

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 150 Week ending February 4, 1961
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TV Contest honours two 'unknowns'

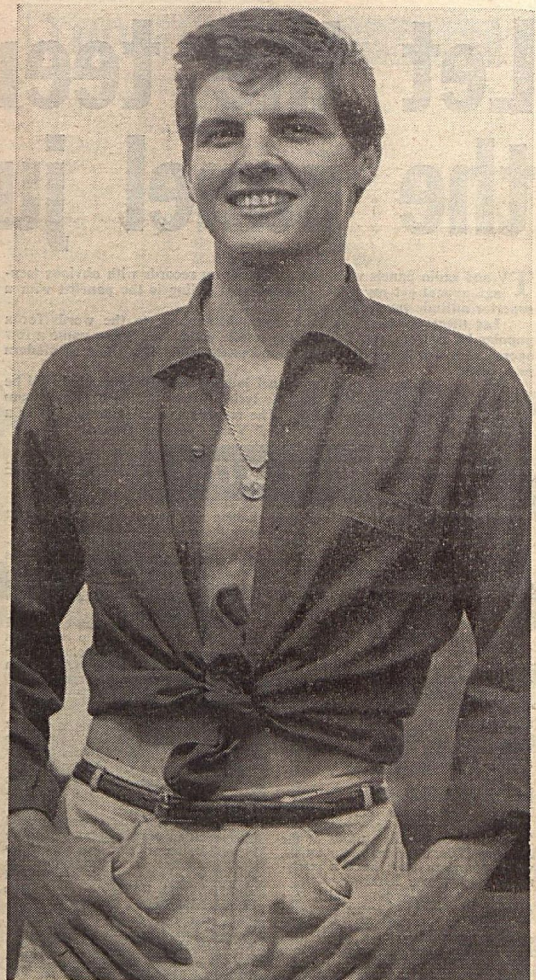
THE ALLISON BROTHERS, two boys from Fulham in London who were unknown until they won a DISC talent contest towards the end of last summer and so secured themselves a recording contract with Fontana, have received their biggest honour yet—they are to compete in the Eurovision Song Contest, and they will be the only British artists taking part to sing their own composition.

The number is called "Are You Sure," and has been recorded by the brothers for Fontana and, with the eight other entries in the Eurovision contest, will be released on February 16, the day after the British round will be held.

The eight other singers taking part in the Eurovision contest are: Bryan Johnson, Mark Wynter, Teresa Duffy, Valerie Masters, Anne Shelton, Ricky Valance, Steve Arlen and Craig Douglas.

The numbers they will sing, in the above order, are: "A Place In The Country," "Dream Girl"—written by Bill Crompton and Thunderclap Jones; "Tommy"—written by John Watson, who wrote "Looking High, High, High" which gained second place in last year's contest; "Too Late For Tears" written by David Lee and composed by Clive Westlake; "I Will Light A Candle"—Jack Waterhouse; "Why Can't We"—and "Suddenly I'm In Love"—both by Eric Boswell.

(Continued on page 8)



JESS CONRAD—His next single, too, will be all British.

U.S. FILM FOR JESS?

JESS CONRAD, one of the stars of the completed movie, "The Queen's Guard," may this year star in an American film of a story written especially for him.

This is the result of praise earned for Jess from an American producer who saw the first run-through of "The Queen's Guard," liked Jess, and said he would like to find a suitable story in which to present him.

"If it comes off," said Jess, "I would like the theme to be an evolution of backstage show business, I feel that this would be of great interest to the public."

Twenty-one year old Jess, in addition to appearing in "The Queen's Guard," has also written the main theme tune—"Sweet Susannah." "Sweet Susannah," with new Jess

lyrics to "I've Got Sixpence" and another new song, "Why Am I Living," are to be featured on Jess's forthcoming LP, "Jess For You" for Decca. It is scheduled for May release.

Jess is very pleased with "Mystery Girl." He says: "It has a good story, and the song was written for me by Trevor Peacock. The arrangement, served by Charles Blackwell, is excellent, and after covering 'Cherry Pie,' I felt I would like to record something all British. My next single release will also be British."

This week and next Jess will be touring the country saying a personal "thank you" to everyone who has made his success possible. "I believe in personal contact" he

says, "There are many thousands of people who have done so much for me, either by watching television or listening to my records. I want them to know how grateful I am and I feel the time is ripe to meet as many as possible, to return the encouragement they have given me."

During his tour, Jess will also make TV appearances, and tape radio interviews.

With three films in the can, ready for release—"Konga" in March, then "Rag Doll," and "The Queen's Guard" in the summer—Jess next week heads the Gene Vincent package, on his first tour.

"I shall use the same act—light and fast beat numbers—including, of course, "Mystery Girl."

Our pop stars give their

Verdict on the new Presley

Page 6, 7

RICKY VALANCE

meets HIS idol

Page 4

PLUS

Six pages of the best and brightest disc reviews

THE NEW STAR OF 1961

JESS CONRAD MYSTERY GIRL

b/w The big white house

45-F 11315



45 RPM RECORD

THE DECCA RECORD COMPANY LTD
DECCA HOUSE
ALBERT EMBANKMENT
LONDON SE 11

Post 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 Ronson lighter/ashtray set.

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

Let the teenagers be the panel judges

THE BROOK BROTHERS

TV and radio panels who pass judgment on records with obvious teenage appeal get my goat. Particularly galling is the panelist with a superior attitude towards lyrics.

Let them try applying their own phraseology to the words for a popular hit and see how fatuous the results would be. I can name a few operas with words which would sound much sillier if applied to modern pop tunes.

My own feeling is that any panel judging teenage records should be comprised of teenagers, and that the lyrics should not be divorced from the tunes for particular criticism. The records should stand or fall as a whole.—(Miss) H. DALBY, "Froyle," York Crescent, Hants.

DEPTH

ALTHOUGH everyone is entitled to his own opinion, I feel that I must say something on the criticism of Ray Charles by reader Roger Cole. For sheer driving rhythm and blues there isn't a disc available that can beat his "What'd I Say," and in direct contrast, just listen to his terrific rendering of "Georgia On My Mind."

As with all his discs, he injects a depth of feeling into "Georgia" that few other so-called singers could ever hope to achieve. Here's hoping that Ray notches up the sales he deserves with his latest offering "Come Rain Or Shine."—R. IAN HESLOP, Catton House, High Street, Felling, Gateshead, 10.

PETER SELLERS

HOW ironic that when comics good, bad and indifferent are falling over themselves to get on wax, the most successful of them all has decided to cease making records.

I refer, of course, to that extremely talented character Peter Sellers—for my money, the funniest man on records today, and certainly the only challenger we have to the Bermans and Newharts of the USA.

Mr. Sellers' decision is prompted, it is said, by his personal dissatisfaction with his records, and his keenness to extend his career in other directions.

To this, I say, best of luck, Peter, in whatever you attempt, but please spare a few hours to make more records.—C. NAYLOR, 15, Ednaston Road, Dinkirk, Nottingham.

PRIZE LETTER

IGNORING

HOW much longer can the British public go on ignoring rhythm 'n' blues? America acclaims Ray Charles, Chuck Berry, Bo Diddley, Elta James and Chubby Checker as the tops, yet this country flatly refuses to accept their discs.

I hope the proposed British tour of Ray Charles, in the autumn increases the popularity of true rhythm 'n' blues here, and that in future such great records as "What'd I Say," "The Twist" and "Roll Over Beethoven" are not ignored by the British DJs and public.—PETE FOWLER, 179, Usbridge Road, Hatch End, Pinner, Middx.

HAPHAZARD

WHO does E. Cyril Pryke (DISC 21-1-61), think he is kidding? Surely it is the unfair attitude of the American DJs, who ignore our artists, while American discs have a ready-made market over here.

Many American hits which are covered by our own artists prove to be much better versions, and sales show the public are aware of this fact—I don't see the names of Avalon,

* Reader Pryke expressed the view that American disc artists are streets ahead of ours.

Fabian and Benton in our charts, yet it is the reverse in the States.

Given the right publicity and bookings, The Brook Brothers could be as fabulous as The Everlys, for it is not the standard of home-ent discs that is at fault, but the haphazard way in which they are presented.

Mr. Pryke can kid himself, but I still think we can hold up our heads with the American disc companies.—PETE WARRACK, 103, Alexandra Road, Great Crosby, Liverpool, 23.

MERGER

IT would be very pleasing to see the gap between classical and pop music bridged, and followers of both types of music united. A step towards this has been made by the Pittown Men, with their recording of "Pittown Rider Again."

Granted, it is a most unconventional interpretation of this famous overture from "William Tell," but they have shown courage in venturing into the shrine of classical music.—JOHN HOLLEY, 133, Robert Street, Newton Heath, Manchester, 10.

CREDIT

ALREADY, there seems a tendency among reviewers to label everything that has a string backing. "The John Barry Style."

Although an ardent fan of this



✱ If they were given the chance, The Brook Brothers could become as fabulous as The Everlys.

talented musician, I do feel it is wrong to give him all the credit for the introduction of a backing such as he produces.

American MDs used this backing before Barry, included Stan Applebaum on "Always," by Sammy Turner, and "There Goes My Baby," which was released before that, featuring The Drifters.

I will not deny that John Barry has

been responsible to a large extent for the increase in quality in pop records, but I do feel that credit should be given where credit is due.—A. J. DUNKLEY, 74, Hillwood Road, Northfield, Birmingham, 31.

The Editor does not necessarily agree with the views expressed in Post Bag.

NO PUNCHES PULLED WITH TONY NEWLEY

"TONY NEWLEY and I have reached a pitch of such complete and brutal honesty that we can bellow at each other like maniacs during recording sessions, but be the best of friends right afterwards.

The speaker was Decca A and R man Ray Horricks, one of the youngest in the business, who was associated with the entire string of Newley hits.

"Tony has had quite a remarkable run of success, I'm glad to say," said Ray. "I am sure the frankness and no pulling of punches between us in the studio has a lot to do with it."

Working with a top-selling pop star is the dream of every pop A and R man. Ray's association with Anthony Newley came about through very

ordinary circumstances—he just happened to be the next Decca A and R operative in line for a new artist when Newley joined that company.

"The film company which made 'Edie On Parade' sent acetates of Tony singing the film's songs to other A and R men at Decca including myself. We were all impressed at once, and decided we must get him for Decca. I was fortunate enough to have him assigned to me for recording."

Ray Horricks was born in the North and educated in Manchester at the same school as songwriter Mike Pratt. After serving with the Royal Signals, he transferred to the Forces Broadcasting Service, in the Middle East, as scriptwriter for musical programmes.

He joined the publicity department of Decca shortly after being demobilised, and also built a reputation as a modern jazz expert, writing several books on the subject.

"Then he moved to the Decca A and R team, following an invitation from Frank Lee . . ." because I've always wanted to do as many facets of producing as possible."

He remembers his first session very well. "It was with a folk group led by Alan Lomax. One of the titles we recorded was 'Dirty Old Town'."

"It was forgotten until three years later when the number was played on 'Family Favourites'. Mike Preston heard it, liked it, recorded it for Decca, and had a lot of success with it."

Ray believes that two of the main secrets of the successful A and R man are a reasonably small recording roster and the ability to anticipate snags before sessions.

"I think it's very important not to have too many artists, so that you can concentrate on those you know well, and give them sufficient attention."

"It's very advisable to try to anticipate snags, and to avoid wasting

The second in our series where the A and R men talk about the stars they record

time and trouble on the actual session, by getting everything cut and dried as far as possible. For instance, we spent three days working out the routine for Anthony Newley's 'Strawberry Fair'."

But the best-laid plans and preparations come unstuck sometimes. Ray recalled a session with Frank Chacksfield and his Orchestra during the recording of an album of Gershwin show tunes.

"We were doing 'Summertime,' but it just wasn't sounding right. We did three or four takes, but it was still wrong. Frank and I decided the harp was coming in too soon."

Chacksfield mentioned this to the lady harpist, who insisted that she was playing exactly as her score indicated. Most puzzling . . . then Chacksfield asked her to bring her part to him for checking.

"She did so, and Frank found she was playing 'Ol Man River'!"

Another of Ray's regulars in the studios is Ted Heath, for whom he has much admiration.

"Ted is a very experienced musician, with a tremendous awareness of his men's capabilities. I think it's remarkable how he held the band together in the face of rock 'n' roll."

Ray had his first hit with the Heath orchestra in "Swingin' Shepherds Blues." He also recorded a "B" side of "Little Serranade" at the end of each session. It rose to No. 1 in the Spanish hit parade.

"That was a fluke. I am not an expert on what the Spaniards like in pop music."

He also works with Kenneth McKellar, whom he considers to be the greatest light tenor in Britain, and with Robin Hall and Jimmie McGreggor, whom he tips as potential hit stars this year.

He will also soon start recording comedian Sidney James for Decca.

What are the qualifications needed by the A and R man?

"It's necessary to have some musical knowledge, but in pop recordings it's even more important to be a student of the people you're working with and the people to whom you hope to sell the records. What does he look for in artists?—I admire professionalism above all things, and consequently I'm glad to see the end of out-and-out rock 'n' roll."

NIGEL HUNTER



A friendly game of chess for Tony (left) and Ray. (DISC Pic)

Theme from
THE SUNDOWNERS
FELIX SLATKIN
LONDON
45/HLG 9250 45 rpm

AMERICAN TOP TENS

These were the ten numbers that topped the sales in America last week (week ending January 28).

1	1	Wonderland By Night	- Bert Kaempfert
2	2	Exodus	- Ferranti and Teicher
3	3	Calcutta	- Lawrence Welk
4	4	(Will You Love Me) Tomorrow	- The Shirelles
5	5	Angel Baby	- Rosie and The Originals
6	6	Are You Lonesome Tonight	- Elvis Presley
7	7	Shop Around	- The Miracles
8	8	Calendar Girl	- Neil Sedaka
9	9	Rubber Ball	- Bobby Vee
10	10	Corinna, Corinna	- Ray Peterson

JUKE BOX

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending January 28).

1	1	Are You Lonesome Tonight	- Elvis Presley
2	2	Portrait Of My Love	- Matt Monro
3	3	Poetry In Motion	- Johnny Tillotson
4	4	I Love You	- Cliff Richard
5	5	Pepe	- Duane Eddy
6	6	Counting Teardrops	- Emile Ford
7	7	Save The Last Dance For Me	- The Drifters
8	8	Perfidia	- The Ventures
9	9	You're Sixteen	- Johnny Burnette
10	10	It's Now Or Never	- Elvis Presley

Published by courtesy of "The World's Fair"

SAM COOKE
SAD MOOD
RCA RECORDS
45/RCA-1821 45 rpm

The **JOHNSON** column
TEDDY
Judy is lonesome for London



EARLY last Sunday morning the phone rang. Nothing unusual about that . . . but when I picked the receiver up I discovered it was New York calling. Could I take a call from Judy Garland?

Could I!

"Hi, honey," came the voice of Miss Showbusiness over three thousand miles of Atlantic. "I'm sorry if I'm calling too early in the morning." I rubbed my eyes and said, "of course not. Been up for hours."

Judy started to explain, "When I came to the States for that one show in Florida I had no idea that my work would tie me up here until May or June, and even though it is terribly exciting, I am lonesome for London. You know it seems that whenever I've come to London great opportunities have opened up to me all over the world."

"This has happened again . . . Let me explain. I have been offered a dramatic role in Stanley Kramer's new film, a fabulous concert tour . . ."

"Guess what? I'm doing television. TV was one subject Judy would not discuss as a commercial proposition when she was here in London. It's too demanding a medium," she said.

I expressed surprise that she had altered her mind. But she went on, "Please tell people that I'm sorry that I just seemed to walk out. I'd hate them to think that . . . it would be rude to a nation of people who have given me the love and friendship which I needed both most. I miss dear London terribly."

She told me that the kiddies, Joe (aged 5), Lorna (8) and 14-year-old Liza were doing fine.

She had taken in a lot of Broadway shows. Had she seen one that she would like to bring over to London?

"Honey," she laughed, "that would be telling." And then suddenly she became earnest again. "But I am coming home to London soon. I guess I shall be finished in May or June with my film and TV work here."

The pipe went for a third time. . . would I do her one big favour?

"Would you give Britain a kiss for me? . . . and tell all my friends I'll be home soon."

"Thanks for the chat, 'bye honey" — and she was gone.

★ ★ ★

IN my New Year predictions I went out on a limb . . . and I took my crystal ball with me.

Among my prophecies was my considered opinion that Paddy Roberts would make the grade in 1961 not only as a hit songwriter, or a fabulous disc seller, but as a star of television.

I hear whispers that my prediction was right on the crystal ball. Strong rumours say Paddy will be filling your screens this summer with a new type of show.

We shall see.

I say "we shall see" because, "we

JUDY GARLAND . . .
"Give all my friends in Britain a kiss for me and tell them I'll be home soon."

have no comments to make about it," I was told when I called his office.

However, his entry into steam radio on "Stringalong" has provided the BBC with one of its new personalities.

After 19 months his Decca EP of "Strictly For Growns" is still in the country's Top Ten best sellers . . . and last Saturday Paddy closed at the Society Restaurant.

The place was packed, the diners were sitting in every conceivable spot, folk least on the piano . . . and they wouldn't let him go.

Staff who have been there for years said that they couldn't recall a similar display of approval for any artist from "the smart set."

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending January 28, 1961

PET NOW AT THREE, ANNE SHELTON IN

Last This Week	Title	Artist	Label
1	1	Are You Lonesome Tonight	Elvis Presley RCA
2	2	Poetry In Motion	Johnny Tillotson London
10	3	Sailor	Petula Clark Pye
4	4	Pepe	Duane Eddy London
8	5	You're Sixteen	Johnny Burnette London
9	6	Rubber Ball	Bobby Vee London
5	7	Portrait Of My Love	Matt Monro Parlophone
3	8	I Love You	Cliff Richard Columbia
6	9	Counting Teardrops	Emile Ford and The Checkmates Pye
7	10	Save The Last Dance For Me	The Drifters London
11	11	Stay	Maurice Williams and The Zodiacs Top Rank
15	12	Buona Sera	Acker Bilk Columbia
—	13	Sailor	Anne Shelton Philips
19	14	Many Tears Ago	Connie Francis MGM
—	15	Rubber Ball	Marty Wilde Philips
—	16	It's Now Or Never	Elvis Presley RCA
14	17	Perfidia	The Ventures London
—	18	A Thousand Stars	Billy Fury Decca
13	19	Sway	Bobby Rydell Columbia
—	20	Pittdown Rides Again	The Pittdown Men Capitol

ONE TO WATCH
Let's Jump The Broomstick - Brenda Lee

FOUR GREAT INSTRUMENTALS!

<p>TIM FRAZER'S THEME</p> <p>BY THE TONY HATCH ORCHESTRA</p> <p>45 rpm 7N 2506B</p>	<p>"PEANUT VENDOR"</p> <p>BY THE JEFF ROWENA GROUP</p> <p>45 rpm 7N 1532B</p>	<p>"OBSESSION"</p> <p>BY DAVID EDE AND THE GO-MAN-GO, MEN</p> <p>45 rpm 7N 1532D</p>	<p>"CHEROKEE"</p> <p>BY THE CHEROKEES</p> <p>45 rpm 7N 2506E</p>
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Fancy Meeting You...

The series where the stars meet the person THEY most admire



It wasn't fan worship that made Ricky choose to meet Stanley Baker... It was respect for Stanley's acting ability. (DISC Pic)

Ricky Valance and STANLEY BAKER

WHEN I asked Ricky Valance who he would like to meet he didn't have to sit around and think. The answer came pat: "Stanley Baker."

I thought this might be difficult, because Stanley is one of the busiest actors in the business. But, when I phoned to suggest a lunch with Ricky, he couldn't have been more cordial. He switched his commitments to make a date.

Ricky and I were two minutes early. No sign of Stanley Baker. We put our coats in the cloakroom, went back to the restaurant—and there was Stanley seated at table and grinning a welcome.

I introduced them—Welshman to Welshman.

I realised in about ten seconds that there would be no need to twist their arms to make them talk. The conversation revved up so fast that my main problem was finding out what they wanted to eat.

Now Ricky Valance isn't a fan of Stanley Baker, in the usual sense of the term. His attitude is one of serious, thoughtful approval rather than wide-eyed wonderment. As a comparative newscaster to show business, he respects the acting ability and high-octane personality of Baker.

"Seen any good films lately?" I asked Ricky.

He grinned as he got the message, and answered: "Sure! Like 'The Criminal,' 'Hell Is a City,' 'The Angry Hills' and 'Hell Drivers.' And I'm looking forward to 'The Guns Of Navarone'."

"'Hell Drivers'?" recalled Stanley, ruefully. "I had to have a real mad fight in that one, with Pat McGeehan. We rehearsed it three weeks. Then, after all that, I moved my head the wrong way on the first take and took a punch that nearly landed me in hospital."

RV: "It certainly looked good on screen."

SB: "Maybe it LOOKED good. But I nearly put a couple of words

on the soundtrack which didn't sound good!"

For a while they kicked around the subject of their early days. There is plenty of common ground. They both had a rough, tough upbringing in South Wales mining districts.

Stanley was born in Ferndale, a Rhondda Valley village; Ricky in Ynyssu, near Newport. Each has close relatives in the pits. Each grew up with the same determination not to go the way of their relatives.

Baker was another eagerly-discussed topic, for the Baker and Valance fists made their mark in



dozens of contests in Welsh amateur clubs.

Despite their similar backgrounds, I noted with interest the entire, contrasted personalities of the two Welshmen.

Baker: a dynamic, swashbuckling type—with an evident zest for life and a razor-sharp sense of humour.

Valance: dour, earnest, quietly intelligent, showing a praiseworthy respect for the other's greater experience.

SB: "I know about your singing, Ricky. I heard your first disc, 'Tell Laura,' many times. I'd like to listen to your second. But how about acting—any ambitions?"

RV: "I certainly have. That's one of the reasons I wanted to meet you. I've been lucky to make a name quickly on records. I'm grateful for that. But for me a record name isn't the end of things, but just the start. I now want to learn all I can about the business—acting particularly."

"I'm going to take all the acting lessons I've time for. I'm all set of making a serious career, but it isn't always easy to go about things the right way."

"For instance, it's in my nature to be outspoken. Some people in the business tell me to hold back, to say just whatever is polite. But if you start expressing opinions you don't really feel, there goes your sincerity. Do you have to do that to get ahead?"

Stanley Baker snorted. "They used to tell me the same: always say the nice thing. But I never played it that way. I've always given my honest opinion about a film, a play or anyone's performance. Hold on to your integrity: that's my advice every time."

On your own

"I know they argue that you have to WORK with other people; that you have to live with yourself—and that's far more important."

I thought it time to find out about Stanley Baker's tastes in music. They are admirably wide. His disc collection ranges from the classics to the jazz of Miles Davis and John Coltrane.

RV: "How about pop singers, Stanley—any special favourites?"

SB: "The pop world isn't strictly my cup of tea. But I'll give you one name: Robert Earl. A very fine pop performer."

As lunch ended, Stanley said: "How about this latest disc of yours, Ricky? I'd like to hear it."

I butted in: "By a strange coincidence, I happen to have a copy with me."

SB: "In that case, let's finish our coffee and go somewhere to play it."

By another strange coincidence there was a record store just a few yards away. The manager kindly made us welcome—and there was "Jimmy Gil" on the player, with Stanley Baker listening intently. When it ended, he turned the disc over—and played "Only The Young."

"You've a mighty good voice," was the Baker verdict. A smooth style. You sing with feeling. There should be plenty more hits coming your way."

Before we parted, he invited Ricky to a party at his house in Wimbledon.

This had been the first meeting between Messrs. Baker and Valance. Clearly, it isn't going to be the last.

★ Fishing is the No. 1 hobby ★ Bart starts a new fashion

JOHNNY TILLOTSON, who has the hit disc "Poetry In Motion" in the charts, started singing after he'd seen a then unknown rock 'n' roller in his home town, Jacksonville, Florida. The rock singer later became known as Elvis Presley.

American girls are walking around wearing sweaters and skirts made by Jackie Wilson. Well, not made personally... Jackie has recently bought a factory in New Jersey where they are produced.

Johnny De Little says it was the film "The Johnson Story" that convinced him he should try his luck in show business. He was twelve when he first saw it... has since seen it eight times. "Johnson Sings Again" also tops with Johnny... he's been that eight times.

Fishing looks like becoming the number one hobby of the disc star. Another angler to join the ranks is Jeff Rowena who makes his disc debut tomorrow (Friday) on Pye with "Resum Vendor." Jeff is so enthusiastic about the sport that he even passed up the chance of an important recording contract so that he could sling his hook.

If you're with it you'll know the meaning of "Ginchy" the title of Bert Weedon's latest disc. In case you're not, Ginchy is the beatnik expression for "crazy" or "the

HUGHIE GREEN... from puppets to planes.

STAR TALK by John Wells

tops. Bert picked this title after he'd played the number to a teenage audience at a club in Harrow. Their verdict: "It's real ginchy."

Felix Sellers, a very keen cine camera man. Apart from family



shots he uses it to make an off-beat record of his work at film studios. Some of the shots he's taken are very amusing but not exactly suitable for public showing.

New line in neckwear is being sported by Lionel Bart. Instead of the conventional bow tie worn with evening dress, Lionel now wears a necktie—a coloured band of velvet which goes round the outside of the collar and buttons at the front. Jess Conrad is also helping to change the fashions... he's got three of them. Poet Royston Ellis, Cliff Richard's friend, is designing some of them.

GOOD job Frankie Vaughan has a sense of humour. In our February calendar which features Frankie, we said his wife's name was Joyce... and are our faces red! Frankie is married to Stiffa... Joyce is his sister. Frankie thought it all very amusing.

Bryan Johnson has the perfect chortle... according to the artist Felix Fabian, Bryan's face is being used in a religious painting Mr. Fabian is now working on for an exhibition in Rome. Bryan Johnson is 33.

No wonder Lonnie Donegan has re-signed with Pye on a long term

contract. Out of 23 singles he has made with them seven have sold over a quarter of a million, and "My Old Man's A Dustman" earned him a Golden Disc. Not bad!

DISC and singer Don Gibson are apparently the cause of a blossoming romance. Miss Doreen Ware had a letter published recently in Postbag about Don and through it found a pen-friend, now her boy friend. She writes to say she just can't thank us enough.

Hughie Green who goes on record for Decca with "The Puppet Song" is also an aircraft salesman... he has been flying since 1942. He was the first man in civvies to pilot a plane across the Atlantic after the war and has been a Hollywood stunt pilot for Fayne Mansfield.

Katie Boyle on "Juke Box Jury" panel recently let the cat out of the bag when she said that Jess Conrad was in hospital. This happened when they played Jess' latest disc "Mystery Girl." But there was no cause to feel too sorry for Jess. He was fit enough to be watching the programme at the time and saw the panel vote his disc a hit and also to see himself in the next night's edition of "Dixons Of Dock Green."

Fan mail that Sophia Loren used to treasure most came from women thanking her for marrying a man shorter than herself. Her husband Carlo Ponti is twice Sophia's age and five inches shorter.

Max Bygraves has gone into the restaurant business... he's bought a place out at Stamore in Middlesex.

Dorita y Pepe frequent guests of Benny Hill. He is a great fan of the Latin America duo and plays a South American harp, and very well, too. They have impromptu jam sessions.

Palette artist Bobbiann visited Luxembourg DJs recently to promote his first British recording "I'm Crying In My Beer." And he entertained them in a very British manner... with pints of beer.

NEXT WEEK
Jess Conrad
meets Arsenal/Wales
footballer
Jack Kelsey

THIS
WEEK'S

EMI

HITS

BOBBY DAY
Over and Over

TOP RANK JAR538

THE PACKABEATS
Gypsy Beat

PARLOPHONE 45-R4729

**THE
PILTDOWN MEN**
Piltdown Rides Again

CAPITOL 45-CL15175

THE PLATTERS
True Lover

MERCURY 45-AMT1128

THE SHADOWS
F.B.I.

COLUMBIA 45-DB4580

RICKY VALANCE
Jimmy's Girl

COLUMBIA 45-DB4586

BERT WEEDON
Ginchy

TOP RANK JAR537

JIMMY YOUNG
Angel on my Shoulder

COLUMBIA 45-DB4579

Exchange your EMI Record Tokens
for any of these wonderful recordsLPs
OF THE
WEEK**JACKIE GLEASON**
and His Orchestra
'Music, Martinis and Memories'
Capitol SW306 (Stereo only)**CHRIS BARBER'S JAZZ BAND**
'Chris Barber in Copenhagen'
Columbia Londonbox Jazz Series
SOLAS17 (Stereo) SCS320 (Stereo)**JERRY LORDAN**
'All my own work'
Parlophone PACT1138 (Mono)
PCS3014 (Stereo)EMI Records Ltd. EMI House
20 Manchester Square London W.1

Looking for rock?

Then first find a thumping piano

I AM afraid I really let myself go last week, in sheer boredom. Sorry, if I offended you. Maybe I painted things a little too black. Although it is true that nothing new is happening, there is one cheering fact to consider.

Through the never-ending stream of artificial pearls of the current type of pop—beautifully graded, and suspended on plucking strings—there trickles a small, but precious number of the real things—the genuine pearls of the music whose influence still drives today's hits—rock 'n' roll.

There is nothing new in rock 'n' roll, but to root out the genuine rocks in today's market you have to know where to look and do a little bit of prospecting.

The king

ONE of the signs that you are on the right trail is when you find a good, thumping, pumping piano.

The piano is the king instrument of rock. Your guitars may twang, your saxes hoot, but the rhythm-and-blues piano is the guts of rock 'n' roll.

Find a top rock star, and somewhere you will find a knocked-out piano in the background.

Notice that there have been more rock stars who play piano than there have been stars who play guitar—I mean REALLY play it.

Little Richard, Fats Domino, Neil Sedaka, and Jerry Lee Lewis leap to mind.

Then, of course, there's Ray Charles. Elvis' rock numbers usually swing round a piano rather than a guitar—the piano of Floyd ("Last Date") Cramer.

There is the irresistible force of Huey (Piano) Smith, who often backs artists like Frankie Ford—I defy any fool to remain motionless in face of Huey's key-smashing onslaught.

In this country there is only one rhythm-and-blues pianist worth talking about—Bach fan Reg Guest.

Keep thumbs out for Billy Fury, Lee Brown, Don Lang, Marty Wilde and Jess Conrad.

Anyway, when I hear a joannah pounding out on the new London release, "Chills And Fever," by Ronnie Love, I know we have found a pearl.

Tucked away

TO get to our next juicy chunk of rock 'n' roll we have to go a little deeper. Way up in the American Top Ten is a very strong ballad by the Shirelles, called "Will You Love Me Tomorrow" (Top Rank).

Nowadays, a large proportion of the good rock 'n' roll is tucked away on the flip-sides of big ballad hits, so it was a fair bet that we would find a bit of beat on the back of "Will You Love Me Tomorrow."

Cats, we were not disappointed. Again the rocking piano thunders out as this group of swinging chicks whip up a storm on a rhythm-and-blues item simply entitled, "Boys."

By
**JACK
GOOD**

This is the sort of stuff I wish our own group of curvies, The Vernons, would do—rather than the sort of thing they have just released, a song called "Ten Little Lonely Boys," which is about as "with it" as a hamton cab.

Of course, I could be proved wrong. I hope I am.

But to return to the Shirelles and "Boys." This record is strictly for beat fans. It has more punch than Floyd Patterson.

The squares on "Juke Box Jury" would hate it. You can't hear the words, you see—and they always seem to think it is the most important thing to be able to do.

They would rote the recording of TIM, on the phone, the biggest hit ever!

Double value
OUR quest for pearls leads us to one of the most unusual pop records that has been issued for years. It has no flipside, but two American hit sides. Parlophone have issued it.

On one side is a slow rock

ballad, "Walk Slow," sung by Little Willie John, and on the other side "The Hoochi Coochi Coo," by Hank Ballard and the Midnighters.

In America these were the top sides of two separate hit records. So, you are getting double value.

Wouldn't it be wonderful if this practice spread and we had no more dreary flips to waste our money on?

The worst

TAKE, for example, London's big American hit "Angel Baby," by "Rosie And The Originals." This is a beat ballad sung by a shrill thrush. The flip side, though attributed to "Rosie And The Originals," is a vocal by a whining, groaning man.

This record, without doubt, is the worst I have ever heard. It is so bad, it is hilariously funny.

If it were to be included on a Peter Sellers LP it would be considered a triumph of mickey-taking of rock 'n' roll business.

I am going to cherish this recording. If you really appreciate unconscious humour, this record is for you. DON'T MISS IT!

And now—"Hoochi Coochi Coo." What can I say? Just play it. The louder the better.

We have two remakes this week. No. 1 is Bobby Day's version of Thurston Harris's "Over And Over."

If you want to hear a really fabulous boss sound, listen to this.

The other one is Johnny Preston's repeat of "Leave My Kitten Alone," originally done by Little Willie John. It has nothing new to add.

Finally, "Shop Around" by the Miracles, is good advice.

* I hope I'm proved wrong but the latest from The Vernons, Girls is about as "with it" as a handsome cab." (DISC Pic)



Some of our top pop stars are among Presley's number one fans in this country, but do they all like his new style? DISC asked them—and got some surprising answers

VERDICT ON THE

Sure, he's the greatest—but the new style,

THE phenomenal, unpredictable Elvis Presley has made it! Gone is the wild rocker, the sideburns, the body gyrations. In their place is a mature, subdued, clean-cut Presley with the main accent on his voice.

And the result? Over 350,000 copies of "Are You Lonesome Tonight?" were ordered before its release, an all-time record for advanced orders in this country. The previous best was 270,000 for his disc, "It's Now Or Never."

For the second consecutive time a new style Presley disc has leaped

straight into the top position of our charts—an incredible feat.

But who would have believed it of Presley?

Little praise greeted the first disc he made after his two-year Army stretch, "Stuck On You." His follow-up, "Moss Of Blues," although a good seller was disappointing because Elvis, it seemed, had nothing new to offer.

Something new had to be found for him.

He gambled on recording the Italian favourite "O Sole Mio," under the title "It's Now Or

Never," and wham, Presley was back.

It was a gamble! A big gamble. But all those around him, including himself, realized that the gamble must be taken.

What is the reaction to this new styled Presley in the business itself? I have been talking to a number of artists and important recording executives to get their personal views and opinions.

Here is what they had to say—and some of the comments are not what you might have expected!

to his old kick, the better, as far as I'm concerned.

"Mind you, I think his voice has improved tremendously. And with out any doubt he is going to appeal to a much wider public and in so doing is going to attract many, many more fans, which is exactly what he wants—an all-round market.

"Personally I don't blame him for what he has done. It was a smart move.

"But I think whatever Elvis does he is great enough to get away with it.

"If he recorded 'Auld Lang Syne' I'd still rush out and buy a copy.

"But I wish he would get back to his old style and give us a good-class rock number. He seems happiest singing this kind of material anyway. Rock is far from dead!"

Cable from

AMERICA

edited by Maurice Clark

DJs go way back for their 'new' hits

RADIO programmes all over the States seem to be on the nostalgia kick these days, with DJs featuring an era of gramophone records covering anything from an Eddie Cantor disc made way back in 1920 to an early 1953 disc by Elvis Presley. Everybody seems to be liking this new trend, too, and it's well reflected in the best selling charts, with a flock of oldies in the top 100.

Mr. and Mrs. Harry Belafonte are expecting another child some time in August.

Songwriter Jimmy McHugh is very busy at the moment writing both book and lyrics for a new Broadway musical, "It's A Long Way From Home."

Capitol Records had decided to call a halt on all singles releases for two weeks to give everybody in the company a chance to concentrate its full promotional efforts on 15 promising singles released just after Christmas. Then they heard the first single just cut by Nancy Wilson. Everybody was so excited, Nancy's new version of "My Foolish Heart" was quickly added to the list.



* Sacred song with pop appeal from FERLIN HUSKY.

Ferlin Husky's new record "Wings Of A Dove" has just jumped up the charts into the Top Twenty, and will be going higher. It's a sacred song done with great pop appeal and cannot possibly offend anyone. Ferlin, an ex-sailor and DJ, tried everything from steel mills to the Merchant Marines before he scored on Capitol Records, for whom he has now had many big sellers. He also records for this company under the name of Simon Crum, doing comedy and novelty numbers.

Al Alberts, formerly of The Four Aces, now records for the Swan label as a soloist. He has just made a great up-dated version of the old Eddie Fisher hit, "O My Papa," which could well establish him as a disc star in his own right.

New name on the recording scene, this week is Billy Jean Horton. She was discovered by the late Johnny Horton, but has only just, with a lot of persuasion from Johnny's personal manager and friends, consented to record for 20th Century-Fox. The first title is "Angel Hands," and it's really beautiful.

Mark Dinning has cut the best novelty number, so everybody

thinks, since "Let's Think About Living." It's on MGM, and called "Top Forty, News, Weather And Sports."

Jackie Wilson is very upset to find his latest hit disc, "My Empty Arms," is to be banned in many other countries except America. Reason is, it's based on the famous "On With The Motley" aria which is still under copyright. Sales in the States, however, are expected to reach the million, so the session was not in vain.

Bob Newhart of the "Button Down Mind" is at the moment making his first movie, "The War Story," which also features Bobby Darin.

When you hear Ernestine Anderson's re-make of "A Lover's Question" on the Mercury label, the "finger poppin'" you hear is being done by Clyde Otis and Brook Benton who also wrote the song.

Bob Cheryl and Helen O'Connell have a wonderful LP out on Warner Bros. called "Recapturing The Excitement Of The Tommy Dorsey Era." Singing as brightly as they did 20 years ago, backed by the Lou Banch Orchestra playing in the style of the great Tommy Dorsey band of the 40s, it's loaded with excitement and nostalgia.

Keep bowling

THE Christmas gift from fans in San Francisco to Johnny Mathis was a baseball with his name engraved in gold letters, with the words, "Keep Bowling." The singing star was considered a very fine player when he was at high school.

Cosmie Francis was really shaken when Ralph Edwards chose her for the "This Is Your Life" programme—the thought she was on the way to a recording session. The same day she heard that her new MGM disc "No One" and "Where The Boys Are" was another double-sided hit.

The most played track of the week is a track from Bobby Vee's new album. It's called "Stayin' In" and it looks as if Liberty will have to issue this as a single, even though "Kubber Bill" is still selling like mad.

Marty Wilde



I DON'T like the new Presley. First of all I want to make it quite clear that I am his number one fan. I worship the ground he walks on. He is the greatest, BUT I don't like what he is doing now.

"I don't like his new thick, deep tone, the old standards he is recording and the very poor backings that are accompanying him.

"I think 'It's Now Or Never' was atrocious compared with his early smash hits like 'Jailhouse Rock' and 'Treat Me Nice.' These were great.

"I can't even say that I like Elvis's new LPs. Again the backings are corny. The sooner he gets back on

Adam Faith



I THINK he is great. It is an adventurous return. As far as starting a new trend is concerned, well, anything Elvis does starts a new trend, doesn't it?

Elvis going square? Well, the word square is a very loose word. It has no definition.

A GREAT COMEDY SINGLE!

BENNY HILL

"Gather In The Mushrooms"
B/W
"Pepys' Diary"

45 rpm 7N 15927

NEW PRESLEY

I don't like says Marty

Pete Murray

But I must say Elvis is singing far better today than ever before and the records themselves were instantly made!

Jess Conrad

Cliff Richard



"AS soon as Elvis came out of the Army his voice improved. It's now much stronger and much more powerful. He has a fantastic way of controlling his voice which he proved in 'It's Now Or Never.'

"He seems to have a lot more warmth, and judging by 'G.I. Blues' his acting has gone up by 100 per cent. I think his voice on records such as 'It's Now Or Never' and 'Are You Lonesome Tonight?' is far better than on his rock numbers, namely 'Stuck On You' and 'King Creole' and so on.

"I've always been a fan of Elvis but now I am a bigger fan than ever."

Norrie Paramor



"I CERTAINLY don't think this will start a trend back to simple waltzes again! I understand that



Colonel Parker is responsible for persuading Elvis to do that dramatic recitation in the middle of the disc and I think it was a great idea and a very courageous one, too.

"Elvis has succeeded in making a fine and very sincere disc. When I first heard the 'Lonesome' disc it frankly shook me. I've always regarded Elvis as being a fabulous entertainer but on so many of his earlier discs the voice has been heard to little advantage.

"His past two records have finally

proved what a fine singer he is. Why did he change his style? Well, obviously to attract a much wider public. Cliff Richard did the same, with success. It can't be too bad, nothing but good!"

**KEN
JOHNS**



"I THINK the man who has guided Presley into this new style is the most brilliant man in the business today. For I feel sure had Elvis continued to record the kind of stuff he was doing before his army days he would most certainly have had it.

"Now, he can only go up and up. His old fans have grown up in the two years he has been away. To be a continued success an artist must grow up with his fans. I've got a theory about all this. I think the kids between 13-17 go for the beat and rock, after this they go for traditional jazz and then after this they turn to Sinatra. They obviously get mature in their tastes. I believe the kids wanted a maturer Presley.

"As for these two new Presley records, personally I wouldn't buy them. They're not my cup of tea. As for that dramatic little speech Elvis gives on 'Are You Lonesome Tonight?' well I thought it was sickening, but what a fabulous selling gimmick. A brilliant idea!

"The message of the lyrics is so important, too. Take the song 'Are You Lonesome Tonight?' I bet 75 per cent. of women who buy a disc with a title like this are frustrated.



"IT'S very appropriate that the KING himself should start something completely different as far as teenage music is concerned. I'm all for it. Not that I particularly prefer this new Presley to the old but just the same I think it is a great Presley.

"It is also very obvious that now the moms and dads will also look forward to every new Presley record just as much as their teenage sons and daughters, which is quite a startling thing.

"My mother, after hearing him sing 'Are You Lonesome Tonight?' even said to me that she thought he has a wonderful voice and that from now on he is going to be a favourite of hers. Well, I never ever thought my mother would say this of Presley. And I think this is happening all over the country."

ALONG THE ALLEY

News from the street of music

A RE-ORGANISATION which is taking place within the Southern Music group is aimed at the further encouragement and promotion of exclusively British material.

A new subsidiary company has been formed for this purpose. Its name is Meridian Music, and Terry McGrath, Southern's professional manager for the past eighteen months, is moving over to direct the operations of the new outfit.

The first Meridian releases are scheduled for later this month, but details are still on the secret list. Succeeding Terry as professional manager for Southern is Bobbie Britton, who originally came to fame as vocalist with the Ted Heath orchestra, and as a Decca recording artist.

The Latin American Music branch of Southern continues as normal under the direction of Marjorie Murray, and has just

achieved a renewed run of success with two of its standards "Perfidia" and "Sway" recorded by The Ventures on London and Bobby Byrdell on Columbia respectively.

Announcing these developments, Bob Kingston, Southern's managing director in Britain, pointed out that they were the sequel to the group's big success with British material during 1960.

Twenty-two British items were published and recorded last year, seven of them making the hit parade, and many of them enjoyed large sales throughout the world, assisted by Southern's international set-up with an office in every major country.

BILL PHILLIPS, of the Keith Prowser-Peter Maurice group, reports some busy activity with

all their current numbers.

"Calcutta," originally known as "Nicolette," is receiving lavish record coverage. Lawrence Welk's hit American version is available here on London; there is another recording of it by Enrico Leandros on Oriole, and The Four Preps have cut a vocal version for Capitol.

Winifred Atwell recorded the number for Decca some time ago under the title of "Nicolette," and it has now been reissued as "Calcutta." There is also a possibility that Mike Preston may make a vocal version of the number for Decca, but nothing has been decided definitely.

British-born Ray Noble's ever-green standard "Cherokee" has been revived by a group calling themselves The Cherokees, on Pye International.

A newer standard by David Bee called "Obsession" has been recorded by the popular Robin Rock unit under David Ede's direction for Pye, and it was also recently covered by Reg Owen's orchestra for Parlole.

Continuing in the revival department, KPM have their "C'est Si Bon" currently in the pop news again via Conway Twitty's MGM revival, with its Billy Daniels mannerisms.

Another on the way is the Italian favourite "Anema E Core."

This was given English lyrics about ten years ago under the title of "To Be Or Not To Be," and now Kermit Goetz has produced a fresh set entitled "How Wonderful To Know." Bill expects considerable interest from record companies in the latest version.

Last but not least KPM have the steadily-moving "Charlot," the guitar feature on Decca by Rhet Stoller, and Rusty Draper's latest Mercury disc "Ten Thousand Years Ago," which has been well received here and might prove to be Rusty's first big British hit.

* * *

IN these days of standard revivals the music publishing companies with good standard catalogues often get rich windfalls via discs by modern pop idols.

Latest case in point is Francis Day and Hunter's "Are You Lonesome Tonight?" with the hot-selling Elvis Presley RCA version. This is almost certain to exceed the top-selling Al Johnson waxing of the number.

An oncoming bout of "lu three weeks ago caused this column to name Peter Ege as Tony Saxton's successor at Edwin Morris Music. This is not so, and the name should have been Mike Redway. Apologies to both gentlemen.

N.H.

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MGM BACK BROADWAY MUSICAL

MGM films in America have agreed to provide half the financial backing for producer David Merrick's new musical, "Carnival," which is due to open on Broadway on April 13. They will thus secure the film rights, publishing rights to the music score and also the rights to the original cast LP for MGM Records.

Choreography and direction will be by dancer Gower Champion, who produced "Bye, Bye Birdie," the smash hit musical which is due to open in London in June, with Marty Wilde in a leading role.

"Carnival" will star Italian singer Anna Maria Albergotti, with the music scored by Bob Merrill.

Dates for Valance one-nighter tour

DATES so far confirmed for the Ricky Valance tour featuring Dickie Pride, Bert Weedon, Matt Monroe, the Bruno Martino Quartet, Linda Doll and Sammy Samwell, with music by the Pete Chester group, are: Odeon, Chelmsford (Feb. 19), Theatre Royal, Lowestoft (22), Assembly Hall, Tossbridge Wells (23), Pier Pavilion, Warrington (24), Gaumont, Trowbridge (25), Odeon, Plymouth (26).

Johnny Angel will take over on February 22 and 23 in place of Bert Weedon and Dickie Pride respectively. On February 26, the package will be joined for one night only by Gene Vincent and Chris Wayne and the Echoes.



MARTY WILDE, his wife Joyce, and baby daughter Kim, seen at London Airport on Sunday before they left for S. Africa, where Marty is to film "The Hellions."

Age of King

TONY, the bass-playing member of The King Brothers, celebrated his twenty-third birthday last Tuesday.

The Brothers will guest this Saturday at the Imperial Ballroom, Nelson, and will join Frankie Vaughan at the De Montfort Hall, Leicester, on Sunday.

On February 9, they will be at the Lyceum, London, and on February 21 will tele-record a guest spot in the Charlie Chester show, due for showing later in the year.

Dene denies rumour

TERRY DENE'S manager, Harry Dawson, has denied reports that Dene is "quitting show business." He is to rest for a month on doctor's orders, his manager told DISC, but he will resume his engagements at the end of February, when he replaces Mark Wynter in the Gene Vincent tour.

Then he intends to give up one-night stands and concentrate on concert, variety, TV and cabaret work. He will also supervise a school for young singers, both rock and straight. Offers are also in hand for Terry to appear in Australia and New Zealand towards the end of the year.

Monro guests

MATT MONRO will guest in "Workers Playtime" on the Light Programme on Tuesday, February 14. On February 21, the programme will feature Dennis Lotis, Betty Smith and The Peter Crawfoot-Trio.

Matt will precede his "Workers Playtime" appearance with a guest spot in "Saturday Club," on February 11. Other artists, taking part in the same edition will be The Avons, Keith Kelly, Bill Forbes, The Bert Weedon Sextet, Ted Taylor, Ronnie Aldrich and The Galliards.

Ivor gets own series

WELSH singing star Ivor Emmanuel, is to have his own series on Tyne Tees Television. It will be called "The Ivor Emmanuel Show" and will take over from "Request Time," which ends on March 23.

CONNIFF LEAVES GAC

RAY CONNIF, whose latest two-disc LP package is in the British best sellers, has ended his association with General Artists Corporation, one of America's largest and most powerful booking concerns.

Conniff is to handle his own business affairs. His latest LP release in America is "Memories Are Made Of This."

Johnny Nash premiere

"TAKE A Giant Step," the United Artists' film which gives Johnny Nash his first screen role, is to open at the Odeon, Marble Arch, London, tonight (Thursday).

The film is due to go on general release on February 27.

Allison Brothers

(Continued from front page)
"The Girl Next Door"—by Harry Robinson and Bunny Lewis.

The British heat will be televised direct from the BBC TV Theatre at Shepherd's Bush and will be transmitted between 7.30 and 8.30 on Wednesday, February 15.

The finals of the Eurovision Song Contest will be held in Cannes on March 16.

Farewell party for Christy, Freshmen

IN Hollywood last week, Capitol Records threw a cocktail party for June Christy and The Four Freshmen, as a send-off to their European tour—they open in London on February 11.

As well as being a bon voyage party, it was also the celebration of the fifteenth and tenth anniversaries respectively of these artists with that label.

Miss Christy signed with Capitol in 1945, when she was the vocalist with Sean Kenyon. Since then the company have released 12 LPs, her latest being "Off Beat," issued in America on January 30, and due here soon.

In the ten years The Four Freshmen have been with Capitol, they have made 15 LPs. Their latest is "The Freshmen Year."

Johnny Dankworth will guest in "The One O'Clock Show" for Tyne Tees TV on Tuesday, February 7.

Math play Everlys a

JOHNNY MATHIS is planned for June—and he may at long last have more TV spots than likely that TV spots will be.

Mathis is at present completing Hotel, Las Vegas. When this is recorded with Nelson Riddle.

Also considering coming to Euro this summer, though purely on business are The Everly Brothers, whose last Warner Brothers offering is "Ebbin' Eyes," backed with "Walk Right Back." The Brothers want to come to Britain, but at the moment the offer includes only Scandinavia, Holland, Belgium and Germany—with a possible visit to South Africa.

However, it is expected that should they accept, they will come to Euro in the late summer, and include Britain in the tour. In addition, the Everlys have been invited to tour the Far East, including Japan and the Philippines.

Another offer they are considering is for the first film role—as brother at a Military Academy.

LEYTON FOR MILAN

HMV singer John Leyton, with his Angels—a trio of girls who accompany him in his act—go to Milan for 15 days in the second week of February.

John's visit will coincide with the release in Italian—of his current disc, "The Girl On The Floor Above."

His next disc, recorded under the supervision of Joe Meek, is due for release in mid-February. No titles are yet available.

Before going to Italy, John and the Angels will appear in a package show, "We're No Squares," at the Colston Hall, Bristol, on Friday, February 3.

Other artists to appear in this package will be Michael Medwin—making his debut as a singer—Iain Grogan and his Guys, Tommy Bruce, Joy and Dave, Anton Hollywood. Music will be by Charles Blackwell and his Orchestra. "We're No Squares" is likely to be on a six-week British tour, probably starting in March.

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Bill Doggett
WE 22 Warner Bros.

The Everly Brothers
Ebony eyes; Walk right back
45-748 23 Warner Bros.

Shop around The Miracles
45-46 1078 Decca

Utopia Frank Gari
45-46 1077 Decca

Wheels The String-A-Long
45-46 1078 Decca

MARV JOHNSON
HAPPY DAYS
45-46 1078 Decca

YES, I'M LONESOME TONIGHT
THELMA CARPENTER
45-46 1077 Decca

DECCA

his—on holiday—may

Britain

also possible

planning a two-month European holiday in long Britain in which case it is more likely to be for him.

four-week engagement at the Sahara this week—he plans extensive

Tommy Sands, Annette star in Disney film

TOMMY SANDS and **Annette** will star in Walt Disney's first mammoth musical, "Babes In Toyland," which goes before the Hollywood cameras on February 20.

The film, in colour and reported to be a multi-million dollar production, is based on the Broadway musical of the same name, written by V. Herbert.

It will contain 17 jazz and beat numbers, with new lyrics, and in addition to live action shots, will also include some cartoon sequences.

Ray Bolger and Ed Wynn will also appear in the film, which will show in Britain next Christmas.

Conway disc out in U.S.

CBS label in America have released **Russ Conway's** recording of "Hope" from the film of the same name. While the disc has received good reviews, it was released some time after the version by **Daane Eddy** which was already in their Top Twenty.

composition which is the topside he was stuck for a title. Playing however, they pronounced it to be "Ginchy" it became. The description of the record (not style) talk on a postcard. The rights (Bert Weedon and DISC's old Mark) was a prize of £5 and a signed "Henky Tonk Guitar."

photo of Bert. The competition decision of the judges is final.

CALCUTTA LAWRENCE WELK 45-PLG 921 London	DONNIE BROOKS DOLL HOUSE 45-PLN 922 London	LOVEY DOVEY BUDDY KNOX 45-PLG 928 London
JOHNNY BURNETTE YOU'RE SIXTEEN 45-PLG 924 London	CAN'T YOU HEAR MY HEART? DANNY RIVERS 45-F 1034 Decca	

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LONDON CORAL

Gene Vincent tour is extended

THE Gene Vincent tour, originally scheduled to finish at the end of February, has been extended into March, so good have been the bookings.

The new dates, all at Granadas, are: Kingston (Feb. 27), Dartford (28), Greenford (March 1), Woolwich (2), Sutton (3) and Rugby (5).

The Floe-Rekkers, Jess Conrad and Mark Wynter will have to drop out on these dates. Their spots will be taken by Johnny Kidd and the Pirates, Chris Wayne and the Echoes and Terry Dene.

Stapleton will take beat boys on tour

CYRIL STAPLETON is to try out a new policy on future one-night stands. From February 4, he will be taking out several beat singers, starting with Michael Cox, Danny Rivers and Mike Shawn at the Winter Gardens, Malvern. On February 24, at the Trentham Gardens, Trentham, Stapleton will again introduce Michael Cox and Danny Rivers.

In doing this, Stapleton hopes to establish a touring "Show Band Show," and the beat singers will be appearing, in addition to his regular vocalists Ray Merrill and Judy Jones.

Hill's series

BENNY HILL is to have his own BBC TV Saturday night series called, "Around The World With Benny Hill."

Hill, who has recently recorded his first LP for Pye, will have music in each programme. It will be televised once a month, and in his first show, on February 4, will be Latin American singing duo, Dorita y Pepe.



Jack Conway's widow holds the cheque for £1,164 13s. 11d., which Cliff Richard presented to her after the all-star benefit concert held at the Royal Albert Hall recently. (DISC Pic)

'Spectacular' for Lonnie Donegan?

LONNIE DONEGAN will probably appear in the "Saturday Spectacular" on February 18. Although they cannot confirm the booking as yet, ATV are almost certain that Lonnie will be starring.

ROZA-FIVE TV SPOTS

BEFORE she leaves for Las Vegas at the end of March, **Lita Roza** will make several television appearances. First is on February 11 in BBC TV's "London Mirror." On March 12 she will guest in David Nixon's "Showtime," and on March 16 she appears in the Charlie Chester show, followed by two spots on "Juke Box Jury," on March 18 and 25.

Torme album

FOLLOWING his highly successful TV appearances here, **Mezz Torme** is now appearing at the Round Table club in New York. His latest disc release is an LP, "Broadway, Right Now," which is expected to be his next over here.

Caught?

DAVID WHITEFIELD, now appearing in "Rose Marie" at the Empire, Glasgow, was "kidnapped" last Friday by some Glasgow students.

During the afternoon, the singer was snatched by the students and held to a £50 ransom for the Glasgow Students' Charity Appeal Fund. The manager of the Empire, handed over the required sum, and David was returned to the theatre to perform in "Rose Marie" the same evening.

Burnette disc

NEWS of the latest American releases by **Johnny Burnette** and **The Ventures**, recent entries in the British charts, is that Burnette has recorded "Little Boy Sad," and The Ventures "Lonely Heart."

Both discs are expected to be their next releases here.

Ricky Valance and **Acker Bilk** will guest in "Parade Of The Pops," on February 8.

JOAN REGAN SEEKS U.S. STARS

JOAN REGAN flies to America tomorrow (Friday) on a two to three-week holiday and business trip. While she is in New York she will visit the BBC TV office there to be introduced to some American artists who might be suitable for her new series of "Be My Guest" shows, which start on April 23.

It has been rumoured that her new series may be bought by NBC for possible showing in America, but a spokesman for the BBC told DISC early this week that nobody had yet contacted them.

There is also the chance that she may appear on the Perry Como and Ed Sullivan TV shows but nothing has been settled.

Yesterday Joan Regan recorded a new single for Pye for release at the end of the month. Titles are being kept secret.

Dean Martin—new film

DEAN MARTIN is due to begin filming "Ada" for MGM this month. He will co-star with Susan Hayward.

It's the singing swinging style of

JANET RICHMOND

With her exciting version of

SEÑORA

with I need you

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Review Section

Up to the minute guide
to the latest releases

Even the Everlys have cut a death dirge

THE EVERLY BROTHERS
Ebony Eyes; Walk Right Back
(Warner Bros WB33)

D N T The Everly Brothers have obviously paid no attention to Bob Luman's plea "Let's Think About Living." Here, in "Ebony Eyes," we have another example of the weird preoccupation with death that creeps into too much of our pop material nowadays.

"Ebony Eyes" is a maudlin song with about half its time given to narration. A boy waiting for his sweetheart to arrive by air-liner . . . and the plane crashes . . . she is killed. Frankly, I wouldn't give it home room, but the Everly Brothers have such a tremendous following it's practically certain to reach the Top Twenty.

I suppose you cannot blame Warner for issuing it over here. The parent company attempted to exercise some discretion over "Tell Laura I Love Her" and were badly bitten in the market.

"Walk Right Back" is a lonesome romancer which sounds positively hilarious by contrast.

ADAM FAITH
Who Am I?; This Is It
(Capitoline R 4735)

D N T **ADAM FAITH** comes up with two more songs written by Johnny Worth. "Who Am I?" is a very bleak romancer which lolls along brilliantly to a strings and chorus backing directed as always by John Barry. I like the wide open noise of this half. Faith's performance is as good, perhaps better, than ever. "This Is It" is also riding a quick pace with strings a-packing and

chorus ah-ah-ing in the rear. Tune's a simple one, and the lyric matches. Polished arrangement and performance lift it high.

With either half—another hit.

THE SHADOWS
F.B.I.; Midnight
(Columbia DB 4580)

D N T **BRITAIN'S** top instrumental team come out of their corner with another winning coupling. "F.B.I." by Peter Gormley is a quick moving melody that may not quite live up to the implications of the title—but which is a very contagious thing all the same. Twangy guitars shoot it into your head.

"Midnight" by Shadows men Hank Marvin and Bruce Welch, seems pretty obviously to have been inspired (consciously or not) by "Sleep Walker." The same sliding electric guitar technique is used for a similarly lary melody.

THE FLEE-REKERS
Blue Tango; Bitter Rice
(Pye N15326)

D N T **BILL BLACK** revived the "Blue Tango" for his Combo. Now the Flee-Rekters pick it up and I think they will outlast even the slick Black performance. This is a first-rate beating performance by the instrumental team with their distinctive sound. It is different enough to catch the ear—and I believe it will catch plenty of custom, too. Could be their biggest.

"Bitter Rice" also has a distinctive sound. A wild little instrumental item which can only help the overall sales of the coupling.



★ **THE SHADOWS** look set for hit number three with their latest coupling, "F.B.I." and "Midnight." (DISC Pic)

your weekly DISC DATE with DON NICHOLL

DODIE STEVENS

Yes, I'm Lonesome Tonight; Too Young

(London HLD9280)★ ★ ★ ★
MISS STEVENS, "answering" Elvis by singing Yes, I'm Lonesome Tonight. As has happened previously, the tune's the same. Dodie sings it softly and quite pleasingly with quiet male group and guitar backing. Could sell.

Too Young is the old Jimmy Young hit brought out with a slick Latin beat. Dodie handles it in slick style.

TONY HATCH

Girls Of Copenhagen

(Pye International P42968)★ ★ ★ ★
SUB-TITLED "The Willow Waltz" is the theme from the Tim Frazer television series that has been well planted in thousands of heads by now. And Tony Hatch's orchestra brings out an attractive production of the melody to cash in.

Girls Of Copenhagen is a dancing melody with a very happy mood. It makes a first-rate contrasting deck for the other side.

PAUL ANKA

The Story Of My Love; Don't Say You're Sorry

(Columbia DB4582)★ ★ ★ ★
PAUL ANKA'S own composition The Story Of My Love has him trying a little too hard for my liking. Tune's ordinary and Paul tries to cover its demerits by shouting it to the wind. Not one of his better efforts.

Don't Say You're Sorry is another Anka original. This time a deliberate rockballad with piano clanging and strings sliding in the Don Costi backing.

Again Anka seems to be straining.

STEVE RACE

Like Latin; In Paris, In Love
(Parlophone R4730)★ ★ ★ ★

STEVE RACE at piano and directing the orchestra, too, for a couple

★ **TOMMY BRUCE** . . .

Trying again for a hit. This time with "You Make Love So Well." (DISC Pic)

of his own compositions. Like Latin is the upper half of the record, and it lives up to its name.

Picking strings behind the pianist for In Paris, In Love, Melodious too, but without the same sparkle as the other side.

MIKE BERRY

Will You Love Me Tomorrow? My Baby Doll

(Decca F11314)★ ★ ★ ★

A nineteen-year-old Northampton boy, Mike Berry, makes his disc debut on the American song Will You Love Me Tomorrow? and it could establish him swiftly as one of the big British sellers.

Mike still has plenty to learn, but Joe Meek who brought him to record, should be very pleased with his Buddy Holly-like discovery.

The song flows nicely and Mike is well back by his own group. The

Outlaw. You will want to hear more of Mike.

My Baby Doll is more of a rocker than the other number. A quicker hiccupping item, it reveals, if nothing more, that Berry can cope with different types of material.

One of the earliest new voices in 1961—and one that will last.

ELSON SMITH

Flip Flop; Are You Ready For That
(Fontana H291)★ ★

A MIDDLE rocker sung by Elson Smith, Flip Flop gets a twangy instrumental accompaniment which builds suitably for juke spots. A girl group is utilized sparingly for echoing the title phrase.

Are You Ready For That is another biter which Smith handles competently. Indeed "competent" is the right word to describe the coupling.

RICKY VALANCE

Jimmy's Girl; Only The Young
(Columbia DB4580)★ ★ ★ ★

I HAVE already tipped Johnny Tillotson's version of Jimmy's Girl for the Twenty, but that does not mean I would write off the Ricky Valance cover job. Ricky has found another ballad to suit him here and he handles it well.

With girl groups behind him he drifts through the wisest romancer lightly—and commercially.

Slightly quicker ballad for the flip. Only The Young is a comfortable romancer which Valance puts over pleasantly.

TOMMY BRUCE

You Make Love So Well; I'm Crazy
About My Baby
(Columbia DB4581)★ ★ ★ ★

TOMMY BRUCE bounces back into earshot with that peculiar voice rubbing the gravel as before. You Make Love So Well gets a girl group behind Tommy as he bends the lyric to his own pronunciation.

I'm Crazy About My Baby will also please those who like Me, Bruce as he first appeared on disc. Latin lie to the familiar tune.

DEAN ROGERS

End Of Time; Keep The Miracle Going
(Parlophone R4732)★ ★ ★ ★

DEAN ROGERS has a light voice which is attractive without revealing much personality as he sings the slow, romantic ballad End Of Time. A side which never jars on you—but which will also fail to arouse much excitement in many listeners.

Keep The Miracle Going speeds the pace considerably and Rogers himself



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Sam Cooke

Billy Vaughn

Como—a cut-price collection of hits

FERRY COMO
Dreamer's Holiday

My Love And Devotion; To Know You Is To Love You; The Rose Tattoo; Kismet Doll; The Things I Didn't Do; Tumbling Tumbleweeds; Just Born; Ivy Rose; Watch! The Trains Go By; Rollin' Stone.

(RCA-Camden CDN 149)****

SINGERS may come and singers may go, but dear friend Perry, he just goes strolling along. Yes, "Mr. Como" is back with us again with a re-issue album of his old singles to replace those scratched and worn 45s. And it is all at the bargain price of one guinea, friends. So dig deep and enjoy yourselves.

Two or three hits have been thrown in for good measure, but all the tracks have been big sellers at one time or another.

This should be a strong initial seller over the counters with a steady flow from then onwards.

PAT BOONE
This And That

Wait For Me; Many Dreams Ago; Didn't It Rain; Oh What A Feeling; I'm The One Who Loves You; Blue Bobby Sox; Bewildered; It's Been A Long, Long Time; Call It Starry, Starry; But Tuesday Is Just A Bad Heart Full Of Happiness; Speedo-oid; Jimmy Brown The Newboy.

(London HA-D 2305)****

PAT BOONE is the lad whose every breath used to appear in the hit parade without fail until, suddenly,

there was a long silence. Well, the silence hasn't been broken and whether it was caused by too many recordings, or whether it was just a case of not getting the right material, only you, the record-buying public, can tell.

TWO PAGES OF



There are no EPs reviewed this week. This is the result of a drop in production and until it returns to normal they will only be published fortnightly.

Despite his fall from hit parade favour, I still enjoy a good Pat Boone record and I rate this one as belonging to that category.

MIKI AND GRIFF

This Time I Would Know; Changing Partners; Money To Burn; I Never Will Marry; You Take The Table; Vava Con Dio; True Love Goes On And On; When I Was Young; I've Just Told Mama Goodbye; Be Careful Of Stomach That You Throw; These Hands; Here Today, Gone Tomorrow.

(Pye NPL 18058)****

LONNIE DONEGAN Presents: Miki and Griff, for your entertainment and pleasure. And I know that this vocally attractive twosome will bring a lot of entertainment and pleasure to a lot of people.

The album is nicely mixed and shows the twosome in all sides of their style.

It is a nice and intimate set which will go down well with the folks-minded customers.

GARY MILLER WITH KENNY BALL JAZZ BAND

Gary On The Ball; Steppin' Out With Mr. Bobby; When Somebody Thinks You're Wonderful; Easy Street; Sometimes I'm Happy; You Made Me Love You; Virginia; My Hat; Lucy River; Shine; I'm Gonna Sit Down And Write Myself A Letter; Let's Put Out The Lights; And Go To Sleep.

(Pye NPL 18059)****

GARY MILLER is far from being a jazz singer, so it came as a surprise to see him coupled on disc



JERRY LORDAN
he sings through all his own work.

with the Kenny Ball Jazz Band. However, the album is not intended to be a jazz offering. It is simply a pleasing teaming with Gary obviously having himself a ball, and the boys in the band enjoying themselves, too.

JERRY LORDAN
All My Own Work
A House, A Car, And A Wedding Ring; I've Waited So Long; Leave Me Alone;

First Romance; Man On My Trail; Love Where Can You Be?; I Want To Fall In Love; All Night Long; Apollo; Fill Your Song; Married; The World's Loneliest Man.

(Parlophone PMC 1133)****

ONE of our current crop of prolific composers, young Jerry Lordan has turned out some fine hits in his short time as a Tin Pan Alley merchant.

He is also a first-rate vocalist in the modern manner, and this is a com-

FILMS AND SHOWS

Filmtrack 'Pepe' is magnificent!

PEPE

Original Sound-track Excerpts
Pepe (Shirley Jones); Miss September Song (Maureen Chevalier); Honey For Hollywood (Sammy Davis Jr.); The Rumble (Andy Devita); That's How It Went, All Right (Bobby Darin); The Far Away Part Of Town (Judy Garland); Saz's Theme (Johnny Green); Penny From Heaven; Let's Fall In Love; South Of The Border (Bing Crosby); Lovely Day (Shirley Jones).

(Pye NPL 28015)****

WHAT a scoop for Pye! The sound-track of the newest and biggest musical of all time, brimful of top talent, has been secured by them for release in this country.

Look at the list of artists and songs at the head of this review and you will see what I mean. You have Sammy Davis at his magnificent best complete with amusing impressions. There is young Bobby Darin giving a peak performance. The "Old Grifter" Bing Crosby, croons easily through three items and includes some funny crosstalk.

MARIO LANZA

The Desert Song; French Military Marching Song; Rip Song; I Want A Kiss; Let Love Go; One Flower In Your Garden; Aztec's Dance; Then You Will Know Instrumentally; Romance; One Good Boy Gone Wrong; One Alone.

(RCA RB16225)****

TOGETHER with Judith Raskin (soprano), Raymond Murcell (baritone) and Donald Arthur

(bass), the late Mario Lanza sings excellently through one of the all-time favourite musical comedies—"The Desert Song."

The songs are stirring, tender, and, at times, humorous, and the Lanza voice was in good shape when the recording was made.

SPARTACUS

Sound-track Album
Main Title; Spartacus' Love Theme; Gladiators Fight To The Death; Blue Shadows; And Purple Hills; Homeward Bound; On To The Sea; Beside The Pool; Hopedful Preparations; Veterans Camp; Prelude To Battle; Overture; Interlude; The Final Conflict; On To Vesuvius; Forward, Gladiators; Forest Meeting; Oysters And Smiles; Festival; Healed For Freedom; Goodbye; My Love, My Life—End Title.

(Brunswick LAT8363)****

THANK goodness for the Roman Empire! That should be the cry in Hollywood these days, for haven't they made a pocket or two out of their film epic, dealing with this part of history?

Well, here is the theme music from the latest, and some say, greatest, of the parade. As usual, the music is excellent when taken out of context in this way and conductor, Alex North, who also conducts, should take a well-deserved bow.

CYRIL ORNADDEL'S

STARLIGHT SYMPHONY
Opening Night
Miss Christian Anderson; Guys And



FRANK VAUGHAN, YVES MONTEAU, YVES MONTAND . . . the stars of "Let's Make Love."

Dolly; Dawn Yankee; The Most Happy Fella; Kismet; Where's Charlie?; The Palomo Game; Selection—Frank Loesser Melodies.

(MGM C822)****

CYRIL ORNADDEL'S fine Starlight Symphony Orchestra plays magnificently through a selection of medleys from his Broadway shows.

And who better than maestro Ornadel for this task? He has been one of the most familiar faces in the orchestra pit at the opening

nights of all the most successful shows to reach London from New York.

I thoroughly enjoyed his interpretations of these outstanding songs and I know that many will share my pleasure when they listen to "Opening Night" as played by Cyril Ornadel and The Starlight Symphony.

MARILYN MONROE, YVES MONTAND, FRANK VAUGHAN

Let's Make Love
Let's Make Love; Incurably Romantic; Lullaby; One; Specialisation; Let's Make Love; My Heart Belongs To Daddy; Hey You With The Crazy

Eyes; Strip City; Incurably Romantic.

(Philips BB17414)****

IKNOW this is a bit late, but I must have mislaid my copy for it turned up only last week—my apologies to all concerned.

However, the film is still doing the rounds, so perhaps there are still some people who will want to know if the sound-track album is worth listening to as a potential souvenir of an entertaining evening at the cinema?

The answer is yes! Although Miss Monroe and M. Montand are the leading players, our own Frank Vaughan makes strong points on his own, vocally, with his songs.

Johnny Burnette

Ricky Nelson

JOHNNY BURNETTE

Dreamin'

Dreamin': Lovin' Blues; Please Help Me, I'm Falling; Why Don't You Hold On And Love Me; Love Me; Run-Lips; Seeing The Woods On Fire; I Want To Be With You Always; Emotional Fireball; My Special Angel; Finder Keeper; I Really Don't Want To Know.
(London HA-G 2366)*****

NOT long ago, Johnny Burnette hit the jackpot with the title song of this album. In fact it is still showing strongly in the charts, and likewise. Now he sets out to show that he is not just a one-song man and, as far as I am concerned, he has proved his point.

SABICAS—Vol 1

The Greatest Flamenco Guitarist

Bulerias; Farruco; Fandango; Solea Por Bulerias; Granada; Soleares; Seguiriyas; Malagueña; Alegria; Tanguisa.
Elektra-Audio Fidelity EKL 117)

FROM the Audio Fidelity organization comes the first item of the Elektra catalogue. And let me assure you that the technical competence we have come to associate with the Audio people holds good for this album.

As I am not suitably equipped to confirm or deny the accuracy of the claim that Sabicas is the 'greatest Flamenco guitarist' let me only say that I enjoyed every throbbing note, and wish I could coax the finest guitarist of such sounds from a pentagram as he does so deftly.

NEVER ON A SUNDAY

Original Music From The Sound Track

Main Title—Never On A Sunday; Prelude; Bouzouki; Dance Terge; Taki; The Chorus Of Ipsi Ipsi; Never On A Sunday (reel); Hasapiko; The Lovers; Berceuse; Spasik Softly; The Organ Grinder; End Title—Never On A Sunday.
(London HA-T 2369)*****

WHAT intriguing sounds issue when you spin this album. Composer Manos Hadjilidakis conducts the orchestra and infuses a Greek folk instrument known as a Bouzouki.

This produces the sounds which make the album seem like a cross between Eastern and Western music and, occasionally, a barrel-organ.

RICKY NELSON

More Songs By Ricky

I'm Not Alone; Baby, Won't You Please Come Home; Here I Go Again; If I Knew I'd Find You; Make Believe; Ain't Nothing But Love; When Your Lover Has Gone; Loving My Love; Hey Pretty Baby; Time After Time; Can't I Get Through With You?
(London HA-P 2360)*****

ONE of my favourite boys among the teen idols turned up with another of his excellent albums. London have put out this one in an attractive folder, similar to the one I recently made up for Duane Eddy. It is a pity that Rick has been absent from our hit charts for so long, but I bet it won't be too long before he gets the right record and zooms back into the single race with a bang.

* JULIETTE GRECO . . . sometimes fiery, sometimes sad but always smouldering.



These three from France are winners

LES GRANDES CHANSONS—Vol. 1

La Vie En Rose; C'est Si Bon; Mon Homme; Dames; Clapnet-Clopinet; Sous Les Palmes; De Paris; Papote; La Goulante Du Faubourg; A Paris; Padam . . . Padam; Zazouette; Vous Qui Partez; Sans Me Voir.
(Philips BBL7423)*****

THIS is the first of a series of three French albums I received from Philips this month and is, I think, the best. Since I saw the attractive Patouchou fill the vast, empty Palladium stage without the aid of dancers, extravagant costumes and such (she wears a simple blouse and skirt), I have been a devoted follower of her act.

Another good point about this series . . . on an accompanying sheet, the words of the songs are printed in French and an English text is supplied.

I enjoyed this one immensely. Care to join me?

LES GRANDES CHANSONS—Vol. 2

Yves Montand
Impossiblement; On L'Est- Mon Amour; Je Sais Que Vous Etes Jolie; La Fille A Loulou; La Chanson Des Rue; Chez Moi; Le Choeur Apres L'Amour; Pops De Tot Mon Amour; N'oubliez Pas; Source Vive; Si Jolie; Ma Mie.
(Philips BBL7424)*****

I SUPPOSE you could really do a job Yves Montand the "Dean Martin Of France." Each has the

casual, often humorous approach to a song—something which can break down any language barrier.

As usual, M. Montand is in good form and he has chosen a selection of some of the best known and most popular among French evergreens.

Should be enjoyed by many readers of this page.

LES GRANDES CHANSONS—Vol. 3

Juliette Greco
Sous Le Ciel De Paris; Si Tu Finishes; C'est De Rar; Le Guiche; Les Feuilles Mortes; La

by this wonderful crew of talented idiots.

The album is one long chuckle. You have to play it over and over because you drawn some Paris while laughing at others.

You'll love it!

RALPH BURNS ORCHESTRA—And The Sounds Of The City—New York's A Song

1. Harlem; 2. Like New York; Lullaby Of Broadway; Melting Pot Medley—Raidin' And Almonds; 3. Solo Mrs. Lomonderry Air; Take The "A" Train; Harlem Nocturne; 4. Rico Fiasco; Manhattan; Post-humous Serenade; I Cover The Waterfront; Little Old New York Medley—Sincerely of New York.
(Brunswick LAT8348)*****

A STORY of New York, an intriguing city, told in sounds and music by Ralph Burns. His orchestra catches the mood of the city and the everyday street sounds are smoothly blended without being too obviously gimmicky.

Yet New York is so cosmopolitan and every aspect of it is covered musically and lyrically that it might just find a bunch of people ready to add the album to their collection.

Worth listening to.

SPORTING HIGHLIGHTS OF 1960

Through The Eyes Of BBC Sound Commentators

F.A. Cup Final; England v. Spain; Fife—5,000 metres; Herb Elliott; Don Thompson (Olympics); Charles v. Vecchiato; Corvis; Barnes; Spinks v. Neil; M.C.C. West Indies Tour; 5th Test England v. South Africa; 6th Test, Yorks; Golf; From My Door; Pongles; And Power; Hot Sat Song; Krip Pongles; Mervyn Dooty; The 26th Round; Melody Of Love; Three Little Fishes; Koolie. Koolie; Lead Me Your Comb.
(London HA-G2298)*****

FASTEN your seatbelts, friends —he is off again on that razz musical trail! Yes, it is Spike Jones and his gang with another riot for your entertainment.

Nothing is sacred to his biting musical wit, as you will hear when you spin this one.

Romance, family favourites in the entertainment world, TV idols, Tin Pan Alley, in fact, everything musical, is thoroughly lambasted

Fauna; La Fite Est La; Je Hais Les The Band Played On; Autumn In Soul; Chaudronnerie; Ca Va; Le Double; La Recette De L'Amour

(Philips BBL7425)*****

SMOULDERING Miss Greco fans the flames again with this collection of stimulating offerings from France.

Sometimes fiery and sometimes sad—but always the pure artist on record, improves, I feel, when sight is added to sound.

However, if you have ever seen her perform, with that crowning glory of a mane streaming down her slender back, then your imagination will help bring this album even more to life.

No wonder Hollywood has paid her a lot of attention!

You, too, will be sitting up and taking notice when you hear La Greco sing, but way poetically through a song.

SPIKE JONES

Sixty Years Of "Music America Hates Best"

I Kiss Your Hand Madame; Knock Knock Who's There; River Stay Way From My Door; Pongles; And Power; Hot Sat Song; Krip Pongles; Mervyn Dooty; The 26th Round; Melody Of Love; Three Little Fishes; Koolie. Koolie; Lead Me Your Comb.
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THE ENCHANTING BEVERLEY SISTERS

For You; In The Wet; Small Hours Of The Morning; Cottage For Sale; Once In A While; When The Boys Talk About The Girls; I'm Always Chasing Rainbows; No One But You; The Neatness Of You; Tamara; It Takes So Long To Say Goodbye; Beneath The Lights Of Home; I Thought Of You Last Night.
(Columbia 315X 1285)***

ITS a funny thing, but there are some artists whom one never associates with standards. When I think of the Bevs, I think of cute songs and sometimes saucy point numbers—real hit parade stuff.

I found the album pleasing, and I am sure that all Bev fans will agree when I say that this is one of their most polished efforts.

It could prove a strong seller.

A SMASH HIT!

No. 3 IN TWO WEEKS!

Petula Clark's SAILOR



A SMASH HIT!

No. 3 IN TWO WEEKS!

Petula Clark's SAILOR

Traditional and Modern

This is far from
Billie's best

BILLIE HOLIDAY

The Unforgettable Lady Day

All Or Nothing At All; Sophisticated Lady; April in Paris; We'll Be Together Again; Speak Low; Check To Check; I've Got My Love To Keep Me Warm; Always; Do Nothing Till You Hear From Me; Ain't Misbehavin' (I'm Savin' My Love For You); Everything Happens To Me.

(HMV CLP 1414)****

By any other singer's standards this would merit the full star rating. It only descends to four by comparison with the late Billie's other, and much better, work. For these were made at a time when this woodrums singer was beginning her unfortunate decline. The range of her voice has gone; the vibrato is more nervous than controlled; at times one can only just detect the words she is trying to sing, so bad has her diction become.

Yet in spite of all these things there is a good deal of interest in the record.

I found the same thrill listening to *Sophisticated Lady*, that I found in the first recording of hers I ever heard. "Miss Brown To You," nearly 25 years ago, I didn't know much about jazz then, of course, but was struck by the new melodic twists she gave to the tune, just as she continued to do in August, 1936, when this particular side was put on wax.

The LP is the result of two sessions. The 1936 one has Harry Edison, Ben Webster (what a vastly underrated tenor player he is) and Barney Kessel. The other session, February, 1955, has Shavers, Tony Scott (clarinet) Budd Johnson and Cozy Cole.

TERRY LIGHTFOOTS
NEW ORLEANS JAZZMEN

Trad Parade

Mahogany Hall Swingin'; It's Life!; It's A Wonderful World; Apple Blossom Time; Lotus Blossom; St. Louis Rag; Do You Know What It Means To Me

New Orleans? Madeira; Sit Down, You're Rockin' The Boat; Oh, Dio!

(Columbia 33SX 1290)****

IN many respects this is an improvement on previous Lightfoot recordings, but there is still a continual fogging of markedly bad points of "jazzmanship." The rhythm section can only be described as "clattery." It battles its way through every number with the very opposite of subtlety.

All the boys in the band acknowledge the debt they owed to the



Ory band, on this LP they play one of his numbers *Do You Know What It Means To Me* (New Orleans?) and they also, in the trombone solo *Mahogany*, highlight Ory's solo from the Lotus version. Yet, they seem totally unimpressed by the looseness of the Ory rhythm section, and only rarely does the front line reflect the spirit of New Orleans.

If you want something specific to listen to in order to formulate opinions about the value of "our" jazz, hear the riff phrasing towards the end of "Mahogany Hall Swing." Then listen to any one of the dozen or so other versions. I did. The Teddy Buckner, the four Armstrongs particularly.

The voicing of the three front line men in the "Belish" version is childish. The whole thing sounds banefully thin.



BILLIE HOLIDAY... recorded at the beginning of her unfortunate decline.

Madeira is as nice. It's *Life* (by Buzet via Terry) is bad. Lotus Blossom achieves a full sound, whereas South reverts back to that thin front line sound.

LORD LEBBY

One Kiss For My Baby; Callonia. (Starlite ST.45 018)****

LORD LEBBY sings straight 12-bar blues in the vein of Wynonie Harris, popular in the R and B field ten years ago. *One Kiss For My Baby* keeps to the dominant in the ninth and tenth bars which makes it more genuine big band blues than much pseudo-blues music. It also has the typical four bar break at the beginning of some of the choruses so beloved by many a Mississippi blues singer and shouter.

Callonia is the rather frantic number featured by the first of Woody Herman's Herds. It must go without saying that I preferred the Herman version. I liked Lord Leiby but there is too much insistence on that guitar sound to appeal to a "square" like me.

New York," attributed to one F. Morrison.

"Chinatown," not so good, it by Les Swingers. Don't ask for them in record shops. They are studio recordings only.

ALEX WELSH has a single out on Columbia (45/DB 4576) and titles are "Montmartre" and "Lazy River." Both sides have Diz Dickey on guitar, and the usual rhythm section.

Alex sings on the latter side and duets with Archie Temple on the former.

Good to see these numbers being revived.

BOB RAE, ex-Cy Laurie trumpeter, has just formed Dick Charlesworth, replacing Bob Masters. Dick has an LP coming out on Top Rank entitled "Meet The Genie." It is NOT his first LP as has been reported elsewhere. That indefatigable recorder of British jazz, Doug Dobell, recorded Dick over a year ago.

The band play the Cy Laurie Club, now called the Piccadilly Club, next Saturday, February 4. On the 9th they play the RAF base at Bridgworth.

Exactly a week later they play for dancing at Liverpool University's Panto Ball held at the Tower Ballroom, New Brighton. The band goes to King's College, when they visit Newcastle-on-Tyne on February 22.

WHO
WHERE
WHEN

Week commencing Sunday, February 5

Coliseum:	BARROW-IN-FURNESS Emile Ford and The Checkmates, Dean Rogers and The Hi-Fis, Patti Brook and The Diamonds, Billy Dawson, The Foresters (Sat).
Roof-top Room:	BELEFAST Kenay Lynch (Wk.).
Hippodrome:	BIRMINGHAM Bruce Trent ("Sleeping Beauty").
Alexandra Theatre:	Frankie Vaughan, Alma Cogan, Ken Dodd, Janie Marden (Fri.).
Hippodrome:	Chif Richard, Cherry Walker and Don Storer, Chas. McDevitt and Shirley Douglas, Dave Sampson and The Hunters (Sun.).
Odeon:	BOURNEMOUTH Frankie Vaughan (Wed.).
Alhambra:	BRADFORD John Hanson ("Robin Hood").
Hippodrome:	BRISTOL George Faenby, Vanessa Lee ("Aladdin").
Theatre Royal:	BURY Emile Ford package (Wed.). See Barrow.
Lonsdale:	CARLISLE David Whitfield, Ken Mackintosh and his Orchestra (Sun.).
New Theatre:	CREWE Ruby Murray (Wk.).
Gaiumont:	DERBY Chif Richard package (Mon.). See Birmingham.
Esolde:	DURHAM Emile Ford package (Thurs.). See Barrow.
Usher Hall:	EDINBURGH Chif Richard package (Thurs.). See Birmingham.
Empire:	GLASGOW David Whitfield ("Rose Marie").
Greens Playhouse:	Chif Richard package (Wed.). See Birmingham.
Regal:	GLOUCESTER Charlie Drake (Wk.).
Ranch House:	ILFORD Johnny Moore (Wk.).
Esolde:	KEIGHLEY Emile Ford package (Tues.). See Barrow.
Empire:	LEEDS Jan Wallace, Allan Bruce ("Babe In The Wood").
De Montfort Hall:	LEICESTER Frankie Vaughan, King Brothers (Sun.).
Empire:	LIVERPOOL Bruce Forsyth, Elizabeth Larner, Merton Frater's Harmonica Gang ("Robinson Crusoe").
Palladium:	LONDON Norman Wisdom, Yana ("Turn Again Wainwright").
Adelphi:	Janet Waters ("Cinderella").
Talk of the Town:	Max Bygraves (Season).
Quagline's & Allegro:	Lita Ross (Wk.).
Jack of Clubs:	Ted Taylor Four (Wk.).
Gaiumont:	Hammermith: Jane Christy, Four Freshmen (Sat).
Astoria:	ERIC DELANEY (Sat.).
Opera House:	MANCHESTER Eve Roswell, Jimmy Logan.
Palace:	Harry Secombe, Roy Castle, Gary Miller ("Humpy Dumpty").
Southern Sporting & Palace Theatre Club:	Ken Kirkham.
Pier:	MORECAMBE Eric Delaney (Fri.).
Empire:	NEWCASTLE Ronnie Hilton ("Goldlocks And The Three Bears").
City Hall:	Chif Richard package (Fri.). See Birmingham.
Theatre Royal:	NOTTINGHAM Lionie Donegan ("Cinderella").
Embassy:	PETERBOROUGH Don Arrol, Dallas Byss (Wk.).
Guildhall:	PORTSMOUTH Frankie Vaughan (Tues.).
Esolde:	SCUNTHORPE Emile Ford package (Mon.). See Barrow.
City Hall:	SHEFFIELD Chif Richard package (Sat.). See Birmingham.
Globe:	STOCKTON Chif Richard package (Tues.). See Birmingham.
Empire:	WEST HARTLEPOOL Emile Ford package (Fri.). See Barrow.
Gaiumont:	WORCESTER Frankie Vaughan (Mon.).
Rialto:	YORK Emile Ford package (Sun.). See Barrow.

Trad Round-up — by OWEN BRYCE

Discs are
ruining
the sound

IT IS the record companies that are ruining the traditional jazz sound. This was confirmed in no uncertain measure by Kenny Ball's broadcast last Thursday. I wouldn't have recognized it as the same group that made the "Invitation To The Ball" LP.

Some obvious questions present themselves. Are the BBC so much better at balancing? I don't believe they are. Denis Preston's recordings, for example, know the job from A to Z.

Do the recording companies insist on certain material, whereas the BBC leaves the choice of numbers to the band-leaders? Could be.

Kenny's choice of "Disieland Stodie," "Ouirich Walk," "Potato Head," was so much better than the usual array of jazz club rag wavers which the A and R men push on to our bands.

What it boils down to is this. The reading people are insisting upon a certain sound and certain numbers... and I believe that in too many cases the band-leader has little choice in the matter.

IF you've ever wondered who plays the pleasant Alex Welsh morning trumpet behind the BBC's morning trumpet group known as Around Gordon and his Orchestra, they make a good job of "Save It Pretty Mamoo," "Nobody Knows You When You're Down And Out" and "Good Old

Jimmy Savile scoops the world's DJs

JIMMY SAVILE has scooped the world by becoming the first disc jockey to be photographed with **Elvis Presley**.

Jimmy visited Elvis on the set of his forthcoming film, "Wild In The Country," at the 20th Century-Fox studios after a break-neck dash across Hollywood from the Warner Bros record offices.

"I was booked by the police on the way," he told DISC. "But when they heard who I was and why I was in such a hurry they let me off."

The chance to talk to Elvis had come only after much patient effort on Jimmy's part—hence the haste to get there before something went wrong.

"There were some journalists outside the set when I got there being thoroughly searched for hidden cameras. Even then they weren't allowed to see Elvis."

One purpose of Jimmy's visit was to present DISC's Silver Disc making the first 250,000 sales of "It's Now Or Never."

No novelty

Presentations for high sales are no novelty for Elvis, but he was very flustered with his Silver Disc and clutched it firmly for the rest of the interview, not permitting anyone else to take charge of it.

Afterwards he toured round the film set, showing it proudly to the technicians and other actors.

"Elvis has got a very soft spot for Europe," said Jimmy, "and he'd like to come over for appearances. But he leaves the business side of his affairs completely in the hands of his associates, and anyway, his film commitments are so heavy that I doubt whether anything could be arranged for at least the next two years."

Everybody had told Jimmy that he would never get permission to be photographed with Elvis, but he proved them wrong.

"Colonel Parker said I was the first and last disc jockey to be photographed with his protégé," laughed Jimmy.



JIMMY SAVILE and Elvis, with the Silver Disc awarded to Presley by this paper and a Golden Disc.

MARTY AND GROUP HAVE SPLIT

MARTY WILDE'S appearance in "Saturday Club" last week, was the last he will make with his own group, The Wild Cats.

His famous backing group have changed their name to the Krew Kats, and have signed a recording contract with HMV.

The Krew Kats' first disc is "Tram-bone," and is due for release on February 24. The group will also embark on an independent career, and should Marty want to use them, he will have to book them.

Kathryn Grayson makes a return appearance in David Nixon's "Show-time" on BBC Television, February 5.

The Viscounts . . .

They are real troupers, writes Marion. Once they had to hold the stage for two hours.



TEENAGE TOPICS

Three cool cats eat six hot dogs

PICTURE the scene . . . three well-dressed, good-looking young men leave a large hotel in Dumdee and step into a chauffeur-driven Daimler limousine. The car glides to the market square, the four men get out and approach the hot-dog stand, which is crowded by young people munching sausages and downing cokes.

The car and its passengers are observed approaching, and the chattering stops. . . .

"Six hot dogs," orders the fair-haired one of the three. They are handed over and the three strangers walk, with great dignity, back to the huge car and are driven to their hotel, devouring food in the back seat.

"Well," explains Don Paul, "all the restaurants were closed. There was no bus service, so what else could we do?"

Who is Don Paul? He is the lead singer in one of Britain's top vocal groups, The Viscounts.

And if you think that the old-time show business trouper is no more, you should watch these three boys in action.

They gag, they dance, they sing, they mime, and two of the lads are national champion harmonica players!

Gordon Mills and Ronnie Wells, with Don Paul, are the team. Gordon was born in India, and is a tall, dark good-looking boy, with penetrating blue eyes.

His first professional engagement was as a harmonica player at the No. 1 theatre in the country, the London Palladium. He was with the Merton Fraser Harmonica Gang in the pantomime "Robinson Crusoe" at that world-famous venue.

There he met Ronnie and Don, who were also playing with the Harmonica Gang, and, after a while, they left to set up as The Viscounts.

By the way, Gordon was British Champion in the Harmonica Championships of 1957.

Ronnie Wells has formed a harmonica group and played in the same competition. His group came first, and as a result this red-headed ex-boy soprano decided to turn professional. He, too, joined the Merton Fraser Gang.

The Viscounts had a hit with "Shortnin' Bread" last year, and already their latest disc, "Money Is The Root Of All Evil," is heading up the charts. Apart from doing local television and records, The Viscounts are appearing at London's Raymond Revuebar and the Celebrite Club.

Cresta crash

TOMMY BRUCE bought a new Vauxhall Cresta car. He was so crazy about it, he got up early in the morning to polish it—and gave it a rub down every evening. The title of his new record, "Crazy 'Bout My Baby," sums up his feelings about this big luxury model.

He was driving it home one evening, when an old lady crossed the road, at a dark corner, without looking where she was going.

Tommy swerved hard to avoid her, and crash! He wrapped his "baby" around a lamp-post!

The old lady was terribly upset at ruining his sparkling new car, and when she discovered who Tommy was, said she would buy his record to make up for it.

I don't think that made him feel much better!

GIRLS DEPARTMENT—Fashion Hint

A WORD in your car, you fashion-conscious girls. Every year about this time, we all hold our breath, waiting to hear what the Paris fashion kings will dictate as being "in" this year. By all means, let us take a lead from them, but only when it suits ourselves.

If Dior or Balmain says that the semi-fitted "loose" look is all the rage, take a minute to consider whether yours is a figure it will look loose on. Make sense!

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