATCH

Let It Be Me	—	—	Evelly Brothers
Royal Event	—	—	Russ Conway
Do I Worry	—	—	Jerry Lordan


THE D.J.'S RAVE ABOUT
DAVID MACBETH'S
"TELL HER FOR ME"

PYE 7N 15250 (45 rpm)

A NEW BIG HIT!
LANCE FORTUNE
"BE MINE"

PYE 7N 15240 (45 & 78)

THEIR SECOND SMASH HIT!
EMILE FORD
"ON A SLOW BOAT TO CHINA"

PYE 7N 15245 (45 & 78)



ENGLAND EXPECTS...

That those England Sisters will hit the top

The England Sisters. Mark the name, in the next two or three months you are going to hear it again and again. For Betty, Julie and Hazel, the newest sister act, are having the biggest publicity launching ever given to a British act.

They have already had their first record released—"Little Child" and "Heartbeat"—and on February 19 start a four-week season at the Metropolitan Theatre, Edgewood Road.

When they finish their "experience only" heading at the Met, the girls will really start going places, providing Lady Luck is with them, right into the big time.

No one-nighters

And they will not have to do a series of one-nighters and provincial runs to develop their act. They have already spent five months doing just that in manager Paul England's edifice.

They are having not only the most extensive launching but have also the most intensive training at his hands. "No other British artist," he told me, "has had such an extensive training as these girls. I am not pushing them out on to the road and letting them just pick it up. They have been trained, all they need now is the experience and we shall really be ready."

The girls, who come from Gooler, in Westshire, are losing their accent for their songs.

"The accent is fine when they are speaking," said England, "but not when they have to sing." They have had an elocution expert trying to teach them Mayfair English, without too much success. "He couldn't stand us any longer," said Betty, "he went back home."

One side of the training England is giving them is to play what the girls describe as *Roulette*. They already have a repertoire of more than

600 songs, and that includes the act that goes with each one, and the girls spend much of their training singing just a few bars from each.

England calls out the title, the girls sing it and do the act. They know the music, words, harmony, and actions to the fifty, or so songs England has taught them.

"It gives them," England said, "a good memory and the ability to switch styles suddenly. They can go straight from a love song to a comedy, then a rock number at a moment's notice."

Not pleased

None of the girls seems particularly pleased with their first record, "Little Child," issued by HMV on the day the Royal baby was born.

"Having heard it and the original 'Little Child' with just a piano and not John Barry's backing, I agree. The girls don't like it," he said.

"The other side," "Heartbeat," is likely to be the seller, but I think it will be future sides that will set them along the Silver Disc trail, providing the girls can be heard.

What makes England, E.M.I. and the vast M.C.A. organization, who are their agents, think the girls are going to become the biggest sister act in the country?

Said England, "They have talent, and youth. I spotted the talent when I first saw them, and I've since found

out what likeable and successful girls they are. That counts a lot, it comes across to the audience.

"Another important thing is that they are real sisters, even though they have taken my name."

"The sisters had been listening to all that, Betty pin-pointed one advantage when she said: 'If Julie or Hazel make a mistake I can give them a dig in the ribs like any sister can.

Talent contest

"We also work much better together. I am sure we could not do it if we were not sisters. We seem to be able to sense when the other one is going to make a mistake and cover up for her even before she makes it."

The girls don't talk much, they leave it all to Paul England or the organization which is now in existence to launch the girls—their own song-writing Roy Cowen, a musical director, a publicity man.

Says Paul, "Do you know how I first took notice of the girls? It was after they had won a talent competition at Fairy Holiday Camp. I saw their picture in a Sunday paper and underneath a caption that warned Billy Wright and the Beverley Sisters to look out as they would soon be having competition."

What was the caption? The person who wrote that caption was a better prophet than he thought!"

John Wells



Recording? I'd like to do it in the time

JOHN BARRY, who, among many other things, does the backings for Adam Faith and who looks like becoming our youngest and most successful film composer, has no intention of abandoning his famous Seven.

"The Seven is a very good nucleus," he said. "They're all young and I believe in young, trained musicians. Their enthusiasm is great and they're not only good at rock but also at slower ballads, too."

"They're a very happy group and when we're doing a session with older musicians they work up a happy atmosphere. I think it's important to preserve such a nucleus of talent."

"The tour we did with Adam Faith was our first this year. We like doing a tour now and then. It makes a nice break from recording. Anyway, it gives you the opportunity to go out and meet the public. From time to time little things which can be improved upon when you're on tour in front of a live audience.

"I like recording and if I had the choice I suppose I'd do that most

of the time, but I believe it's stimulating to go out all over the country and meet the people who buy your records."

John Barry, whose name has become linked with Adam Faith on their successful disc partnership, first met the young singer two years ago when both were unknown and touring around on a bill that included other unknown talent—The Dallas Boys.

Said John: "I first took of Adam for a while, then Sister Morris came up with the 'Drumbeat' programme and asked me if I knew a young singer who could fit into the show. I didn't know where Adam was, but I finally found him working in the cutting rooms down at Elnora station. Now then we've worked together."

I asked John about the original string backing which helped Adam's

"What Do You Want?" to scale the hit parade and is now helping "Poor Me" to do the same thing.

He said: "Adam had always been a number one on 'Drumbeat.' Then one day he asked to sing 'Living Doll.' His previous numbers hadn't meant a great deal, but he did 'Living Doll' better than anything previously."

We recalled then that he was better on the lighter type of rock number. So I tried to get a backing that would suggest cuteness and lightness."

Not all rock

"I'm composing both for Adam Faith with Adam Faith's first feature role in the forthcoming 'Beat Girl' which is about Beatniks. It's not all rock," said John, "I'd call it more of a jazz score. I've always wanted to get into the film business and to write music and I was happy when this offer came along. We've also cut an LP from the film. On that I use the Seven and on places a 20-piece orchestra. It's all very much on a jazz key. Now I'm working on the music for 'Moment of Truth,' Adam's, now film with Peter Sellers and Richard

Todd. The producer saw 'Beat Girl' and says he wants something along the same lines. Naturally I'm very happy about it.

I love writing music and especially writing music that is going to be heard in public. I think it's very important in music or in anything to know that your work is going over in that way.

"I've been very lucky in the way I've been allowed to develop. My recording manager, Norman Newell, has given me terrific freedom. He hasn't restricted me to one type of number but allowed me to have a wide selection. Now he's given me the go-ahead to work with a large orchestra. I'm very grateful to him.

"As for the future," said John, "I'm very confident. When you're working to build something I think you can afford to be confident. I'm very happy with things at the moment."

Brian Gibson

says

JOHN

BARRY

Russ Conway

Royal Event
Rule Britannia

45-DB4415 (45 & 78)

Johnny Duncan

Anytime

45-DB4415

THE Best IN POP ENTERTAINMENT

FROM

EMI

The greatest
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Toni Eden

No One Understands

(MAY JOHNSON)

45-DB4419

THE England Sisters

Heartbeat

45-POP110

The Mudlarks

Never Marry a Fishmonger

(SALADE-DE-FRUITES)

45-DB4417

Norrie Paramor

AND HIS ORCHESTRA
THEME FROM

A Summer Place

45-DB4411

Gene Vincent

My Heart

45-CL10115

Wally Whyton

All Over This World

45-R4350

It hasn't killed rock—it has SAVED it!

says **JACK
GOOD**

ALMOST everyone concerned in America was glad and relieved when the Payola investigations took place. ("Payola" is the word coined for the payment of disc jockeys by record companies for the playing of their records in record programs.)

This practice had served to soothe an alarming extent that it became very difficult for a record company that wanted to stay in competition with rival firms, not to allocate ever-increasing sums of money for the payment of certain DJs.

Luckily no such situation existed over here. There is no similar network of country local radio stations covering the nation, each with its own DJs and record shows.

There are very few DJ shows (comparatively speaking on the BBC, and it is all too obvious that our DJs are supremely unskilled) by the record companies' plug list. So if a company wishes to promote a record, it must go for it hammer and tongs in its own DJ shows on Luxembourg.

WE WILL FEEL THE EFFECTS

It is difficult to see, therefore, how Payola could rear its ugly head over here as it did in America. But this does not mean that we will not feel the affects of the investigations going on in the States.

What will be the changes in the American scene, resulting from the Payola investigations?

Well, from the time that all this blew up, it was assumed, generally, that the Payola investigations would be the beginning of the end for rock 'n' roll. It is this assumption that I want to look at—became, in my opinion, it is rash, and will prove unfounded.

In fact, I believe that the Payola investigations have been a godsend to rock; just at a time when it might have flaged from the American charts out of sheer exhaustion.

MOST POPULAR MUSIC

The idea that the Payola scandal would finish rock was based on the misconception that rock was being loved only by an unskilled American public, as a result of mass bribery.

This is plain nonsense. Payola was paid to get plays of ballads and light orchestral music, just as much as for rock.

No—Payola was the means whereby record companies could ensure that their products were heard by the public. Heard not bought. If enough of the public heard the record and liked it enough to buy it, the company had a hit on their hands. But the DJ could play a record till they were blue in the face—if the public were like it, they didn't buy it.

The reason the majority of records for which Payola was paid were rock records, was simply that the companies discovered that the chances were greater that the record-buying public would go for a rock record than any other sort. In other words,

the making and selling of records in America was glad and relieved when the Payola investigations took place. ("Payola" is the word coined for the payment of disc jockeys by record companies for the playing of their records in record programs.)

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LITTLE TONY

Was Gene Vincent behind this?

HERE'S a strange story for a disc. The Olympics—who made "Western Movies"—came out with a follow-up about six months ago. This was one number that was suddenly ignored, "Hully Gully."

In fact, I think the only exposure the number "Hully Gully" got on either side of the Atlantic was when Marty, Tony and The Veronoi did it on the first programme that Gene Vincent did with us.

Gene was knocked out by it... even though he would like to record it. So that night he phoned his manager 6,000 miles away in Los Angeles. The next thing that we hear is that "Hully Gully," after being the subject of a *hey* for six months, is breaking big in Los Angeles. The following week it makes the American charts. Now it is moving faster than almost any other disc over there.

What I'd like to know is—what did Vincent say? I'll ask him when he returns from America and we meet for the next "BMG."

beat music that these radio stations are using now is much more "focused" on the public than ever before," he told us. For the American public are not buying it. They are still buying rock.

And the fact that the radio stations are no longer pointing out the beat every minute of the day will keep rock from being worn out, as it was bound to be, had the Payola-investigation conditions continued much longer.

It could also mean an increase in the sale of beat records. There is much more incentive to buy a hit record if you can't hear it being played continually on the radio.

So if you look at the Payola investigations will have given rock a new lease of life—certainly the best scene looks bright enough to judge by the current American Top Ten.

Tony's latest

LITTLE Tony came back from his filming in Italy last week, but unfortunately he can't appear in a "BMG" as he had to go straight into the Adam Faith tour. But he did have time to cut a new disc, which I'll tell you about next week.

Oh, his return here he was amazed and delighted to hear that "Too Good" had entered the charts. Not even his record company had told him.

He had some good news for us. C&G records are now released in Italy, and causing quite a stir over there. Of course, Marty's records are still unknown over there. They even have only Robin Luke's version of "Bad Boy's C&G" there, what's the matter with Phonon. Cliff is number four in New Zealand, eight in Holland, two and three in Sweden "Living Doll" and "Travelling Light" and well known everywhere in Europe—with the exception of Spain and Germany.

Marty is unheard of in Europe, outside Britain... in the record field, that is.



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HOT FROM HOLLWOOD

Sinatra throws slapstick party



THE party Frank Sinatra threw for comedian Joy Byrnes at the Sands Hotel in Las Vegas turned out to be quite a ball, in Mack Sennett style. After the show a large cake was brought on the stage, followed by Dean Martin, Sammy Davis, Peter Lawford and Frank. When Joy started to hand out the huge birthday cake, everybody decided to let the audience have it as well. They, in turn, threw the presents backward a good, if messy time, was had by all.

Three major awards have been won by Danny Kaye's "The Five Pennies" in "Down Beat's" annual poll. They are: two best original song scores, both by Steve Elie, and best instrumental performance in a film, by Louis Armstrong.

SAMMY DAVIS... a good deed.

Dakota is great

FUNNY how you build up an illusion about a recording star, and then when you see and hear her in person you are disappointed.

Not so in the case of DAKOTA STATION, whom I saw for the first time this week. I remember just over a year ago when I was in England, someone took me on a visit to the States brought her first album into my office saying about her: After I heard it I also varied, borrowed the disc and spent many a pleasant evening in my flat with friends "grazing" her by her wonderful singing. Then came the big moment for me to see her, at the "Crescent" here on Sunset Strip, where she is co-starring with GEORGE SHEARING. And if anything I found her to be much better than my "Ment" of her numbers are taken from albums such as "The Late Late Show" and "Dynamic," etc. When I spoke with her she showed she had heard much. I had enjoyed it, I found her a very warm and sincere person. She is hoping before too long to appear in England. She and George may be teamed over in a jazz package.

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LAC 1218 37 MINUTES AND 41 SECONDS SUN SHINY STEEL Because of you Blue means White... I don't see for me... When the sun is on the march... In his own words we have been there when you've never heard before... It's got started before the beginning.	LAC 1212 BILLY ARE RINGING SHELLY MANN AND HIS FRIENDS I met a girl; just in time; Independent The party's over; I'm a perfect relationship; It is a crazy; Better than a dream Ma-cho-cho Long before I love you.	LAC 1218 CONTEMPORARY LAC 1218 HOWARD BUMBER'S LIGHTHOUSE Swing... This is a very short one... Frankie and John's Piano Trio... This is a very short one... I know that you have heard it before... THE HARD SWING Various groups Burt Morrison—Ella Fitzgerald—Peggy Ann Guggenheim, et al Leda El. Van De Janssen, et al LAC 1218 CONTEMPORARY LAC 1218 HOWARD BUMBER'S LIGHTHOUSE

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lead in his first stage musical show, "Mad Avenue," as they hold the original album rights to the show. It will be just for the album, and will be his first for any other company.

John Raitt will replace Andy Griffin in the hit show "Devry Rides Again" — so you may see him in the London production, if Hugh "Urban" doesn't do it.

Singer Rusty Draper has pre-recorded one-time movie star Alice Faye to come out of retirement.

Another good deed by a recording star—Sammy Davis, Jr. has given

News and views from America

by Maurice Clark

all the royalties of his latest album "Sammy At The Sands" to the Eleanor Roosevelt Research Center. The Kingston Trio must be the most conscientious group in the States. They now have three in the Top Twenty, and a quarter-million an order for their next, which isn't even cut yet!

CONNIE FRANCIS has started filming a series of commercial films. Now the TV part is signed her bank balance will be heavier by about \$10,000 dollars. They will be shown in England.

Sandra Dee has cut her first record. It's very good, too. It's called "Dear Johnny" and is a revival of the lovey "When I Fall In Love."

DON CORNELL has a nice release out this week. Either



JOHN RAITT—London musical?

side could mean the charts again for him. They are "Grateful" and "Only Time Will Tell."

Bobby Darin is so grateful to comedian George Burns for helping him along when he most needed it, that he promised him he would appear anywhere, any time, at any money. He has started to keep his promise, by cancelling a host of one-night stands to appear with George in Las Vegas. Don't worry, he is still coming to England.

Tubby Hayes timed show

CRoss your fingers! Hold on tight! Modern jazz may be about to get its biggest ever break in Britain. It will—if energetic, enthusiastic Stuart Morris, one of BBC TV's youngest and most go-ahead producers, has his way.

He produced the zingiest, swiftest jazz show ever seen anywhere on TV. Tentatively titled "Tempo '60," it will run for 12 weeks, commencing Friday, May 11. At the peak viewing time, 7.30 p.m.

Star of the show will be (for my money—and Stuart's) Britain's most talented jazzman, 25-year-old multi-instrumentalist, Tubby Hayes.

Tubby will not only be featured on tenor, vibes and flute, but will also read and write arrangements for the resident band... and even more modern sounds on TV. As a background to drama and even in commercials. I'm not going to make the programme so esoteric, that it will try to get him for an interview.

"I'm going to reunite Tubby with Ronnie Scott and add Jimmy Dunbar on trumpet. We'll be using Tubby's Quartet rhythm section with them."

"The show will put the accent on what I call 'the young jazz.' Unfortunately, it won't be all jazz. There'll be some Latin-American music, too. But the new attitude, exciting stuff you've ever heard."

"There'll be some comedy from a British young BBC contract artist named Frank Berry. And there'll be several singers and vocal groups. I should avoid those who have been flagged to death on TV and the mainly continental and American acts."

"There'll also be some interview spots. For instance, Miles Davis will be here when the series starts. I'll try to get him for an interview."



Guest stars

"I'd have had to have used American musicians as guest stars. But I know that's possible because of the Musicians Union. However, there are several American European now. Like Stan Getz and George Clarke. Maybe through European, I'll be able to work them into the show."

"The thought of Tubby Hayes in London playing a duet with Stan Getz in Paris really appeals to me! It'd be a real challenge!"

Tubby himself is equally excited about the series. "I've got a real opportunity for me," he said. "It's almost like a dream. I was feeling a bit depressed about the future recently. But now everything's changed. I'm going to get cracking. I've started writing some things already."

But Stuart Morris was the man who gave the rock fan the exciting "Drum Beat" show. Perhaps he and Hayes are destined to make Britain's most modern jazz-conscious. Roll on the 11th of May, when you get ready to switch to Channel One.

"The greivous hat is that ATTY... I'm not going to be a jazz critic... programme to start in April. The rumours say that Bill Shepherd will be the A.D., Al (Dick Grenay) and Keith Christie (Trombone) are also in the line-up. (I've got the hand's personnel. Coloured singer Davy Jones may also be on the show."

Tony Hall

STRAIGHT TALKING

AT
ROCK

ASK any singer worth his salt what he wants to do and the chances are that he'll say he wants above all to go on singing, singing, singing. Marty Wilde said it when he wrote for you in DISC last week, and I say the same thing.

But there is something more. In "Journey To The Centre Of The Earth" I was given an opportunity to branch out as an actor. I would like to do more straight drama. I find it exciting, stimulating, challenging.

The thing I find, too, is with each new part I learn so much. In fact the more I know the more I realize I don't know.

Here I am back in America, after my fighting visit to London for the Palladium television show. And, do you know, thinking about the question that people asked most about my short visit was: "Do you think rock 'n' roll has had its day?"

POPULAR •

It is obvious many people think it has. Well, I don't agree. It has not had its day. Far from it—it is as popular as ever.

But something is happening to it. It is no longer as obviously rock 'n' roll. Instead it is being cleverly disguised so that you can't really tell that it is, basically, the rock beat.

I find this is a good thing. It will ensure, I believe, that it will become one of the "musical seas" just as the ballad, blues and other types of music. So, I would say, rock 'n' roll has not faded.

My future—I want it to be more than singing



OWEN BRYCE
on the
TRAD SCENE

Wait on the subject of rock 'n' roll, as I told you while I was in London. I was very impressed with the young British pop singer, Cliff Richard, when he appeared in my television show in America. He has plenty of personality and he puts a song over like a major league. As a matter of fact we

did a number together—"Pretty Blue Eyes"—and it brought the house down. Cliff's voice is very good. But, mind you, I don't think it is value is all-important. Good presentation, of set and personality, are of greater value, I would say. And Cliff has both.

Many people will realize by now that I take a great interest in teenagers. When I was in London I was pleased to find that many of the questions put to me concerned the younger generation.

Well, young people DO interest me! So much so, in fact, that I wrote a book—"That Twelve and Twenty," which some of you may have read.

The point is, I think being young isn't always easy. In my own way I try to help.

When I was young I was lucky. We weren't a wealthy family, but I had every important advantage a boy could have. I had no complexes and few problems.

But other young people may not be so fortunate. Some find it difficult to "find" themselves. They can't find who they are and where they belong.

Teenagers feel they have to prove themselves—not only to themselves but to other people as well.

NOT EASY •

It is all a part of what I call "finding their own identity." It isn't always easy. Maybe you've found that for yourself.

Of course, today young people get a lot of advice from their elders. They should listen to this and decide which is right for them and which isn't.

When I met my wife, Shirley, at college we were both very young—but soon we decided we wanted to get married.

My parents advised us to stop seeing each other—to have a sort of trial period apart, to see what happened. I think that was good advice because it was by stopping seeing each other that we discovered we weren't interested in other dates. We knew then that we were ideally suited for each other.

I do not, however, encourage teenagers to marry—although I married Shirley when I was nineteen. I think it is better to wait for a while to see what happens. So do at I say—not as I did I!

acting . . .
. . . rock
teenagers
One of America's
top pop singers
speaks out
NEXT WEEK
Russ
Conway

THIS WEEK'S
TOP
RANK
TEN

1. CRAIG DOUGLAS
Pretty Blue Eyes
45-JAN 26B

2. FREDDY GANNON
Way Down Yonder
in New Orleans
45-JAN 26B

3. TONI FISHER
The Big Hurt
45-JAN 26B

4. VINCE EAGER
El Paso/Why
45-JAN 27D

5. JIMMY CLANTON
Go Jimmy Go
45-JAN 26B

6. JACK SCOTT
What in the World's
Come over You
45-JAN 26B

7. THE FLEETWOODS
Outside My Magic
Window/Star
45-JAN 26A

8. GARRY MILLS
Running/Teen
Beat/Angel
45-JAN 30B

9. FREDDY GANNON
Indiana
45-JAN 30B

10. JANET RICHMOND
Not One/You Got
Minute More/What It Takes
45-JAN 30B

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Eric Silk band draws
record club crowd

ERIC SILK and his Southern Jazz Band, the second oldest outfit in the country, drew a record Thursday night crowd at Jazzhouse Club recently. Well over two hundred fans heard the band give out a well-balanced, lively show. Pat Clark, though not an outstanding blues singer, has tremendous vitality and a good sense of fun. The band sticks mostly to established traditional numbers.

GRAHAM STEWART writes from Denmark to send DISC readers his best wishes, to say he hopes you liked his Red Oxy photo, and to tell me he's doing really great business over there... apart from having the time of his life.

At the time of writing he is at the Christian IX, which is described as a "Jazz Restaurant," in Copenhagen. He broke attendance records in three towns and will also be recording for the Storyville label while abroad.

THE wedding date for Pat Hallow's marriage to I Dorer girl Shirley Chapman is fixed for March 8. At the time the Bachelor Band will be in Denmark! Pat with special leave, will fly back for the event. Another Barber resident in attendance from his home town. Dick Smith stayed behind to be with his wife during her "happy event." Jim Ray, banist with the Bruce Turner Band, departed for him.

CURRENTLY in London to find fame and fortune is the Pete Dinko Band. With a personnel of electric guitar, piano, drums, clarinet and "Big Pete" on banjo and vocals, they claim yet another promotion to the London jazz scene. The old problems of how to

get them all. In they have been booked into the Cooks Ferry Inn and a week in variety in Castleford. They have previously had variety experience in Leeds. On March 17 they appear at Hammersmith Palais.

AS this column predicted, Ackley's "Summer Set" has done exceptionally well. It has now appeared in this country's Top Twenty charts and is also doing wonderful business on the continent. It is due for release in America on the Atco label.

Which clarinet player will turn out a similar number and give the jazz "pop" market its hat-trick? I know that several are trying very hard.

THE continental exchanges are continuing thick and fast. Just returned is trumpeter Chris Bateson who went to the Bohème Club, Wimpole, near Colonge, with Dave Tomlin and his Band. Chris, a regular attraction at all the Soho clubs is one of Britain's finest blues trumpeters.

The Tomlin band, with Dave on tenor sax, Pete Hutchinson (p), Mike Scott (b) and Alan Poulton (dr) plays a very free, loosely Dixieland style. It played in Germany from the middle of December until last Wednesday.

KEN COLYER, absent from the record scene for nearly a year after his contract with Decca expired, has just recorded again. This time for Decca's Prisma's subsidiary Columbia label. Ken says a lot of trouble was taken with them and they should be good indeed. At least Ken's discs never sound lousy!

'I could not be more pleased'

TOMMY STEELE

(Continued from front page)

heard of, but for the first time it is now."

Sample. Such squares as there were in the audience may have wondered how he would keep going for a straight half-hour without running out of steam. They need not have worried. Steele is an expert in working up a house to his own pitch.

Sample: "Tommy really won my heart with an old comic from down back. 'What a mouth, what a mouth, what a north and south.'"

Really happy

Tommy told me after the first few nights that he was really happy with his Aussie set-up. "This is the first time I've worked on stage with an orchestra and I love it. Harry—musical director Harry Robinson—got the boys in terrific shape and there's a lot of drive in the band. I like this much better than one-night stands."

"The production is terrific. Choreographer, George Carden—an Aussie imported by the Troviti from the Palladium—has done a wonderful job. I couldn't be more pleased."

Tommy says he likes the Melbourne Troviti theatre. "Reminds me of the Palladium. You get that same intimacy with the audience."

In his 35 minutes on stage, Tommy, with his own special blend of shyness and rawboned exuberance, swings his way through 14 numbers. Half of them are all first-timers for Steele.

These include such pieces as "Knockabout" from the musical in London of the same name; "Hollering and A-Screaming" (which his young fans love); "Shout"; "Little Dar-



ling"; "Lemonade Traveller" and closing with "So Long. It's Been Good To Know You."

"A couple of numbers I'm keen to add are: 'Personality' and 'Little White Bull.' With 'Personality' I'll make it an audience-participation number with the words as a backdrop, like the old-time music hall. Should go well."

Backing Tommy is a Down Under branch of the Steelmen, better known to local audiences as The Four Clefs, who do a separate musical harmony act in the show.

"I rate these boys as good as any of the Steelmen I've ever had," Tommy told me. "They're really well trained and we've got along together swell."

Enthusiasm again about the orchestra, Tommy says the local musicians are first-class.

I like 'em
"The sound of these boys is just the same as the best I've had for my recordings in England. I like 'em very much."
Although he would like to extend his season here, Tommy says he must be back in England in May for rehearsals for the season at the Opera House, Blackpool, beginning in June.

"The show at Blackpool will be much the same as the one we have got together here in Melbourne. I reckon it'll be a good party well. I've been taking a note of the audiences here and you would just think it's a house in England. They're very alike—warm and responsive."

John Burrocos

TOMMY STEELE (left) gives an impromptu performance at a youth club in Melbourne, of which he was an honorary member.

Marty Wilde gets Silver Disc No. 2

A DISC starts its second year three more Silver Discs are to be presented, and all to artists under the Philips banner.

Youngest of the three and winner of his second Silver Disc is Marty Wilde. Last week he passed the 250,000 mark with "Sea Of Love," the disc released last September as a follow-up to a "Teenager In Love," which earned him his first award.

The two other artists, Frankie Laine and Guy Mitchell, have won their first Silver Discs for their latest recordings. Frankie Laine recorded "Rawhide" for the current TV series, and has been showing in the charts with this disc for

some time, its highest position being number 8, which it held for three weeks during January.

Guy Mitchell on a C and W kick reached the 250,000 mark with "Heartaches By The Number," the disc which also reached top position in the American charts.

"Heartaches," Mitchell's first British hit for a long time, reached the sixth position in the Twenty on February 9 and now stands at No. 16.



BILLY COTTON (right) presents **RUSS CONWAY** with his Silver Disc for "Snow, Gowd," on last week's Billy Cotton TV show. In the center is the producer of the show, Billy Cotton Jr. (DISC Pic)

Duffy on 'Saturday Club'

DUFFY POWER is to make another "Saturday Club" appearance on March 15.

Prior to this, he will be seen as a guest in A-R TV's "Living For Kicks," a tele-recorded teenage documentary. Tomorrow (Friday) Duffy will undertake a short tour of Scotland, returning to England on March 6.

AT LAST!

MARTY WILDE and wife Joyce, now married nearly a year, are at long last to take their honeymoon.

On March 9, they leave for America for a month's trip and they plan to visit Hollywood and Las Vegas before returning home at the beginning of April.

EMI FIRST WITH 'FINGS' ABAY?

Faith, Barry may star on it

NORMAN NEWELL, EMI A and R manager, plans to produce yet another LP version of the Lionel Bart musical, "Fings Ain't What They Used To Be." This will make three albums on the market if Decca go ahead with their plans to produce two, one with and one without audience reaction.

The EMI version is to be cut this Sunday and will be released as quickly as possible. Among the artists whom Newell is hoping will be available for the session are: The John Barry Seven, Lionel Bart, Albie Bass, Adam Faith, Harry Fowler, Joan Heat, Sidney James, The Tony Osborne Orchestra, Alfred Marks, Marion Kay, Tony Tanner and The Rita Williams Singers.

Kathie Kay at Newcastle

SCOTTISH singer Kathie Kay is to S play her first week of variety in Newcastle next week. She will top the bill at the Newcastle Empire.

Como's men check British studios

PERRY COMO, coming to Britain to telefilm one of his "Perry Como Music Hall" shows, is expected to arrive in this country during the last week in April, probably on the 25th. Arriving from his first company, Roncom Productions, arrived in Britain last week for negotiations, with Bill Cotton Jr., who is to be the associate producer of the show.

Before his work they will be discussing final details, and looking at studios and sites before deciding on a definite location for the programme.

Although being televised in Britain, some viewers will not be able to see this particular programme until some weeks after its screening in the States.

RYAN AND PEERS TOP BILL

On March 7, Marion Ryan and Donald Peers are to share top billing of the week at the Empire, Pinebury Park. The same week, Edmund Hockridge and Loraine Desmond will be sharing at the Hippodrome, Manchester, while the Larry Parnes package show, starring Eddie Cochran and Gene Vincent, will be appearing at the Birmingham Hippodrome.

On March 14, Edmund Hockridge will be moving over to the Empire, Newcastle, followed with an engagement at the Leeds Hippodrome the next week.

While yet to be confirmed, it is quite possible that Michael Holliday will appear for a week in variety at the Newcastle Empire, on March 28.

Cliff's TV spots

CLIFF RICHARD is expected to star in "Saturday Spectacular" every week. The first, under his contract with ATV, will be on March 19.

Following his appearance in "Sunday Night At The London Palladium," that week-end, **Johnnie Ray** will be seen as his own "Spectacular" on March 21.

As yet, ATV have received no definite confirmation of any dates for various American artists, due to be seen in Britain during March and April. Those outstanding to visit definite bookings include Nat "King" Cole, Johnny Mathis, Bobby Darin, Liberace and The Everly Brothers.

BOBBY DAY

JOE TILL

MY BLUE HEAVEN

WHY LOVE

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EDDIE HICKEY

CLIFF

WHO COULD BE BLUER

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EVERYONE'S BUYING GOLDEN GUINEAS!

great trip — but I nearly didn't make it.

WOW! What a whirlwind weekend! It started last Saturday, when I flew from Texas to New York where I was due to catch the Transatlantic flight home in the evening. Unfortunately, the first plane developed engine trouble, and we were delayed. As the minutes ticked by, I knew that if I didn't catch the connection at New York, it would be impossible for me to keep my date at the London Palladium. You can imagine how fidgety I was getting as the deadline drew nearer and nearer.

However, with literally only seconds to spare, and running at New York from one plane to the other, I just managed to scramble aboard, and I was safely on my way to London.

The flight was comfortable, and for five hours I caught up on some of the sleep I have been missing

during the tour of one-night stands in the States. There have been travelling by coach as much as 600 miles daily.

The only tourist attraction in America that I have had time to see was the famous Alamo, near San Antonio, Texas. That was wonderful—a crumbling fortress with loads of atmosphere. Apparently, John Wayne has just finished a film about the battle, which I'm going to see.

Anyway, back to the flight. The plane touched down at 1.15 early on Sunday morning. Even at that bleak hour, some fans and friends were waiting to welcome me back— one had been waiting there for more than twelve hours.

DISC award

My mother and two close friends, Dove Lilley and Ray Muckler, were waiting to drive me back to Chesham. It was wonderful seeing Mum looking so well and to know that she had decided to join me on the flight back to New York on Monday morning.

After we have just received a copy of DISC, and this was the first opportunity I had of learning that I had won a silver Disc for "Once In The Wilderness." My sincere thanks to you all.

While I'm I saw of New York during breaks in the rehearsals for the discoon TV show, I thought it was fabulous. I managed to visit a "beatnik" live "top" which was almost indescribably fast and furious. American teenagers certainly seem to have a store of inexhaustible energy.

Pat Boone also came with me to

by Cliff Richard

see "Journey to the Centre of the Earth."

I wish I had room to tell you about all the personalities on the package show with me. There's Chloë McPherson, for instance, who is a terrific fellow, apart from being a top ranking artist. Then there's six feet of energy in Freddie Cannon. No matter what time of the day or night he never lets up.

In Lubbock, Texas, we were proud to meet Buddy Holly's father, who came back stage.

In the States, the touring rock shows are held in vast stadiums with audiences averaging up to ten thousand. Throughout the show, teenagers keep leaving their seats, coming up to the front of the stage and flashing off photographs with their cameras. No one seems to object!

Back now to last Sunday morning.

Cliff, with FREDDIE CANNON (left) and JOHNNY PARIS (right) and the Hurricanes (centre).

Dave drove in to Chesham as the church clock struck 2.30 a.m., and instead of going home, I went straight to some Army huts where I had arranged to rehearse the television show with a local rock group called The Parker Royal Group.

I knew Brian Parker when we were in a skiffle group in Chesham together a couple of years ago.

I went through the six numbers first and then spent, breaking up on the sound, until at 4.15 a.m., we were all satisfied.

At last, at half-past four, I was home!

Sharp on the dot of 5.30 a.m., Norman Sheffield, the drummer, called for me in the minibus, and off we shot through the quiet streets of North London for rehearsals at the Palladium.

The morning session went well, with the Parker Royal boys getting accustomed to the enormous stage in no time.

At one o'clock, we packed our instruments and made our way to Wembley arena, where we were to

appear in a pop winners package show.

At four o'clock, we were back at the Palladium for final rehearsals, photographs and Press interviews, before the show started four hours later.

By 9.20 I was heading back towards Chesham.

The following morning we caught the 11 o'clock plane from London Airport, and I was once again heading West after a hectic, but terrific, thirty-six hours in London.

But I'll be back soon, next Wednesday, I expect.

DISC BITS

United Artists plan to make a movie of the score-making musical, "West Side Story." No cast has been named yet.

Henry Scowles, Elio Rosta and Alma Cogan are to be among the guests at a "Lenny Layton" which is being arranged by Christopher Chantway at the Westbury Hotel, London, on March 2. It is being held in aid of the World Refugee Year.

Vic Damone is to make a musical to straight drama for his new film role. He will appear with Jeffrey Hunter in "Hail to the Conqueror."

Conway Twitty, over here last year for appearances in "Oh! Boy," is to sing two numbers in the new Warner Pathé concert, "Saxop Goes To College," starring Marie Van Doorn.

One of Anthony Newley's latest films, "Jazzbo", which had a snook preview just before Christmas, is to be premiered in Manchester on March 6. Although the West End showing is scheduled for the film, which goes on general release later in March, it is hoped that it will have at least a week at the West End theatre.

"Once More With Feeling," the new Columbia musical starring Val Boyd as a classical conductor and Kay Kendall as a harpist, is to be premiered on March 31 at the Leicester Square Theatre, in the presence of IRENE Dunne, Margaret, etc.

Shani Wallis, currently in Germany co-ordinating the troops, is to record a follow-up to her recent EP, "Shani," when she returns.

Dave Lambert, Jon Hendricks and Annie Ross, one of the top jazz singing groups in the States, are to have an album released in Britain in April. It is called "The Highest New Group In Jazz."

Raye Conway is to make a personal appearance at the Solo Record Centre, in Dean Street, W.1 (corner), Friday, at 12.30 p.m.

'Nothing could be as big as this again'

ONE week they were an unknown rock band, the next they had been seen and heard by millions. That was the amazing story of The Parker Royal boys, the group from his home town of Chesham that Cliff Richard chose to support him on the Palladium bill on Sunday.

"It was great, really great and we thoroughly enjoyed every minute of it," said lead guitarist Brian Parker of his group's star spot at the Palladium TV show on Sunday. "And in spite of the grandeur of the occasion I've had more nerves in a show on a cinema stage than for this fantastic TV debut."

"Everything is so marvelously organized at the Palladium that you don't have to worry." And that despite the stagehands' strike.

"People keep telling us that something really big ought to come from this," he went on. "But what could be bigger? Whatever you do from now on we must come down a bit."

Congratulations to our 3 SILVER-DISC WINNERS

FRANKIE LAINE
Rawhide

PB 965 (45/78)

GUY MITCHELL
Heartaches by the number

PB 964 (45/78)

MARTY WILDE
Sea of love

PB 959 (45/78)

'One World Jazz'

COLUMBIA Records in America C have just released a new jazz LP titled "One World Jazz," in which they bring together the finest top jazz men from four different countries. The album, produced by Leonard Feather, took two months to make.

American musicians on the disc include Clark Terry, J. J. Johnson, Ben Webster, Hank Jones, Kenny Burrell, Jo Jones and George Davisier.

British contributions are by George Chisholm, Roy Bay and Ronnie Ross. The album may be released in Britain through the Philips organisation.

Steve Lawrence switches

AMERICAN "Pretty Blue Eyes" singer Steve Lawrence, who until recently has recorded for ABC Records, the U.S. and had his discs distributed through H.M.V. in Britain, has switched to the Philips label.

Last week, Steve, who is currently serving his two years in the army as the Official Vocalist of the U.S. Army Band Orchestra, signed a contract with United Artists. His records over here will now be issued through Decca.

PAUL SAM
EVANS COOKE
HAPPY IN LOVE
45-104 9048 London

MENTINE
and JEAN

DECCA LONDON

45 RPM RECORDS
RECORDS MAGAZINE There's a full colour portrait of Neil Sedaka on the cover of the March issue; 20 pages of pictures and featured details of all Decca—over 500—new and main releases; your monthly guide to good record buying; Slipcase from your dealer or newsagent.



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

DO YOURSELF A FAVOUR — LISTEN TO FRANKIE

your weekly
DISC REVIEW
with **DON NICHOLL**

He's in form!

FRANK SINATRA
It's *New To Go* That's It! *Bezzil* Capitol CL 1311 **★★★★**
FEATURED by Sinatra on his great long player "Come Fly With Me," these two ballads are now made available in single form by Capitol.

Frank's fans will know all about the tracks... and those fans who haven't heard them need only the reassurance that the man's in great form.

If you haven't heard these relaxed, **CARMITA** brings out the sweet romance of the melody. ★



swings performances it's time you made the deficiency good and did yourself a favour.

GOOGIE RENE
Forever E-200
(London HLY 920) **★★★★**
GOOGIE RENE may be a new name to most pop fans in this country, but jazz followers are probably aware of him. Certainly, in the States this pianist has worked with some of the world's top jazz musicians on disc dates. And his outstanding, swinging performances have made many friends.
Here Googie enters the pop market with a lush, slow beat arrangement of *Forever* which is quite charming.

A mixed chorus sings the lyric while Rene plays.
Over to the organ for the turnover. *Easy, Mean, Easy* is case you don't get it. Chorus charts the lary title and sax joins in for some hooking.

JOHNNY HORTON
Sink The Bismarck: The Same Old Tale The Crow Told Me Philips PR 997 **★★★★**

INSPIRED! says the label, by the 20th Century Fox film *Sink The Bismarck*. That's how Johnny Horton came to write his modern folk song. Well, if you like your modern music performed in the "Ritche of New Orleans" fashion, I suppose, you won't complain. Myself, I find it insignificant, catch-phrase stuff.
The Same Old Tale The Crow Told Me is a bang-plunking coupling straight out of the cover.

FRANKIE LAINE
Rocks and Gravel; Jelly Cool Man Philips PR 997 **★★★★**

FOLKSY offering from Frankie which he sings with power and plenty of feeling. *Rocks and Gravel* really has the feel of the story road in it and Mr. Laine knows just how to milk material of this nature. Subdued chorus in the background helps him to build the tension in the number.
But it is the *Jelly Cool Man* that seems to have the hot spark about it. Frankie, with "Rowside" riding comfortably at the moment, should have ready custom for this Laine-beater about a peedler man.

BROOK BENTON and DINAH WASHINGTON
Baby! I Do Mercury AM 1183 **★★★★**

SOMEBODY'S had a bright idea. So training Mr. Benton and Miss Washington. And the idea pays off handsomely. I'm glad to report.
Baby (you got what it takes) is moved easily by the singers in polished dard. Belford Hendricks gets the pace with orchestra and vocal group while the singers get under the skin of the number. They'll get under customer's skin, too.
Slow beat ballad *I Do* is sung for all the love it's worth on the flip. Benton sounds money and more like Nat Cole, but Dinah's voice could be bought only to test this romance sounds perfect to me.

FREDDIE CONNO
California Here I Come; Indiana (Top Rank JAR 307) **★★★★**
FREDDIE CONNO is slowly but will not be content till he's used up every available place name in this State. I know he's a better property at the present time, but I must say I find nothing revival of *California Here I Come* disappointing.

Taken to a sounding accompaniment it lacks the explosive impression the singer can achieve when he wishes to.

More to the taste is his quick-beat arrangement of the other side, *Indiana*. And this, at least, more than a slight chance of becoming the selling side.

GARY MELLS
Teen Angel's Reminiscent Bear (Top Rank JAR 301) **★★★★**
NAT GONELLAS comes. Gary Mells, is given two rising numbers. *Teen Angel's Reminiscent Bear* and *Teen Angel* suits his light, warm voice.
A very good version of the number, sung gently and tenderly to an easy



accompaniment directed by Johnny Gregory.
Running Bear is already running away on the lips—and I still don't think it deserves it. Mells does it better than the original American job.

ISLEY BROTHERS
Respectable; I'm Gonna Knock On Your Door (RCA 172) **★★★★**

THE boys who made that frantic E-coupling, "Shout," return with something of the same sort of noise in *Respectable*. All about a girl who's never been out late, it is dandied in steady beat time. Ideal juke box material. I'd think.
I'm Gonna Knock On Your Door is a beater with less punk about it. The Isley Brothers have a good gimmick in their shouting, exuberant style... but they need something worth getting excited about.

STEVIE MARSH
You Don't Have To Tell Me 'What (Decca F11209) **★★★★**
STEVIE MARSH trying to follow up her best version of "If You

Were the Only Boy in the World," now renews *You Don't Have To Tell Me I Know*.
The girl's got a very strong voice and I kept wishing that she'd belt it a bit more. As it is, the arrangement's almost too tart and too yanked. Beat will help it, but it could have been better.

Which is the reason I'd be inclined to concentrate attention on the other side, *Wink*. This gentle ballad is sung clearly and with straightforward sentiment. Time gets into you after two or three plays, and it strikes me as an attractive sleeper.

CARMITA
Love Is Like A Violin In Old Lisbon (Decca HZ 210) **★★★★**
THE familiar, glowing ballad *Love Is Like A Violin* needs a good voice to sing it and Carmita supplies just such an attribute.
The girl truly brings out the sweet romance of the melody and lyric. Whether it's a little plucky for the current charts, I'm not sure. This could hold it back from immediate

C

pages of
POP, JAZZ
LP, EP and
CLASSIC
REVIEWS

RATINGS

★★★★—Excellent
★★★★—Very good
★★★—Good
★★—Ordinary
★—Poor.

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

Whippy beat from Gene

GENE VINCENT
I Got To Get To You Yet!
"My Heart"
(Capitol CL 1311) **★★★★**

VINCENT's sales have improved since he came in person to Britain and they should improve still more as a result of this release.
I Got To Get To You Yet! is a smooth, whippy beat number which Gene sings clearly for more effect than the song itself is actually worth. Performance is a notable addition to the artist's "My Heart" has the audience bit in it and Vincent takes a notable switch to enter identity. Which this half to make up and command much of the custom.

success. On the other hand there should be steady sales for the unshakable quality.
A smoothly produced side with Ken Jones directing the string backing.
The revival of *An Old Lisbon* makes a most fitting contrast with *Love Is Like A Violin* which was made stronger by choosing a newer ballad.

ROSEMARY CLOONEY
Love, Look Away; I Wish I Were In Love Again (Gold Q7238) **★★★★**

O for *Love, Look Away*, opening the first line of Hammerstein's best — no Mrs. Clooney is indisputably undulating weaknesses by her peppy performance.

The tune does, in my opinion, seem to be top-drawer quality. Not is the lyric, one of Hammerstein's best — no Mrs. Clooney is indisputably undulating weaknesses by her peppy performance.
The revival of *I Wish I Were In Love Again* being chosen back to swinging style again, and the Buddy Cole Trio (with Buddy on organ) keep her good company.

BEN HEWITT
I Want A New Girl; My Search (Mercury AMT108) **★★★★**
TWVO of his own songs for Ben Hewitt to chant *I Want A New Girl* is a steady beater which he possesses the whole a vocal group echo his title.

These 'Fings' certainly ain't wot they used t'be!

In my opinion this is fairly ordinary material. Nothing to put you against the side, but nothing, either, to make you want to rush out and grab a copy.

My search could be another treatment of "Heartbreak Hotel" the way it starts out. Ben sells his rocker frequently, but oh my!

PAUL BYRON
A Year Ago Tonight: Pale Moon
(Decca F12110)***

FROM Calcutta comes 21-year-old Paul Byron who has got the kind of looks that will make the girls go for him. His voice on this Decca debut should give Paul a useful start. A Year Ago Tonight is a middle-class offering with a teenage lyric. Byron sings in chorus company and Ian Fraser supplies the brass backing. Pale Moon is described as "an Indian Love Song." As far as I am concerned the song's not even a half moon. I found it slow and tedious with a feminine chorus that irritated all the way.

Nor is Byron's performance so effective. He seems to be too concerned with vocal trills, and the careful affectations detract from stunts on the upper side of the coupling.

RYAN JOHNSON
Looking High, High, High; Each Tomorrow
(Decca F12134)***

SINGING the song which has taken him into the European Final of the Eurovision Song Contest, Ryan Johnson bounces happily Looking High, High, High. Eric Peters directs orchestra and chorus for the disc version—and, although it's, frankly, a coney song in my book, it stands a strong chance of becoming a hit as "Song Little Redies."

MAX BYGRAVES
Fings Ain't Wot They Used T'Be; When The Thulll Has Gone
(Decca F12144)***

"FINGS Ain't Wot They Used T'Be"—and a good example of the fact is the lyric of this song. It certainly ain't wot you'll hear if you go to the Frank Norman-Lane Rart show of the same title. Melody is the same reminiscent thing, but the words have been rewritten drastically to prevent Max from offending his family audience.

The lyric now dwells on trends in music rather than on Sabu Karamwas. Catchy corner stuff with the Gang Show chorus shouting happily behind Max. Stroller of a ballad on the turnover is same in the correct lary mood by Max.

Each Tomorrow was also entered for the British heats of the television competition. It didn't find such success as the top deck, yet it's probably the better ballad by a shade.

DON LANG
Siak The Himm? They Call Him Chiff
(HMV POP714)***

IN a Johnny Horton review I've already had my say about Siak The Himm. Don Lang's cover job is using the typical Lang fashion. The Michael Simmers singers chorus for him.

Don is partner of They Call Him Chiff on the other side. Yes, it's a rocking safari of Mr. Richard, using Cliff's hit titles in the lyric.

DALE HAWKINS
Hot Dog! Our Turn
(London HLE9058)***

HAWKINS rocks quickly into action with Hot Dog. Puncty bend backing as he whips this



MAX BYGRAVES records two of the numbers from the new musical, "Fings Ain't Wot They Used T'Be" with members of the cast—but you won't find the show words here. (DISC Pic)

could become a very heavy seller if it was pushed into customer notice. Cliff chorus and strings lead him slowly into the contrasting ballad "Don't Let The Sun Catch You Cryin'." A bluesy item pocket with feeling.

THE FIRELIES
I Can't Say Goodbye; What Did I Do Wrong?
(London HLU9057)***

NEW vocal team, The Firelies, are beginning to sell in America with the slow, sentimental love song I Can't Say Goodbye. Ray takes the lead at a slow, dragging beat while feminine voices supply a big raft.

Tune's easy and should help the disc to sell over here.

What Did I Do Wrong? has electric guitar sliding in the echo chamber behind the vocal. Slow, sad romance without much merit.

This one really stirs it up and it

whooper along with plenty of growling enthusiasm. Beat is a swift shuffle and the side could thump its way into the lists.

Our Turn is a very ordinary little romantic number with Dale turning down the excitement. Cliff chorus chirp in the accompaniment.

RAY CHARLES
Let The Good Times Roll! Don't Let The Sun Catch You Cryin'
(London HLE9058)***

EXCELLENT; exciting performance from Ray Charles as he reviews Let The Good Times Roll! Charles half-talks, half-sings his way through the wild, swinging treatment of the number. He's shouting the good word high to the skies and he's backed by a loud, enthusiastic big band.

This one really stirs it up and it

WELL, if there's any luck in the incident, Stan Tracey should be pleased with the first title his M.J.G. Group has recorded for Decca. The television theme tune is played attractively by the jazz men and they should draw good sales with this debut.

The sound might be a little too cold for some pop fans, but it is well a side which will do well in both markets.

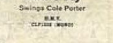
Private Eye, with its Staccato-die march rhythm, was composed by pianist Stan Tracey himself and that theme by Tracey is worth noting because it could turn the disc over and succeed Eric's Theme in time.

RICHARD ALLEN
Only One; As Time Goes By
(Parlophone R664)***

I'M told that after Parlophone had signed Richard Allen, they found it a slow job getting the right song

(Continued on page 72)

EMI for the best LP entertainment!



TEDDY JOHNSON'S

MUSIC SHOP



Fleet 'n' Thr. and Tin Pan Alley join forces— for a game of darts

"PEARL," I said the other day, "I've got out the darts and start practicing—we've got another match." It's next Tuesday at the White Lion in Denmark Street, and the charity to benefit is the World Refugee Fund.

But we are not alone; there is that tried Wilhelmian Tell, Alma Cougill—who has undergone rigorous training during her stay in Malta and Africa. She was the pride of the Royal Fusiliers NAAFI with her darting.

There is a brother, Bryan Johnson—every time he goes for double top he bursts into a chorus of "Looking High, High, High"—Wee Willie Harris playing his first game since signing his new Decca contract and Matt Moore playing his last game before his American tour.

Also there is Johnny Duncan throwing the last dart for San Fernando, and in the Fleet Street contingent such renowned disc columnists as Mike Nevada ("Daily Herald"), and Pat Doncaster ("Daily Mirror"), crime reporter Tom Tullot ("S.," "Financial"), picture editors John Cooper ("People") and John Goldsmith (New Statesman), assistant editor Reg Payne ("D. Mirror"), and the latest to ask to join our team, Cassandra of the "Daily Mirror."

A pal called Joey

FOR the past four years, or maybe it has been five, a friend of mine has been letting me about a pal he made in Los Angeles called Joey Bishop. A great comedian, he said "I played the one armed bandit together, taken in the Strip—that one and a half-mile or so of road skirted by the ocean, the Casino, the Sands Hotel, The Desert Inn, the Last Frontier.

Wee Willie—three disc contracts

I REFERRED earlier to WEE WILLIE's latest disc. He recounted the story of it to me last week. Willie, in reflective manner, pointed out the fact that he hadn't recorded for some long and often—, but he hadn't recorded.

Then one disc company, and another—and yet a third offered him a contract, all in one day. By the following day Willie had a concrete offer from Decca. The next contract and two songs. They were the first contracts that day and recorded that night.

His company was star-studded—Sinatra, Ether Williams, Ben Gaye, Billy Daniels...—but despite that, Joey Bishop was the most impressive.

It was Sinatra who found Bishop, in Greenwich Village, New York. Hence his initial discovery Joey has become the toast of the disc state. He is in the class of Mott Sill and Shubert-Berman.

This week a copy of an American news-mag, and a waft of cigar smoke, was thrust under the Johnson nose... "Time" had caught up with Joey Bishop. It told of his offbeat background and his blossoming to stardom in a few months—Bishop, Sinatra, Peter Lawford, Dean Martin and Sammy Davis.

I suggest to Eddie Felle, who last week stated that he was looking for a new American comedian to start with Marion Ryan in Granada TV's summer season top show, that he may well be best to start with Bishop.

Or perhaps Bishop's next move might well be an LP disc, as did Brian and Sabl. I hope so.

Acker's neck and neck

AND now here are a few facts which square the disc state. Monty Balloun follows other British stars with a whole page ad in "Cash Box" for his latest release on R.C.A. Victor "I Wish I Wasn't a Writer." You'll remember Chamberlain and Acker Bilk with rival versions of "Summer Set" and "The Pink of Dixie." American disc star, 26-year-old R.C.A. singer from Peabody, Mass., disc, "Guess Who," was a big hit in the States) has been killed with his wife, Joys, in a car smash... Dinah Shore, peerless singer of the pop scene since the thirties, comes up again with another accolade, appearing on the new American TV "Woman of the Year."

Sunny makes me jump



SONNY STITT

Plays Jimmy Giuffrè Arrangements
Two For Timbuktu; Sunny Bop

Personnel: Sunny Rollins (sax); Jack Sheldon, Lee Kateman (trumpet); Frank Johnson (trombone); Al Feller (alto); Jimmy Rowles, (piano); Buddy Clarke (bass); Larry Marshall (drums); Jimmy Giuffrè (arrangements).

THE theme of Timbuktu made me jump out of my seat with surprise. I thought they had put an Onassis Coleman record in the wrong sleeve! Though the track becomes an exercise for some tremendously facile blowing on blues changes, the theme statement—stark as an unquashed cry in the night—is remarkably like the highly emotional (and controversial) Coleman compositional conception.

I have read that Giuffrè dips Onassis. His actions speak louder than his words.

In fact, all the Giuffrè scores here are surprising. For one who whispers so on clarinet, his writing for this brass choir fairly shouts! And there is something unusual on every track.

Through and above it all surges Sonny Stitt, with all the confidence and authority in the world. He blows cleanly, boldly, passionately and with considerable harmonic imagination. His blues solo is very exciting. Never let Another You—type changes.

I am sorry HMV only risked an LP. If Stitt's playing and Coleman's writing on the other tracks are equally stimulating, the LP would be a worthwhile possession.

SONNY ROLLINS

Tour De Force
Lee-Ab; B-Quick; Two Different Worlds;

Personnel: Sonny Rollins (sax); Kenny Drew (piano); George Morrow (bass); Max Roach (drums); George Shelly (trumpet) (tracks 3, 5).

Sonny Rollins And The Contemporary Leaders

Five Tails Let's Little Sun; Rock-A-Bye Your Baby With A Diddle Melody; How High Is A Ceiling; I'm A Fool; New Baby; Alone Together; In The Chapel; Let's Make Love; Love Is You.

(12in. Contemporary LAC2113)

Personnel: Sonny Rollins (sax); Hampton Fluharty (trumpet); Kenny Burrell (guitar); Larry Young (bass); Shelly Manne (drums); Victor Feldman (substituting track 4 only).

BESIDES being one of the times on which the King of LP, Two Different Worlds would be an apt joint heading for the two LPs.

Rollins' playing (recorded in December, 1956), Rollins is heard with his customary kind of New York colleagues.

THE BEST IN



BY TONY HALL

SONNY STITT... blows clearly, boldly, passionately and with all the authority in the world.

dearly seems to get brought down and takes it out quickly. On some of the other tracks, he toys with the times, often quite ticklely!

Hamp Fluharty from regrettably out of circulation gives some of his best-ever performances—and Larry Young is as solid as a rock. Britain's Vic Feldman is excellent on his solo track You A Pitty he was not on more tunes. The very musical Maxine is not an ideal summer for rollers.

Neither LP is Rollins at his best. But each rates four stars and definitely his moments, with the Contemporary album having the wider appeal.

QUINCY JONES ORCHESTRA

Big Band Hour

Marchin' The Blues; Choo, Choo, Choo; Memphis; The Preacher; Marchin'.

(12in. Mercury ZEO10047)

WHAT a disappointing disc! It here, it belongs on colleague Gene Grabham's page for all the interest there is here for jazz fans. It is more like one of those studio-assembled big bands specialising in discos discs for high school kids.

It is only fair to point out that this is NOT the (from all reports) excellent band ace young arranger Quincy has in Paris at the moment. It is, in fact, a studio band. And I venture to suggest that the Mercury men dictated the style of music.

This is one way of launching a new name band and its leader, agreed. But here it just has not come off.

I am surprised to see that Heloise Laube, writer of the "hated" Marchin' Preacher, of course, is with Marcell Silver's. The best track is the Bobby Timmons blues (Moanin') originally written for the Jazz Messengers. Clark Terry takes a good trumpet solo here. There is a tempo player who might be Jimmy Forrest.

My advice: wait till the proper band makes record.

The Teenager Records made for the Hit Parade

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AND THE BLUE MEN
JUST TOLD LATE

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AND THE CAVALIERS
MAGIC WHEEL



Wonderfully relaxed blues playing from SONNY TERRY and BROWNIE MCGHEE.

SONNY TERRY and BROWNIE MCGHEE IN LONDON (1 Part) Terry: "I Got A Thing, You Ain't Black" McGhee: "I Got A Thing, You Ain't Black" McGhee: "You're Born Blind"

IF there's still anybody around who doesn't know the twelvemixer from which these are broadcast, he'd be better get in quick with this seven-inch disc. They are among the finest blues records made in recent years.

First track is a Sonny Terry vocal with Brownie on guitar and Dave Lee playing fabulous piano.

Classics make the finest jazz discs in years

That's How I Feel spotlight Brownie on guitar and high voice. Both the other tracks are duets. For the two singers, their guitars and harmonica are in beautiful playing.

THE JIMMY McPARTLAND QUINTET Meet The McPartlands. Rockin' Cat I Got Along Without You Very Well Standin'; Georgia On My Mind (Top Rank JSP 207) ***

DI XIELANDER Jimmy McPartland and seven modern Main McPartland (this wife) on record, for...

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as far as I know, the first time in this particular context. For the event Jimmy chooses four pleasant melodies from the pen of Hoagy Carmichael. He plays them with a rather soft tone, a tone far removed from the one he adopted on those Chicagoan discs he made in the early forties.

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EP OF THE MONTH

ROY HAMILTON

Come Out Swinging
Great Day! Blues, Gabriel Blow,
Ac-Cout-Te-He-Me, The Funtastic, Sing
You Sinners.

THIS is the second time I have nominated Roy Hamilton for my EP of the Month spot and this time he makes a really outstanding contribution.

His voice seems to have settled down more into a swinging richness and he has developed a better sense of lyric interpretation. The choice of material is excellent and my only regret is that this is not an LP as it would have made a winner of an album.

Here is a young loud going places fast and I recommend all of you to catch up with him now and be among the first to really appreciate his artistry.

but these tracks will still have a lot of appeal to the fans of this artist whose tragic death occurred just about a year ago.

I am not certain, but I think these are re-issue tracks. Whatever they are I recommend them to all Holly fans, as there cannot be many more recordings from this talented rock 'n' roll star.

It is a mose if this is your type of music.

JACKIE WILSON

The Dynamic Jackie Wilson
I'll Be Scandalous, Never Go Away, Talk
That Talk, Only You, Only Me.

(Coral FEP204)***

CORAL have certainly hit on the right description when they tag Jackie Wilson as being "dynamic". This is a really explosive artist with

Second time for Roy—and he deserves it



supply the excellent accompaniment. Incidentally, as you may have noticed, the EP contains the inevitable Goodbye from "White Hot" fan." I got for one wish that every tenor would get his goodbyes over and done with once and for all.

LITTLE RICHARD

Kansas City, Shake A Hand, Chicken Little Baby, I Wanna Lotta Shake Good-Bye.

(London REP4512)***

HERE is a name that has not quite a whole new. Yes, it is "Mr. Fantastic" himself with a rousing four-tracker guaranteed to have the rock fans all apeg and a twitche' to jive. Little Richard may have quit the record business, but as long as they can still find waxings such as this being around in their archives he will remain a big name among rockers.

BUDDY MORROW

M-Squad Theme, Rascals, I Saw Her There, Highway Patrol, Parade Of The Champions.

(RCA KC-174)***

THE great, big, powerful Buddy A. Morrow Orchestra lends its talents to a selection of TV themes and does a magnificent job. Many readers will remember this orchestra a

heap of rock 'n' roll talent who deserves all his success.

This should prove to be another best-seller for him and as such I recommend it to his host of followers.

All four tracks are typical of the artist's style and must be well received.

HARRY SCOTMERE

Scotmeres Songs—Vol 1
I'll Tell You, I'ma Tell You, I'll Tell You, I'ma Tell You, I'll Tell You, I'ma Tell You.

(Philips BBE12340)***

MUMS, Dads, boys and girls, here is your favourite comedian-vocalist, that fugitive from Wales, Mr. Harry Scotmere, with another recital from his golden tonsils to delight your ears. It contains all you want from the Scotmeres boy as far as singing goes and you won't be disappointed.

Wally Scott and his Orchestra

world-wide hit waxing of "Night Train" about eight or so years ago. Well, the band is still swinging.

I think my favourite theme of this bunch is M-Squad partly because it happens to be one of my top favourite TV shows and partly because the theme was written by the wonderful Count Basie.

This could make for some exciting listening for TV addicts and quite a few jazz-minded readers will also like what they hear.

TONY BENNETT

The Skyrunner Blues
The Skyrunner Blues, Posthumous Serenade.

HERE is Tony Bennett's vocal tribute to his native New York City. And a fine job he has made of it. All the ingenuity and lioneliness of New York is contained in the first track and I got the impression I was sitting up high over the city watching everything pass by.

William's own Ralph Burns supplies the accompaniment and adds yet another success to a string of achievements in America.

Tony Bennett has now joined the ranks of the few great vocal entertainers of our age and he looks like being at the top for a great many more years yet.

HILL BOWEN ORCHESTRA
Famous TV Western Themes
Wild Furg, Maverick, Wagon Train, Feudless.

(Decca DFE627)***

GO, boys, here's a case of "how western music will travel". It will set your feet itching for the wide open spaces.

Some fine music has come from TV themes and we can thank the small screen for helping to keep our contemporary composers active.

These examples are of high standard and are well played by the Hill Bowen aggregation.

THIS IS A MUST FOR HIS FANS

BUDDY HOLLY

The Laid, Great Buddy Holly
Look At Me, Ready Teddy, Mad About Being Me No More Blues, Words Of Love.

(Coral FEP204)***

NOT quite up to the standard of "I Doesn't Matter Any More,"

WHAT A PARTY



Stars 'have a ball' at DISC'S 100th issue celebration

MAN—did we have a ball! When Johnny Gray and his band beat into the unprinted rock number, a Vernon Giel confided: "I thought this was going to be just another Press party... but this is great." And on the floor sat west again, rocking with Billy Fury.

There was no doubt about it—the party we gave last week to celebrate the 100th issue of DISC was a great success. Half-way through the evening just about everyone was dancing. Marty Wilde and wife Joyce, Mike Holliday and his wife, David Jacobs picking the quieter numbers from Dwan Bryce and his Band, and his toasts with Jill Browne.

For the young England Siphers this was their first party, and first taste of champagne.

The sisters will shortly be in the thick of the business themselves but at the moment they are still excited to be introduced to names like Russ Conway, Carol Douglas, Mantovani.

The sisters weren't alone. Almost everywhere you looked there were "family" groups. The Modfaks, The Lana Sisters, The King Brothers, Bill and Brett, Lanita being very appreciative about the new record deal Tito Burns is planning for them.

We gratefully had "Boy Meets Girls" on bloc-Producer Jack Good was there, still not having a clear idea of his new show. The Vernon Giels, Joe Brown, Little Tony, Marty, Billy Fury were all there.

So was Good's R.B.C. counterpart, Russell Turner, who produces "Juke Box Jury". He could have staged his programme there and there. There wouldn't have been much difficulty picking his experts from such as Kent Wallace, Harry Albin, Alan Freeman, Lionel Bart, Eric Murray, Billy Cotton.

Some of the stars who wanted to be with us couldn't make it... it would have been too long a Frank Sinatra, Perry Como, Sammie Davis to name just three. But we got telegrams... a hundred of them.

All the top executives and A and R men from the record companies were there, and among the many, many stars were Sully Kelly, American Mark Murphy, Australian Frank Field, Eric Delaney, Eddie Falcou, Lance Forster, Jimmy Lloyd, Bill Shepherd, Andrew Ray, Johnny Gravois, Jagger, Jimmy Herring, Bob Carr and Tony Crombie.

More pics on back page

100

SO LET'S CELEBRATE

- ※ Bottles of champagne, a galaxy of record stars, and a hundred issues of DISC to celebrate. The result was a party that everyone who went to it will long remember

(The photographer was Richi Howell)



Above: There was no doubt that things would go with a real swing with JOHNNY GRAY and his band in session—and they did!

Left: DJ DAVID JACOBS commands the attention of TV actress JILL BROWNE, much to the "amusement" of another DJ, PETE MURRAY.

Below: Welcome guests, as at all our other DISC parties, were MICHAEL HOLIDAY and his wife.



Top: MARY WILDE asked for and got his first-ever autograph at our party, and the star whose signature Mary had been after for months was MANTOVANI.

Above: You'd think The VERNONS GIRLS might be tired of dancing, but not them. Here one of them rocks with BILLY FURY.

Right: Not dancing, but enjoying themselves all the same were The LANA SISTERS and Fred and Mary Mudd of The MUD-LARKS. The lad in the background trying to break the camera lens is JOE BROWN.

