

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 147 Week ending January 14, 1961

Every Thursday, price 6d.

Presley disc breaks all-time record

Orders now nearly 400,000

ELVIS PRESLEY has done it again! By Monday of this week advance orders for "Are You Lonesome Tonight," which is due for release tomorrow (Friday) had reached the incredible figure of 390,000, and the demand was still growing. This makes it virtually certain that the disc will repeat the performance of "It's Now Or Never" and enter our Top Twenty at number one position.

Initial orders for this single had touched 355,000, breaking the record of 270,000 that Presley had himself set up for his previous disc, and many dealers have since re-ordered so that it looks certain that the 400,000 figure will be reached before Friday.

"Are You Lonesome Tonight" is an evergreen ballad, originally written in 1926, by Roy Turk and Al Low Handman and recorded by Al Jolson. Backed by an instrumental group of seven, it features the guitar sounds of Scotty Moore and Hank Garland, and once again Elvis is accompanied by The Jordanaires.

The flipside is "I Gotta Know," a rocker on which Elvis is also backed by The Jordanaires.

The session was taken by Chet Atkins and Steve Scholtes in Nashville and the whole disc took all night to make at RCA's recording studios there.

Presley's latest film, "Flaming Star," has just opened in New York. In it, Elvis sings two numbers—the title and a ballad.



MEL TORME—quick return to America.



RUSS CONWAY holding the Silver Disc which was presented to him last week to mark sales of more than 250,000 of his LPs. (DISC Pic).

Mel Torme called back to States

AMERICAN singing star Mel Torme, who came to Britain especially to appear in the 20th edition of ATV's "Sunday Night At The London Palladium" last week-end, was called back to the States last Monday by an urgent telephone call, offering him a guest spot on the Art Carney Spectacular.

Wynter to leave Vincent tour

MARK WYNTER, who has been booked for the Gene Vincent tour, will be dropping out of the show at Bedford on February 15 in order to appear in the Eurovision song contest.

His place will be taken by Vince Taylor and The Playboys.

Torme had intended to stay in Britain through this week, in order to release for his guest spot in the Vera Lynn TV Spectacular this coming Saturday. However, the call came through from America on Sunday—just before he was due to go on at the Palladium—and asked him to return to New York and rehearse for the Carney show until Thursday.

But Torme will be returning to Britain tomorrow (Friday) for his spot on the Vera Lynn show, flying back to America again on Sunday morning. It is hoped that he will return to Britain in the summer for a season.

Conway to cut first vocal number

RUSS CONWAY is shortly to make his record debut with Columbia as a singer! He told DISC that he will cut the single on his return from America in about five weeks' time.

Since the enthusiastic response to his singing spots on TV it has been known that Russ wanted to attempt a vocal disc.

This announcement, made only a few hours before he left London last Tuesday for his business holiday in America, confirms the speculation that has been going on in the disc world for some time.

No titles have yet been selected. All Russ could say was that sides would be ballads made under the direction of his usual A and R manager Norman Newell with a full orchestra backing under the baton of Geoff Love.

This vocal is in no way an insurance against the possibility that Russ' hand, recently injured in a fall at the Palladium, may not completely heal.

Needed a rest

"I'm just doing it because I want to—no other reason," confirmed Russ. After he returns from America Russ will be cutting other discs but will not be working full time until at least April.

"I've taken these three months off because I badly needed a rest. It is nothing to do with my hand. I've been planning this holiday for some time," he explained.

Unfortunate news for all of Russ' fans is that his hand is still causing him concern. He was cutting an LP just before his holiday and Russ said that he was getting a different sound.

"My left hand—the one I play the honky tonk with, is much weaker now—I was getting a lighter, almost lazy touch on some of the tracks I made."

Serious enough to cause him concern? "It's been the most worrying time of my life. Yes, I'm still worried, but there's absolutely nothing I can do about it."

After the accident Russ placed himself completely in the hands of a Harley Street specialist. "I do exactly as he tells me," said Russ. "I can't do and see more than that except to wait and see if they do heal completely."

(Continued on page 8)

Another great toe-tapping number from

Russ Conway * POLERIP

(from the forthcoming film)

WITH MATADOR FROM TRINIDAD 45-DB4564

COLUMBIA RECORDS

E.M.I. RECORDS LTD, E.M.I. House, 20 Manchester Square, London W.1

Lost Bag

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

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

Speak up, Tommy

HAVING read John Wells' recent article on Tommy Steele at the Old Vic, I would say, "see, Tommy go back by all means, but not, however, until you have learned to throw your voice a bit more."

I recently saw "See Steele To Conquer" and I think I would have liked Tommy saying, although he improved tremendously in the last act. Please do not think that I don't like Tommy Steele—I do very much, especially after seeing him in Rodgers and Hammerstein's "Cinderella", but when I go to the theatre I like to be able to hear what the actors are saying.

BERNIC NICHOL, 33, Ambleside, Albert Drive, Winkleside Park, S.W.19.

WORST EVER

I HAVE rehashed the stage where I must say something or bust. Without wishing to offend any fan, I must say that I consider Ray Charles to be the worst singer I have ever heard.

His singing voice makes him sound like a drunk with a sore throat; getting out of bed at 10 o'clock in the morning, and truthfully I am not surprised that Mr. Charles has not had many hits over here.—ROGER C. COLE, 144 Rotherham Road, Southsea, Hants., Yorks.

FORGET IT

FORGOTTEN JACK Good commented that "I don't think probably never be another" Oh

Teddy Johnson

WRITES FOR YOU

Are you getting a fair deal?

ARE fans getting a fair deal from some of the touring companies these days? We get letters... and a lot have been harping upon the complicated presentation of some of these shows.

Said one reader: "Promoters seem to be under the impression that if the entire company comes out of the end, stands in a line, and sings 'Shake Rattle And Roll' then this is a production show."

Others complained that they used to see top-line stars at theatres—with production—in the days of flourishing music hall for half the price.

Quick buck

I taxed one promoter and under the veil of anonymity he told me that many of the acts are just searching for a "quick buck" and pricing the shows out of reason...

He added that if he did not have the heavy overheads his prices would go down after all, most must come meet. Show business is a business—what ever public and artistic side. That dealt with the financial side, but how about the question of presentation?

I talked to touring stars. One told me that to get the right lighting was impossible—"without some specialised person in the show's company."

The singer said: "Electricians at most places have no artistic leanings... they have lights in

Boy" series on television. I think it would be wise if Jack forgot about a series such as this where new faces are made into stars.

Indeed it might be better if he introduced a programme where he brought back to the screen some singers he made famous through "Oh Boy", i.e. Cliff Richard, Mary White, Peter Elliott, etc.—D. M. MILLER, 4, St. Johns Road, East Ham, E.8.

TOO MANY DISCS

I THINK there are far too many new discs being released each week—many of them of a very low standard. Consequently many potential hits are lost in the crop of mediocre recordings.

Some recent records which have suffered this fate are Johnny Preston's "Charming Billy," Mary Johnson's "Move Two Mountains," John Leyton's "Girl On The Floor Above" and David Macbeth's "Pistols in Paris."

Let's have quality rather than quantity.—A. R. BOLITHO, 79, Liverpool Road South, Maghull, Liverpool, Lancs.

TRAD UP

AS everyone knows, the popularity of "trad jazz" music has risen steadily over the last few years—in 1960 was the "rock" year. The reason, I would say, is simple, and can be summed up in two words: "beat music."

Way back in the early fifties,

JOHNNY PRESTON... a year ago "Running Bear" was a raring sea. See "Bouquet for Don." (DISC Pic)

"rock and roll" was predominant—you might even say that "beat music" was predominant. But over that year or so, the record critics, musical directors, and even the A and R men have gradually filled the public with ballad type songs and music.

Consequently teenagers who first brought the "beat" into popularity have turned to something equally as strong—jazz, and I think that trad jazz will become even more popular in 1961 than it was in 1960.—C. D. COLIN, 18, Alderbury Road, Ealing, London, W.5.

YOU'RE WRONG

I CANNOT agree with R. Hunt (DISC 11.12.60), who is claiming the honours in the British charts. There are only two capable of doing this—Dance Egan and Johnny and the Hurricanes, and, perhaps, The Ventures.

But Britain, too, has some great instrumentalists in The Shadows and Jimmy John's Seven, as well as some up and coming stars, Rbar-Stoller and Jim Gunner.—VICTOR SOLAHE, Kensington Ave., Manchester, 14.

WHY COPY?

WHY do the record companies persist in issuing discs which are almost perfect copies of former hits? The principal offenders at the



moment are Fye, who are responsible for Emile Ford's "Counting Tearsdrops."

Compare this to Bobby Davro's "Dream Lover." One other example on the same label is "Since You've Been Gone" by Patti Brooks, which bears a very close resemblance to the hit earlier in the year, "Cradle of Love."

This sort of thing is purely tradish in on someone else's success in an about it, like the "answer" records which are prevalent in the United States.—DAVID TOOTHILL, 15, Park Road, Waterloo, Liverpool, 22.

I hope rock comes back

WAKE UP, BBC

LAST year was undoubtedly the worst year for rock 'n' roll since it started, what with the unfortunate cases of Chas Berry and Eddie Cochran, Gene Vincent recording second-grade stuff, and Bill Haley almost finished.

Now only one name is left in the true R 'n' R and Rhythm and Blues field—Ray Charles, but even he seems to be changing in style.

However, two new names turned up on the record labels during 1960 who could, with a little luck, replace Berry and Cochran—Barritt Strong and Jessie Hill, who both produced first-class debuts ("Money" and "Dish You Pah Doo").

So let's hope we hear more of their work in 1961, and less of the artificial rock we've been getting. P. FOWLER, 178 Uxbridge Road, Hatch End, Pinner, Middlesex.

SURELY it is time that the BBC realised that this country's jazz enthusiasts are getting a raw deal. We are generously allotted three programmes a week—a total of 150 minutes, one at 6.30 on Wednesday one at 10 p.m. Saturdays and a Thursday night session—the only sensible thing in the week.

On Sunday, pop and beat fans get "Easy Beat," and "Femini Favourites," and jazz fans get nothing. Yet on the one day of the week when one could relax and give full attention to really good jazz programming, the BBC are dead to the world. The only way to reach a jazz audience awaiting it—BILL RIDLEY, 9, Brighton Road, Adde stone, Weybridge, Surrey.

while, numbers, reds and blues and the general game seems to be to try and obtain as many combinations of these colours as possible.

I checked around again. Every artist seems to have something to say. Robert Scotland... to see that their cup of tea comes up, that their suits are laid out and so on. But as for con-

one to drive lighting, to set up a plot for lights and staging... well, the numbers are few... could only find one such person. He is Fred Perry, stage manager for organist Cherry Warner.

Fred is dedicated to the subject of presentation. He started at the London Palladium—he workshops... as Robert Scotland. Has built himself a model theatre 4ft. 6in. x 3ft. 6in. x 6ft. 6in. to experiment with staging effects. His model has a hand truck (the staging that brings the orchestra to the front) a 14in. revolving stage and a stage-light 2ft. x 6in.

I induced Fred to give up his experiments for a chat. He told me of a public hall that wouldn't allow the show to use the full lighting "it would cost three pounds extra," he was told.

No fading

There were the circuits with a wonderful switchboard—unconnected. Every light was controlled by ordinary household switches, so the lights went straight out without fading. These points proved that, in some cases... but the hall or theatre owners.

Fred had many suggestions to make about lighting—technical points. Ideas from a man who knows his task seriously. A man who one day may well be one of our outstanding and lighting experts. One day... will have realised that just anything will not do.

"A yellow light while I'm singing the blues?... Man, I'd go green."



PRIZE LETTER

THINK AGAIN

WHILE the battle still rages concerning the absence of British discs in most shops, hasn't anyone thought that perhaps some of our home grown products are not good enough to be sold?

Certainly many British discs are very good, but others are shabby copies of American ones. An example of this is Richard Allen's "Poetry in Motion."

We can't Britain have more people like John Barry, who has his own sound and is not an American copy. See the "Poetry in Motion" talent.—MELVILLE, ORD, 145, Alderman Road, Glasgow, W.5.

The Editor does not necessarily agree with the views expressed in

Bouquet for Don

RECAPING on DISC during 1960, I was surprised to discover that on January 29, Don Nicksch had only given one "two-star rating."

However, four weeks later he entered the Top Twenty, at number 16, and after another four weeks reached number 1.

In contrast, on November 19, Don Nicksch had only given one "two-star rating" to his recent disc.

I congratulate Don Nicksch on his increased interest in his D.N.T.—SUNSET 5 with 30 AM&O, R.A.T., DUNDEE, E. Yorks.

PERRY COMO

GONE
IS MY LOVE

RCA RECORDS

45/RCA-1215 45 rpm

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending January 7).

| Last Week | This Week | Title | Artist |
|-----------|-----------|--------------------------|-----------------------------|
| 1 | 1 | Are You Lonesome Tonight | Elvis Presley |
| 2 | 2 | Wendlandt By Night | Bert Kaempfert |
| 3 | 3 | Last Date | Floyd Cramer |
| 4 | 4 | Exodus | Ferranti & Teicher |
| 5 | 4 | A Thousand Stars | Kathy Young & The Innocents |
| 6 | 6 | North To Alaska | Johnny Horton |
| 7 | 7 | Many Tears Ago | Connie Francis |
| 8 | 8 | You're Sixteen | Johnny Burnette |
| 9 | 9 | Angel Baby | Rosie & The Originals |
| 10 | 10 | Corrina, Corrina | Ray Peterson |

ONE TO WATCH
Rubber Ball - - - - Bobby Vee

TOP TENS

Based on the recorded number of "plays" in juke boxes throughout Britain (for the week ending January 7).

| Last Week | This Week | Title | Artist |
|-----------|-----------|----------------------------|--------------------------------|
| 2 | 1 | Poetry In Motion | Johnny Tillotson |
| 3 | 2 | Save The Last Dance For Me | The Drifters |
| 1 | 3 | It's Now Or Never | Elvis Presley |
| 5 | 4 | I Love You | Cliff Richard |
| 4 | 5 | Strawberry Fair | Anthony Newley |
| 7 | 6 | Lonely Pup | Adam Faith |
| 10 | 7 | Perfidia | The Ventures |
| 8 | 8 | Man Of Mystery | The Shadows |
| 9 | 9 | Rocking Goose | Johnny And The Hurricanes |
| 10 | 10 | Goodness, Gracious Me | Peter Sellers And Sophia Loren |

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BRIAN HYLAND

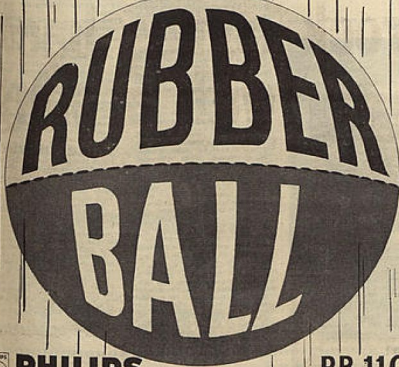
LOP-SIDED
OVERLOADED
AND IT WIGGLED
WHEN WE RODE IT

LONDON

45-HELX 2022 45 rpm

Marty Wilde

bouncing back with



PHILIPS

PB 1101

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending January 7, 1961

*'Poetry' takes over
top spot... Johnny
Horton and Roy
Orbison are in*

| Last Week | This Week | Title | Artist | Label |
|-----------|-----------|----------------------------|--------------------------------|------------|
| 2 | 1 | Poetry In Motion | Johnny Tillotson | London |
| 1 | 2 | I Love You | Cliff Richard | Columbia |
| 8 | 3 | Perfidia | The Ventures | London |
| 3 | 4 | Lonely Pup | Adam Faith | Parlophone |
| 5 | 5 | Save The Last Dance For Me | The Drifters | London |
| 4 | 6 | It's Now Or Never | Elvis Presley | RCA |
| 10 | 7 | Counting Teardrops | Emile Ford and The Checkmates | Pye |
| 12 | 8 | Portrait Of My Love | Matt Monro | Parlophone |
| 6 | 9 | Strawberry Fair | Anthony Newley | Decca |
| 9 | 10 | Gunsy Slade | Max Harris | Fontana |
| 13 | 11 | Strawberry Blonde | Frank D'Rone | Mercury |
| 11 | 12 | Goodness, Gracious Me | Peter Sellers and Sophia Loren | Parlophone |
| 15 | 13 | Sway | Bobby Rydell | Columbia |
| 14 | 14 | Rocking Goose | Johnny and The Hurricanes | London |
| 16 | 15 | Man Of Mystery | The Shadows | Columbia |
| 18 | 16 | Little Girl | Marty Wilde | Philips |
| 20 | 17 | Bouba Sera | Acker Bilk | Columbia |
| 18 | 18 | North To Alaska | Johnny Horton | Philips |
| 17 | 19 | Like Strangers | Everly Brothers | London |
| 20 | 20 | Blue Angel | Roy Orbison | London |

ONE TO WATCH

Pepe - - - - - Duane Eddy

DAVY JONES
"SCENERY"

B/W



"SHENANDOAH"

7N 15318 45 rpm

JOE BROWN
"SHINE"

B/W



"THE SWITCH"

7N 15322 45 rpm

PETULA CLARK
"SAILOR"

B/W



"MY HEART"

7N 15324 45 rpm

THE SOUND OF
ED. WHITE

THE FIRST SINGLE SCORED
AND RECORDED FOR STEREO!

"CORAL REEF"

B/W

"TROPICAL BLUE"

7N 15320 MONO 45 rpm
7NSR 15320 STEREO

Presley sets a new fashion

ELVIS PRESLEY is continually starting new fashions—singing fashions, clothes fashions, hair styles—and now recording methods. Those two celebrated mammoth recording sessions of Nashville immediately before and immediately after Elvis' GI stint seem to have implanted themselves on the minds of record producers over here.

Granted that the big Elvis' session before his service was the result of dire necessity, so why did Elvis repeat this exercise on his release?

This is a question that has been burning over in the minds of many record men in Britain. Why risk getting a tired, throat-weary and stale artist at one long, long session rather than take it in small doses and have him come fresh every time? What are the possible advantages of "The Big Take"?

Clearly, no one can give an absolute decision that one recording technique is better than another. It all depends on the artist. Elvis, it would seem, is one of those people who warm up to the job of singing, and once in their stride, perform strongly to strength.

For then the normal three-hour session would cut them short just as they were beginning to touch their peak.

If a recording company has an important artist who is this kind of worker, and who will certainly, in the

Imagine how now reverencing it must be to have to sing in a box, in front of a forbidding microphone, surrounded by professional musicians who have probably played for Bing Crosby or Judy Garland, and watched through the control-room window by impassive engineers and a critical A and E man who is analyzing the sound of every breath you snatch.

How can you perform with the ease and abandon that is needed to make a great single?

"The Long Take" suits the style of BILLY FURY, who needs time to give (DISC Fc)



I was wrong!

GLAD has done it again. This time her hit record of 1961 in this column was my complaint that EMI were swallowing Top Rank's America, Big Star and "New Orleans." I reckoned you wouldn't get a chance to hear these great platitudes—well how wrong can you be!

From December 15 to 30 "Star" was played no fewer than 29 times as an advertisement in our magazine. From December 1st till December 28 New Orleans was played. And I am GLAD it was wrong. These discs knocked me out.

And now they are selling—in

space of the year, come out with at least a couple of LPs and possibly six or eight singles, it is a good proposition to record about eight to ten titles at once.

This way, you get a big choice for your important singles release, and your artist records when he is really relaxed and pulling out that extra quality.

Billy Fury is such an artist. "The Sound of Fury" LP was recorded at one long session, and Billy has never been in better form. Moreover, the discs are so superbly recorded by the half-way mark, and this made a difference.

His latest title "A Thousand Stars" was made at a session with several other artists. And in it there are six or six or seven titles in the catalogue for a new EP.

But the most published and interesting example of the Presley technique occurred in Jet Contrad, who recorded no fewer than nine titles from which to select the top side for his new record "Mystery Girl."

Here the long-take method had proved itself. Jet Contrad's voice has always been regarded as the weak spot of a boy singer, so naturally he selected the stunner of stunnings. The long take exercise made that the trouble was there never.



Well, one answer is that if you keep on singing, song after song, like after take, you begin not to notice your surroundings, and just sing as if you would do when nobody is listening. And this is what happened.

By the time it came to "Mystery Girl," Contrad was away and swinging—and in fact he made this title on his second take.

Result is that on "Mystery Girl" Contrad gives a strong, confident, brassy rendering that no one thought he was capable of. In fact "Mystery Girl" will do for less exactly what "What Do You Want" did for Adam.

So this is success? That's what *SHO* thinks through Billy Fury's mind as he slipped from consciousness in a post-EP sedation. *SHO* is in a *Wolframium* where he was making a personal appearance.

More people came into the hall than ever before. Suddenly there was a stampede. Billy was overwhelmed by fans—and overcome. *K.O.* completely. In fact—and was out cold for five minutes. Seeing a thousand stars I suppose.

'STRAWBERRY BLONDE' MADE IT

Extra time for Frank D'Done

UNTIL a few months ago Frank D'Done was a man who said with conviction: "My discs get played a lot more than they're bought."

Now he's had to change his views on the record. "Strawberry Blonde" came crashing into our Top Ten charts last week, at number thirteen. His discs are being bought... and played.

Frank's latest attempt at our charts. First there was "Serenade in Blue" (7), "Love"—which hit number three—then "Honey" and "The Old Waters" (7) "Joey, Joey, Joey" which fared no better.

And during this time record reviewers had been tipping him for the charts. "He's good," they'd say, "he deserves it."

Our own reviewer, Don Nicholl, mentioned his past records in his review of "Strawberry Blonde," writing: "Could also come through to big British sales at long last via the DNF," and gave the record a DNF.

His name might be new to you, but Frank has no more to be credited wonder. In America he's been performing one way or another since he was five. That makes 22 years of experience behind him.

Good company

But he's been gathering his admirers slowly. If you're not among them you're in good company. Nat Cole, Sinatra, Danny Kaye, Sarah Vaughan, Louis Bennett and many others have been spending hours listening to him in the small night clubs where he plays.

American magazine columnists have been really happy over him. "One of the hottest young singers in the business and deservedly so," wrote *Down Beat*. *Dorothy* called him "But it has been slow, very slow. And one of the reasons for this is that he has refused to sing any form of rock 'n' roll." Sometimes, says Frank, "I think it is actually a handicap to have talent if you have no crazy 'bit' to go with it."

But he has never fallen for the temptation of tacking in with a gimmick. He knows that if it is talent and not gimmicks that lasts. For a long time, though, Frank never thought he might make it. He can still remember the time when he was talking to Sinatra and Nat Cole. They both told him they were glad they broke through when they did.

"Neither of them thinks he could



beat the trick singers of today," says Frank recalling the conversation. Frank has also found it hard going over here. His two previous singles, three EPs ("Frank D'Done Sings," "Frank D'Done Sings For Sophisticates" and "Bliss Serenade") didn't mean a lot.

But Mercury has wisely continued leading his disc, though that one day they must click.

And now they have just issued Frank's first LP, "After The Ball." And this one looks all set to be a winner.

Frank would find the situation rather amusing because he might recall a situation he found himself in early last year:

An admirer wanted to know why he didn't appear on American TV. "I thought Frank could only reply: 'No one wants to recognize you until you're recognized.'"

But an "unrecognized" Frank D'Done was such an impact in a *New York* night spot that he was gradually given a choice of shows that he could appear in. The same and Jack Paar were just two of the many that followed.

Frank's very first break occurred when he was in the audience, appearing in a night club as a guitarist. As he happened countless times in a night club as a guitarist. As he happened countless times in a night club as a guitarist. As he happened countless times in a night club as a guitarist.

It was Frank who filled—"the great time over sang outside of a bath tub"—and he was an instant hit. Now he combines voice and guitar in his night club act and on disc.

And the combination is taking him to his first record.

David Marshall

MARION RYAN cables from NEW YORK

I'M cabling this column from New York. Arrived here Tuesday, and I haven't caught my breath yet! What a fabulous place! I suppose I've read as much as anybody about America, and I had a pretty good idea as to what to expect. But wow!

First, the shops. They atmosphere is heady, and you buy for the sheer exuberant joy of buying. The slugs above the impressive glass doors of one huge store reads: "You don't really need it...you just want it!"

And what is it you want and don't need? Perhaps a small jar of face cream for £60, a heavy necklace of sapphires, rubies, diamonds and emeralds that set me up the zip is in 18 ct gold, that's a mere £1,000.

At the other end of the scale, yet in the same store, you can buy

an adorable little dress for £2 10s. The fall, nervous title of New York is rather disconcerting—nothing is permanent and novelty is everything, particularly in fashion. But I soon discovered that the very best shops—special in European goods—should be bought in England at a fraction of the cost.

A walk along the crowded street is quite an education; every one hurries, out of habit. And the different faces, one sees! An aged gentleman who resembles an Old Testament prophet, with flowing beard and hair, and long black robes. Then three beautiful gold-headed girls dressed in perfectly tailored IDENTICAL clothes; an elegant coloured girl who looks like a modern-day version of the style of Paris in the 1890s.

The subway was a disappointing experience. It is fast, clean, usually and noisy. Not only that—it's very confusing. There are local lines that stop every station and there are express trains that rush you past the station you want.

In spite of my original astonishment at the vast size and intensity of New York, I'm already beginning to find that it is at human scale. It's a big city, but you can still remember the time when he was talking to Sinatra and Nat Cole. They both told him they were glad they broke through when they did.

Now he combines voice and guitar in his night club act and on disc. And the combination is taking him to his first record.

David Marshall

forever. They replied with a stonewall which I can only describe as the lines in the control box.

WE hear a lot about versatility nowadays. But here's a new twist.

It's a combination of the aforementioned. In fact a young American, who owns a specially constructed guitar which can produce the sounds of 19 different instruments.

How does he do it? Well, perhaps his name is a clue—he is called Mandrake and is named after Mandrake the Magician, a famous U.S. cartoon character. His first record, on which he of course supplies his own orchestra backing, is called simply "Mandrake."

CABLE FROM AMERICA

The 'clan' plan to make second film

THE Hollywood "Clan," Sinatra, Dean Martin, Sammy Davis, Peter Lawford and Joey Bishop arc, on the success of "Ocean's 11," to make another film together. It will be for United Artists and has yet to be titled.

DISCUSSIONS are going on at the moment in Hollywood between Frank Sinatra's Essex Productions and Lana Turner's Lantano Productions, regarding a co-production tie-up. If negotiations through the company could become the biggest independent film set-up of them all.

Looks like **The Browns** are to have their first hit disc since the birth of Bonny's baby. Title is "Send Me The Pillow You Dream On" and it was written for the group by fellow RCA recording artist, Hank Locklin. Lovely **Diana** Carroll, currently in Paris filming "Paris Blues," is to cut an album of French songs during her stay. Buckings will be by **Eddie Barclay** and the disc released later on Atlantic Records.

Last week's "jazz tree" was planted in New York's 57th Street as part of the City's "Salute To The Seasons" project. It was a gift from the **Modern Jazz Quartet**. The tree will be there permanently as a living symbol of the growth of jazz.

★ ★ ★

AFTER 30 years in the band business **Lawrence Welk** has finally made it as a teenage idol. Currently he is riding high with the two biggest disc hits of his career, in "Last Date" and his latest for Dot Records, "California." According to Dot, "California" is one of their fastest selling numbers. Already sales have reached the 500,000 mark. Though one of the biggest attractions on TV, Welk has never been big on singles until now.

"This Is My Man," the musical film **Maria Lanza** was making when he died, is to be remade with Metropolitan Opera Star **Mario Del Monaco** in the lead, with **Ether Williams** as his costar.

Mario is also in line for the other script prepared for Lanza.

Famous LP this year is "Candid Telefun," a sort of telephone version of "Candid Camera." It is by **Harold Hender** on the United Artists label. With a rigged phone, Hender is heard calling various business establishments to make unusual requests, such as trying to buy a monkey to make soup, purchase a "drop dead" card from a greeting card shop, borrow two dollars from a bank, and so on. Will sell big.

Capitol Records have just released yet another newsworthy, this time 21-year-old **Judy Scott**,

who was discovered by Jerry Lewis in 1956. Since then she has been getting a year of experience on TV, but this is her first time on disc. She makes a very good debut, too, with "A Year And A Day" and "Johnny Don't Talk Much."

Capitol Records started off the New Year well with 34 album releases, one of the strongest for a long time. These include discs by **Frank Sinatra**, **The Four Freshmen**, **Dakota Slaton** and **Fats Waller** (recorded a few years back, when Fats was in London).

Columbia is almost as strong with 31 albums, including the long-awaited "Come Along With Me" with **Julie Andrews** and **Richard Burton**. **Paul Evans**, 22-year-old chart maker from New York, has switched from the subsidiary label "Guaranteed" to the Carlton label for his latest release, "I Love To Make Love To You." As well as being a clever composer ("Seven Little Girls") Paul also plays guitar, drums, piano and releasing his hit sets as a hobby.

★ ★ ★

SIXTEEN-YEAR-OLD **Brenda Lee**, recently made 54,970,000 during her month tour of Eastern and Mid-western cities, plus breaking home records, it is claimed, at Honolulu's Civic Auditorium. In 1960 is the year **Hank Ballard** and **The Midnighters** will not forget in a hurry. The year-long tour started back into national prominence for the first time since 1955, with five straight hits in a row, including three million sellers with "Finger Poppin' Time," "Twist" and "Let's Go, Let's Go."

"Expect" "Rock Around The Clock" to make a big comeback at any time now. This time with new girl on Callion, **Tranny Boyer**. Franny also sings since in a forthcoming movie "Sock And Rock" and "Rock Around The Clock."

Adam Wade has been chosen to record the theme song of this year's "Maverick Of Dimes." It is called "Please Say Yes."

Mercury Records have just won the "Pitx Charles Cow" (Grand Prix National Du Disque), France's award for the top record of the year. It is a classical disc featuring The Detroit Symphony Orchestra.



JULIE ANDREWS... the Americans can at last hear her on "Candor."

Presley - a duet

ELVIS PRESLEY is about to make a duet disc with a girl, but at the moment the lucky lady has not been named.

Bob Newhart has just signed for his most lucrative television appearance to date—a January 22 spot on the "Dinah Shore Show." Fee is \$7,500. "Button Down Bob" has had a meteoric rise over the past nine months since his LP became so successful. He was recently given a bonus from the owners of **Mister Kelly's** in Chicago, that was bigger than his salary, in reward for doing such fantastic business.

Band leader **Harry James** is to have a top acting role in the new **Jerry Lewis** picture, "Ladies First," which also stars **Diana Dors**.

Billy Eckstine has just begun the film (also to the novel) "The Scene," he is going to co-produce this as well as play a role, and sing at least two new songs.

Cadence disc star **Johnny Tillotson** had his first professional appearance as a guest on a local TV show. He was so well received that he was signed to a regular contract. His current hit "Poetry In Motion" is still high in the charts, while his latest, "Jimmy's Girl," is about to enter at any time.

THIS WEEK'S

EMI

HITS

THE AVONS

Rubber Ball

COLUMBIA 45 DB4549

RUSS CONWAY

Pepe

COLUMBIA 45 DB4544

BILL FORBES

You're Sixteen

COLUMBIA 45 DB4566

CONNIE FRANCIS

Many tears ago

45 MGM1111

WANDA JACKSON

Mean, mean man

CAPITOL 45 CL1576

KEN PEPPER

Just a little at a time

TOP RANK JAR535

THE

PILTDOWN MEN

Piltown rides again

CAPITOL 45 CL1575

PETER SELLERS

AND

SOPHIA LOREN

Bangers and mash

PARLOPHONE 45 BR4724

KATHY YOUNG

A thousand stars

TOP RANK JAR534

Exchange your EMI Record Tokens for any of these wonderful records

EPs OF THE WEEK

CONNIE FRANCIS
'Tis Lady of Record

made in the shade

Frank Sinatra

The Shadows

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E.M.I. Records Ltd. • E.M.I. World
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Package tours

West End show

LARRY PARNES, manager of Larry Wilde, Billy Fury and Joe Brown among others, and Britalia's uncrowned king of rock, is finished with package shows. The second Rock 'n' Trad show, which is due to go on the road on February 16, will be the last "and I'm not signing any more singers—that's official," said Parnes.

"But that does not mean I am giving up the terrace market," he says. "Some people have been saying that, and it's nonsense. I am not giving up rock 'n' roll."

The Parnes organization probably will have another summer show at the Britannia Pier, Yarmouth, this year, and it may be staged on the rock 'n' trad theme, but the autumn should see the most interesting aspect of Parnes' plans for 1961.

Accent on youth

"I want to do a West End Show there—a real production, with the accent on youth and vitality. Not only pop singers but also girls and dancers."

"I shall certainly ask Jack Good to produce the show for me. He is the only one who can do a young show, of any description, properly."

"The time is ripe for a young show in the West End," he said. "It would demonstrate to people what youth can do. I am negotiating for a theatre."

And also in the office are film plans for Billy Fury and Joe Brown. "It's on the cards that they will star in a film together, and then in one each."

The reason for Larry's lull in the search for more teenage talent is his increasing interests in other directions. One of them is commercial radio. He told me:

"I am enthusiastic about the prospects of commercial radio, and so I have formed a company.

says rock king Larry Parnes

"That doesn't mean a thing at the moment, of course, but commercial radio is something which is bound to come—so I have got an eye on it."

"But immediate interests centre on the second rock 'n' trad package which will play 18 dates over five weeks."

"Marty Wilde will be on the bill this time," Larry said, "with Billy Fury, Joe Brown, Peter Wynace, Johnny Gemini, Duffy Power, George Farnie, The Four Kestrels, Nelson Kenne, The Valentine Girls. Syd Dale will be in charge of the band. And I hope to get Tommy Bruce for the show."

Topliners

No matter how the Parnes organization develops, it will always be remembered for its initial "stable" of young beat stars. What of them in 1961?

"By April Larry expects to be personally managing only Marty, Billy, Joe and possibly Duffy Power, reckons could emerge as topliners this year—Belle, Raymond."

"One of those could easily become a major star this year, but, of course, the top artist of 1961 could just as easily be someone we have not even heard of yet."

John Summers

by John Wells

John Barry Presneger studied classical theory and practice with Dr. Francis Jackson, master of Music at York Minister. He also took a correspondence course with Stan Kenton's arranger, Bill Russo. The result: The John Barry Seven.

Joe Conrad, goalkeeper of the TV All Stars Football Team, also keen on tennis, swimming and fishing.

★ ★ ★

RICHARD ALLAN, deservedly progressing towards the big time, hoping to make enough money this year to buy a house. At the moment Richard, his wife and young son live in a flat in Fulham.

Dinah Shore reported to keep a few sticks of chewing gum in her mouth while she sings. Even Presley makes mistakes. He admits that the biggest he made was not paying enough attention while at school... but then he should worry.

Jet Harris is a great animal lover. His pets have included a monkey, deer, cat, bush baby... and a skunk.

Now it can be told. When Duncan Eddy was over here with The Daren McPhatter package he denied all stories about his getting married. No wonder... he's already married and has a two-year-old son.

Dean Shannon, last Friday, was the cabaret at the Annual Spinster's Ball. Conspires up a picture of a young rock singer entertaining a lot of elderly women, but it wasn't like that at all. The ball, in fact, held in a village in the New Forest, is for unmarried Debs.

Peter Elliott, ex-British diving representative in the Olympic Games, still keeps up his swimming. He can often be seen practicing at London's Marshall Street baths. Reckons it keeps him fit for his stage appearances... especially those backflips that he does.

For international stardom Adam Faith says he will have to lose his London accent and talk like Cary Grant.

Little Tony thinks "Roy Meeks Girl" was an apt title. It was while he was appearing in the TV series that he met Carole White, now his fiancée.

When Cliff Richard returned from a recent holiday in Spain he brought back four pairs of boots for The Shadows.

Billy Fury getting tired of cowboy boots. "A new style is what I'm looking for now," he says. "I'd like to be different." He has just bought a large house for his parents in Liverpool.

Could a small terrier named Fox be the first animal of a new zoo? Fox belongs to "Ring Of Gold" singer Heidi Brühl, who is hoping to have her first child.

Arthur Gellie isn't exactly a name that looks right in lights... that's why it was changed to Tab Hunter, star of the BBC's "Bachelors At Large." It was chosen because Tab likes horses... particularly hunters.

Billy Raymond, "Spot The Tune's" new composer, 23 last Friday, January 6.

Follow student of Johnny Burnette at school in Memphis used to be Elvis Presley. They also sang together in the local choir.

The Drifters used to be called The Crown. It was when Benji King joined them that they changed their name.

TOMMY STEELE and Ann off to sunny Bermuda.

• PETER ELLIOTT

Still swimming

• TAB HUNTER

Name change

• CLIFF RICHARD

Spanish boots

Another name added to the "I love Sinatra" list... actress Jo Merrow.

Newly A and R man Norman Flax and A and R man Norman Flax will spend a week of their American business holiday trip in Honolulu. Speculations about their holiday include the possibility that Ross will return home with a Hollywood film contract in his pocket.

★ ★ ★

FOUR trumpet players distinguished by a singing group they were appearing with decided they could do better themselves. They were obviously right, too. They formed a vocal group calling themselves The Bell-tones and have a recording set for Decca later this month.

John Walsh, 24-year-old dancer, now known at the Palladium as "Butter-dish." It was he who let Yana drop during a dancing act in the piano "Turn Again Whirlington."

"Go, Man Go" is performed before a lunching munching audience... at least during the winter. The local office girls spend their Monday luncheons in the audience of the show complete with their sandwiches. Do the artists mind? "No," says David Ede, who leads the Rabon Rock. "The kids have to get a bit to eat in their lunchtime."



YANA—dropped.

TOMMY STEELE and wife Ann now enjoying the sun of Bermuda. They are on a belated honeymoon. Immediately after their June wedding last year Tommy had a 16-week summer season in Blackpool... and he's been working solidly ever since.

After a two-month holiday in America Vince Taylor arrived home 25 pounds heavier.

Colin Gray, who recently made his disc debut with "Till" is causing quite a controversy among the girls. It is his real beauty, they're saying. Or, it is, it's not. It's no gimmick. It's been that way for some time. Colin's back to about doing it... back to it's original colour, black!

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TOMMY STEELE and Ann off to sunny Bermuda.



E.P.s



E.P.s

ONNIE DONEGAN
HIT PARADE VOL VII
NEP 24134

THE VISCONTI
HIT PARADE
NEP 24132

CHRIS BARBER
JAZZ PARADE VOL VI
NJE 1078

Three years old this month, Fontana have a great deal to be proud of, as DISC found out from A and R chief Jack Baverstock



WE WENT ALONG WITH MATHIS

Fontana celebrate their third anniversary this month. They now are a major label in their own right, and have an international market and several strong-selling artists.

Meet the man who has been responsible for this rise—Jack Baverstock, former professional pianist, co-ed of a music weekly and A and R man for Oriole.

When offered the Fontana post in 1958, Jack had to start from scratch. "Fontana came into being because the Philips label couldn't handle all the British artists and also because the group wanted a second international label," he told me.

"I was given a completely free hand and my first job was to build a catalogue. I went all out to get established in the album market, and we

Fontana artist JOHNNY LEE talks to Jack Baverstock (right) — his version of "Cindy Lou" — and the success everyone had expected.

recorded material ranging from brass bands to folk singers. One of Jack's greatest pop properties is Johnny Mathis.

"We set out to establish Mathis in this country, and are delighted by the fantastic success of his records at all speeds. I think it's true to say that in the minds of the dealers and the public Mathis is now where Sinatra used to be."

Talking of Sinatra... Jack has access to American Columbia recordings made during the 1940s and re-issues of these, on Fontana, have proved big sellers.

Other Americans who have shone on Fontana are C and W-style singer Mabel Robbitt and jazzmen Dave Brubeck, Miles Davis and J. J. Johnson.

Disappointment

Jack is now enjoying his parade, single success via the "Gernsey Slade" track recorded by composer Max Harris. This was a smart move on his part, considering that Anthony Gurney's *Sinatra Newley* records for another company.

A disappointment which seems inexplicable was Johnny Lee's record of the same name.

"I will hear people humming that tune," said Jack. "The record got practically every C grade possible, but nothing much happened for it even then."

Other British artists in whom he has a lot of confidence and high hopes for 1961 include Al Saxon.

"Al is a great seller in Scandinavia and other parts of Europe. I realized how popular his discs were only when I went over there recently. His *Blue Eye Boy* is a fine disc, and looks

like breaking into the charts. I am particularly pleased about this because I think Al is essentially a live performer."

Two British girls who record for Fontana rate highly in Jack's book. They are Valerie Masters and Cleo Laine. "Valerie did well with *Rainy Days* and she is going to be even better this year. Cleo's coupling of *Let's Slip Away* and *Thirteen* has been the first commercial record she has done, and everybody is pleased with the results."

Jack is also reentering a hotter Jackie Ray, who had a long-running success with his "Summer Place" theme recording, and whose album, with his wife Janet Scott, has won a lot of praise. He is also expecting Duffy Power to "come through in 1961," and his instrumental honors, in the best field, are played in the Hunters.

Fontana's teenage sensation this year is predicted to be Terence (Hildaway?) Hafe, whose debut disc has a topical called "Beauty And The Beast."

International

Fontana and Jack Baverstock have transformed several artists during the two years of the label's existence. One example is Irish folk singer, Finlay Donaghy, who was an unknown Belfast housewife when Jack started recording her. Now she is known internationally and it earned hundreds of pounds each week.

Other successes? Well, there is Johnny Greeney, well-known as an arranger and MID. He made some charts for Jack under the name of Chappin.

Chappin's work is an international name in Latin American music. Even South America is interested in hissing his discs.

Fontana also drew the attention of American Columbia to Johnny in his capacity as a string writer, and the Americans rate him highest of all the British MID's.

The biggest one so far was "get away" was, of course, Adam Faith. This is how it happened.

"The BBC TV series 'Drambar' was running at the time, and Adam, who was still virtually unknown, was in the cast. I did a cast EIP from the show for Fontana, and used him or the session."

"I was very impressed by his work and tried to get his services for the label. Unfortunately, he had been hired previously elsewhere, so I didn't get him. Right after that he arrived with a vengeance. The rest is history."

Nigel Hunter

ALONG THE ALLEY...

WANTED—new songs!

JOHNNY MATHIESON, who left Britannia Music some time ago, has now popped up at the offices of Michael Relne Music, which is the publishing company run by commercial jingle king Johnny Johnston.

The Relne outfit has been rather quiet in recent times, but February will see the start of a swinging new phase of activity organized by Johnny Mathieson. And, all you songwriters, he's looking for new material.

"I know that statement will probably start a flood through the post," grinned Johnny, "but I don't mind. I'll be pleased to consider anything from anyone."

SYD GREEN of Edwin Morris Music, in the Chappin group, is starting the New Year by sticking his neck out, about a song, of course. A very melodic little ballad from America called "Angel On My Shoulder."

It is one that fits the best ballad category tipped by Britala's music publishers for the 1961 trend perfectly, and one with an unusually attractive lyric.

It's going to be one of the biggest songs there have been for the last eight years," said Syd.

The song has formidable record coverage already. The release date both here and in the States is tomorrow (Friday the thirteenth)! but nobody seems worried!

The composer is a young American girl singer called Shelby Flint, and her own disc version is being released here by Warner. The other American record is by Gerry Wallace on the London label in this country.

British artists lined up with agents on their shoulders are Dick Jordan for Oriole and Jimmy Young for Columbia.

"If Angel On My Shoulder" is destined to be the first success of 1961 for Edwin Morris Music, there's no doubt it will have to be a big one to exceed the results achieved by their last hit of 1960, "Poetry In Motion."

Johnny Tillotson's London disc of this number has been on top earned itself one of this paper's Silver Discs.

Inevitably it has rather over-

shadowed the fact that the same song was covered in Britain by Johnny Lee for Fontana and Richard Allan for Parlophone.

"Poetry In Motion" has also distinguished itself by some swift motion in the sheet music sales stakes. A fortnight ago it rocketed into the No. 10 slot from nowhere.

THE Morris crew last pligger Tony Saxon, brother of Al, last Friday when he left to join Alan Farnham, brother of Nattie, at Lorina Music. His place will be taken by Peter Bye.

AND HERE comes from another Chappin company last Friday was that of Steve Martin from the Sheldon office. He is going to return to singing as a full-time job, with a recording contract in the offing.

ROY PITTS takes over the Sheldon operations completely from his ex-colleague, and starts 1961 with "Loop-Sided, Over-Loaded" by Brian Hyland and by Hank and David on MGM.

N.H.

JOHNNY

THE BIG HIT FROM 'WEST SIDE STORY'

LET'S SLIP AWAY

fontana H 272



Russ Conway

(Continued from front page)

At the end of his holiday he will know the answer... until then he is taking life easily, enjoying the sights of America.

"Apart from eight days, this will be my first real holiday in five years," said Russ. "I think I have earned a break, and that is exactly what I'm going to have."

He is travelling in America with his friend A. and K. manager, Norman Newell. They plan to visit New York "to see as many shows as we can," Hollywood, where "we want to look around just the same as any other holiday-maker would," and if it can be arranged, a week in Honolulu.

The trip won't be all fun, however. As reported in DISC, a fortnight ago, there will be keeping a film test, but about this he is keeping quiet. "I don't want to say anything at this stage."

FORD TAKES CHECKMATES LP SESSION

EMILE FORD, currently in the charts with "Counting Tearsdrops," has supervised a new LP featuring just his group, The Checkmates, for Pye. And contrary to expectations, the album will be part vocal. The Checkmates now number 10, and the LP, which will include several standards and is due for release the first week in February, will be issued on the same day as a new Emile Ford single. Several titles have been wined for this, but none has been picked.

Emile will be appearing in Granada's "Variety Show" on February 1.

Terry Dene cuts another

TERRY DENE waxes a new disc for Oriole this week for release at the end of the month. Top side is "Next Stop, Paradise."

Terry starts a series of one-nighters in the South, beginning next Monday.

The parade (left) at the EMI recording session for the "Parade of the Pops" LP on Sunday were (back) Danny Parry and Garry Miller; (centre) Norman Newell, EMI A and K man, Bob Miller and The King Brothers (front) Matt Moore, Janet Richmond, Russ Conway, Rita Williams, Johnny Kingdown and John Bergen.



Free-Rekkers sign £1 ballroom contract

THE FLEE-REKKERS, one of Britain's fastest up-and-coming instrumental groups, have signed a £10,000 contract with Mecca Ballrooms. This is the first time that any beat group has been put under contract to this vast organisation.

The contract will run for a year, and The Flee-Rekkers will be called upon to be featured as guest group on special teenage nights at some of the leading ballrooms in and around London.

The first date under their contract will be at the Royal Tottenham, on Sunday. This will be followed by the Hammermith Palais (Monday), Locom (Tuesday), Mexco, Norwich (Wednesday), and the Lacarno, Stratham on Thursdays. This will leave them only Fridays and Saturdays for other engagements.

The Flee-Rekkers had already been booked to take part in the Gene Vincent tour which opens for a week on February 12, but they will now be released from this booking.

Their latest record for Pye—"Blue Tango" and "Bitter Rice," both sides, is due out on January 20. The following day the group will go on "Saturday Club."

Richard tour

ALL dates have now been fixed for the forthcoming three-week tour by Cliff Richard and The Shadows, who will, incidentally, be having their own spiff.

Cliff will open at the Hippodrome, Birmingham, on February 16.

Other dates are: Gosport, Derby (8); Grove, Middlesbrough (7); Grove, Plymouth, Glasgow (10); Usher Hall, Edinburgh (9); City Hall, Newcastle (10); City Hall, Sheffield (11); Empire, Liverpool (12); Colston Hall, Bristol (14); Gosport, Cardiff (12); Gosport, Southampton (14); Odessa, Southampton (17); Grosvenor, Liverpool (18); Grosvenor, Glasgow (19); Guildhall, Perthmouth (20); Gosport, Wetherby (21); Gosport, Doncaster (22); Gosport, Chester (23); Bristol (24); Gosport, Bradford (25), with a final date at the Gosport, Wexmouth, on February 28.

FILMS—Bobbejaan starts

BOBBEJAAN, young Belgian Comedian, and Western singer, whose British debut disc is reviewed this week (page 11) is to start work on a film in Belgium.

He is due to come to Britain at the end of the month for personal appearances on TV, and while here, his record company, Polygram, in conjunction with Pye, are hoping to publicise his arrival by riding him up and down Regent Street on a horse.

Following her success on "Saturday Club" last week-end, Julie Ryan has been rebooked to guest on the show on January 28.

NOEL GAY SIGN PRIDE

DICKIE PRIDE, who has now left the Parma organisation, has been signed up by the Noel Gay agency.

He has already appeared on some dates for them, and his latest disc, an LP, entitled "Pride Without Prejudice," is to be released by Columbia at the beginning of February.

The session was taken by Norrie Paramor, with backing by Eric Jupp.

Johnny Nash premiere

POPULAR young Negro singer, Johnny Nash, whose discs are released through EMI, has now completed work on his first film—he has a starring role in "Take A Giant Step," the new United Artists production, due to be premiered at the Odessa, Marble Arch, on February 2.

Nash, who plays the part of Spencer Scott, has already recorded the title number from the movie.

SINATRA D HIS OWN

REPRISE RECORDS, the label which debuts next month—with a Frank Sinatra LP under the direction of Felix the accompaniment.

The label, which so far, only has Sinatra and Sammy Davis, Jr., under contract, is all set to add further artists to its books. Among them may be former Capitol singer Mavis Kiver. In addition to the single, Reprise is to issue a Frank Sinatra LP, in March, called "Ring A Ding Dong." The title tune of this was written by Jimmy Van Heusen and Sammy Cahn.

As yet, no British disc firm has been named to distribute the label, although it is expected that Capitol will do so.

In one disclosure concerning the British stereo single last week, we stated that Decca were the first company to release stereo LPs in Europe. This was incorrect. Decca and EMI released stereo discs at the same time.

THE VISCOUNTS MONEY Is The Root of All Evil

b/w ONE ARMED BANDIT



NEW RELEASES

Nell Sedaka
Calendar girl
RCA 1001 RCA

Sam Cooke Sad mood
RCA 1001 RCA

Elvis Presley
Are you loneliness tonight?
RCA 1001 RCA

Bobby Vee Rubber ball
RCA 1001 RCA

Ricky Nelson
You are the only one
RCA 1001 RCA

Lawrence Welk Calcutta
RCA 1001 RCA

There she goes
Jerry Wallace
HMV BSA London

Angel on my shoulder
Shelby Flint
WB 8, Warner Bros.

Buddy Holly What to do
G Decca

The Andrews Sisters
Sailor
RCA 1001 RCA

Jess Conrad
Mystery girl
RCA 1001 RCA

DISC Pic Round-up



Frankie Vaughan goes through "This World We Live In," one of the numbers he cut on Friday with Michel Legrand. Release date is January 26, and the number is backed with "The Day That It Happens To You." Jess Conrad (below, right) is appears in this week's episode of "Discs Of Dick Green."

Fifth visit for Connie Francis

CONNIE FRANCIS is to make her fifth — either at the end of February or the beginning of March. She will appear on television and make one or two personal appearances. She is also expected to undertake some recording sessions as she did on her last visit at the end of October.

ANITA O'DAY FOR BEAULIEU JAZZ

BRILLIANT American jazz singer Anita O'Day, who won the critics acclaim for her performance in the film "Jazz On A Summer's Day," will be coming to Britain to appear in this year's Beaulieu Jazz Festival, which is to be held on Saturday and Sunday, July 29 and 30.

This year the jazz programme is to be extended to take in two afternoon concerts, in addition to those being held in the evening. Those who have already signed to take part include Chris Barber, Johnny Dankworth, Terry Lightfoot, Kenny Ball, The Joe Harriot Quartet, The Downbeat Big Band, Bob Wallis, Dick Chelworth, The Tubby Hayes Quartet, The Jazz Five, Allan Ganley Quartet, Mick Mulligan with George Melly, the Fairweather-Brown All Stars and Bruce Turner's Jump Band. The actual appearances by Anita O'Day, and other guest singers will be named, have not yet been set.

10,000

Bert added

BERT WEEDON, who will be embarking on a lightning tour of Ireland between January 26 and 29, has been added to the top stars who will be appearing in the Jack Conway variety show at the Royal Albert Hall this coming Sunday.

DEBUTS ON N LABEL

led by Frank Sinatra, is to make its debut on N label.

Ricky Nelson disc

WITH the latest Ricky Nelson film, "The Wrecking Ship In The Army," opening in London today (Thursday), London Records are releasing his latest disc, "You Are The Only One," tomorrow.

Ricky has recently completed work on his latest movie, "The Big Circus," in which he and brother David play tap-dance artists. He has since been touring America, doing tap-dance work with a road show.

ACKER BILK is to tour Switzerland in February. He will return for a week at the end of the month, and then go back to the Continent for more dates.

BILLY FURY

THOUSAND STARS
F 1511 Decca

BRENDA LEE

LET'S JUMP THE BROOMSTICK
1502 Brunswick

DUANE EDDY

PEPE
MLW 9257 London

LA DOLCE VITA

FAUSTO PAPETTI
DC 1654 Duham

CLIFF RICHARD

Whom would he most like to meet?

DON'T MISS NEXT WEEK'S ISSUE AND A GREAT NEW SERIES BY DICK TATHAM

Hazlewood LP

LEE HAZLEWOOD and Lever Hill, independent A and R producers who, until recently, were responsible for all the Duane Eddy discs, have tentatively set the end of January for the release of their first LP for their new label, Tey, which is to be distributed by Atlantic Records, in America, and probably by London over here.

The LP is called "Trouble In A Lonesome Town," and is a combination of story and folk songs, sung by Sanford Clark.

DISC's group on Conway series

ALL the guests have now been named by ATV for the Russ Conway series, which began a six-week run at the beginning of this month. And included are The Wire Boys, the group who were runners-up in DISC's Subo Fair Vocal Group Contest last year.

With programme number two being televised tonight (Thursday), Russ's guests will be Eddie Fobson and Sue Malinovic. Next week he will introduce Jan Holland and Julie Rayne, followed by Audrey Jean and Otto Brandenburg on January 26.

In February, Russ will introduce Bette Wike and The Wire Boys, and by his final show, Rosa Goloff and EMI musical director, Tony Osborne.

Ember LP release

EMBER Records, the American disc firm who left up London offices last year, are to release their first LP under their recent deal with 20th Century Records of America.

Their initial release, on February 1, will consist of six LPs, each selling at 25s.

All are Twentieth Century Fox albums, including three new ones. These are "Swingalong With Al Martino," "Sag We Now With The Harry Somers Chorale" and "Music By Gershwin," the other three are re-compiled tracks: "The Original Miller Sound-Tracks," "The Original Tommy Dorsey Orchestra," and "The Art Tatum Discosettes."

KAEMPFERT—GOLD DISC

BERT KAEMPFERT, German disc star, who recorded his hit version of "Wonderland By Night," which only recently fell out of the number one position in the American charts, is to be awarded a Golden Disc for selling 1,000,000 copies.

The disc will be presented to Kaempfert on his arrival in New York this month when he will discuss recordings and appearances on American TV.

Irish singer cuts sides

TERESA DUFFY, 20-year-old Irish singer, who was due to appear with The Malcolm Mitchell trio on BBC TV last night (Wednesday), is cutting two sides for the Beltona label on Friday of this week for an LP release.

The singer has already made an LP for the label, but because of controversial lyrics the disc has been banned by the BBC.

Christy, Freshmen LPs

TO coincide with the visit of Joan Christy and the Four Freshmen, who open their British tour on February 11, Capitol Records are releasing "Road Show," a two-album LP package, featuring Joan, the Freshmen and Stan Kenton.

This album was recorded last year, before 6,000 people at Purdue University, Indiana.

'Exodus' hit

UNITED ARTISTS RECORDS announced this week in New York, that the Ferrante and Tucher recording of "Exodus," which now holds fourth position in the U.S. charts, has reached the sales figure of 1,000,000 thus marking their first ever million-seller.

Davy Jones on 'Cool'

DAVEY JONES, who next week appears in cabaret at the Stork Club, Stratham, has been booked for "Cool For Cats," on January 24. He also guests in "Saturday Club" on January 21.



A GREAT NEW VOICE

TERRY YOUNG

"PARTNERS"

b/w

"MAVERICK"

7N 18221

45 rpm



48 rpm records
The Decca Record Company Ltd
Chesham House
London W15 1LT

RATINGS

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****—VERY GOOD
***—GOOD
**—ORDINARY
*—POOR

D
N
T

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

for the turnover. Guitar is dominant in the faint accompaniment; (Lloyd Westbrook gets credit for this) while Miss Franklin joins in your emotion.

DAVY JONES
Scenery; Sherandooh
(Pye N15318)***

DAVY JONES rocks into action with a number of the sort which Lloyd poses enjoys so much. This is Scenery—and the landscape in question is his girl friend.

Jones strolls through this with accomplishment to a Bill Shepherd backing which uses girl choruses predictably.

The arrangement of the old sea shanty Sherandooh sets a hiccapping beat to the familiar tune. Jones chants this in rather tortured style. I think they have twisted it just a bit too much.

JOSH MACRAE
Messing About On The River; High Class Feeling
(Pye N15319)***

A MODERN, folk-type song by expert Macrae. Messing About On The River is, suitably, a flowing tune.

One for do-it-yourself yachtsmen. Watery sound effects ripple behind the singer all the way. Quiet and quite pleasing.

High Class Feeling speeds up the tempo as Josh goes Country style. Too-lappy with some enjoyable guitar work included.

BOBBEJAAN
I'm Cryin' In My Beer; A Little Bit Of Heaven
(Pattin PC9009)***

BOBBEJAAN is a Belgian boy who has had big disc success on the Continent already. He can sing in

Dutch, German and English, and this disc is in English.

I'm Cryin' In My Beer is a drawing, western-type song. Amazingly successful for those who enjoy this kind of thing. I think you will find it difficult to tell Bobbejaan from the normal C and W performer.

A Little Bit Of Heaven is a trail leader in driving sentimental vein. Again, a simple satisfactory performance from the artist.

TERRY YOUNG
Partners; Maverick
(Pye N15321)***

TERRY YOUNG is a good-looking boy who pops up with a dramatic, prospecting-for-gold ballad, Partners. He sings it softly and effectively to a small group accompaniment, directed by Bill Shepherd. Story song which will find quite a lot of custom. I should think.

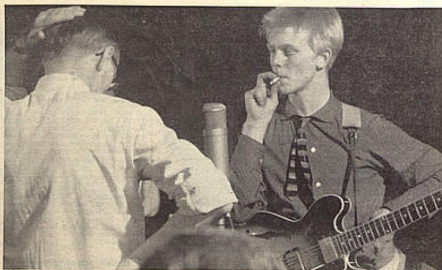
The Maverick television theme song is getting plenty of disc coverage. Terry Young sings it firmly and easily. Bill Shepherd's cello and the Mike Sammes Singers help to put plenty of size into the side.

THE VISCOUNTS
Money Is The Root Of All Evil; One Armed Bandit
(Pye N15322)***

THE oldie Money Is The Root Of All Evil is sung by The Viscounts to a quick, twangy beat; and it could well come back into fashion as a result.

A swappy performance implemented by some good guitar from The Bill Shepherd Group. The Baby Knight Girl Singers also have their place 'yeshing' and screaming behind the boys.

One Armed Bandit is topical, to say the least. Sad sack story about a character who lost his cash playing the fruit machines. Thunder chanted clearly by The Viscounts.



WANDA JACKSON
Mean Mean Mean Honey Boy
Capitol CL15176)***

WANDA JACKSON, from Capitol's Country and Western corral, comes out squawking with one of her own compositions Mean Mean Man. A rock 'n' roller of rather dated construction, it could still, I suppose, find fans. Twangy accompaniment while the girl sandpapers her throat.

Honey Boy opens with plenty of studio tricks on the voice. A cue enough beat number but lacking the set-on-fire spark.

JOE BROWN
Shirt; The Switch
(Pye N 15323)***

THIS is the first disc Joe Brown has made for Pye since he moved across to that label from Decca. And they play it for serenity. The top side is a vocal from Joe, the other an instrumental by the singing guitarist.

Shirt reveals Brown in a mood and voice, far removed from his

Some jazz feeling from JOE BROWN who has a complete change from "Jellied Eels."

"Jellied Eels" cocky. Instead he glides through this smoothly and with something of the old American jazz feeling.

The Switch is aimed more at the market which buys The Shadows and the Drume Eddy, disc, Twangy, dark and with a marching theme.

DICK JORDAN
Angel On My Shoulder; The Next Train Home
(Orlog CH1591)***

ATTRACTIVE romantic. Angel On My Shoulder, brings Dick Jordan back from the swinging vein of his previous release. Instead he slips the one out with a gentle melodic warmth that ought to interest his following considerably.

A good disc performer, Mr. J is well worth your spinning time. There is a slower, heavier beat to The Next Train Home, which Jordan

sings for the flip. A more ordinary number but one which could find a niche in the juke.

Accompaniments have been directed by Johnny Douglas.

NADIA CATTOLUSE
Long Time Boy; The Boy Without A Heart
(Parlophone R4725)***

NADIA CATTOLUSE comes up with one of the week's most intriguing songs. Long Time Boy. Folk quality is handled expertly by the girl, to simple (mainly guitar) accompaniment directed for her by Dave Lindop.

The number — and performance — gets under your skin.

The Boy Without A Heart is a sad romantic ballad — again — with folk song quality.

As effective, and haunting, coupling. Contd. on next page.

'PLATONIC PLAYER'

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RECORDS - reviews and views by Tony Hall

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OSCAR PETERSON TRIO

Swinging Brass
Stockholm Sessions' Blues For Big
Saxophone, Close Your Eyes, Spunk!
Colman Chang, Gene Alamo, O.F. Lind
12in. HMV CLP 1403 (★★★★)
PERSONNEL: Oscar Peterson (piano); Ray Brown (bass); Ed Thigpen (drums) with unidentified sax and brass sections; Russell Gibson (arranger, conductor).

FOR most of this LP, you hear (literally) the OP3 accompanied by brass and sax. Ray Garrison's

scores achieve their objective beautifully. They are mainly warm, mellow, swinging "clubhouse" for some superb and sensitive playing by the Trio.

I seem to enjoy Peterson's playing so much more these days. He doesn't seem to throw everything at you the way he used to. Though I'm sure he still could at the drop of a hat! Strangely enough, my change of heart appears to have coincided with Ed Thigpen joining the group.

Once and the excellent Ray Brown gets superb support from this intelligent, inventive and highly helpful drummer.

The tunes are very well chosen. Quincy Jones' Stockholm is now almost a classic. The Blues Scotland, is "down" and earthy, but tastefully so. The only standard, Eyes is tenderly treated. Ray Bryson's Chant has deservedly been much-recorded.

The second Latin-tinged theme, Alma has its occasional "All The Things" harmonic, full-though... I don't stress, there's little real relation between this two is one of the loveliest things Dixie Bluepeople ever wrote.

OP has "How High The Moon" composed and recalls the old Herman's song, "More Moon."

An experiment with it, I feel, has succeeded very satisfactorily.

SHELLY MANNE AND HIS MEN

The Gambit
The Gambler (Instrumental), En Passant
Castling, Checkmate, Big Gun, 7
12in. Contemporary LSC 1204 (★★★★)

PERSONNEL: Shelly Manne (drums); Charlie Mariano (alto); Stu Williamson (trumpet).

SHELLY MANNE... for jazz he lacks real drive and beat.

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MONSIEUR GAMBET

(Instrumental). Russ Freeman (piano); Monte Endig (sax).

The Gambet is an inter-related, four-roomed suite by Mariano. The titles are connected with chess-players. The writing is ornamental. Lots of 3/4 intermingled with 6/8, 4/4 and 2/4—and at times a little contrived. But most of the blowing sections have a happy, healthy feel.

My favourite theme is Castling, which recalls the mood of "Dear Old Stockholm." Checkmate is the longest and most up-tempo track.

The finale features three more originals—Mariano's bright blues, Gnat the stark, fairly funky Body by guitarist Jim Hall and Russ Freeman's happy Hugs.

Mariano is a sort of West Coast Phil Quill (or Gene Woodie). He blows emotionally with a rather thin sound. Not an original stylist, but a spiritual one. Same goes for Stan Williamson. On Gnat, he's all Jimmy Deucharish. But I think Britain's Jimmy is a much better player.

Freeman is the most individual soloist on the record and "comp" synthesises the mood of "Dear Old Stockholm" and all the other things that he's seen to do all the right things at the right time, but too auto-



OSCAR PETERSON... superb support. (DISC Pic)

matically and somehow more; really sounds convincing. Shelly is an excellent, ultra-modern drummer, but, as far as jazz is concerned he lacks real drive and beat.

It's hard to pinpoint exactly where he falls down—Could it be that his cymbal-beat is too "hoor"?

Good by Manne's standards. Nearly four stars.

How's the time to look back

NEW releases are comparatively far between at this time of year. So I suggest that you might do worse than catch up on some of the best jazz discs of the past 12 months, which you might have missed at the time.

My choice for 1960's greatest is bassist preference. But the ten that I play probably more than any others in the contemporary era are by MILES DAVIS and CLIFFORD BROWN—MAX ROACH QUINTET: "I Remember You" (Mercury MHC 14441); JOHN COLTRANE: "Giant Steps" (London LESZK-15197); MILES DAVIS SEXTET: "Kind of Blue" (Fontana TFL 5872); MILES DAVIS QUINTET: "Workin' for the Change" (Mercury MHC 14442); PAUL DESMOND: "Paul Desmond and His Friends" (Warner Bros. WM 4826); QUINCY JONES ORCHE: "The Great, Wide World of Quincy Jones" (Mercury 3MHC 14443); CHARLIE MINGUS: "Blues and Roots" (London LTR-K15194); CHARLIE MINGUS: "Mingus Ah-U" (Esquire 32-108); MAX ROACH PLUS FIVE FOUR: "Quiet As It's Kept" (Mercury MHC 14444); SONNY STITT: "With the Oscar Peterson Trio" (HMV CLP 1384).

And, to make up a round dozen, I'd add two British discs, D. TURBY: "A N E V. QUARTET" (Tubby's Grooves) (Tempo TAP 29); THE JAZZ COURIERS (LONDON LTR-L 15188). My vote for the outstanding Modern Jazz LP of 1960 would go, un-

questionably, to Miles Davis' "Kind of Blue." Whereas most other modernists spent the year making the "changes" more and more complex, on this record Miles is rather a minimalist, concentrating simply, utilising scales and a vast amount of chord progressions.

He is supported with sensitivity or trenchly by Bill Evans (piano), John Coltrane (sax), Cannonball Adderley (alto), Paul Chambers (bass), and Jimmy Cobb (drums). The swinging track has Wynton Kelly on piano instead of Evans.

ACROSS the Atlantic, jazz albums have poured out of the production factories at a fantastic rate. I have heard a large number of them already. To nominate a list of "the best" would be a completely impossible task. However, I will name ten that without necessarily being world-beaters, come to mind as having given me particular pleasure. I should point out, incidentally, that all the new Miles and Coltrane albums have been heard here as well—also that Rollins made no recordings in 1960, or, by the way, has none.

CANNONBALL ADDERLEY QUINTET: "In Chicago" (Adderley, Coltrane, Kelly, Chambers, Cobb) (Mercury); CANNONBALL ADDERLEY QUINTET: "At the Lighthouse" (Adderley, Brothers, Feldman, Jones, Haynes) (Riverside); DONALD BYRD: "Fuego" (Byrd, McLenn, Duke Pearson, Watkins, Lee Humphrey) (Blue Note); KENNY DORHAM: "Jazz Contemporary" (Dorham, Charlie Davis, Flanagan, etc.) (Time)

JACKIE McLEAN QUINTET

Jackie's Pal
 Sweet Doll, Just For Marty, Don't Dilemma, Sublime, Steepchase, If I Could Happen To You
 (12in. Esquire 32-111) (★★★★)

PERSONNEL: Jackie McLean (alto); Bill Hardman (trumpet); Al Waldron (piano); Paul Chambers (bass); Philly Joe Jones (drums).

AS I write this review, I hear that it's my long-time favourite altoist, Jackie McLean is due in London to appear in his original off-Broadway rôle of actor-musical in the play dealing with dope-addiction, "The Connection."

Though Jackie has matured considerably since this 1956 recording and developed even more individuality, this is still a thoroughly rewarding LP. I warn you, if you're not yet too accustomed to Jackie's bitter-sweet sound, you may find this record hard to live with. But please persevere. Because there's so much here.

Best track is probably the relaxed, very groovy Sublime, with first-rate McLean and Philly Joe solo. Joe is consistently excellent throughout. What a team he and Chambers make! Waldron's Dilemma is one of the best tunes of the past five years.

This was Hardman's first live blowing date. He has a strong presence, vigorously rhythmic, direct style, married somewhat by a rather thin sound, as at times, questionable intonation.

Jackie's album, Die, for instance, the opening of his live Steepchase solo. His intensely sincere, rather than emotional concentration will hit you right where you feel it most.



SONNY STITT... "With the Oscar Peterson Trio," one of the best discs of 1960.

JACKIE McLEAN: "Music From The Connection" (McLean, Freddie Redd, etc.) (Blue Note); HANK MOBLEY: "Son Stait" (Kelly, Watkins, Blakey) (Blue Note); J. R. MONTEROSS: "The Message" (Flanagan, Jimmy Garrison, Eric La Rocca) (Time); BOB MONTEROSS: "Montross, Montross, Montgomery, Law, Pounder, etc." (Pacific Jazz); HOWARD SILVER: "Blues in the Blues Away" (Silver, Mitchell, Cook, Taylor, Hayes) (Blue Note); JIMMY SMITH: "Crazy" (Baby Face Smith, etc.) (Blue Note).

These and many others—on Blue Note, Riverside, Prestige, etc. Jazz, Jazz, Jazz, Jazz, New Jazz, etc.—Time, etc.—have given me much listening pleasure. To list them all would take up at least two whole pages of DISC!

WHO WERE WHEN

Week commencing Sunday, January 15

| | |
|--------------------|---|
| | BARKING |
| Orion: | Chris Barber (Sun.) |
| | BELEAST |
| Empire: | Donna Letic, Edna Savage ("Cinderella"), |
| Roof-top Room: | Matt Moore. |
| | BIRMINGHAM |
| Hippodrome: | Bruce Trent ("Stepping Beauty"), |
| Town Hall: | Shirley Bassey (Mon.). |
| | BOLTON |
| Theatre Royal: | The Mollarks ("Mother Goose"). |
| | BRADFORD |
| Alhambra: | John Hanson ("Robin Hood"). |
| | CRISTO |
| Hippodrome: | George Formby, Vanessa Lee ("Aladdin"). |
| | CAMBRIDGE |
| Regal: | Shirley Bassey (Tues). |
| Guildhall: | Chris Barber (Thurs). |
| | COVENTRY |
| Coverity Theatre: | Ken Dodd, Jamie Marston ("Fiddler On The Roof"), |
| Coverity Theatre: | Hamphrey Lytton (Sun.). |
| | EDINBURGH |
| Empire: | David Whitford, |
| Palais de Dance: | Acker Bilk (Wed.). |
| | FALMOUTH |
| University: | Hamphrey Lytton (Sat.). |
| Savoy: | Shirley Bassey (Sun.). |
| | GALASHIELS |
| Volunteer Hall: | Acker Bilk (Thurs.). |
| | GLASGOW |
| Empire: | Earth Kitt, Edmund Hoekledge, Joe Henderson, |
| Piccadilly Club: | Barry Barrett. |
| | GLoucester |
| Regal: | Michael Holliday ("Mother Goose"). |
| | HULL |
| ABC: | Mike and Bernie Winters, Don Arrol, Sheila Southern ("Cinderella"). |
| | LEEDS |
| Empire: | Alan Walker, Alan Bruce ("Babe in the Wood"). |
| | LIVERPOOL |
| Empire: | Bruce Forsyth, Elizabeth Lynam, Martin Frazer's |
| | Harmonica Gang ("Robinson Crusoe"). |
| | LONDON |
| Adelphi: | Janet Waters ("Cinderella"). |
| London Palladium: | Nora and Wilf de la Vasa ("Turn Again |
| Windmill Theatre: | Adrian Faith ("Dick Whittington"). |
| Talk of the Town: | The Andrews Sisters. |
| Royal Albert Hall: | Chiff Riches, The Shadows, The Kaye Sisters, |
| | Tony Marsh, Chas. McDevitt and Shirley Dugles, |
| | Jackie Ray, Dave Reid, Don Rogers and the |
| | Hit-Fives, Dave Simpson and The Hunters, Jeanette |
| | Scott, Don Slater, Malcolm Vaughan, Kenneth |
| | East, The Vernon Gals, Cherry Walker, Marty |
| | Wells (Sun.). |
| Quayside: | Dee Dee (Sun.). |
| Stork Club: | Dave Jones (Wed.). |
| Assembly Hall: | Chris Barber (Mon.). |
| Colbert Club: | Chris Barber (Wed.). |
| | MANCHESTER |
| Palace: | Harry Secombe, Roy Castle, Gary Miller ("Humpty |
| Opera House: | Bill Dowell, Jimmy Logan. |
| Covent Club: | Jim Day (Wed.). |
| | MIDDLESMOUTH |
| Town Hall: | Chris Barber (Fri.). |
| | NEWCASTLE |
| Empire: | Rosale Hinton ("Giddylocks and the Three Bears"), |
| City Hall: | Chris Barber (Sat.). |
| | NOTTINGHAM |
| Theatre Royal: | Louise Dooligan ("Cinderella"). |
| Dixing Slipper: | Acker Bilk (Sun.). |
| | PORTROUTH |
| Guildhall: | Shirley Bassey (Wed.). |
| | ROCHESTER |
| Garrison: | Acker Bilk (Sun.). |
| | SALISBURY |
| Garrison: | Emile Ford and The Checkmates (Sun.). |
| | SHERBURY |
| Music Hall: | Acker Bilk (Fri.). |
| | TORQUAY |
| Regal: | Rosie Murray ("Cinderella"). |
| | WEXMOUTH |
| New Theatre: | Rebbi Roubin ("Dick Whittington"). |
| | WOLWICH |
| Quayside: | Eddie Calvert, Rosemary Squires ("Mother |
| Empire: | Goose (Sun.). |
| | WORTHING |
| Courtyard Theatre: | The Brerley Sisters ("Babe in the Wood"). |

TRAD - by Owen Bryce



MONTY SUNSHINE,
CHRIS BARBER
and
the
music that caused the
split.

know whether to play Dixie, Mainstream or out-and-out pop. Carter tries hard to play in the modern idiom but merely proves that once a jazzman always a jazzman. Rosolino is wonderful but has an odd occasion but most of the time plays faithful rubbish. Previns, Vinagrag and Mantie are Chris' usual go-to-effective, musical relief.

You'll love Tatt's Nobody's Business, Trouble In Mind where the singer is at her best. You'll wonder what's happened to The Salvo and you'll find Bill and Statdard in the current popular ballad style of the day.

LAUREL AITKEN

The Bluebeats

Marjorie, Lonesome Lover.

(Melodisc 4511570)★★★

THERE is sufficient jazz and rock in this disc to justify inclusion in a jazz column...but only just. There are times when it becomes essential to classify music. In this case I'd say the record lies

Monty and Chris—so sentimental

MONTY SUNSHINE WITH CHRIS BARBER'S JAZZ BAND

Monty
Solitaires; Reprise; Burgundy Street Blues; New Orleans Halo.
Columbia, SEG 80599★★★

IT would be hard to say that I liked this. Most of it is in the sentimental, cloying, and now-icky style of "Fiddler Fever," "Lonesome Summer Set" and a couple of others that I say I probably know better than I, my mind discarding these things almost as fast as they come.

But let me make it clear that this is judged by the standards of the above-named items and in the light of Monty as a soloist.

Although all the Barber boys are present there is little suggestion of the spirit which Chris is getting into the band. It is this "difference of musical opinion" that is reckoned to be the cause of the split between Monty and his boys?

Looking at the titles one would expect to have a varied programme, but one doesn't. Monty and the backing make them all sound the same. And yet we have Lewis' Burgundy Street Blues, an up-tempo Hawaiian item, a typical Sidney Bechet clarinet feature and one in the vein of those popular clarinet records.

Monty changes his style just a little on the Burgundy number...but only to sound even more like Lewis than he normally does. It must be admitted, and you've got to admire him for the fact, that he plays impeccably. No mistakes of either technique or chord, which is a lot more than can be said for the master.

HELEN HINES

You Can Depend On Me; Trouble In Mind; Among My Favorites; Aie! Mischief in Scotland; Aie! Aie! When I Grow Too Old To Dream; A Good Man Is Hard To Find; Tatt's Nobody's Business; If I Die; I Got It And And That's Good; Where The Sun Is Going.
Mercury LAC 12245★★★

ONE of my favourite records is the Helen Hines version on Vogue of a song I could be With You and—Millie Deller Secret. Apart from the incredible audience reaction—without doubt the greatest on record—Helen herself sings with taste, feeling, humour and an imbue sense of music.

Most of these qualities are present on this LP, particularly that of musicianship, as well as the credit to be in the company of such distinguished artists as Benny Carter, Frank Rosolino, Shelly Manne, Leroy Vin-

egar, Teddy Edwards and Andre Previn.

In at least two places the records show a downward chromatic slanting of her earlier Vogue disc. This is the phrase that had the audience leaping from their seats...and it still does the same for me everytime I hear it. Unfortunately, in spite of Helen Hines' excellence, the band is a trifle mixed up. They never quite

DISC' Gerry Temple DEBUT

All or nothing for schoolboy Gerry

HIS name is Gerry Temple, he is 16 years old, and still at school. And EMI have signed him up—the first schoolboy they have had on their pop books since the days of Louis Lorne.

He did die on HMV, not last week, is "No More Comrades," backed with "So Nice To Walk You Home"—his own composition.

Gerry, who will not leave school until at least the summer, is studying general subjects and commercial art. "If I have to make the choice, and I hope I shall, then I will be a Joe bopper in show business than in commercial art," he said.

"Until this opportunity came, I was quite happy being at school, and working semi-professionally around youth clubs and dance halls. But now, it has to be all or nothing."

Started early

"I shall be taking my G.C.E. in the summer. Naturally I hope for, and shall work for, a pass in all my subjects. But after that, show business will get my undivided concentration."

Gerry started "show business" early.

"I remember having to stand in front of the family and sing when I was 2½, and I can recall, as a teen, when I was three I sang 'I Got It Made' on a record. 'Sue You For Me' but fortunately it has been mislaid."

Some time later, in 1957, he started singing with some friends

around his local youth club in East London. They called themselves The Spotlights, and Gerry worked with all their arrangements.

In fact, Gerry Temple is bursting with ideas and enthusiasm, much so, that when he auditioned for the club he independently got a K producer, the latter, impressed by his ability, asked him to write a song to record either as a top or flipside to his first disc.

Too important

Why did Gerry audition for Joe Meek rather than one of the major labels? "I figure the big companies were far too important to worry about me," he said. "And when I saw an advertisement for Joe Meek in the train that that time I was in, I decided to try. I was very nervous, and eventually he contacted me and invited myself and the group to audition on a Sunday afternoon." Unfortunately, he wasn't too keen on the group, but he signed me."

Last October, he cut a record, "which," he said "Joe promised to do something with, but he kept his promise."

And the future? "I'd like to come up with something new, said Gerry, "but I cannot afford to be too different, so for the present I shall concentrate on what is popular at the moment, with my own and good more and more experience."

June Harris

Adam
FaithConnie
FrancisSophia
LorenPeter
SellersCornell
single
ready

Three Silver Discs won

ADAM FAITH ("Lonely Pup"), Connie Francis ("My Heart Has A Mind Of Its Own") and Peter Sellers and Sophia Loren ("Goodness Gracious Me") have all won Silver Discs. This is Adam Faith's third Silver Disc and he now shares the position to the incredible Cliff Richard—who notched up his seventh with a few weeks ago—with Anthony Newley and Presley.

PET CLARK FLIES HOME

PETULA CLARK, who, for the past months has been appearing with overtakeable success on the Continent, will be flying home on Saturday morning from Switzerland. She will go straight to the BBC studios for a guest spot on "Saturday Club."

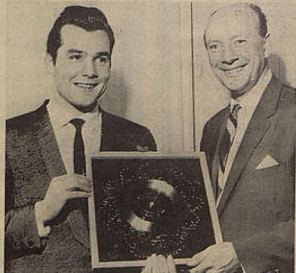
Following this, Pat is to be featured in "Sunday Night At The London Palladium" (January 15), she will be recording a spot on January 18 for "Easy Beat", which will be broadcast on January 22 and on January 21 will guest in "Cool For Cats."

To coincide with her visit, Pye Records are to release her latest disc, the American hit, "Sailer."

U.S. hit covered

THE RAINDROPS, one of Britain's foremost vocal groups, have recorded "Will You Love Me Tomorrow," the Shirley's big American hit, currently high in the U.S. charts.

The disc will be out for Oriole, for release on January 20.



Front promoter of his first Silver Disc is Ricky Valanco. Arthur Maxlow, Exploitation manager of EMI, made the presentation last week on behalf of DISC at a party given to celebrate the second anniversary of the 59 Club, Hackney Wick. Ricky was awarded the disc for selling over 250,000 copies of his first record, "Tell Laura I Love Her." (DISC Pic)

"Lonely Pup" entered our Top Twenty on November 26, and reached third spot the last week in the year. It is at present at number 4.

"My Heart Has A Mind Of Its Own"—the second Silver winner for Connie Francis—came into the chart on November 5, in sixth position, and rose to the runner-up spot two weeks later. Connie will receive her award when she plays her fifth visit to Britain next month (see centre page).

Peter Sellers and Sophia Loren, the great comedy team who recorded "Goodness Gracious Me" following their success in the film, "The Millionaires" are to receive a Silver Disc EACH.

In normal circumstances when more than one artist is on a disc which gains an award, only one disc is given. However, the case of Sellers and Loren created an unique problem as the two do not usually work together, and their current LP, "Peter And Sophia," may well be the last disc they will make together.

So we decided that as Peter and Sophia take joint honours on the recording, it would be only fair to award them a disc each, (although Peter Sellers suggested we cut the Silver Disc in half and give them half each).

by Owen
Bryce

Piccadilly Jazz Club should be a welcome addition to "The Scene."

FOLLOWING the comments published in these columns two years ago, twelve months ago and six months ago, the jazz club promoters have at last got together, prompted possibly by the formation of the Jazz Musicians Association. Lindsay, who runs the Hertfordshire Jazz Clubs, was instrumental in arranging the initial meeting which discussed the future well-being of the movement.

The musicians, on whose side I cannot help but be, think that mainly the well-being of the jazz club proprietors, some of whom do very well in addition to earning a living during the daytime, which is more than the musicians usually do.

The jazz club movement has become a lucrative business for many people who know NOTHING ABOUT JAZZ WHATSOEVER. Not that this applies to people like Ken Lindner, who came up the hard way.

KENNY BALL'S BBC "Easy Beat" series, which got under way on 1st May Day, has been extended by five weeks until February 26.

Kenny was presented with a box of Abernethy's Kippers from one of his many fans in that Scottish city. He promptly passed them round the boys, but omitted to say whether he was still ploughing through the remainder. He will appear at Wood Green on Saturday, Jazzboxes on Sunday, Golders Green (16). Barnet (17), under-takes his "Easy Beat" recording on January 18 and visits Bracknell the next day, which all adds up to a pleasant week around the London area.

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TRAD JAZZ NEWS

BIGGEST news around the London affair is that Jazzboxes Ltd. have taken over the Cy Laurie Jazz Club. Differing opinions have already been expressed by Jazzboxes Ltd., Don Kingwell and Cy Laurie, manager Bonnie Laurie.

Kingwell claimed that negotiations had proceeded behind his back and that he only knew after the deal had been finalised. Don Kingwell, manager of Jazzboxes Oxford Street Club, who will also in future manage the 41, Windmill Street Club, claims that Cy was always under a week's notice from the owner, and that although the Cy Laurie establishment was given three weeks notice this was not really necessary.

It was well known that the Cy Laurie Club was doing badly, particularly mid-week, when there were often fewer than fifty people in the place. The suggestion is that the owner felt the only way to improve matters was to make a complete break.

The set-up is more complicated by the fact that many think it is Don Kingwell who managed the Laurie affairs for some years, who first built up the Laurie band and the Club.

For Don it is indeed a return to his former fields of triumph. He will re-record and re-promote the premises and if the improvement in the 100, Oxford Street premises is any guide, the future