

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 99 Week ending February 13, 1960  
Every Thursday, price 6d.

## Brook Benton's visit 'almost certain'

COLOURED American hit parader Brook Benton will almost certainly be brought over to Britain by the new promoting team of William Victor and Bill Benny. The date is uncertain as yet but Bill "Man Mountain" Benny, bearded wrestler and wealthy Manchester night club owner, says Brook is ready to come at any time.

Mr. Victor and Mr. Benny leave for America next month on a coast-to-coast talent hunt for their promotions in Britain.

"We're aiming right at the top," said Mr. Benny. "We want Frank Sinatra and Johnny Mathis."

New York, Hollywood and Miami are on the itinerary of this ambitious pair. They will also call at the West Indies to scout for material there.

## LONNIE DONEGAN



### SPEAKS OUT

Great new feature starts ● this week

## EMILE FORD TO COME OFF THAT OLDIE KICK

Change for next one, says A. and R. man

EMILE FORD, the DISC discoverer who swept to the top with his first record and whose second release, "Slow Boat To China," entered our charts this week at number nine, is NOT going to rely upon another oldie for his third record.

"We are going to have a change this time," said Pye A. and R. manager Michael Barclay. "We have not decided what it will be, or even the date, but it will not be an oldie."

Said Emile: "When I have a recording date, I don't decide what to do until a couple of days before. Then I just choose one of my best stage numbers, and one that hasn't been recorded by a British artist for about five years, and do it."

### One-nighters

Emile Ford is at present on a one-night tour with Adam Faith, Mike Preston, The John Barry Seven and The Avons.

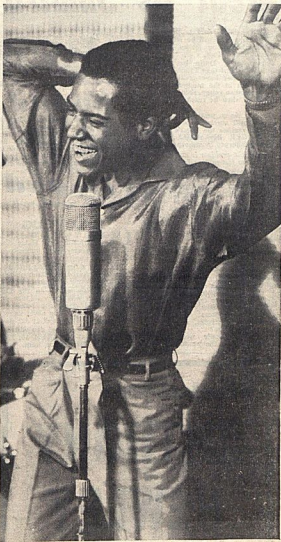
When the Yorkshire tour is completed, Emile goes straight into a television "Saturday Spectacular" show.

After his "Saturday Spectacular" comes another road show, on the Granada circuit, and then the Bobby Darin tour.

"I'm thrilled at having been chosen for the Darin tour," said Emile. "This is going to be one of the greatest tasks in my career, but I feel quite confident that we will make a success of it. My previous tours and television appearances should help pave the way."

And after this? Well, there is still that theatre in the heart of London that he wants to rent or buy to present his own package shows, using talent which he himself has discovered.

"Only the other day I was making inquiries. There is so much undiscovered talent around that I would like to give the same chance as I had to other people. But I am afraid this must come later."



Pye Group Records  
(Sales) Ltd.

TAKE A TRIP WITH . . .  
**EMILE FORD and the Checkmates**  
**"On A Slow Boat To China"**

PYE TN 15245  
(45 & 78)

Each week an LP is awarded to the writer of the 'Prize Letter'... and once a month there is a special bonus prize of a Ronson lighter/ashtray set.

The address: Post Bag, DISC, Charles Buchan's Publications Ltd, 161, Fleet Street, London, E.C.4.

Post  
Bag

## Darin will be as great as Sinatra

SHOULD DISC dare to print this letter the staff will be working a 24-hour-day reading letters protesting from Sinatra fans.

I say Bobby Darin has greater "potential" talent than Frank Sinatra. Darin does not have greater talent than Sinatra at the moment, but if he is so good so young, then what will be like when he reaches Sinatra's age?

He has many years to close the gap and will surely surpass Sinatra when he reaches the latter's present age.—ROGER BRAMHILL, Grove House, Alhough, Scarborough, Lincoln.

(Surely the problem is not to be as good but to last as long.)

### DECENT COVERS

THE record covers of singles are getting so dull and uninspiring. Why can't we have some decent covers such as the ones on EPs and LPs? After all we have to pay enough for them.—JOHN EMBREY, Mastroke Road, Sutton Coldfield, Warwickshire.

(And would it be worth paying even more?)

### EXCLUSIVE?

DOES Colin Leggat (DISC, 30.1.66) think that love songs are exclusive to pop music, or that religious songs are exclusive to dull, lifeless music? Surely a person is entitled to express his feelings, religious or otherwise, in any type of music he likes?

If young people won't go to church to learn the purpose of life,

then I think it is a good idea that Christ's messages be delivered or recorded.—M. H. HOPKINS, 15, Woodland Park Road, Newport, S. Wales.

(And commercialised?)

## Sound..

You wouldn't think it, but this was just a rehearsal. BILLY FURY and JOE BROWN's didn't build anything back when they ran through these number for last week's 'Boy Meets Girls,' and it was the same in the show itself.

## ...and Fury on 'Boy Meets Girls'

### FULL PLUG

I RECENTLY wrote to Decca, asking them why Bill Haley discs were getting very little publicity on their Radio Luxembourg programmes.

I received a reply stating that BHT discs had received maximum plugging on the air. Surely, this cannot be true? I have also written to the DJ's asking them why they did not spin The Comets' discs, and received a reply from one: "You never know, I may spin Bill Haley's discs one day."

I wonder when that day will be?—(Miss) B. BAKER, 15, Thacker Road, Barnhurst, Kent.

### OWN CHOICE

WHY must a song be considered dead if it does not reach this abominable creature called the Hit Parade?

Many, indeed practically all, of the records I buy never reach the charts. Nor do I expect them to, so long as the public buys such semi-remembered tracks as "Little Donkey" or "Little White Ball."

No, I am pleased to say that I do not use the current hit parade as a guide to buying my discs. I prefer to buy any new release.—HAMILTON, 246, Manxton Street, Grimsby, Lincoln.

(And it should be your choice too, it's your money.)

### ROCK, CLIFF. NOT SLOP

CLIFF RICHARDS' latest disc, "Voice In The Wilderness" has climbed into the Hit Parade, but only because of the immense popularity gained by earlier records.

He would have remained loyal to his many rock fans and included a rocker on at least one side. We are having too many sloppy sentimental ballads thrown in it at present.—CHRISTIAN, 3, Quarry Avenue, Beighton, Yorkshire.

(What do the rest of Cliff's fans say? Ballads be rock all the time.)

### JACK'S DARE

HOW dare Jack Good say it was just as well that Eddie Cochran would not be singing "Have I Told You Lately That I Love You" with a Liverpoolian accent? After his criticisms of Billy Fury's Johnny Gentle's and Michael Cox's way of singing, I am inclined to think he has no manner at all.—MARGARET CHORLEY, 19, Lombard Road, Edge Lane, Liverpool 7. (Over to Jack.)

### QUITE SOMETHING

AT last the Light Programme has woken up and is giving teenagers what they want. I am referring, of course, to "Parade Of The Pops."

I think it is excellent. Given the right sort of chance, the Randoms, who are regularly featured, should make top grade. And Bob Miller's version of "Some Kind of Wonderful" is quite something.—BRIAN WRIGLEY, 136, Sanderson Lane, Reigate, Surrey. (One reader happy.)

## Leave oldies alone

HOW is it that British artists just cannot revive older records successfully? But the Americans, Combs, Francis, The Browns, The Flatties, to name but a few, seem to be able to pick the right oldies and give them just the right treatment.

The songs British artists choose to revive sound artificial. So may I suggest that British singers concentrate on the "newies" and leave the "oldies" to the Americans.—DENIS COSTELLO, 20, St. Christopher's Road, Monmouth Park, Cork, Eire.

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

## THIS WEEK'S TOP RANK TEN

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

2. CRAIG DOUGLAS  
Pretty Blue Eyes  
45-JAR 268

3. VINCE EAGER  
El Paso/Why  
45-JAR 276

4. TONI FISHER  
The Big Hurt  
45-JAR 261

5. THE FLEETWOODS  
Outside my Window  
/Magic Star  
45-JAR 294

6. SANDY NELSON  
Teen Beat  
45-JAR 197

7. JIMMY CLANTON  
Go Jimmy Go  
45-JAR 269

8. JACK SCOTT  
What in the World's  
Come over You  
45-JAR 286

9. BOBBY RYDELL  
We got Love  
45-JAR 227

10. JANET RICHMOND  
Not One Minute More/  
You Got What It Takes  
45-JAR 288

Well done

ANTHONY  
NEWLEY

past the 1/2 million mark with

WHY

F 11194

DECCA

40/78 rpm record

THE DECCA RECORD COMPANY LTD  
DECCA HOUSE ALBERT EMBURY LONDON SW11

## New stars get a chance

I WONDER if B. Peters (DISC 30.1.66) wanted Emile Ford and the Checkmates at the Palladium the other Sunday.

If, as Mr. Peters says, these artists have little or nothing to offer after their first hit, why is it that a vast majority of the public watch them?

Viewers are ready to give a newcomer a chance to get on. By putting such newcomers among the hard-working

top liners they are given the chance to be accepted. I am a trad fan, but I'll still give my support wherever it is due.—DAVID M. GREGORY, 12, Clifton Close, Stroud, Nr. Rochester, Kent.

PRIZE LETTER



## PAT SUZUKI

I ENJOY  
BEING A  
GIRL

from "Flower Drum Song"



45/RCA-1171 45 rpm only

## AMERICAN

These were the ten numbers that topped the sales in America last week (week ending February 6)

Last Week	This Week	Title	Artist
1	1	Running Bear	Johnny Preston
4	2	Teens Angel	Mark Dinning
2	3	El Paso	Marty Robbins
10	4	Where Or When	Dion and the Belmonts
8	5	Go, Jimmy Go	Jimmy Clanton
3	6	Why?	Frankie Avalon
7	7	Handy Man	Jimmy Jones
6	8	The Big Hurt	Toni Fisher
5	9	Way Down Yonder In New Orleans	Freddie Cannon
9	10	Pretty Blue Eyes	Steve Lawrence

## ONES TO WATCH

Theme From Summer Place - Percy Faith  
Beyond The Sea - Bobby Darin

## TOP TENS

Based on the recorded number of "plays" in Juke Boxes Last This Throughout Britain (for the week ending February 6)

Last Week	This Week	Title	Artist
1	1	Why?	Avalon; Newley
2	2	Starry Eyed	Michael Holliday
4	3	Voice In The Wilderness	Cliff Richard
3	4	Way Down Yonder	Freddie Cannon
5	5	Poor Me	Adam Faith
6	7	Heartaches By The Number	Guy Mitchell
7	8	Seven Little Girls	Emile Ford
8	9	What Do You Want?	Adam Faith
9	10	I'll Never Fall In Love Again	Johnnie Ray

Published by courtesy of "The World's Fair."

## PERRY COMO

DELAWARE



45/RCA-1170 45 rpm only

Back  
at  
the  
TOP  
again!GUY MITCHELL  
Heartaches by the numberCoupled with 'TWO'  
PB 964 (45/78)

PHILIPS

Stanhope House, Stanhope Place, London, W.2

## TOP TWENTY

Compiled from dealers' returns from all over Britain  
Week ending February 6, 1960Emile Ford's latest sails in  
at number nine—with Craig  
Douglas one behind

Last Week	This Week	Title	Artist	Label
1	1	Why?	Anthony Newley	Decca
2	2	Voice In The Wilderness	Cliff Richard	Columbia
3	3	Starry Eyed	Michael Holliday	Columbia
5	4	Way Down Yonder In New Orleans	Freddie Cannon	Top Rank
4	5	What Do You Want To Make Those Eyes At Me For?	Emile Ford and the Checkmates	Pye Parlophone
10	6	Poor Me	Adam Faith	Pye Parlophone
6	7	Heartaches By The Number	Guy Mitchell	Philips
7	8	What Do You Want?	Adam Faith	Parlophone
9	9	Slow Boat To China	Emile Ford and the Checkmates	Pye Parlophone
11	10	Pretty Blue Eyes	Craig Douglas	Top Rank
8	11	Little White Bull	Tommy Steele	Decca
12	8	Oh Carol	Neil Sedaka	R.C.A.
9	13	Johnny Staccato	Elmer Bernstein	Capitol
17	14	Summer Set	Acker Bilk	Columbia
15	15	Harbour Lights	The Platters	Mercury
18	16	Misty	Johnny Mathis	Fontana
14	17	Bad Boy	Marty Wilde	Philips
15	18	Be My Guest	Fats Domino	London
19	19	Beyond The Sea	Bobby Darin	London
16	20	Rawhide	Frankie Laine	Philips

## ONE TO WATCH

Running Bear - Johnny Preston



SPINNING TO THE TOP!

LANCE FORTUNE

"BE MINE"

PYE 7N 16240 (45 &amp; 78)

HOT FROM THE STATES!

LITTLE DIPPERS

"FOREVER"

INTERNATIONAL 7N 25051 (45 rpm)

A WONDERFUL DISC!

FOUR ESQUIRES

"WOULDN'T IT BE  
WONDERFUL"

INTERNATIONAL 7N 25049 (45 rpm)



# HIT FROM Taps to Sammy, Mr. Pony makes his mark

SOON to be making personal appearances in England—for TV and a season at the Astor Club—is young MARK MURPHY. I have seen him many times in the smaller clubs around these parts, and I liked what I saw.

Mark not only is a good singer, but he also plays a fine piano and writes many of his own songs.

Mark has been in show business almost as long as he can remember. He hails from New York and is a slim six-footer with brown eyes and dark brown hair.

He hasn't always had it easy, however. In fact, he has almost given up many times, until people like SAMMY DAVIS JR. and STAN KENTON advised him to keep on trying. So after many engagements in upstate New York, somebody from Decca saw him, and he recorded two albums for that label before being signed to a long-term contract by Capitol. His latest LP is a selection of the year's big hit songs called "MARK MURPHY'S HIT PARADE." Mark is looking forward to his trip, and I know you'll like him.

## Big affair

BIGGEST affair of the week in Hollywood took place at the Ritz Theatre, in Beverly Hills. It was the premier of Mike Todd Jr.'s "Smell-O-Vision," and what a show he put on! He certainly lived up to the reputation of his famous father. Everybody who was available accepted the invitation.

After the film, which, by the way, is very good, a big party was given by Todd and Liz Taylor at Ciro's. In every way the evening brought back the Hollywood of the 30's.

Andy Previn has just signed with Columbia Records and cut his first album for them which will be released in England on Philips. Also, returning to Columbia after a long spell at Capitol, is Les Brown. Apart from making his own recordings, Les will accompany other artists, the first being Frankie Laine.

Although he won't be seen, you will hear Andy Williams sing the title song of the film, "Wake Me When It's Over."

## Steam songs

BIG move here to try and regain some of the radio listening figures. One of the big attractions is the signing of Big Crosby and Rosemary Clooney to a 20-minute morning show Mondays to Fridays.

The Anthony Perkins stage musical I mentioned a few weeks ago, "Greenwillow," opens on Broadway in March. R.C.A. have already planned to make the original cast album. Cutest title I've ever heard for a pure type LP is by Don Costa, and it's called "Shing Along With Uah."

Lovely release this week by Doris Day from her new movie, "The Day Don't Eat The Daisies," called "Any Way the Wind Blows." If it's possible that is singing better than ever. Her "Sound of Music" is moving very fast, too.

Judy Holiday just recorded with an orchestra conducted by Gerry Mulligan her first single and her first vocal arrangement.

Nice to see the return here of America's Vera-Ann, Kate Smith, with her own TV show. Kate did for the American servicemen what Vera did for yours.

Big Crosby has now added a bank to his list of commercial interests. He just bought a part interest in the National Bank of Holbrook, and I hear that even that couldn't have all his money!

## October songs

NICE easy name to remember is Johnny October, and I'm sure you'll be hearing a lot of it. Johnny has just been signed by Capitol, and his future looks very promising. Headbom, shy, quiet and unassuming Johnny was discovered by Marucci and De Angelis, who introduced Frankie Avalon and Fabian to the record world.

Prior to breaking out on his own, October was lead singer with the Four Dates. Wherever the group appeared Johnny stole the show. He is now 19, and still lives in his home town of Philadelphia. He's of Italian descent, in fact his real name

News and Views  
from America  
by  
MAURICE  
CLARK

## HOLLYWOOD



Spot anything familiar about this girl? No—To save you guessing, she's Frank Sinatra's daughter, Nancy. And her escort? He's Tommy Sands. They were pictured together at The Cloisters, a fashionable Hollywood night club.

## Saddle songs

WESTERN stars-turned-singers are now number ten. They are Robert Horton, John Payne, Gene Barry, Peter Breck, Dale Robertson, Don Durant, Mark Goddard, Hugh O'Brien, Clint Eastwood and Clint Walker.

Jack Lemmon has been signed for the male lead in Warner's film version of the stage hit, "High Button Shoes."

The New York Olympic Committee will sponsor the first of a series of gala performances of 20th Century Fox's "Can-Can" next month. Tickets have been set at \$36 (\$32 a pair). (There are 96 nations taking part in the Olympics.)

Everybody here is looking forward to Frank Sinatra's next TV spectacular. One of the high spots will be a duet version of "Blues In The Night" with Frankie and the fabulous Lena Horne.

Everybody here is very thrilled with the performance Tommy Sands gave in "Wagon Train" recently. This boy is really fast becoming a favorite—a lot of big movie offers will no doubt await him after his forthcoming service time.

in October, which is Italian for—

Marty Robbins' hit song, "El Paso," may be used in a feature film. Producer Alex Gordon has secured the option, which includes the services of Robbins to sing his hit tale behind the film.

Looks like Brigitte Bardot will play the lead in the movie of the show "Fanny," which Joshua Logan will make on location in France.

Sammy Davis Jr. is now the proud owner of a Rolls Royce. He received his first car as part in the movie "Pepe."

Butler to a long term, eight sides a year recording pact. Nice to see this singer back on wax.

There are now four clubs touring the clubs in the States claiming themselves the "Original Ink Spots."

Ray  
and  
Pam  
team  
up

RAY has given up his big band, except for recording, and instead is presenting his own revue, starring the lovely, singing Capitol singer, Pam GARNER. Ray opened this week at the Inter-Club on Sunset Strip to great notice. He is hoping to bring the show to England in the not too distant future.

with his great new disc

WHO  
COULD BE  
BLUER?

and

DO I  
WORRY?

45-R-4627



Parlophone Records



Trade Mark of The Parlophone Co. Ltd.

I was wrong, says TONY HALL, this is even better than I thought

# The Scott club is 'something else'

HALL MARKS

WHEN star saxist Ronnie Scott opened up his own club in Gerrard Street some three months ago, this column struck its neck out. I hailed it as "the most important event in British jazz since the advent of the late, lamented Club Eleven." I also prophesied "the beginning of a new era of enthusiasm amongst local jazzmen."

"Now I stand corrected. I plead guilty... of understatement!" In three short months, the club has established itself as unquestionably the most important centre of development in British jazz. Young musicians come from all over the London area—and from the provinces, too—to queue up alongside established jazzmen for a chance to show what they can do.

Already the club has several "discoveries" to its credit. Amongst them: one obviously important talent and more than a few with the kind of feeling for and understanding of jazz, which can only be innate.

Don't think for a moment that I'm putting down the larger, better-known clubs. Just as New York needs its Birdland, so London needs its Flamingo and Marquee. They're most necessary to the scene and admirably serve a very important purpose. Their contributions are considerable.

## All-night drug

But the Scott Club (to coin a phrase) is "something else!" It has an atmosphere all of its own and quite unlike anywhere else I can remember in London during the past decade. Things are swinging even at two o'clock most mornings, which is a tremendous asset. The week-end all-night sessions are particularly enjoyable.

Every single Saturday since it opened, I've gone over there when I've finished comparing at the Flamingo, and there I'll sit till three, four, five or even six. And I'm certainly not alone. You'll find most every British jazzman of importance sitting around and listening—if they're not on the stand blowing.

You'll also find those business stars too. Last week Georgia Brown, Ann Lynn, Albert Finney, Monty Landis, and several of the "Lily White Boys" came.

Those all-night sessions are like a drug. You just can't tear yourself away. Because you never know when'll be blowing next. And if this set is going, the next may well be sensational!

But the most admirable aspect of the Scott Club is the way in which Ronnie encourages young jazz talent. About Peter King is a regular attraction there. He has only been playing for two or three years but already he is a very expert saxophone player.



RONNIE SCOTT—he encourages new talent.

Though at times I find his playing a little clinical and possibly too directly inspired by Parker records (actually, he is most similar in style and sound to a Chicago-born player, John Jenkins, who has only been heard on one British release—the Paul Quinichette "On The Sunny Side" Esquire LP), there is little doubt as to his tremendous potential.

If his present enthusiasm continues the sets in at every possible opportunity, he should be a major British jazzman in a year or so.

## No copyist

Peter is not the only one. There is Brian Dorr, the pianist. I first heard him a year ago with Lemmie Bean's Quartet and printed my approval of his playing in DISC. One of Brian's idols is the excellent Terry Shannon. Brian does not copy Terry. But he seems to be heading in that same sympathetic direction... and how bad can that be!

Then there is 19-year-old Phil Kinora, the drummer. I wrote about a few weeks ago. He has just joined

Peter King's Quartet and the chance of more regular playing should help him considerably. Another transparent Gus Galbraith. Tell me, when did you last hear a new British brassman? Like you, I can't remember when. That's why I like young Gals' approach. He's not afraid to have a go. He could have an important future.

## 'Discovered'

A sibestian Ronnie has "discovered" is Jim Lawless (sounds like a TV western star). I thought this was a typical Scott spot of humour, so I went to hear him. He is not only really excellent, but is potentially a first-rate jazz player and obviously a very good musician.

And so it goes on. Every time I go there, Ronnie says: "There was a marvellous new such-and-such player here last night. Never heard of him before, but he certainly could play." The scintilla should be swinging at this rate and these youngsters are potential future crowd-pullers in the Flamingo, Marquee and other places west.

The Avons  
Pickin' Petals

45-DB413



Tony Brent  
Just as much  
as ever

45-DB402

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in the world



Mark Dinning  
Teen Angel

45-MGM103

M-G-M



Ronnie Hawkins  
Southern Love

(WHAT-SEA-GONNA? DO)  
45-DB412

EMI



Ronnie Hilton  
I don't know  
what it is

45-POP711

EMI

Ken Jones

AND HIS ORCHESTRA

Two-way stretch

(FROM THE FILM)

45-RA428

EMI

THE  
Kington Trio

Coo Coo-U

45-CL1312

EMI

Joe Valino

Hidden  
Persuasion

45-DB408

EMI



Our artists  
are getting  
better and  
better, but

# THIS ALTERNATIVE BEATS THEM ALL



Roy sings like an American coloured singer—and he is the only British star who might make a good version of the Otis Blackwell song, "Handy Man."

**G**OOD news—Marty's "Bad Boy" has appeared in America's Cash Box charts at position 85. This may not sound like much of an achievement—but when you consider how much vaudeville the U.S.A. is, and how many more records are released there and are sold there, you'll see that to make the American Top Hundred is well worth doing.

Since the early days of rock and roll the scope of British artists in this field has increased enormously. At first, you may remember, we had no one who could do the same sort of material as Elvis, Gene Vincent, Bill Haley, etc.

Now we have our own artists in all these fields, and it is rare that an American hit comes over and we can't say "one of the British stars could make a fair stab at that."

This week, however, the latest American releases spotlight two notable gaps in our armour of singers. I don't know any of our well-known boys who could sing either "He'll Have To Go" or "What In The World's Come Over You," two wonderful songs recorded by Jim Reeves (RCA) and Jack Scott (Top Rank) respectively.

These are slowish ballads sung in deep, rich, country and western-style voices. This sort of voice just doesn't seem to happen on this side of the Atlantic.

But in these two cases even if we had the voices I doubt if we could

Only  
Roy  
Young  
could  
match  
him

ever make comparable records—these two are darn near perfect.

The same goes for "Handy Man" by Jimmy Jones on MGM. "Handy Man" is one of the best rock records I've ever heard. It lays down the swinging, happiest beat you ever did hear. The backing would have any juke box bouncing, and it features a case whistling gimmick. And as for the vocal—it's a masterpiece.

Must be a coloured singer, I'd say. It's so flexible, so clear, so beaty, it's a joy to hear. In fact "joy" sums up the whole effect of this disc. For my money this is one of the best pick-me-

## The real reason for that sling

**T**HE other day Leslie Cooper, the choreographer of The Vernon Girls, was teaching two of his new routines. He invited one of them sitting on a chair while the other leaned against the chair back and kicked her legs up.

Then the trouble started. Our Mary—one of the "twins"—had a go at the leg-kicking. While she was in the middle of it the girl who was sitting on the chair got up suddenly—and Mary went down suddenly.

The result was that the broke her arm. And that's why when you see the twins singing "Let It Be Me" on the show this week one of the girls will have her arm in a sling.

Whose fault was it? Well, I rather angrily asked the girl who jumped up why she did so, and she said that I had suddenly shouted out to take it "from the top"—that is from beginning of the show—and she jumped to it.

Just as I thought—it's always my fault in the end.

aps ever put on wax. In America it stands at number 13, and it still rings.

I can think of only one British artist who could possibly make a version of this song (written, by the way, by the writer of "Great Balls Of Fire," "Don't Be Cruel," "All Shook Up"—Otis Blackwell) and that would be Roy Young.

Roy really sings like an American coloured singer. And as yet he has never made a bad record. His version of "Hey Little Girl" was first-rate, and his latest, "I Hardly Know Me" is a very classy job. He might just about tackle "Handy Man"—but certainly no one else.

## NO DEMAND

**W**HAT is the reason for the dearth of this kind of singer? Maybe it's because there's no big popular taste for the style. Supply would follow demand, so do.

So I am not too hopeful of its



by  
JACK  
GOOD

chances over here. One sign is that it goes down very big with our rock stars, and their current crates in records are very heavily coloured with that of their fans.

For instance, one of Marty's current favourites is "No Love Have I" by Webb Pierce (Brunswick). At the moment, Adam Faith's No. 1 is a recent release several years ago, America and as far as I know, never released in this country.

It's called "Smoker Joe's Cafe." It is sung by a group I've never heard of, The Robins, on a label I've never heard of, Spunk.

The writers however, I have heard of. They are the fabulous Liber and Stoller, writers of "King Creole," "Trouble," "Valley Girl," "Charlie Brown," "Alona Came Jones," and countless other big hits. And "Smoker Joe's Cafe" is at their standard.

## OUT OF LINE

**I**T is typical of Faith that his current favourite should be a record that no one else has ever heard of, and which he has probably the only copy in Britain. Faith is an ardent individualist. He will never fall in line.

He does not like something because everyone else likes it. He does he goes out of his way to make a shocking something because it's popular, just to attract attention. He thinks for himself—and worries for himself. And that's his trouble. He cares too much.

Doctors have advised him to give up show business, because of the intense nervous strain it puts on him, but Faith laughs it off and will not hear of it. He has the time to rest soon when he'll have to take a rest. I wish he wouldn't wait till he has to though. But it's no good waiting—yet doesn't come into Adam's vocabulary. In his world he is only interested in perfection. And when he's not working he's thinking.

I'm used to going to bed early, myself, but the other evening after rehearsal I was drawn into a discussion with Adam on various mental physical problems, which went on till three o'clock in the morning.

This is no ordinary rock 'n' roller. What does he think of his critics who say he can't sing? He agrees wholeheartedly.

FEATURED  
THIS MONTH

CLIFF  
RICHARD  
PERRY  
COMO

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# It's new, it's outspoken, it's not to be missed

# CRASH! TALKING!

TALKING about America—and who isn't in our business!—who says that all the best pop entertainers come from there? I'm getting a little tired of this laundry of any singer who comes from the States. It is a question of the far off fields always being greener.

I think today we have a bunch of singers who can compete very favourably with the Americans.

The first in a new series in which the stars of the pop world are given the freedom of DISC to choose their subject and to air their views

## Lonnie Donegan

I've watched some of the idols, who come over here, at great expense, on television and they're worse than the British boys!

Of the type I have not seen any American as good as our own Cliff Richard.

I haven't seen an American singer with the same of fun and the lively personality of our own Tommy Steele.

Of course, this business of kidnapping our entertainers who come from America doesn't end in the pop field.

Some American comedians are looked on by people in this country as something superhuman. That is probably because these comedians have not worked here. I've seen them in the States and I'd like to see some of them playing Bolton or Manchester on a freezing cold night!

And I have not this opportunity as a few views I'd like to say something about the Hit Parade.

### Not vital

I think this business of the Top Ten has been generally misunderstood. I don't think the public understand what it means. It is a very deceiving measure of the popularity of records.

Of course, I do think it is important to have a record in the Hit Parade. But it is not vital as some people think. The point is, a record can sell thousands of copies and never get into the Top Ten. Here's an example: My recording of "Son of My Mother" has sold over 400,000 copies—it is still selling steadily—but it has not reached the Hit Parade. Yet my recording "Sally Go 'Round the Sun in a Circle" has sold about the same number and it reached the Top Ten.

At this moment it is that whereas one record will sell a certain amount over a period of time, "Son of My Mother" is doing another will sell the same amount in a rush (as "Sally Go 'Round the Sun in a Circle" did). The latter will make the charts.

It is, therefore, the speed of sales rather than the amount that gets a record into the Top Ten.

Another interesting point is that if I have a big hit—such as "The Battle of New Orleans"—I know that my next recording will be a hit, too.

That is because of the pre-sale orders from the record shops and the fans. They like to hear any record by an artist if his last one was a hit.

While I'm on the subject of records, I'm hoping to make many more LPs in the future. They are more artistically satisfying than standard discs. You can try out new ideas. There is more freedom.

By the way, people have been asking me about an LP that Peter Sellers has recorded in which one number is devoted to mimicking me. Do I mind, they wonder? Well, I haven't heard it—and quite honestly I don't give a damn.

In a way Sellers taking the micky is a good sign. He wouldn't have made it unless he thought it would help the sales and it wouldn't hurt the sales to take the micky out of someone nobody has heard of.

So all I can say is: Good luck, mate!

But I must confess that I have been in a bit of a quandary just recently. A lot of people, questioning me about my career, have asked: "When are you going to make a film?"

### Rejected

Well, the fact is, I've had chances. Three scripts have been shot to me—but I've rejected them. Not because I haven't got any ambitions to make a film. It would be silly for any entertainer to turn a blind-eye to the opportunities that pictures can offer.

No—the reason I turned down these three scripts was because I didn't feel they were quite right for me.

But, believe me, I didn't turn my back on them without first giving the matter a good bit of thought. Time and time again I asked myself: "Am I not too busy to do myself that same question."

As far as I can tell—other singers who have had films—haven't been so busy about scripts as I seem to be. They have made bad films—or, any-

way, films that were wrong for them—and it doesn't seem to have done them any harm.

It seems that it is more important to appear in a film than to be good in one.

Yet, I think I'm right to wait because I want my first big film to be a winner.

If the scripts that I've read haven't had what I've wanted then what do I want? Well, I want a script and a story that suits me. That is made to measure.

I don't want to have lines to say that aren't "me." I'm no Olivier. What I want is a script that puts the right words into my mouth—words that I would say normally.

### Grateful

I also want a director who knows me, knows my work, and can guide me on my way.

Anyway, all being well, I hope to have a suitable film script by the spring.

Finally, how do I feel about my success in show business? First, I'm eternally grateful to the people who have helped me.

Of course, there are snags. I can't go shopping, or be at the pictures without causing a minor riot! Also I find people place too much importance on what I say. If John Smith knows his temper with the baker and tells him what to do with his bread no one says a word. If Lonnie Donegan does it, it gets in the papers and here's a lot of fuss. Do you know what I mean? I have to watch what I say. And sometimes Bill, who's worried? I'm not for you. Life's too short for that!

## NEXT WEEK Marty Wide



### News! A TRULYRemarkable BRITISH INVENTION!

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## ON THE TRAD SCENE

with Owen Bryce

**TRADITIONALISTS** in London looking for something a little different could do worse than pop along to the Troubadour on Wednesday nights. Situated in Rrompton Road, near Earls Court, the Troubadour is a coffee lounge going out with its own brand of music under the able direction of Eric.

I remember Eric as a Milland enthusiast in the old George Webb days. He would beg to sit on an clarinet... and we would let him. Then a night at a gigging venue and an odd way of bouncing his first while playing. Now he sings in what you could loosely call Jimmy Handing style... and very well he does it, too.

On these Monday night sittings—we do it strictly for kicks—he is backed by Alan Lant and Alan Thomson on guitars and John R. T. Davies on alto.

## More work

**DAVE BACKHOUSE**, managing the Pete Ridge Band, refutes my suggestion that they are not getting much work. And to prove it he lists the following engagements, February 12: Battersea Polytechnic, Wood Green Jazz Club (11), Trinity Centre, Sunbury (18), Fel Pie Island Jazz Club (19), Chislehurst Caves (20), Club 57 in Hford (26), and Hornchurch (28).

That makes eight gigs in seven-day days, which cannot be considered at all bad. The Hford Club is a new one as well as Pete takes up the residency. Mike Cotton from Ian Bell has replaced Brian Savage on trompe for domestic reasons. Jim Goodwin on bass from the Neil Miller Band, has replaced Uncle John Reinshaw, who left to join the Neil Miller Band.

Last Friday, Pete auditioned a girl singer, Maureen "I Like You" Parfitt from Leeds. She is now a permanent member of the Ridge organisation.

## Prices up

**STAR** attraction of Welwyn Garden City this month is the Arkley Bilk Portsmouth Jazz Band next Monday. On this occasion the admission fee is increased from 3/6 to 5/- for visitors and

from 3/- to 4/- for members. I realize that expenses are much higher with the top bands, but it would be a good service to members to supply these bands at normal prices.

Bills is followed by Bob Wallis, Alex Welch and Mick Milligan, with prices back to normal!

## Second-line

**THE** Storyville Jazz Club, which meets Saturdays at the Armstrong Gym, Woolwich, conceals its policy of featuring the second-line bands of the New Orleans variety. This week sees Kid Marty's Raptine Band back once again. The week after it is the Panama Jazzmen, followed by The Johnny Finch Band.

Johnny Finch, who hails from Darford, has recruited trumpeter Ray Knowles, sometime leader of the River City Jazz Band, to form this new band. It is yet another Lewistown group. Johnny Finch has been playing trombone with the C Laurin Band temporarily. He also did a short stretch with Tommy Rovers.

## Experiment

**THE** English Folk Dance and Song Society experimented on Sunday at Morley College. A musical fantasy, devised and produced by Richard Wood and called "Carlton" had a good reception from the many fans gathered there.

Among the artists featured were Peter Kennedy, John Foreman and Fred Dallas. A new production include "The Everlasting Circle" on February 28 and "Johnny Rover" on March 27.

## A change

**DIZ** DISKLEY ends his spell at the Wood Green Club today (Thursday), having achieved the almost impossible—continually drawing good crowds on a Thursday night to hear a band which is far removed from the traditional jazz of the local jazz clubs. They have been at the Fishmongers Arms for three months. Eric, who found that his TV spots invariably swelled the gathering, feels it is time for a change.

**THE** Deep River Boys are in line for a British tour during the autumn. They visit the Continent in May and may come here during their 14-week stay.

**Mick Preston** is to have another single and an LP released by Decca later this month.

**Frank Cheshfield** makes one of his rare appearances on the British stage, with full orchestra at the Goldfish, Portsmouth, on February 24.

**Al Hobbler**, the one-time Duke Ellington vocalist, has signed an exclusive contract with Roulette Records, released in Britain through E.M.I. He has already issued a single for them, and album is planned.

**Julian La Rosa**, until recently with B.C.A., has now moved over to the Kapp label, released in Britain on London.

**Patt Page** has just completed work on her first film, "The Gangster". She has a straight dramatic part, for this, her screen debut.

**Sammy Davis Jr.** also to open in Britain in culture on May 5, but just agreed a contract worth 35,000 dollars for a two-week tour of South America.

**London Records** are to release a new Duane Eddy album called "The Dying of the Thing" to coincide with his first British visit, on March 14.

**Julie Andrews** returns to Britain on February 14, after taking part in the recordings of two coast-to-coast American Specialties.

**Philips Records** are to release the title song from "Slack The Bossman's". It is written by Johnny Horton and features the star.

**Max Bygraves** is to cut an expanded version of the title song from "The Frog and A War, They Died, I Live". The disc will be released on February 26.



## Tommy leaves for 'Down Under'

A kiss for Mum, a wave to the group of neighbors looking on and Tommy Settle was off on the first stage of his trip to Australia. He left London Airport on Friday, spent in Melbourne this weekend, and returns in June to an even bigger event—his marriage to Anne Donaghe.

## Disc Bits

**Gerry Mulligan** will be playing the record score for the film, "The Subterraneans," as well as some solo saxophone pieces.

**Ronnie Hankins**, recently here for appearances in Jack Good's "Moby Meets Gink," recorded a guest spot for the February 22 programme of "Swiss Club," on Radio Luxembourg.

**Cal Calloway**, who dubbed the voice of "Spector" Liza, in the film "Porgy and Bess," fans here for one Grandstand TV show on April 19. He also has the following day.

**Len Goodman**, the classical specialist, is featured on the latest Rex Goodman special, released by Parlophone tomorrow (Friday). The track featuring Goodman is "Tracy's Girl."

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## U.S. trip for Vince Eager—but no shows

**VINCE EAGER** is to fly to America in April with Eddie Cochran, with whom he is touring at the moment. Eddie is to make two TV appearances. Vince will not be performing but going along to study the American set up.

## BBC NAME POP FESTIVAL STARS

**THE** BBC has named those artists who are to take part in the remaining three concerts of their "Festival of Popular Music" programme.

March 1 has the Johnny Dankworth Band, Bob Miller and the Millermans, Don Lane, and The Raindrops.

On March 22, the guests will include Edmund Ross and his Orchestra, Ted Heath and his Music, The Chris Barber Band and Sheila Brunton.

The final programme, April 12, will include Craig Douglas, the John Barry Seven, The Troggians, the Bar-Wooden Group, Duffy Power and Dickie Pride. This particular programme is to be produced by Jimmy Grant, responsible for "Saturday Club."

## Peers cuts number two

**DONALD PEERS** is to cut a second record for EMI on February 15. Titles which Peers will cut are "St Christopher" and "The Miracle of Love," backed with the Tony Osborne Orchestra and The Vernon Girls.

## Jo Stafford to get series on ATV?

**SINGING** star Jo Stafford may come to Britain shortly for one of the biggest TV deals yet offered to an American entertainer. ATV are at present negotiating for a series of 39 shows proposed to be called "Jo Stafford Sings." If the deal goes through, Miss Stafford will arrive during the summer to telefilm the programmes.

The guests will be mainly British, but ATV are expected to include several American stars and some continental talent.

When the series is completed it is hoped that it will be sold to other countries. Miss Stafford has the exclusive rights to U.K. distribution. This deal is the first of its kind on Independent Television.

## Paul Raven is honoured

**PAUL RAVEN**, the 15-year-old who recently had his first disc released on Decca, is to be honoured on February 25, with a special Paul Raven night at the Lyceum in the Strand.

## Ellington chooses new singer

**RAY ELLINGTON** this week announced the name of the singer who will be joining his quartet where Valerie Masterson goes solo on March 13. She is 20-year-old Carol Simpson and she leaves the Duke Williams Jazz Band to join Ray on March 14.

On March 14, Valerie Masterson makes her solo debut at the Ro Restaurant, Manchester and later this month a Fontana release for EMI recorded "No One Understands My Johnny" and "Oh Gee."

## DUANE EDDY

BONNIE GAME BACK

ROCKIN' LITTE ANGEL

RAY SMITH

JOE BROWN

THE DARKTOWN STRUTTERS' BALL

Mc

SIS

LIVIN' O



EVERYONE'S BUYING GOLDEN DISCS!



# Holliday and Newley win Silver Discs..

Anthony Newley, the man who was almost forced into the disc business because of the popularity of a number which he sang in a film, has won his first Silver Disc—for a quarter of a million sales in Britain of "Why?" His is a wonderful achievement, especially as Newley has had to face most opposition in the form of the Frankie Avalon recording, which was the top record in the States for some time.

While claiming this award is Michael Holliday as his recording of "Starry Eyed." This award is his 10th, and he is well known to be a double since he had a big hit. Both numbers have reached the top spot on our charts, and "Why?" is the current number one.



## SEDAKA MAY CALL IT OFF

AMERICAN rock 'n' roller Nat "Big Boy" Seda, expected here shortly, may not be seen some time. He was offered a ten-week tour but Seda will only have five days to share between visits to Italy and U.S. bases in Germany, and that could mean that even British TV dates would be out.

In any case, Seda may decide to avoid clashing with Bobby Darin and The Everly Brothers, due here about the same time.

## Maureen Evans set for U.S. release

MAUREEN EVANS, the girl from Cardiff currently reaching for the charts with "The Big Hurt" may soon be having her disc released in America.

A spokesman for Decca records told DISC: "Maureen's talent has come to the notice of an American agent and if negotiations now in progress are satisfactorily concluded Maureen's disc will be released by a major record company in America."

Maureen's third disc is due for release on February 17. Described by her agent as having a "fantastic beat," the number is "Love, Kisses And Heartaches," a miss in the Eurovision Song Contest.

It is written by Geri Merrell and has been arranged by Ken Jones. Backing is an older dating from the British catalog "We Just Couldn't Say Good-bye."

## BBC producer to America

TELEVISION producer Billy Cotton has flown to the States to discuss with Perry Como the televising of his shows over here.

## Indian moth 15,000 mile tour for Tony Brent

DIAN-BORN singer, Tony Brent, will set off next week on a 15,000 mile, four-month tour of the Middle and Far-East visiting Bahrain, India and Ceylon, says he has two records in the Indian charts and is a firmly established favorite there. He already has 36 concert dates.

Some of Tony's latest disc, "No Royalties," are to be donated to schools concerned for the upkeep of schools that receive no subsidy from the government.

## 'BJ' picks its own hit

"BJ AND MISS" the number voted by the panel of last Saturday, Luke Boxer says "a hit, it is to be the signature tune of the show during the middle of the year." Played by the record by Barry Seven plus "BJ," the record is backed with "Rock 'n' Roll," and is due for release tomorrow (Friday).

## KENNETH EARLE

FRANKIE AND JOHNNY

45 F 1386 DECCA

## THE CHAMPS

SO MUCH TEQUILA

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ANGERS

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## CORAL RECORDS

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## ... while the Avons collect theirs

Before more than 900 people at the 59 Club, a youth club sponsored by the Eton College Mission, at Hackney Wick in East London, Sam Costa last week presented Silver Discs to The Avons, for their hit recording of "Seven Little Girls." Among those present were Jerry Lordan, Barbara Lyon, Arthur Maudslayi of E.M.I., and Gerald Marks, Managing Editor of DISC.

## Dean Martin gets more film offers

DEAN MARTIN curiously appearing on the film "Ocean 11," has more films lined up. The first gives him the title role in "The Jimmy Durante Story," co-starring with Bing Crosby and Frank Sinatra.

Then, for the Dean Martin production company, comes "Bent's Fizz," in which he stars opposite Clark Gable. Towards the end of the year, plans are in hand for Dean to play opposite Sophia Loren in a film for which he will travel to Rome. And there is the possibility of another musical.

## King Brothers may get two month deal

AFTER the sudden announcement that the King Brothers were leaving this week at London's "Talk Of The Town" restaurant, Paul Cave's office stated that the Brothers' visit may be extended for two months if their one-week trial is successful.

## WINIFRED ATWELL

TOPS IN POPS—medley

45 F 1386 DECCA

## STANLEY BLACK

MON COEUR EST UN VIOLON

45 F 1386 DECCA

## DECCA DISC SHOWS OF RADIO LUXEMBOURG

John Kelly's Vocal Jazz Show—Sunday at 7; Pat Murray's Top Pop—Monday at 10; Tony Hall's Soap Opera—Tuesday at 10.30; Dick Clark's Record Show—Tuesday at 10.30; Pete Murray's Record Show—Wednesday at 10; Jack Johnson's A-1 Rock Record Show—Thursday; Jack Johnson's A-1 Rock Record Show—Thursday; The Late Late Show with Pat Campbell—Friday at 10.30.

## JOSH WHITE FOR LONDON CONCERT

JOSH WHITE is to make one of his rare appearances in Britain on April 10, in a concert organised by the Ballads and Blues Association at the St. Pancras Town Hall.

There will be two performances, and assisting him will be British folk singers Bobba Hill and Jimmy McGovern.

Another date for Josh White during his British trip is being decided—probably in Glasgow the following week.

## Dates fixed for Nat Cole tour

DATES have now been set for the visit to Europe of Nat "King" Cole. He will arrive on April 12, and will stay until May 20. He will visit Germany and Italy—his first professional appearances there—and he may come to Britain during that time, most probably for an appearance on "Sunday Night at the London Palladium."

## MEET LANCE FORTUNE ONE—AND TWO!

LANCE FORTUNE, the new protégé of Larry Parnes, who did well on a recent Grove Vincent package show, is slowly gathering in more dates—but there are complications. Apparently he is and the only Lance Fortune in the business!

Lance Fortune the older—19-year-old Christopher Morris who appeared at Kingston on Saturdays—is complaining that Lance Fortune, the younger—16-year-old Clive Powell and the Larry Parnes "Fortune"—has "taken his name."

The elder Lance is managed by Tom Littlewood who runs the Soho coffee bar where Tommy Steele was first discovered, and subsequently signed by John Kennedy—and Larry Parnes.

No solution has yet been found to the duplication of Fortunes, but in the meantime the Parnes boy appears at the Eton College—Eton Club in East London tonight (Thursday) and the Civic Hall, Poplar, tomorrow, followed by the "Patsy Ballroom" the same evening. Then comes Southern Hall, Crawley (Fri., Saturday 11.19), Chippenham (20), Reading (24) and the Strand Lyceum (March 3).

## Bert Weedon kept busy

BERT WEEDON is threatened with overwork! Recently he cut a new disc, "Big Beat Bumble," due for release on February 18. He is currently appearing on radio every Monday and Wednesday, and on television every Tuesday. He is also the guest in the Radio Caroline on BBC 2F on February 19, and he will be appearing in "Home In Time" on Thursday, February 25. On sound, Bert can be heard in "Saturday Club," this coming weekend, and again the following week. He will be appearing in "Boyzers Playtime" on February 21. Also lined up is an appearance at the Royal Albert Hall on April 12, in the Big Beat Show.

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**RATINGS**  
\*\*\*\*\*—Excellent  
\*\*\*\*—Very good  
\*\*\*—Good  
\*\*—Ordinary  
\*—Poor

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

**DAVID MACBETH**  
Tell Her For Me  
Livin' Dangerously  
(Pye N13220)

**D N T**  
VERY good second disc by David Macbeth. A better performance, I think, than on his "Mr. Blue" hit. "Tell Her For Me" is an almost graceful romantic ballad. Slow with a love lyric carrying a rather whiffy flow.

David's vocal is easy on the ear, warm and enjoyable. Strong backing by Wally Stoit.

For the other half he changes gear and shows that he can swing with the best of them too. This up-tempo tune is a big one from the States and it provides a useful contrast on this coupling.

Macbeth can certainly move—in singing and sales.

**BOB BECKHAM**  
Crazy Arms Beloved  
(Brunswick 05822)

**D N T**  
ONE of the best country and western releases we have heard in quite a time is "Crazy Arms" sung with a polished style by Bob Beckham.

Bob takes the sad, romantic lyric along with a very catchy beat and the tune is catchy, too. He has got some chorus company and a counter-rhythm music group.

I am very tempted to tip this one for the Twenty... in fact I think I will.

"Beloved" is more of a plunker-plunker but it, too, is pretty infectious. Not such a good song as the one upstairs but a better than average B disc.

## your weekly DISC DATE with DON NICHOLS

One of the piano man's own compositions for the turnover—Niola. The mood turns to Latin for this one—and the melody is more relaxed. Performance fits this impression neatly.

**FRANK CONN AND COMPANY**  
My Bonnie Lies Over the Ocean  
Swanee River  
(MGM 1055)\*\*\*

TWO traditional tunes have been given very modern arrangements for this release. My Bonnie Lies Over the Ocean will find itself in competition with the Latest Disney Edit.

Frank Conn and Company turn out to be a rocking instrumental group led by squeaky saxophone on this side. Whole has a good solid beat and it moves well in the direction of the juke boxes. It will make itself heard.

Swanee River also takes well to the rock beat, though it is not quite so exciting. Melody line gets a good run for its money in this production.

**BILLY ECKSTINE**  
Anything You Wanna Do Like You  
(Columbia DB4407)\*\*\*\*

HOW about this? Billy Eckstine—smuggling in on the Lloyd Price territory!

Such is the ease with the star's performance on Anything You Wanna Do. Number beats in the same way as some of the Price successes, of recent months and production is very similar. Billy's polish shows up and makes it very commercial.

Joe Robinson's orchestra and chorus accompany Eckstine for this side and they play a firm rock behind him for the better on the flip, Like You.



An easy-on-the-ear vocal from DAVID MACBETH that could beat his version of "Mr. Blue."

This is not the sort of release we are accustomed to getting from Billy Eckstine, but it will delight present day buyers and there is no doubt about that. The coupling is alive all the way.

**BARRY D. VOZZON**

Betty Betty Across The Street From Your House  
(Philips PD993)\*\*\*

BARRY D. VOZZON'S version of Betty Betty (Go Steady With Me) uses double track so that the boy can hint himself into "brothers". The Vozzon voice comes out of the same box as the Everly's.

Production is neat and crisp, which helps to make the number sound better than it does on some other sides.

Across The Street From Your House is a good easy-beater with a simple idea worked out very smoothly in the lyric. Dr. Vozzon puts this filler across extremely well and the tune could get into many a head if it is spun intelligently.

Wouldn't mind turning this into an upper cack.

**SAM COOKE**

Happys In Love: I Need You Now  
(London HL 17046)\*\*\*

SAM is in a bright mood for Happys In Love—a honkey tonne tune. He has a girl group working with him as he puts over a casual performance. A friendly side.

But it is the slow beat ballad I

Need You Now which is more likely to be the selling half of the disc. The funky-voiced Cooke razzes out his declaration of love strongly.

As I say, the disc could sell but Sam has done better before and no doubt will do better in future.

**DORSEY BURNETTE**

Tell Ock Traverz Tune  
(London HLN947)\*\*\*

DORSEY BURNETTE sings with the air of a country philosopher as he tells the story of the Tall Oak Tree. A pretty history of man is what we get in this lyric. We also get a catchy melody and a fast production.

Burnette's dark voice and easy manner will win friends. He changes mood and the pitch of his voice, too, for the Latin heater *Janera Tera*. Rhythmic for backing is good but I wearied of the all-on-one-level vocal treatment.

**THE KEATRELS**

We Were Wrenen: I Can't Say Goodbye  
(Pye N15248)\*\*\*

BRITISH! If you read the Keatrels, who made a good first disc with "Chapel in the Moonlight," use the same technique on the slow modern better *We Were Wren*.

A hitmaker that glides nicely but which seems to have too much polish and importance for the lyric it carries. I Can't Say Goodbye has a pronounced beat in it too. Useful melody here and the boys get somewhere with it.

**JOHNNY OTIS**

Hey Baby, Don't You Know? Mumbly Moie  
(Capitol CL 1311)\*\*\*

THE best noise from "The Johnny Otis Show" again—with Johnny himself taking vocal for two of his own compositions.

Chorus echoes his phrases in the slow heart item *Hey Baby, Don't You Know?* Not as exciting as some of the previous sides, we have had from this group, but it could collect some in the juke.

A rock rocker for the turnover—Mumbly Moie, Girl group and hand-clapping sputty gimmicky noise while Johnny sings this novelty about a girl friend who mumbles.

**ELLA FITZGERALD**

Beat Me Daddy, Eight To The Bar: I'm Yours  
(HMV EP7071)\*\*\*\*

REMEMBER when "Beat me Daddy" was the hit that became a phrase in the language as well as a tune title? If you do you are older than most. I'm Yours is this novelty about a girl friend who mumbles.

This Boogie-woogie number is revived smoothly by Ella and it does not sound dated. Thanks to the Fitzgerald technique and to the fine orchestral accompaniment.

Why is there no orchestral credit on the label I wonder?

The language by contrast, is very modern for the flip *Like You*. Full of hip talk this Andre Previn com-

(Continued on facing page)



## Johnny could do well— in time

**JOHNNY TILLOTSON**

Why Do I Love You Say Never Let Me Go  
(London HL A9048)\*\*\*

LONGER ballad, aptly named, is "Why Do I Love You Say Never Let Me Go" sung by Johnny Tillotson. The 20-year-old from Florida could do well with the number though it may take time to break over here. Tune is pleasing and lyric could not be simpler if tried.

"Never Let Me Go" tries along at a slightly quicker pace, but it, too, is gentle in presentation. Which might well be a fault with the whole coupling. More impact would have doubled its chances.

## Original is still the better

**PETER LIND HAYES**

Life Gets Tee-Jay, Don't You Sing Me A Happy Song  
(Brunswick 05212)\*\*\*\*

WHEN I reviewed the new *Wink* Get Tee-Jay I said I still reckoned the original Peter Lind Hayes disc was better. Now Brunswick cover themselves by re-issuing Peter's side. And it is interesting to spin it again. Verdict—Still the best—for me, anyway.

Peter Lind Hayes gets much more into the skin of the thing... he still makes me chuckle. All the while, of course, it being put behind Martindale's modern record—but try spinning them both before choosing.

Some very honour is present in *Sing Me A Happy Song* (which means just the reverse of course).

**TERESA BREWER**

Peace Of Mind Vaughan Samet  
(Coral C027386)\*\*\*

MISS BREWER seems to be having a spell in the wilderness just now. And I am afraid her *Mind* won't bring her back to the parade.

A odd little philosophical song which cannot seem to decide just what it wants to be. One between a light heater and a Salvationist pamphlet. Teresa does her best with it in company with Dick Jacobs' orchestra and chorus.

Vaughan Samet starts out with orchestra setting the continental mood in strings and mandolin. Lyric is about gondoliers singing love.

**STEVE RACE**

Fun For Trouble; Niola  
(Gala GSP911)\*\*\*

STEVE RACE plays a Phil Green melody *Fun For Trouble* on his new Gala release and makes a top-notch enjoyable out of it.

The sound, deliberately or otherwise, is a bit too much like a tea-dance room, but that's what the ballad could pull some custom. Chorus is a behind Steve and the rhythm section.

# DON NICHOLL'S DISC DATE

(Continued from page 10)

position rolls out from the record with a gliss.

Ellis takes it at middle pace and it is great. For the time, man-like no ted should be without it as Smeret. Magahan would say.

**FOUR ESQUIRES**  
**Wouldn't It Be Wonderful?**

(Pye-International N25049)\*\*\*  
The vocal group offer a steady with two-lead **Wouldn't It Be Wonderful** which is catchy to begin with. The music seems to go in a bit, and I found my interest waning.

The beat is slow and pronounced for the **Spidee**, too. Another **Wonderful**. Makes me think (rightly or wrongly) that one of the numbers has been chosen just for a title gimmick.  
Of the pair, anyway, I prefer this one which has more variety in its approach.

**KEN JONES**  
**Two Way Street/Paper Chase**

(Parlophone R4628)\*\*\*  
**KEN JONES** follows an orchestral with **Two Way Street** which features two melodies from the British Lion film **Two Way Street**. The title tune is a happy-go-lucky bouncer with a kerbside approach. Amusing, and teatime. There is a lullabying chorus, too.

**Paper Chase** has a good pace to it—quitting the music to the title—and Jones never lets the side fall. Again a very catchy tune (there and piano carrying most of the paper).

**PAT O'DAY**  
**I'll Build A Stairway To Paradise; No One Understands (My Baby)**

(Pye-International N25045)\*\*\*  
The feeling is tinged with the blues and the beat is slow and compelling as Pat O'Day revises the great ballad **I'll Build A Stairway To Paradise**.

And it is a great record, too. Miss

O'Day really whips up the mood and could be among the artists. Voice is strong, clear and easy to listen to.

Here she is accompanied by orchestra and male chorus—a steady pounding performance which should bring her a hit of fans.

On the reverse she sings an attractive ballad about her boy-friend Johnny whom no one understands. On this side she has the male chorus with her again and she also harmonizes with herself on double track. Tunesful.

**WALLY WHYTON**  
**All Over This World; Got Me A Girl**

(Parlophone R4620)\*\*\*  
**WALLY WHYTON** is sticking to his solo efforts—and he has got the style which could make good in a big way. Like the way he sings **All Over This World**. Song has a contagious easy beat to it, and Wally punches it over duetting with himself.

He has also got a chorus and some handclapping in the background. A happy romancer that might take off. **Got Me A Girl** is one of Wally's own compositions. It flows nicely with a hip-awaying action—and Mr. Whyton's warm-hearted vocal is designed to win friends and influence customers all right.

**DORIS DAY**  
**I Enjoy Being A Girl; Kissin' My Heart**

(Philips PB987)\*\*\*  
One of the Rodgers and Hammerstein numbers from "Flower Drum Song," **I Enjoy Being A Girl** may grow big over here after the show's been seen and the score's been heard some.

If that happens, then Doris should build some figures with this arrangement. Stagey, but pleasant to hear.

**Kissin' My Heart**, right now, seems a better pop bet. It bounces snazily with a wide open nose. Lyric's cute and novel.

Miss Day can whip through a song

of this style in a way which other singers envy. Happy production with a modern lilt.

**JOHN BARRY SEVEN**  
**Rockin' Already; Hit And Miss**

(Columbia D10441)\*\*\*  
**UNDER** his various names, John Barry must be one of the busiest musicians in our studios just now. He pulls out the Seven again to make this coupling. **Rockin' Already** is the name he gives to his own beat arrangement of the traditional "Wimoweh." Guitar and sax noise is dead right for the jukes, and some girl voices are used, too.

His composition, **Hit and Miss**, blends from guitar with plinking strings. Too-typing melody and a beat.

**KEN JONES**  
Ken goes off on a "paper chase" that could have a really commercial goal.

WINIFRED ATWELL

Tops In Pops

(Decca F1025)\*\*\*

**SEVEN Little Girls Sitting In The**

**Back Seat; What Do You Want To**

**Make Those Eyes At Me For?**

**Johnny Stearns; Theano, Why?**

...  
Winnie Atwell mixes together in her new melody. And I do mean mixes.

She harmonizes them out on her "other piano." And I do mean

hammers.

**RON GOODWIN**

**Tracey's Trummy My Girl**

(Parlophone R4632)\*\*\*

**TRACY'S THEME** is taken from

an American television series

which has not been seen on this



of the water. A melody which should be turning up on several discs, it has a haunting quality in this performance by a Ren Goodwin orchestra.

Ken Jones is the slow theme and I can imagine it being so planted in people's heads that they'll just have to buy it.

Ken himself is the composer of **My Girl** and I'd say he's got a true deeper in that thoughtful romantic tune. Played by piano in front of strings, it was a lot of attention.

**THE AVONS**  
**Pickin' Peas; We'll Fit In Love**

(Columbia D10441)\*\*\*

**PICKIN' PEAS** is one of the songs which went into the British heats of the Eurovision Song Contest. Dads' ready the final, but that's no reason why it shouldn't be a sweet little seller for **The Avons**.

Bussey's earnest with the simplest of tunes. The group handle it well. The two girls and a boy wrote **We'll Fit In Love** for themselves. Bright schoolyard romancer with that "Too Young" idea behind it again.

**IVO ROBIC**  
**The Happy Maltree; Rhondaly**

(Fontana H239)\*\*\*

**THE** open air voice of Ivo Robic gets an happy air number to punch in **The Happy Maltree**. Group set a fast and pace behind Robic as he sings this highway song. Blends nicely with some Italian phrases thrown in for atmosphere. It's got the talent to reach the parade here in one of those

**Rhondaly** is a slower ballad with a slight beat. Ivo sings it in German (Austria?) with waxes and a vocal team behind him. Tune's potent. But I'd have given much for its chances if there'd been more English language on the side... Robic turns to the translation a little late. I feel.

**VALERIE MASTERS**  
**Oh Gee! No One Understands**

(Fontana H239)\*\*\*

**AN** open air voice of Ivo Robic gets a part romantic number for Valerie Masters to sing. It's her voice and manner really and she's been given a smooth backing by Ken Jones, who gets extra weight by bringing in a male group.

Pat O'Day's song, **No One Understands**.

(Continued on page 12)



**Louis Armstrong**  
MEETS  
**Oscar Peterson**  
B.B. CAPRON

**Les Baxter**  
WILD GUITARS  
Daphn 87220 (Mono)

**Tony Brent**  
TONY TAKES FIVE  
Columbia 8082200 (Mono)

**Paul Anka**  
MY HEART SINGS  
Columbia 8082200

**Mr. Acker Bilk**  
THE SEVEN AGES OF ACKER  
Columbia 8082200

**Connie Francis**  
ROCK'N'ROLL MILLION SELLERS  
MON-2-044

**Capitol**  
M-G-M  
MCA  
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**Steve Lawrence**  
SWING SOFTLY WITH ME  
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**Peter Palmer**  
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# DISC DATE

(Continued from page 11)

stands, switches tempo and rhythm and Miss Masters cooper with the switch accordingly. Compunct performance, but I feel it needs a softer voice.

## RONNIE HILTON

**A Simple Love; I Don't Know What It Is**

(HMV, POP 711)\*\*\*\*\*  
A VERY tender romantic ballad. A Simple Love, is sung gently and sincerely by Ronnie Hilton. At first hearing it appears too "simple" for success, but think about it and spin it again and the chances blossom in your mind.

I Don't Know What It Is, however, may be the first half of the coupling to draw attention to itself. Happier fit to this one and an easy melody to grasp.

## McGUIRE SISTERS

**Livia Dangerously Loves Lullaby**

(Columbia, POP 42787)\*\*\*\*\*  
MURRAY KANE gets a label credit for doing the coupling arrangements on this coupling by the famous sisters. And he deserves it. Livia Dangerously stays into action crisply with an easy beat and the girls fill it full of life.

Footloose harmony work that could make the McGuire's big money.

Dick Jacobs, of course, provides the orchestral accompaniment and he sweeps the McGuire Sisters into Lovers Lullaby with a heady bank of strings. This slow waltz should have a long, long life. Tune's a natural.

## EDDIE HICKEY

**Who Could Be Bluer; Plain Jane**

(Decca, F11204)\*\*\*\*\*  
THIS string dance a merry bear for the accompaniment to Eddie Hickey as he wenders Who Could Be Bluer?

Attractive tune in the present pattern of such things. Hickey handles the song comfortably and it should hold in his disc career quite a lot.

Gimmick for Plain Jane seems to be to imitate at the words as they pass by his mouth. Quick heater that may please juke box folk. Too many gimmicks for me.

## KENNETH EARLE

**The New Frankie And Johnny;**

**40-30-40**

(Decca, F11207)\*\*\*\*\*

MALCOLM VAUGHAN's stage partner comedian Kenneth Earle now gets a disc debut for Decca. And he gets the low language version of Frankie and Johnny which came up in a Hollywood musical some time ago.

Earle points it slickly to a sophisticated backing directed by Ed Rogers.

In the turnover 40-30-40 is a wild rocker about the boy's baby. Idea's an up-to-date. Mr. Fly-by-Five as you can guess from the statistical 40.

Attractive tune and comfortable manner from EDDIE HICKEY. ✪



## NINA AND FREDERIK

Not at their best, but still good enough to please their fans.

Crosby... Wilde  
... Sinatra...  
Mathis... Bassey  
... Bygraves...  
Connie Francis



If for one wouldn't be without them in my collection.

The remaining tracks I also like a lot and I know that those fans who don't already own copies of this EP, will be itching to grab this EP.

## CONNIE FRANCIS

**You're My Everything**  
*Plenty Good Love; Don't Speak Of Love; You're Gonna Miss Me; You're My Everything*  
(M.G.M. EP 711)\*\*\*\*\*

THE first track of this latest offering from the "Queen of Rock" is a swiftly moving piece of material right in the rock vein. The three remaining offerings are of slower nature.

But whatever she sings it seems that Miss Francis can do no wrong and frankly I can see nothing but success for this EP. A winner all the way.

## MARY WILDE

**Sea Of Love**  
*Tempter Tempt; Sea Of Love; Danny; Teenage In Love*  
(Philips BE 12317)\*\*\*\*\*

A PART from MARY'S sensational hit version of Teenager In Love

# HOW ABOUT A ROCKING SINGLE, MR. SHEPHERD?

## BILL SHEPHERD'S ROCKING STRINGS

**Misty**  
*Misty; What A Difference A Day Made; You Made Me Love You, Enchanted*  
(Pye NEP 24117)\*\*\*\*\*

BILL SHEPHERD, that talented young arranger, has come up with a very commercial sound with his Rocking Strings. He should achieve success with this set and I wouldn't be surprised to see his name in the charts should he cut a single in similar vein.

The second side is, I think, more suited to the treatment as Misty, the title tune, loses a lot of its appeal when it is tied down to a steady rhythm. I feel that a lot of its beauty lies in the fact that the melody lends itself to good vocal interpretation.

But the all round verdict on the album is—buy!

## STANLEY HOLLOWAY

**My Word You Do Look Queer**  
*Oh! My Word You Do Look Queer; The Barber; I Live In Tringford Square; My Word You Do Look Queer*  
(Philips BB112326)\*\*\*\*\*

THE inimitable talent of Stanley Holloway, that ever-young veteran of all entertainment mediums is nicely displayed in this Philips collection of four of his humorous offerings.

The title song is the best of the bunch, with the grumpy Sweney which is Todd running second in line. But all the tracks have a lot to offer and I'm certain you'll enjoy the set.

## MAX BYGRAVES and TED HEATH

**The Hits Of The Twenties**  
*Johnny; Puff Of My Heart; Little White Boat; Love; Little White Boat*  
(Decca DEE 6610)\*\*\*\*\*

IN this selection from a recent best-selling LP Messrs. Bygraves and Heath recapture the piquancy of the "roaring" 1920s. The disc also featured several tracks from this album in a TV show specially built round the idea.

It is a bright and breezy setting which will bring enjoyment to most age groups.

## JOHNNY MATHIS

**Four Star Series**  
*For Grown Acquaintance To Her Face; A Certain Smile; Someone's Chances Are*  
(Fontana TEE 11717)\*\*\*\*\*

INCLUDED in this EP collection are a couple of Johnny Mathis' biggest hits. A Certain Smile and Chances Are are among his smoothest and finest recordings and

I didn't find much of interest in this set, but no doubt the fans will think I'm cooling but a middle-aged quate. I had to award those stars because of the sales potential of the album. In fact, it will probably sell the way I'd like to see my five-star chances do.

Another track, Sea Of Love, is currently riding high in popularity, so all I can do to recommend it to all Wild fans.

## SHIRLEY BASSEY

**Love For Sale**  
*Crazy Rhythms; Night And Day; The Crying In My Soul; Love Is A Song*  
(Philips BE 12321)\*\*\*\*\*

THE bewitching Miss Shirley Bassey always has a way of singing exciting to offer on disc. Here she injects her sparkle into four standard songs, best to me the rends sounds a little thin, Wally Stott; and the orchestra are in top form and Miss Bassey is also full of vigor and obviously enjoys what she is singing. But—the resulting sound disappointed me and I'm certain it wasn't my player to blame as I tried several other discs just recently.

## NINA AND FREDERIK

**Volume Two**  
*Maladie D'Amour; Happy Days; Limbo; Jamaica Farewell; Mango Frencho*  
(Pye International NEP 44003)\*\*\*\*\*

THIS isn't the best work I've heard from this talented duo, but it is certainly of high enough standard to please the fans.

The very handsome couple render their versions of five popular caddy hits for one. It is the voice of Nina that makes the songs really worthwhile. This girl has a voice to match

her loveliness; it soars gracefully and brings the lyrics to life.

## FRANK SINATRA

**Four Star Series**  
*A Ghost Of A Chance; That Old Black Magic; Over The Rainbow; Spring In My Heart*  
(Fontana TEE 17181)\*\*\*\*\*

A GAIN Fontana have reissued four wonderful Frank Sinatra titles from their archives—how I would love to browse through these back catalogues of recordings by Sinatra and others.

To budding vocalists who would like to discover the secret staying power of Sinatra, Crosby, etc. I suggest they have a listen to this set and maybe pick up a few tips on how it's done.

An excellent collection.

## BING CROSBY

**Me And The Moon**  
*Me And The Moon; Sail Along Silvery Moon; The Moon Was Yellow; The Moon Of Mombasa*  
(Brunswick EP 94272)\*\*\*\*\*

NO. 2  
*The Moon And The Willow Tree; When The Moon Comes Over Madison Square; Pale Moon; Got The Moon In My Pocket*  
(Brunswick EP 9473)\*\*\*\*\*

TRULY vintage Crosby this, and as much I feel that every collector would have been appropriate rather



SHIRLEY BASSEY is as full of vigour as ever, but the sound is thin.

than "plugs" for other EP recordings by Bing Crosby.

However, the musical content is the main thing and although this may not appeal to the younger generation of Crosby devotees it will certainly have a welcome from their Mothers and Dads, as I suspect that many of these songs I bring back to some nostalgic memories.

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# Never before, such a winner from a set

## PEULA CLARK

*Der In Der Welt, Don't That Dream; Mama's Little Soft; For The Very First Time; For The Very First Time; You Now That I Need You; I Love You; You're In Love Again; A Double Shot; There's A Small Heart; Luck's; Too Deep For Me.*

(Pye NF118039)\*\*\*\*\*  
THE attractive and talented Miss Peula Clark has had some very fine arranging talents behind her in previous recordings, but with all due respect I would like to say that she has never yet had one to match Billy May.

On this album, recorded during her tour to America some months ago, Peula Clark has had some very fine arranging talents behind her in previous recordings, but with all due respect I would like to say that she has never yet had one to match Billy May.

The musical genius of maestro May has showcased Miss Clark's voice perfectly and brought out all that is best in her.

The remainder of the record is also excellent, but for me the Billy May tracks have that added something which make this a five star-plus set. Congratulations all round to the artist and studio staff for a magnificent effort.

## FRANK BARBER

*Hello London; When The Gurls Are On Parade; Westminister Walk; The Changing Of The Guard; Let's All Go Down The Line; Down At The Old Ball And Bath; Lambeth Walk; There's A Lovely Lane; In Laverlam; Kiplinghite Men; London By Night; Soldiers Of The Queen; Knowled; You're In The Old New Road; Maybe It's Because You're A Lady; You're Going To Get It Up; A Song Of London; Old Father Thames.*

(Columbia J35K1193)\*\*\*\*\*  
FOR several years a backroom boy in the recording studios, Frank Barber has been given his head with this, his first album under his own name.

Those at Columbia who were responsible for producing a finely balanced selection covering many facets of his astounding talent.

This is a gem album with many of these favourites owing mainly—

tastefully. No one will complain about Frank Barber's interpretations because nothing is spoiled, rather the melodies are enhanced by their treatment.

**SARAH VAUGHAN**  
*No Count Sarah; Smoke Gets In Your Eyes; Don't Let The Sun Catch You Napping; Moonlight In Vermont; No Count Blues; Climb To Climax; Starlight; Missing You.*

(Mercury MMG14021)\*\*\*\*\*  
THE delightful Miss Sarah Vaughan leaves her talents here more towards the jazz than the



Sinatra . . . Les  
Baxter . . . Billy  
Vaughan . . . Sarah  
Vaughan . . . Pee  
Wee Hunt

pop world, but I hope many of her more commercial admirers will lend an ear to this collection.

To those who are not too familiar with Miss Vaughan's jazz interpretations, I suggest that they listen to *Smoke Gets In Your Eyes* just as she starts this one in very offbeat manner. However, once you have absorbed the great of the album you will appreciate *Smoke* all the more.

Jazz devotees will naturally start from the beginning and enjoy every minute.

The accompaniment is supplied by the Count Basie band, but because of contractual problems the great Count himself is not featured.

## BEN-HUR

*Sound-track Recording*  
*Polka; The Liberation Of The Margi; Roman March; Friendship; Love Theme Of Ben-Hur; The Burning Desert; The Rebuilding Of The Galilee Series; Naval*

recaptures the sights and sounds of Ben-Hur.

No one who has seen this film will want to be without this album.

**BILLY VAUGHAN**  
*Golden Hits*  
*Song Of India; Woodchoppers' Ball; The Chipmunk Song; Peter Gunn; Oh! Myself; One O'clock Jump; Here Comes The Millwain; Raunchy; Blue Bird; 12th Street Rags; Tequila; Polka.*

(Capitol HA-D2309)\*\*\*\*\*  
I THINK that this is perhaps one of the finest albums ever turned out by Billy Vaughn, the orchestra leader with a string of gold records to his credit both in America and on the continent—but so far not much luck in Britain.

The orchestra went their way through a fine collection of huge-selling musical hits stretching from the age of swing right up to the present day trend for gimmick discs—Chipmunk Song—and TV theme tunes such as Peter Gunn.



PET CLARK, who flew out to Paris for TV engagements on Friday, has a real winner with her "In Hollywood" LP.

of the last days of civilisation following an atomic war, and I would say that the music was perfectly suitable for highlighting the dramatic sequences and that it had captured the sensation of vast emptiness perfectly.

Stars of the film are Gregory Peck, Ava Gardner, Fred Astaire and Anthony Perkins and although adequate for home consumption has not yet arrived. I think the music itself will provide a lot of entertainment.

**BILLY BAXTER**  
*Love Is A Fabulous Thing*  
*Love Is A Fabulous Thing; Hot Summer Nights; Chevrolet; La Femme; Our Kind Of Love; Moonlight Stroll; Bush Hour Romance; Early Morning Blues; Paris Interlude; My Love And The Sea; Ajo-moo-moo; Here We Are Night Long; Down On The City.*

(Capitol T1081)\*\*\*\*\*  
WHENEVER I receive an album with the name Les Baxter prominent on the sleeve I look forward to a musical treat. I have yet to be disappointed. Mr. Baxter is the master of mood music and this time the mood settles in love.

All the moods, whims, excitements and disappointments of love are faithfully portrayed in this collection. The disappointments are only fleeting, as in all true love stories, and everything comes out all right in the end.

Using the full sound of his orchestra to best advantage Les Baxter thrills the listener continually.

**ON THE BEACH**  
*Sound-track Recording*  
*Main Title; Peace And Mercy; The Desolate City; Let's Get Married; Another Summer Night; The Final Step; The Mysterious Sound; Home Coming; David Fisher; Talk The Final Step; I Love You; Eve's Soft Time; The Vicious; I Get It Right; The Final Step.*

(Capitol T1507)\*\*\*\*\*  
ALTHOUGH I haven't yet seen this film I am familiar with author Neville Shute's gripping story

Pe Wee plays a blue note to fit a disc for his latest LP release.

## Blue blow album

### PEE WEE HUNT

*The Blues A La Mode*  
*Limbo Blues; St. Louis Blues; Best My Number Sixteen Grand; I'm Back Street Blues; Farewell Blues; A Welcome Spot Waiting For Me; Swingin' The Blues; I Gotta Right To Sing The Blues; I Get It Right; I Get It Right; Good-bye Blues; Wang Wang Blues.*

(Capitol T1144)\*\*\*\*\*  
EVER since he delighted the pop world with his first single disc recording of "Twelfth Street Rag" a decade ago Pee Wee Hunt has played a welcome spot waiting for him in many home record cabinets.

With this recording, which I feel is more suited to this page than that belonging to colleague Owen Bryce, Pee Wee will delight his followers.

with this cute and enjoyable performance. My thanks also to Discland group through a collection of popular items and brings a gay touch to the familiar sounds.



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## The greatest trumpet-player in jazz

## DIZZY GILLESPIE

*Humour, brilliance, excitement, good taste—they are all on this disc*

## DIZZY GILLESPIE QUINTET

Have Trumpet With Excite: My Heart Belongs To Daddy; My Man; Moments In The Moon; Blues In My Heart; Woe; Woe You Trouble In Dreams; There Is No Good In Loving I Found A Million Dollars Baby.

(12in. HMV CLP1318)\*\*\*\*\*

Personnel: Dizzy Gillespie (trumpet); Les Spann (guitar); Kenny Dorham (sax); Sam Jones (bass); Les Humphries (drums).

I HAVE never quite understood why critics and fans in general fail to realize that Dizzy the way musicians do. Possibly the critics feel that his full potential is not realized as often as they would like it to be.

In reality, of course, Gillespie is an incredibly gifted musician and a trumpeter of a better trumpet-player in jazz. As a person, he is a man of much depth and intelligence, who can also be a superb clown.

This remarkable record gives as true a picture as any day of Dizzy, the man and the musician. His playing here, whether muted or open, is brilliant, thoughtful, tasteful and exciting, tinged with flashes of that famous brand of humour.

The group is the one Dizzy formed for his British tour. Good as the combo which came here, this is Dizzy's tour.



Indisputably superior. Sharing the honours with Dizzy is the magnificent Junior Mance, the surprise hit of Dizzy's tour.

Les Spann has been heard here on one previous record—the stunning Blue Contrasts from Esquire LP. He is heard on Blue on two tracks only. A very talented, futuristic jazzman on both instruments. He really sings.

Sam Jones is a future giant amongst American bassists. Les Humphries' drumming is a great joy to hear.

This is Gillespie's sunniest record involving My Man. Also his best. He has been playing most of the other tunes for years, too. They have never sounded so fresh or relaxed as here.

A really good record—and really good value.

## MAX ROACH QUINTET

The Max Roach 4 + 1: Ecce Homo; 7 O'Clock; You & Mr. X; Caribbean Soul; Come Fly With Me; Body And Soul; Billie's Bounce.

(12in. Mercury MMB1209)\*\*\*\*\*  
Personnel: Max Roach (drums); Mobley or George Morrow (sax); Ray Bryant (piano); Elmo Hope (piano); Kenny or Nelson Boyd (bass); Max Roach (drums).

SOME astute programming here by Mercury's British A & R manager, Chris Price. He has taken the best tracks from two recent Roach albums and put them together in LP. If these basic figures will support this scheme.

Three tenets heard here. Kullins is easily the most impressive. He is heard in very consistent form on the other three tracks. Ecce Homo, incidentally, is the George Russell theme on one For Sale LP. It was first recorded by Les Knizer and Miles Davis nearly ten years ago.

Ecce Homo is the weaker by comparison, but nonetheless enjoyable. Coleman, the least known of



The tunes on this Dizzy LP have never sounded so fresh and relaxed.

the three, turns in an inventive, swinging solo on his only track, Billie's Bounce.

Kenny Dorham, one of my three favourite trumpeters, is the most consistent soloist on the album, for my ears. His long, lyrical lines more than make for his comparatively weak sound.

Max drums brilliantly and (or best) relentlessly. I admit his playing is tremendously, but find him almost "too much" sometimes.

Most of the tunes are medium or "up." Not the easiest LP to listen to but not a rewarding one.

## WEBSTER YOUNG—PAUL QUINCHETTE

The Lady: God Bless The Child; Maudie; Good Morning, Heartache; Don't Explain; Sweet A Little.

(12in. Esquire 32-084)\*\*\*\*\*  
Personnel: Webster Young (sax); Paul Quinchette (trumpet); Joe Pass (guitar); Maf Waldron (piano); Earl May (drums); Ed Thigpen (drums).

THE music on this extremely sympathetic LP is very Lady-like. And in this sense of the word, I certainly do not mean grim, proper, prudish

and hypocritical. No, it is Lady-like in the way that "Lady Day's" (Billie Holiday, of course) life was overwhelmingly, suffering, painfully sad-edged with fragile, bitter-weet happiness.

Webster Young (25 at the time of the date) is a young, sensitive-sounding trumpeter who obviously digs Miles' playing. The notes tell us he once honored Miles' French cornet for the date.

He plays with sincerity and feeling and obviously understood Lady Day's music. His intonation is dodgy at times, but generally his contributions are most pleasing. His original, The Quinchette also fits well into this context. Maf Waldron, who was Billie's accompanist for the last two years, did the arrangements and comps with particular sympathy. Joe Pass plays well, if unspectacularly. The rhythm section works well together.

This is not a great LP. But one that should be heard for the accurate recreation it gives of a great Lady's music and way of life. Very nearly four stars.

## TEDDY JOHNSON'S

## MUSIC SHOP



## THE SECRET OF SPENCER ROSS

SOME time ago I exclusively mentioned that a British-made disc was a hot tip for his parade honours in America. The title? "Tracy's Theme". The name on the label? Spencer Ross. Now I can tell you the story behind the disc—and reveal the identity of the man, spooked by the pseudonym, Spencer Ross.

He is the well-known conductor, Malcolm Lockyer... and the tune was recorded in London with the saxophone solo being played by that brilliant jazzman, Johnny Scott.

"Tracy's Theme" is an American composition; Malcolm recorded it initially as the sound-track for a coast-to-coast television presentation from San Francisco of "The Philadelphia Story".

Barely had the play come off the air, before the American public were clamouring for recordings of the music. Spencer Ross became a household name. As predicted the disc shot into the Top Twenty, proving just what one really vital television exposure can do for a tune.

Now Top Rank are to record the bit here with the Knightbridge Strings; the conductor of the orchestra is, of course, Malcolm Lockyer. And he finds himself in the usually unique position of competing with himself, because Phil are to re-release the original Spencer Ross recording.

Others covering it are Parlophone's Ron Goodnick and Decca's new M66. The pianist in this group being Stan Tracy—which is coincidental.

So it WAS great!

THE player had just been at Frank Sinatra. He got up, walked across the office and said in a three-chord guitar strumming teenage idiom what he thought of the

The eighteen-year-old ran his hand through his hair, and answered, "Well, man, if you like great girls, then, man, I guess, this kinda style is okay."

What's in a name

OF recent months I have often repeated the adage, and posed the question: "Was it a real name, or any other name such as sweet?" when thinking of the swarming of names for disc stars.

Top Rank's singer Looie Mann was Barbara Newman, Cleo Laine was Clementina Campbell, Dore Day started out as Doris Kappelhoff, Frankie Laine had the name Lino, Lovelock, and Matt Monro's born Terry Parvosa... and many more.

All this has been brought to mind afresh by RCA's latest pop singer, and Laurence.

A good name—masculine, with a touch of the old-fashioned, French perhaps? Or Italian? By favour, could be. By origin? French. But for our life-time, Matt, Cleo, it is a manufactured title.

I am told that this proof-of-the-RCA studies handles a ballad in a manner that may well make him a serious rival to Pat Boone. They are saying that he is getting released kick of Como and poses a wavy vibrato when singing.

And just as a pointer to one own recording industry, I report that Red Laurie is being launched on his first disc at an expenditure of £18,000... I repeat, £18,000... on publicity and exploitation!

Oh, and if you are getting a little worried why they tell Ross should have a \$500,000 name, I report that he has been nineteen years ago as Roger Strank.

His hit disc? "If I Had A Girl."

## Alma plus escort

OFF from Gatwick last Sunday went Alma Cogan... with 50 models in her aircraft (it was never like that when Johnson was in the Navy) en route to Malta and on to North Africa!

And what was her "escort" treat for the troops to whom she will sing? A telephone album—especially designed. I repeat—it was never like this when Johnson



ALMA COGAN

## Wigwam love

A NEW wave to me is Johnny A. Preston. He records for Mercury and has a new release, "Running Bear," which has the theme of love among the wigwams. I spent my copy of "Running Bear" three times and then sent it to an acquaintance.

This morning I received a note: "Thanks for disc—that I shall have 'Running Bear' arranged as my signature tune."

The correspondent? "Paul" Mr. Simpson, I presume.

# CLIFF CRACK?

## Richard's roughest-ever tour takes its toll

NEW YORK

THE strain is beginning to tell on Cliff Richard as he continues on his grinding cross-country tour of America. The big question is: How long can the 19-year-old British singing sensation take the punishment he is undergoing on this tour?

Cliff frankly admits the tour's heavy schedule may be damaging his vocal chords. "My voice is okay for the first two or three numbers now," he says, "but with all this travelling and performing it gets a little rough in the numbers I sing afterwards."

When I spoke to Cliff, he had arrived in Evansville, Indiana, after travelling 400 miles all night. It was 10:30 in the morning when he came into town and he was dead tired. Cliff hit the sack immediately (a real bed for a change!), but he had to wake up at 5:00 p.m. to get ready for two shows that evening at 7:00 and 9:00 p.m.

The next morning he was on the road again, this time heading for Louisville, Kentucky. This was a normal routine for Cliff on the tour.

### Advantage

The American stars who are performing with Cliff, including Frankie Avalon and Clyde McPhatter, say that the tour is the roughest they have ever done on. Of course, the Americans have an advantage over Cliff as they are in their own country and are used to the weather and customs, but even they are beginning to look a little tired.

In the first 14 days of the current western tour, Cliff and his mates performed in 14 different cities, sometimes two shows a day. The distances covered were enormous. New York is 800 miles from Detroit where Cliff

knocked them dead, but the zig-zagging tour route took Cliff many thousands of miles across the country. About the roughest he is getting on the tour, Cliff says: "The people couldn't be nicer. They don't know me at first, but if they take a little time to get acquainted, I've had little chance to get to know anyone in this country because we move to a different place every night."

Although he says the tour is tough, Cliff claims he is having "a fine time." Cliff's audiences continue to be more than enthusiastic. They call the young singer back for repeated encores and never seem to have enough.

A.B.C.-Paramount Records officials say that Cliff's personal appearances are expected to make his album, "Cliff Sings," a best seller in this country.

Cliff will return to London on February 21, but will fly back within days to the United States to reopen the tour which will continue to the end of the month.

Aaron Einfrank



Fans in America are no different from fans over here, as Cliff Richard is finding out. After initial uncertainty, they soon warm up, as you can see.

### EDDIE CALVERT OFF TO ITALY

TRUMPETER Eddie Calvert, who has just completed a tour of Ireland, left this week for appearances in Italy. He may be starting rehearsing for a summer season at Blackpool. He has been accompanied on tour by The Wiegans, a talented vocal and instrumental group.

### Phillips for Press Ball

Sid Phillips and his band and the Dill Jones Trio have been booked to play at the Mid Herts Press Ball at St. Albans on March 11.

## Lauren gets film test

AMERICAN singer Red Lauren, recently seen on television gauging in the Perry Como and Bob Hope Shows, is likely to sign a film contract with producer Hal Wallis. Wallis, who was responsible for the screen debut of Elvis Presley, is testing Lauren for a part in "Sons of Katie Elder," which stars Dean Martin.

### and Alex gets a contract

ALEX MURRAY, whose first recording, "Ten Angels," was released two weeks ago, has signed a film contract to appear with Adam Faith in "Moment of Truth."

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# Seven-year-old song coasts to British final win BUT TOP WRITERS BOYCOTT CONTEST

## EUROVISION SONG CONTEST

"LOOKING HIGH, HIGH, HIGH," the song which won the British finale of the Eurovision Song Contest on Saturday, was written seven years ago

for Guy Mitchell, but it was turned down by the publishers. Jack Watson, its schoolmaster composer, disclosed this to DISC soon after the results were known.

"It was only because I did not have time to write two new songs for the contest that I sent in this old one. I looked it out of about a hundred I have at home."

What happened to the new song written with the contest in mind? "It did not get accepted," said Watson.

In his full-time occupation Watson teaches French at a private school. He writes songs — and books on French — in his spare time. He has been writing songs for ten years, with moderate success. He has had one number recorded by Alma Cogan. "What An Al! Gonna Do Me" and a number of American artists have cut "Those Were Loved." His most recent success is "April Heart," the number sung by Diana Dors on her LP, and on her single.

John Watson is satisfied. But what about the many top composers who did not bother to enter? How do they feel about the show that is presumably meant to aid the music business?

Said one of them: "Enter that contest? You must be crazy. Why should a man put his professional status in jeopardy by submitting a song that will be heard once—and then judged by a bunch of people who know nothing about pop music?"

This question of value points is a sore point. The consensus of opinion being that not enough attention is being paid to assembling groups of

judges with catholic tastes combined with know-how about pop music.

Said another writer: "How can I be expected to submit my work to a viewing public of millions to be judged not by them, but by a number of panels in which I have no personal confidence."

"This is a business to me—not a village folk ostentatious run by a bunch of enthusiastic amateurs."

"The B.B.C. must realize before next year that if they intend this to be a competition run under the banner of professional people—then they must conduct the proceedings with full regard for the levelheaded of the

writers."

And the singers? Said one who had not competed: "My opinion is purely a subjective observation, but I feel that the best composers are not submitting material. This can only mean that Britain is not truly represented. Thus the whole purpose of this contest is defeated."

And what did Eric Maschwitz, B.B.C.'s head of light entertainment and a composer of note in his own right, have to say?

"The B.B.C. were not looking for a lot more, he said, and admitted that top publishers and top writers were boycotting the competition."

Esquire

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