

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 195 Week ending December 16, 1961  
Every Thursday, price 6d.

# Frankie Vaughan, Jimmy Dean win Silver Discs

**F**RANKIE VAUGHAN, still reigning supreme in the charts and one of the biggest ever British singers on the Philips label, is to receive a Silver Disc for his smash hit recording of "Tower Of Strength." And Jimmy Dean, who made it here with his third attempt, "Big Bad John," will also get a Silver Disc. Both the awards are made by DISC for sales in excess of 250,000 in Britain.

These two singles, both on the Philips label, mark the first claim by this company since late 1960, when Percy Faith was awarded a Silver Disc for "Theme From A Summer Place," although The Allisons, on Fontana, an off-shoot, did receive a Silver Disc earlier this year for "Are You Sure."

Frankie Vaughan has had a clear lead with his version of "Tower Of Strength," although he had opposition from the original by Gene McDaniels and another cover by Paul Raven. He came into the charts at number 10, reaching the top spot last week.

Jimmy Dean's "Big Bad John," a "talkie" C and W-type number has had a considerable run in the charts. It stands this week at number 7, after a run of two weeks at number 3.



FRANKIE VAUGHAN

JIMMY DEAN

## LEYTON, FURY, KANE HEAD BIG NEW PACKAGE

**J**OHAN LEYTON, Billy Fury, Eden Kane, Karl Denver, Shane Fenton, Joe Brown, The Viscounts, Ricky Stevens, Jackie Lynton and the Jaywalkers. These are the big names that Larry Parnes has lined up for his eighteenth package show, which will open on February 19 at the Gaumont State, Kilburn.

The package is to be called "The Big Star Show of 1962," and it will play 55 nights over a period of eight weeks, on the ABC, Granada and Rank circuits.

This will be John Leyton's only appearances before next summer.

The final tour is still being worked out, but already on the list of places the package will visit are Sheffield, Manchester, Derby, Halifax, Stoke, Leicester, Worcester, Salisbury, Watford, Bristol, Colchester, Coventry, St. Albans, Loughborough, Preston, Sunderland, Bradford, Norwich, Liverpool, Wolverhampton, Cheltenham, Rochdale, Ipswich, Taunton, Exeter, Gloucester, Southall, Worthing, Dover, Romford, Guildford, Cambridge, Lincoln, Cleethorpes, Hull, Stockton, Carlisle and Brighton.

### No Americans

In announcing this show, Larry Parnes told DISC:

"At one time I was thinking of booking one or two American artists to top my package bill, but they've proved so difficult over money matters that I've decided to keep it all British."

On most dates the bill will appear complete. However, Fury, Leyton, Kane, Denver, Fenton and The Viscounts may have to drop out on one or two dates owing to previous engagements.

Only newcomers to the bill are Jackie Lynton and Ricky Stevens.

## Granada plan a 'teenage' spectacular

**G**RANADA TV are to present a 60-minute spectacular aimed specifically at teenage viewers. It will probably go out next January or February and the tentative title is "Trad With A Twist."

Featured in the show are the Chris Barber Band with Otilie Patterson, Terry Lightfoot, the Back O'Town Syncopaters (making their first TV appearance), the Original Downtown Syncopaters, George Melly, Gary Marshal, The Galliards, The Viscounts and a modern jazz group, led by Ronnie Scott with Kathie Stobart and Betty Smith. Instrumentations will be under the direction of Peter Knight.

The show is being tele-recorded today (Thursday) and tomorrow. On January 2 Granada are to show the Paul Anka Spectacular, which was recorded earlier this year.

This show also features American singer Linda Scott.

## MARION RYAN OFF TO U.S.

**M**ARION RYAN, who completed her successful spot in the London Palladium show "Let Yourself Go" last weekend, flies to New York tomorrow (Friday) for a holiday which will last over the Christmas period.

While she is there, Marion intends to discuss possible TV spots for the New Year.

The Bing Crosby Show, which was made over here for showing in the States, and in which Marion guested, was transmitted on U.S. television on Monday and Marion hopes to spend some time with Crosby.

In line for Marion Ryan when she returns to Britain, is a series of appearances for Granada TV, possibly her own show.

## Sinatra to tour Britain next year?

**W**ILL 1962 see Sinatra in Britain? Promoter Vic Lewis has hinted that he is negotiating for a visit "early in the new year" but no definite date has been fixed.

And Mo Ostin, Reprise Vice-president, says that Frank has been expressing his views on the subject and that they amounted to a definite wish to make the trip so that he could boost his Reprise label in this country.

Certainly he sounded hopeful during his last "in transit" visit a few months ago. But he admitted to having no definite plans. But he DID say that he wanted to come.

### Suggest

There was a time when if you told Sinatra that it was about time he did something or other the reply would have cracked back as solidly as a punch in the teeth: "I'm going to do as I please. I don't need anybody in the world."

You don't tell Sinatra what to do. Those who have tried have had a finger jabbed in their chest. "Don't tell me," he says. "Suggest. But don't tell me."

But 1962 may well see a change of mind. With Sinatra building up his business interests, perhaps he has at last a reason for visiting Britain.

## The Shadows on French radio

**T**HE SHADOWS, Billy Fury and Chubby Checker were all featured on French radio earlier this week when on Monday and Tuesday they made broadcasts from the Olympia in Paris.

Chubby Checker was expected to arrive in London yesterday (Wednesday) to undertake a series of engagements, including the shooting of his scenes for "It's Trad, Dad."

## U.S. dates for Bennett?

**L**ONDON manager-agent Bob Alexander flew to the States last Friday to negotiate dates for Cliff Bennett and the Rebel-Rousers.



SINATRA—Britain is a market he cannot ignore much longer.

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# RING-A-DING-DING

IT'S HERE—AT LAST!

# FRANK SINATRA'S

LATEST AND GREATEST L.P.

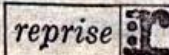


## RING-A-DING DING! FRANK SINATRA

RING-A-DING DING! LET'S FALL IN LOVE - BE CAREFUL, IT'S MY HEART - A FOGY DAY - A FINE ROMANCE - IN THE STILL OF THE NIGHT

THE COFFEE SONG - WHEN I TAKE MY SUGAR TO TEA LET'S FACE THE MUSIC YOU'D BE SO EASY TO LOVE - YOU AND THE NIGHT AND THE MUSIC - I'VE GOT MY LOVE TO KEEP ME WARM

12" L.P. R1001





# POST BAG

WRITE TO: POST BAG, DISC

161 FLEET STREET, LONDON, E.C.4

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/jashtry set.

## For goodness sake try something new

### BACKINGS

ON nearly every vocal record issued nowadays the backing seems to be more important than the singer.

On several discs the backing occupies more time than the vocalising. Let us hear the vocalist, not the noisy, thumping guitar-laden backing.—**JOHN CHEERS, 44, Jeffrey's Crescent, Roby, Nr. Liverpool, Lancs.**

### DEPRESSING

WHAT a depressing note so many of the present hit parade entries strike! Frankie Vaughan isn't a tower of strength; Bobby Vee has had his baby taken away; Elvis's tears inside kept returning; Dion got mixed up with Runaround Sue; Shane Fenton is a moody guy, and according to Jimmy

It seems that some pop singers have no qualms about using other artists' gimmicks, e.g., since Del Shannon's "Runaway," numerous artists have tried to get the same organ effect.

Add this to the fact that countless singers have tried to copy Buddy Holly since his death, then you come to the conclusion that pop music has sunk to a depressing level.

Can't someone think of anything new? Rock is dead—commercialism and too-good recordings killed it. Jack Good thinks modern jazz will be the next trend; others say trad.

Whatever it is, I hope it will be original, and stay that way.—**RICHARD GEDDIS, 11, Circular Road, Larne, Co. Antrim, N. Ireland.**

Dean, Big John is on his own at the bottom of the pit.

Brenda Lee wishes she could be anyone but herself; Troy Shondell is really breaking up this time; poor old Johnny Tillotson realises he is going to be without you.

Please, if records have to sell, at least let them be those with a happier story to tell.—**NEIL MORLEY, 104, Mossfield Road, Kings Heath, Birmingham, 14.**

### NEW CROP

CONGRATULATIONS to British artists on their achievements during 1961.

Adam, Cliff, The Shadows and Shirley Bassey have maintained their popularity. Billy Fury, Pet Clark and Matt Monro have been around for some time, but during the past few months have made their presence really felt.

And, surely, 1961 produced a bumper crop of newcomers in Helen Shapiro, John Leyton, Eden Kane, Karl Denver, Shane Fenton, and The Temperance Seven, all obviously destined for even greater success in the coming year.

So here is to 1962, and the time—not too far distant, I feel—when our own charts will be dominated completely by British talent.—**C. J. HOLMES, 338, Iydale Road, S.E.15.**

### TA, JACK

I WANT to thank Jack Good for the fully justified attack he made on those artists who attempt to imitate Buddy Holly. Perhaps it is through admiration that they make such recordings, but my opinion is that they are interested only in personal gain, paying no attention to the mockery they are making of such a great singer.

I shun all such discs and hope that all Buddy's fans do likewise.—**BERNARD COLBRAN, 3, Pine Cottages, Lower Dicker, Hailsham, Sussex.**

### FED UP

I AM fed up with critics who say that Elvis Presley is "past it." Can't these people realise that great as El's early rock numbers were, we would all be sick to our teeth of a continuation of varieties of "Hound Dogs."

Won't they accept that the wonderful boy is moving with the times, just like Bing Crosby and Frank Sinatra.—**BARBARA PATERSON, 18, Central Avenue, Aveley, Essex.**

### PROOF

AS one of the thousands of Shirley Bassey fans, I would like to congratulate her and thank her for the fabulous performance she recently gave at Cardiff, in spite of the appalling conditions she and other artists had to put with—bad lighting, faulty microphones, etc.

Shirley won the admiration of most of us in the audience that night by battling on through all those setbacks. She proved herself to be our top female singer, and an outstanding artist. The applause and reception she got proved that beyond all doubt.—**ANNE GREGORY, 31, Masefield Vale, Gaer Estate, Newport, Monmouthshire.**

### TWIST

MUSIC will always be changing; the old rock is being replaced by a new, perhaps more

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



subtle trend. Hits like "The Twist," which have the solid beat and the novelty, are bound to top records like "Feel So Bad."

A typical example of this new style is "Tomorrow's Clown," which is one of my favourite records.

Who knows? Perhaps in a few years "Your Tiny Hand Is Frozen," and Beethoven's Fifth, will be first and second in the hit parade.—**NICK ROGERS, Gaywood, Holly Park, Huby, Nr. Leeds.**

### VARIED

IT seems, from John Leyton's latest record, that he is un-

able to get away from the recording sound that characterised his first two discs. I hope he is not going to be unable to get away from this style. Unless he loses it he will find his popularity wane, and his attempts to find a new gimmick will fail.

If our top stars would vary their singing styles a bit more than they do, we would have a less stagnant recording industry.—**PETER BARNES, Martinhoe, Woldview Road, Driffild, E. Yorks.**

SHIRLEY BASSEY... Not a flattering pose, but a fabulous performer—see "Proof."

## Sing out for SCOTCH BRAND MAGNETIC TAPE this Christmas

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## U.S. TREND COULD HAVE GREAT EFFECT HERE

YOUNGER A and R men working independently and leasing their recordings to whoever may be interested... new songs specially written by top American songwriters and tailored specially for top British recording stars. These are the chief impressions and forecasts brought back from the States by music publisher Franklyn Boyd who recently returned from a New York business trip. And it is a trend that could have a great effect on the British scene.

"The younger element of the A and R fraternity is growing and achieving big results," he said. "People like Souffly Garrett, Burt Bacharach, Phil Spector, Jerry Lieber and Mike Stoller are coming up with some great ideas and sounds which are getting good results."

The trend in the States is for an increasing amount of independent record producers putting their own ideas into practice and then hawking their wares around. Boyd anticipates the trend in this country soon.

### A year behind

"We're usually about a year behind the States in these matters. For instance, we've now got the habit of signing up songwriters to specialise in providing songs for specific artists—a feature of American songwriting for some time now.

"I'm sure independent record producing will grow in Britain too. Denis Preston has been doing it with great success for some time already."

One of the main reasons for Boyd's trip was to organise a steady flow of new American material for consideration by top British disc artists. He has no illusions about us ever becoming independent of American ideas and influence.

things happen first, and it's always going to be that way, I believe. But they're very conscious of the value of our singles market, which is nearing their own these days in scope.

"Every disc by our top artists goes over there so that they can keep in touch with what's going on in the British market. Writers like Doc Pomus, Mort Shuman, Don Robertson, Beverly Ross, Phil Spector, Burt Bacharach, Bill Giant and Ben Weisman are taking part in writing specially for this country, and I shall be working to place their material with our stars for recording."

"THESE SONGS WILL BE COMPLETELY NEW AND NOT PUT ON OFFER IN THE AMERICAN MARKET IN THE FIRST INSTANCE."

Boyd found that everybody and everything is twisting in the States at present. Records by the score are being released especially for Twisters, and many of the discs are delving back into the early rock repertoire for tunes.

"The Twist is fantastically popular over there. Chubby Checker is the king of it, and demonstrates it daily on TV. The Marceles have recorded 'Merry Twistsmas,' and Bill Black's Combo is playing twist music at the Round Table where Matt Monro appeared.

"The craze has taken off in France now as well, but I don't think it will mean a great deal here beyond the ballrooms."

Boyd met several top-line record stars in New York and the surrounding area, including Jane Morgan, Brook Benton, The Shirelles, Chubby Checker and Johnny Mathis.

"I was very impressed by The Shirelles. They rehearsed numbers for an LP on a Saturday and Sunday, and the whole thing

was in the can by the Monday night.

"The girls, Chubby Checker, Brook Benton and several others are wondering why their discs don't do better here, and everybody wants to play Britain in person. Johnny Mathis, especially, is looking forward to coming over again, and is still raving about the Ted Heath band."

Nigel Hunter

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# NEIL SEDAKA

HAPPY BIRTHDAY,  
SWEET SIXTEEN

45/RCA-1266



45 rpm record

## AMERICAN

# TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending December 9).

Last Week	This Week	Title	Artist
1	1	Big Bad John	Jimmy Dean
2	2	Please Mr. Postman	The Marvelettes
4	3	Goodbye, Cruel World	James Darren
3	4	Runaround Sue	Dion
5	5	Fool Number 1	Brenda Lee
16	6	The Twist	Chubby Checker
12	7	Walk On By	Leroy Van Dyke
8	8	Tower Of Strength	Gene McDaniels
14	9	I Understand (Just How You Feel)	The G-Clefs
9	10	Crazy	Patsy Cline
17	11	Run To Him	Bobby Vee

Last Week	This Week	Title	Artist
13	12	Tonight	Ferrante and Teicher
7	13	Heartaches	The Marceels
20	14	Moon River	Jerry Butler
11	15	The Fly	Chubby Checker
—	16	Let There Be Drums	Sandy Nelson
—	17	The Lion Sleeps Tonight	The Tokens
6	18	Bristol Stomp	The Dovells
10	19	This Time	Troy Shondell
—	20	Gypsy Woman	The Impressions

**ONES TO WATCH**

I Don't Know Why	Linda Scott
Peppermint Twist	Joey Dee and The Starliners

# TED HEATH

## TONIGHT

from 'West Side Story'

45-F 11410



45 rpm record

## TWO SILVER DISCS!

# FRANKIE VAUGHAN TOWER OF STRENGTH

PB1195

# BIG BAD JOHN

# JIMMY DEAN

PB1187

*Congratulations*

Wonderful! Congratulations to Frankie and Jimmy on their Silver Disc awards from **PHILIPS**

# TOP TWENTY

Compiled from dealers' returns from all over Britain  
Week ending December 9, 1961

Last Week	This Week	Title	Artist	Label
1	1	Tower Of Strength	Frankie Vaughan	Philips
2	2	Take Good Care Of My Baby	Bobby Vee	London
4	3	Moon River	Danny Williams	HMV
8	4	Midnight In Moscow	Kenny Ball	Pye
3	5	His Latest Flame/Little Sister	Elvis Presley	RCA
6	6	The Time Has Come	Adam Faith	Parlophone
5	7	Big Bad John	Jimmy Dean	Philips
12	8	Stranger On The Shore	Acker Bilk	Columbia
7	9	Walking Back To Happiness	Helen Shapiro	Columbia
15	10	My Friend The Sea	Pet Clark	Pye
11	11	I'll Get By	Shirley Bassey	Columbia
10	12	Take Five	Dave Brubeck	Fontana
—	13	Johnny Will	Pat Boone	London
9	14	The Savage	The Shadows	Columbia
19	15	So Long Baby	Del Shannon	London
14	16	You're The One Good Thing	Jim Reeves	RCA
13	17	Runaround Sue	Dion	Top Rank
—	18	I'll Never Find Another You	Billy Fury	Decca
—	19	Let There Be Drums	Sandy Nelson	London
20	20	I Love How You Love Me	Jimmy Crawford	Columbia

### ONES TO WATCH

Son, This Is She - John Leyton  
Happy Birthday, Sweet Sixteen - Neil Sedaka

## BOONE HEADS FOR THE TOP

**PAT BOONE** has leapt into the number 13 spot, and not before time. It is much earlier this year that his "Moody River" just made a chart entry and since then there has been nothing approaching Top Twenty sales. "Johnny Will" will certainly do a great deal of good for Boone in this country. He needed this one badly.

Billy Fury is in again. It is only five weeks since his "Jealousy" left the charts having reached the number four slot. Now he comes in again at number 18 with "I'll Never Find Another You."

In the last six months Fury has proved to be a consistent chart challenger. It is only a few months back that his "Halfway To Paradise" filled a spot in the Top Twenty. He is a popular figure with the record buying public and his consistency proves that he is singing the right kind of numbers.

**Drumming disc**  
Sandy Nelson's drumming disc makes it at 19 proving that he has the right kind of beat to please the fans. This is really a surprising entry as Nelson hasn't been in the charts since his "Teen Beat" nearly three years ago. But "Let There Be Drums" is certainly a number worthy of a placing.

Other changes this week are expected ones, Kenny Ball's "Midnight In Moscow" moves up to the fourth position, and Acker Bilk follows his trad lead with "Stranger On The Shore" by leaping into the eight spot vacated by Ball. And Pet Clark gets good news twice this week. As well as producing a bonny bouncing daughter she sees her "My Friend The Sea" rise five places from 15 to 10.

**NEW  
HITS**



THE  
**Laurie Johnson**  
ORCHESTRA  
**'DOIN' THE RACCOON'**

7N 15406

**Benny Hill**  
**'THE PICCOLO  
SONG'**

7N 15405

GIVE  
A  
GOLDEN  
GUINEA  
FOR  
CHRISTMAS



# DISC VISITS 'IT'S TRAD, DAD'



HELEN SHAPIRO (centre, left), OTILIE PATTERSON with Chris Barber's band (above, right) and CRAIG DOUGLAS get into the swing of things on the set.

## Helen is nervous, but she's a natural, says producer

THE stills cameraman clamped his hands over his ears and complained of the noise. We were standing on the set of "It's Trad, Dad" at Shepperton Studios. Two hundred and fifty teenagers were twisting to the combined sounds of the Chris Barber Band and Sounds Inc. Somewhere in the mêlée Craig Douglas was twisting "Ring A Ding Ding" with Helen Shapiro. John Leyton stood on the side lines and clapped his hands furiously.

"It's been going on for two weeks like this," the stills man said, "every night I go home with a headache."

The sequence we were watching was the finale to the film. Helen and Craig had finally convinced the Mayor and people of the new town in which they live that trad ain't bad.

This is Helen's bid for screen stardom. She and her managers are keeping their fingers crossed that her dramatic performance in "It's Trad, Dad" will prove that she can become a screen idol as well as a record star.

### Relaxed

I watched as she went through her lines and then launched into a cute number called "Let's Talk About Love." She mimed to a recording that was played back off set and seemed to be quite relaxed in her new surroundings.

It was only off set that the tension that was in her showed. She would stand around twiddling at pieces of string and biting her finger nails.

I asked producer Milton Subotsky how Helen was faring as an actress. His enthusiasm was overwhelming.

"She's a natural. She has a sparkling personality that comes through on the screen. Already

easily play completely dramatic roles."

I mentioned that she seemed to be very nervous.

"Of course she is," Subotsky replied. "This is something very new to her. She's out of her normal show business environment, but she is by no means out of her depth.

"I think she has done extremely well to adapt herself so quickly to filming.

"The first day was the worst for her. She knows everybody at the recording studios, the musicians, the engineers. But she knew no one at the film studios and she felt very lonely.

"When she had finished her first day's filming she came up to me and was quite excited. I

made some friends," she said, and since then she has been much happier."

Officially Helen is still at school but the educational authorities allowed her to leave three weeks before the end of term so that she could begin the film.

Until the term ends on December 19 Helen has to have a private tutor in residence at the studios. As soon as she is not wanted on the set she has to leave and go to her dressing room where her teacher is waiting with exercise and text books.

Then, when everything is ready to roll on the set, the school book is replaced by the script.

It's a harrowing time for her, but one that could bring even greater rewards if what Milton Subotsky says is correct.

Peter Hammond



## Cable from AMERICA

### More stars produce own discs

GROWING all the time are the number of artists who are producing their own records, and either releasing them with their own labels or making deals with independent companies. They include

Nat Cole, Frank Sinatra, Paul Anka, Bing Crosby and Erroll Garner. Many more are expected to follow in the New Year.

The song Jimmy Dean wrote as a "fill in," "Big Bad John," has now sold well over the million in the States alone, and is turning out to be a world hit. The trouble now is poor Jimmy is having a hard time trying to pen the right follow-up.

Vaughn Monroe, after 20 years with RCA Victor with whom he had many hits, has left that company to sign a one year contract with an option of two more with Dot. Vaughn starts recording his first album with Dot this week, it's to be called "Vaughn Monroe's Greatest Hits."

Columbia Records have got the original cast rights to the forthcoming Broadway musical, "We Take The Town," which will star Robert Preston, who has just finished filming "The Music Man." The new show is based on the adventures of Mexican bandit Pancho Villa.

CHARLIE DRAKE'S recording of "My Boomerang Won't Come Back," which is released here on United Artists, is being billed as "A big Australian hit."

CHARLIE DRAKE... a big "Australian hit."

Andre Previn has just completed the score for MGM's shortly to be released epic, "The Four Horsemen Of The Apocalypse." It is said to be the most exciting and beautiful score for years.

Molly Bee has now left Capitol and signed with Monument. Her contract calls for eight singles a year and two albums, all to be cut in Nashville.

Columbia have signed jazz pianist Dave Grusin, who for years has been Andy Williams' accompanist. Columbia say Dave will make albums mostly.

Elvis Presley's album of "Blue Hawaii" is expected to be his biggest seller ever, and that really is saying something.

JUDY GARLAND is really Jack on top here in every way after a few rough years. Not only does she have the best selling album in the country, but the TV companies are paying a fortune to show her old films. Next week on the TV Award Theatre show one of her most famous films "For Me And My Girl" is being shown, and Judy is shortly to do a big live performance co-starring with Frank Sinatra.

It's really fantastic. This year yet another 25 new records were made of the Xmas favourite "Rudolph The Rednosed Reindeer."

### Edited by MAURICE CLARK



This makes nearly 200 discs released on this song.

Really trying to cash in on the Xmas sales here is a newcomer with the name Andy Claus. His disc is called "Santa Is My Cousin" and what's more it's cute.

Jerry Wallace's new disc title, "I Hang My Head In Shame," was written by veteran Gene Autry. Gene wrote this a few years ago to record himself but never got around to it, so thought Jerry would do the best job.

Film star John Wayne has been persuaded to record by the boss of Liberty Records, and his first effort is out this week. It's a gospel-type album called "Walk With Him," and he shows off a good voice, too.

Dion, when he recently worked with Bobby Vee, was saying how much he enjoyed his trip to England, which has only made Bobby more keen to come over. It has always been a wish of Bobby's even before becoming a singer, to see England and its exciting historical places.

LONDON Records, who are responsible for releasing English Decca in the States, are having a big success with their new Phase 4 stereo albums. Out of the 12 they have released, seven are showing in the top 50 best selling LPs, including Bob

DION... he's made Bobby Vee even more keen to visit Britain.

Sharples, Ronnie Aldrich, Eric Rogers and Edmund Ros. Nice work, London.

Neal Hefti's first single release for Reprise, "X-15," is really something, and was cut at two hours' notice.

After his big success with "Walk On By," Leroy Van Dyke is firmly established in the country and western field and shouldn't have to go back to his old job as a journalist. Before becoming a recording star Leroy studied to become a reporter at the University of Missouri.

Bill Black has sold more than 10 million records since he left Elvis to become a recording star in his own right. He still digs Elvis the most.



*It's taken us long enough to realise*

# The backroom boys need youngsters like Meehan

**T**HE signing of Tony Meehan as a Decca A and R man is one of the most encouraging things that has happened in the record business for months and months. It's taken long enough for us to learn. Originally the boys who started out by playing in coffee bar groups were completely beyond the pale. I wouldn't even let Cliff be backed by the Drifters in the early days of "Oh Boy"—can you imagine? And as for allowing them to play on recording sessions! My dear old chappie, most of these youngsters can't read English, let alone music!

Gradually they infiltrated into the studios, and those of us who allowed this to happen smiled apologetically to the regular session men, and gave them knowing winks.

A lot of us have been sickeningly patronising to these guys who have reached the top "the easy way."

organisations are not geared to accommodate personal eccentricities.

Tony Meehan is an individual-and-a-half. He is unpredictable, hot-tempered, and some would say irresponsible. But he's got

Now that Peacock has recorded "I Didn't Figure On Him" under his own name (as opposed to his Jackie Atom alias) and with his own voice (as opposed to the other 17 voices he uses from time to time) it was almost a duty to appear in another film.

The last appearance of this former schoolmaster was as a barrow-boy, selling apples to Adam Faith in the film "What A Whopper," which, incidentally, was Peacock's brainchild.

So now Peacock is turning up at the film studios to play the role of an idiot barber's assistant

too much fun out of life to get stereotyped.

Although I rate him very highly in my list of British pop singers the only time he's appeared on the stage was as a comedian. And although he appeared on as many "Drumbeats" as Adam Faith, he never sang one.

Most comedians are very funny on stage and rather serious and unamusing off. Peacock is rather unamusing on stage, but in private life is the funniest man I've ever met.

## Many feathered

Apart from his singing, acting and comedy activities, Peacock is a scriptwriter and a songsmith—he wrote three of the tracks on the new Adam Faith LP.

The multiplicity of Trevor's activities suggest to me that he subconsciously realises that the medium of entertainment that could express the many feathered Peacock to the public has yet to be invented.

Meanwhile "I Didn't Figure On Him" gives you one facet. And if you play the other side and can't believe it is the same man singing, you're quite right. It is just that both these singers reside inside Trevor Peacock together with about a hundred other strange characters.

**TREVOR PEACOCK . . .** he didn't sing a note, but he appeared on "Drumbeat" as many times as Adam Faith.

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**RAL DONNER**  
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PARLOPHONE  
45-R4849

**JOE HENDERSON**  
Pinto Pony

HMV  
45-POP956

**JOHN LEYTON**  
Son, this is she

H17  
45-POP957

**MORECAMBE and WISE**  
We're the guys  
(who drive your baby wild)

MERCURY  
45-AMT1165

**LITTLE RICHARD**  
Joy, joy, joy (down in my heart)

HMV  
45-POP946

**BERT WEEDON**  
China Doll  
(These from AR-TV series 'Tuesday Rendezvous')

## Easy way up?

"The easy way" consists of learning to play without proper tuition and without the money to buy such tuition, or even a good instrument, whilst trying to scrape a living playing at coffee bars till the early hours.

Then, after a degree of proficiency has been acquired you get a job in a group doing a series of one-night stands all over the country for a mere pittance, in the hope that in the end you may get with a singer who clicks and can afford to pay you a decent wage.

"The easy way" does, however, have the advantage of keeping you with the record-buying public the whole time. You learn what sells.

And now Tony Meehan is on the other side of the camp—he's on the "establishment."

## In for problems

As another rank outsider who became an A and R man (of sorts), I know that Tony is in for problems. But I also know Tony Meehan. He won't be beaten. Decca will be in for quite a few problems themselves. And it'll do 'em good.

Of course, the biggest problem will be the age-old one that crops up every time a big organisation embraces the untamed individualist. The embrace tends to become a bear-hug, and the individualism is squeezed out of the man.

This is hardly ever an intentional thing, it is simply that large



what the business desperately needs—youth, young and new ideas, and an intimate knowledge of pop-record buyers.

It'll be an awful temptation for we who are Tony's new associates to teach him "the tricks of the trade," to try to make him "one of us"—and therefore to negate the whole reason for signing him in the first place.

I believe that Tony is capable of giving the record-buying public what they want. I only hope that he's allowed to sow his wild recording oats and that the harvest is wholeheartedly sold and not scattered on the winds of compromise and indecision.

## WHAT WILL PEACOCK DO NEXT?

**N**OW that the twist is really in, Trevor Peacock should be right in fashion—whatever that boy does has an unexpected twist to it. English weather has nothing on Peacock for unpredictability.

Take the trend for pop singers to make films. They're all doing it—invariably playing roles that are little different from their public images—like Elvis in "Blue Hawaii," Cliff in "The Young Ones," Joe Brown in "The Joe Brown Story" and John Leyton in "A Day in the Life of John Leyton."



"Just a minute, Eddie Calvert!" Leyton.

in "The Barber of Stamford Hill"—I'm not kidding.

Does Trevor Peacock worry about the detrimental effect this sort of thing will have on his "public image"? Not a rap. In the first place, he hasn't got a public image—and the minute you try to give him a tag he gives you a slip. He's having much



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WYNTER \* JOHN LEYTON \* MATT MONRO

# Britain's top stars say LPs

## Harry Robinson sets his sights on America

# should be different

WHEN the top disc stars prepare to cut an album, just what dictates their choice of material and style of presentation? Do they merely put together twelve numbers that they know YOU will like because the same sort of thing has won them a Silver Disc on a single? Or do they try to experiment, give you something different that they wouldn't otherwise risk?

Certainly Cliff Richard believes in experimenting.

"An album," he said, "is one of the few times when a singer can record more or less what he himself wants. He's sure that his most devoted fans will buy it because albums are made for fans."

"I'm all in favour of putting something different on an album because you get inquiries from people and this can help in the selection of future material."

"Putting your own material on an album is fine if it's good enough. I've written a couple of



MARK WYNTER You should try to improve on your singles.

be different because it gives the artist a broader scope for his talents and allows the public to see the different sides of an entertainer. They seem to appreciate a change and often it can help to decide your singles policy.

"Our first album contained eight numbers we'd written ourselves and if you've got good numbers then an album is the place for them. The future? We're thinking about a new album now and we'll probably stick to a similar sort of pattern as our current one and experiment with new things."

As far as Adam Faith is concerned three months is the time allowed to plan albums and that's roughly the same time as he takes over a single.

"An album gives a singer a wonderful chance to do uncommon numbers. For instance, I like singing rhythm and blues, so it's a good opportunity to indulge yourself. As far as putting your own songs on an album, no artist is going to risk putting inferior stuff on because it is bound to catch up with you."

"Planning is no problem once you have the material and know what you want from it."

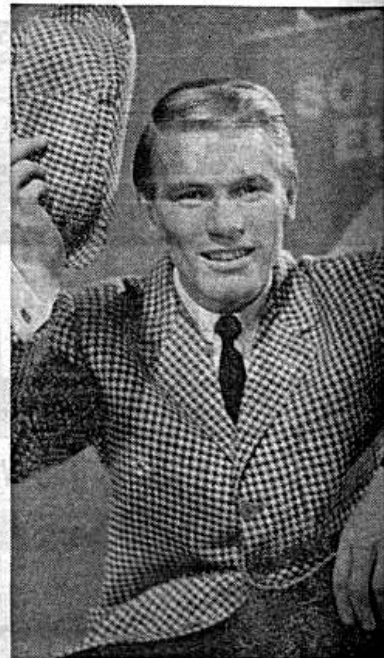
Matt Monro, who has come up with one of the most praised albums in years, "Love Is The Same Anywhere," was resting his broken foot when I called but he spoke readily on his big album ambition.

"I'd love to do a live performance album and the Persian Room in New York would have been ideal. I think you must stick to one mood on the album and generally your title can fix this. On my new one the key word is love so we found selection of songs fairly easy."

"I like to take a long time over an album and on my new one we took a gamble by putting on so many originals that might never otherwise have been heard. But everyone who has heard it has picked a different track as their favourite and nobody yet has clashed."

"Putting your own songs on record is all right if it's a good number, but I'd never let finance govern my judgment where a

ADAM FAITH A great opportunity NOT to be commercial. ABC TV picture



song is concerned. I have to like it to record it."

Two newcomers to the album field are Mark Wynter and John Leyton, both of whom have tried hard to tackle fresh ground without losing their special brand of singing.

"An album should be the place where you try to improve on your singles," said Mark, whose "Warmth Of Wynter" has been widely acclaimed.

"If you're a teenage singer then you should try another field all the time otherwise your fans get bored. I walked from music publisher to publisher in New York looking for material for my album and when I discovered what I wanted they said they'd send it; it never arrived and when our recording date came round we had a hard job finding the right songs."

"I shall never do that again."

In future I shall try for original material in this country."

Last word on the subject goes to John Leyton whose "Two Sides Of Leyton" gives John the opportunity to do beat and ballads.

"I think before you start you must decide on the style of album you want," said John. "With mine it was fairly easy once we'd decided to cut one side of beat and the other of ballads. I'm all in favour of tracks being different if that's the kind of album you're aiming for."

"Writing your own material can be an excuse for putting rubbish on disc and I think you've got to be very firm about it. I've not written any songs myself yet although I'd like to write lyrics."

Brian Gibson

HARRY ROBINSON was the bright young Scotsman who dropped the title "Lord Rockingham" on television to disappear quietly into the background as MD to stars like Craig Douglas, Tommy Steele and more recently Doug Sheldon.

What's more, Harry is quite content with his new status. "I suppose at heart I've always been a backroom boy," he told me this week, "and life in this business can be pretty short. Also, of course, it's financially more rewarding to be behind the scenes."

When he's not conducting for singers Harry likes to experiment with new band line-ups and cuts albums for the American market.

"In the February releases I'm doing an international release of a percussion album," he said. "Not the usual percussion but something a little different."

## Percussion

"The Americans go for percussion these days... and they're big album buyers. There's a large market over there waiting to be broken into if only we can provide the right material."

"But on ideas for pop songs they'll always be ahead because they have the number first. Over here a cover job is usually made within days because you're up against the economics of the business."

"I'm not against cover jobs though, because they're a great way of getting a singer known and established. Sometimes it's a pity to see the American version go down because they get in first with some great ideas; but the arrangements over here have come up a lot, probably because a lot of new names are entering the business and that's a good sign."

Harry, who is in charge of all Craig Douglas backings, no longer confines himself to one singer, as he did a while back when he worked almost exclusively with Tommy Steele. "I'm not tied too much these days," he said, "although I like working with Craig a lot."

## Radio series

"I'm doing a radio series at Tuesday lunch time which could develop into a television spot and this week I'm working to get a commercial sound with a nine-piece group which could go down well here and in America."

"I like experimenting because you can never stop learning or stick with one thing in this business."

"One thing I am pleased about is the new boys coming along. I rate Doug Sheldon the biggest piece of talent to come up in quite a while."



JOHN LEYTON All in favour of a change.

numbers with The Shadows and I've completed an instrumental which they may record.

"My first album was a disgrace: it had too much screaming on it and I had laryngitis so I sang badly. 'Twenty-One Today' I'm pleased with. But you know the perfect album? 'The Shadows.' That took the boys a year and a half to make and because it took so long they never got stale on it."

The Shadows certainly didn't rush into their first album after they'd hit the charts with "Apache." Said Hank B. Marvin: "We thought it wouldn't be right to cash in so quickly. So we spent a long time thinking about it. But once we'd decided what we were going to do each of us contributed something."

"We feel that albums should

# GENE (I'M STICKING TO ROCK) VINCENT CONDEMNS HIS LATEST RELEASE

GENE VINCENT, who has now returned to America, has no desire to change his style and become the kind of singer Capitol have made him on his latest release "Unchained Melody." "THAT RECORD SHOULD NEVER HAVE BEEN RELEASED," GENE TOLD ME.

"It was made in 1956 for an album, but I had no say in it being released here. If I had it would never have come out. It's

a ballad and just isn't what the fans expect from me."

Gene, with his all-black leather suit and wild gyrations with the microphone, has not changed his style since the early Bill Haley days of pure rock

and when you ask him why, you get a direct answer.

"Listen," he drawled. "My style has sold records consistently and the kids like rock; that's what they pay to see. You have to have the right feeling for rock and not many singers of today have it. But if you saw my record royalties you'd realise why I don't need to change."

"Sure I've thought about it from time to time but the fans don't want it. Years ago, when I started in this business people told me it would never last. Well I'm still around and the beat is, too, and rock has become an accepted form of music."

Certainly rock stars come and go but none has ever come to Britain so frequently as Gene, who clearly loves it here. "I find the people are terribly kind wherever I go and your musicians have improved tremendously."

## Faithful

"The people over here have longer memories and they are the most faithful fans in the world. They come to see me because I am something of a legend to them; as far as they're concerned it is not what you've got now but what success you've had in the past that counts."

"And if I started to change my style they would drop me quicker than that."

But when he does return to Britain it invariably brings back

GENE VINCENT (right) listens to the playback of "Spacehip To Mars" with A and R manager Norrie Paramor. (DISC Pic)

memories for Gene of the fatal car crash last year in which his friend Eddie Cochran was killed.

"Eddie and I were great buddies," said Gene. "It's only natural that I should think about him when I'm here; but, you know, I only remember the good times we had."

"I see his mother quite often and his records mean a lot to her. Eddie was really her boy and if you saw her face when I play his records to her, you'd be glad that a lot of his work is still around."

## Busy trip

This has been a busy trip for Gene, who besides his tour of one-nighters, has completed a role in the film, "It's Trad, Dad," and cut two new singles—"Spacehip To Mars" and "Whoops I'm Falling."

"This film should be great," said Gene, "although I'm not in love with movies—I prefer to play to a live audience. As for the records, they're the type of songs my fans closely associate me with and the backings and arrangements are terrific."

"I wasn't too happy with my previous recordings here, but this time everything has worked out great and I'm pleased."

"I'm going home for Christmas to be with my family and take a look at my business interests in the States, but I'll be over in the New Year to tour on the big Brenda Lee package. Will it be the same act? But of course it will!"

Guy Bower



# \$250,000 of talent sang 'Happy Birthday'

- ★ BOBBY RYDELL SWORE ME TO SECRECY
- ★ CHUBBY'S GREETING CAN BE KILLING
- ★ EYDIE'S COUGH GETS INTO THE ACT

At least a quarter of a million dollars worth of American talent lined up on stage two weeks ago to give 30-year-old Dick Clark one of his greatest ever birthday thrills while he, oblivious of what was about to happen, presented his "American Bandstand" TV show.

Chubby Checker, Bobby Rydell, Neil Sedaka, Fabian and Freddy Cannon—all from the Philadelphia area—were the five surprise guests who interrupted his programme to wheel a giant birthday cake on stage and chant out "happy birthday" choruses, to the delight of Clark and his audience.

But, according to Cameo's British chief, Harry Walters, who returned from the States last week, this is the sort of thing that happens all the time.

"Precedent is thrown to the wind when American show business folk want to do something like this," said Harry. He added that he was invited down to this particular show with Bobby Rydell, who made him take an oath he wouldn't spill the beans.

## Guests sang

"All the studio staff knew what was going on," he said, "but Dick and the audience had no idea. It was great. Dick cut the cake on stage in front of his fans, and then turned the table on his guests by making them sing a song or two, with Neil Sedaka at the piano.

"The show overran for a couple of minutes, but on American television, you don't worry about a thing like that. In fact, they make allowances for events like this one."

Harry spent a pretty hectic week in the States, and stayed in Philadelphia for five days. During this time, apart from having business talks with Cameo and Parkway, he also

## HARRY WALTERS talks to June Harris about the stars he met recently in New York

managed to catch Chubby "The Twist" Checker's act at Sciolla's, which is the second biggest night spot in Philadelphia.

"This boy isn't a singer," he told me, "he is truly a terrific performer. Comedy, impersonations, straight songs, and of course, the twist, which hits you in the eyes and ears wherever you happen to be in the States."

"The great thing about Chubby's act is that he has as many adult followers as he does teenagers. You should have seen them the night I was there. When he started doing the twist, they all just flooded the stage with their own variations on it, with Chubby in the middle having a ball. I was knocked out.

"When I met Chubby for the first time at the Dick Clark Show, he was very nice, and very formal. But the second time, he flung his arms round my neck and hugged me. Evidently, once he knows you, this is his usual practice; certainly he doesn't stand on ceremony."

But the thing that struck Harry most about the Americans was their willingness to give a chance to anything new.

"Take the twist," he said, "they're all doing it. Parents are having a go for the sake of

their children, and they know as much about the scene as their kids do. They have to, as they don't want to be considered old fashioned.

"To give you an example, I met a record executive who takes his son to the psychiatrist every six months, just to make sure he's bringing him up the right way. Here you have to be a nervous wreck or a screwball before you visit a head shrinker."

Harry was driven from Philadelphia to New York by Bobby Rydell and his manager Frankie Day. Bobby was due to tape an Ed Sullivan Show, on which he sang two numbers.

While in New York, Harry Walters was invited to two Ed Sullivan Shows. The first one starred Connie Francis.

"We said hello," said Harry, "but she was so busy, we didn't have more time for conversation. She gave a good show and sang three numbers. Maurice Chevalier was in the same row of seats as me and was picked out on the screen. So was I, but I didn't know it until afterwards."

## Great act

The second show was the Rydell taping which will go out while Bobby is here.

Bobby and Frankie also took Harry to see Steve Lawrence and Eydie Gorme at the Copacabana.

"What an act they are. Eydie has had a bad cough for a couple of months, and when she coughed into the mike, Steve yelled out, are you quite finished, Camille? The audience loved it. Later on, when she coughed again, he told the first three rows to go out and get injected."

There were no Broadway shows that Harry wanted to see, but instead he caught a late movie. "When I came out I didn't know what the time was. All the shops were open, and there were a lot of people all over the place. Then I looked at my watch. It was 1 a.m."

"Nobody in New York seems to go to bed before about 4 a.m."

STEVE LAWRENCE, EYDIE GORME... her cough gets into the act (DISC Pic).

and you can get a meal or coffee anywhere you like. This and the traffic jams are the great thing about New York."

Harry also visited the record department at a famous store.

"I was selecting some LPs and noticed that the face of the person next to me was very familiar. I asked the sales girl if she thought he was British, but she didn't know.

"I waited until he was through being served, and he looked up. It was Dill Jones, the British musician. He told me he's waiting for his American permit to come through, and he's already been offered some good jobs. It was wonderful to see an English face among all those Americans."

While he was there, Harry Walters also spent a great deal of time with George Saecchi, an Italian agent, who is fixing up the Checker and Rydell visits in Italy, and with the agent who books the Ed Sullivan Show.

But perhaps the thing that



CHUBBY CHECKER... comedy, impersonations, straight songs — and, of course, The Twist.

impressed him most was the fact that Charlie Drake's record of "Boomerang" is receiving so many plugs.

"This could be big in America," Harry reported. "Tony Newley is getting several plays on 'Pop Goes The Weasel,' and they're certainly not anti-British. As I have said, they'll give anyone a chance, but you've just got to be lucky."

But perhaps where the Americans have us beat, is in their approach to the record business.

"They want to capture the international market," Harry Walters told us, "and in order to help the sales of 'The Twist,' Cameo are prepared to record Chubby Checker in French, German and Italian."

"They know this disc can be a terrific seller, and they're prepared to go all out on it."



CLIFF and Carole Gray as they appear in "The Young Ones."

# CLIFF SHOWS HOW POP STARS SHOULD MAKE FILMS

June Harris reviews "The Young Ones"

CLIFF RICHARD turns up trumps in his latest movie, "The Young Ones," which opened in London last night. It would have been hard for him to have done otherwise.

He couldn't go wrong. Not with a script written by famous revue team Peter Myers and Ronnie Case, dance direction by America's Herbert Ross, and 14 great new songs, written by top songwriters.

Cliff has an excellent opportunity to display his talents for singing and dancing. Scansibly he doesn't have the worry of a heavy acting role.

The film is probably one of the best musicals to emerge from the British studios in a long time. It has plenty of zip, life and freshness, with the accent on colour and good photography.

## PERFECT

With the exception of Robert Morley, who plays the part of Cliff's millionaire father, the cast is young. Cliff's leading lady is 20-year-old Carole Gray, who is a perfect dancing partner, if her singing is a little shaky.

Herbert Ross has brought the desired American touch to his choreography, yet has obviously borne in mind the capabilities of his cast, with the result that the routines are ably performed. The story concerns a youth club

set, who are led by Nicky Black (Cliff), who learns that his father intends to buy up the site on which their club stands.

They can keep their club if they can find five years rent in advance.

They hit on the idea of staging their own show, and rent a rundown old theatre, which has been unused for some time. They broadcast the date of their show through an old radio transmitter, linked to the national broadcasting and television stations.

## OLD TYME

Nicky's father finds out, and tries to thwart their plans by offering to buy the theatre. He fails, and Nicky eventually receives a tumultuous reception and the offer of a recording contract. Father gives in, and offers to build them a new club on the same site.

One of the best sequences in the film is an "old tyme" music hall scene. For nine minutes there is a profusion of songs, dances and comedy patter, all excellently performed.

Carole Gray's big moment comes in the "Mood Mamba" scene, which was composed by Stanley Black. Her dancing is terrific — if anything, she's better than Juliet Prowse.

The Shadows stay in the background except for the scene where they play "The Savage."



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SAMMY DAVIS Jr., FRANK SINATRA and DEAN MARTIN share a joke between takes on their new film "Sergeants 3" which is on location in Utah.

### Clydes to tour Scotland again

SCOTLAND'S top jazz group, The Clyde Valley Stompers, will be returning north of the border for a nine-day tour, opening at Hamilton, December 20. Subsequent dates are: Clarkston (22); Castle Douglas (23); St. Andrews Hall, Glasgow (with Clinton Ford) on December 24; Perth (26); another concert with Clinton Ford at Dundee on December 27; Glasgow Technical College (28); Hamilton (29), and Darlington on December 30. On December 21 the Clydes will break their tour to appear on Scottish TV from Glasgow.

## MD who won 'Picnic' Oscar is to visit Britain

MORRIS STOLOFF, one of the music industry's most brilliant conductors and arrangers, arrives in Britain on the last lap of a world wide tour on February 26.

### Mudlarks lose £1,500

OWING to the car crash they had in November, in which Fred Mudd sustained multiple injuries, The Mudlarks will now be unable to work until at least the second week in January. The Bunny Lewis organisation, which handles the group, told DISC that at least £1,500 worth of bookings have been lost through this accident. Included in these are radio, TV, cabaret and a tour.



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### VALANCE CONTRACT

RICKY VALANCE has signed a new, five-year contract with his manager, Lena Davis, who is now freelancing after some time with the Noel Gay organisation.

Ricky has also had the option on his Columbia recording contract taken up for another year and will be cutting a new disc early in January.

One-nighter dates this month include Sutton Coldfield (15); Corby (21); Cwmfelinfach (22), and Swansea (26). Ricky will then return to the London area to play dates in Hereford and Bletchley.

### David Hughes turns DJ

DAVID HUGHES starts his own series of DJ programmes on the BBC Home Service tomorrow (Friday).

Title is to be "Ballads, Old And New," and among the artists he plans to present are Caruso, Gigli, John McCormack, Kenneth McKellar, Ted Hockridge, Harry Secombe and Perry Como.

### Diamonds' soundtrack

AMERICAN vocal group The Diamonds—they had a big hit on both sides of the Atlantic with "Little Darlin'"—have recorded their own soundtrack vocal of the title tune from the forthcoming MGM picture "The Horizontal Lieutenant," which stars Jim Hutton and Paul Prentiss.

The disc will be released by Mercury Records in America.

## Hi-Lo's here in January for one concert

ONE of America's most successful singing groups, The Hi-Lo's, will come to London on January 14 to give one concert only.

The group will appear at the Astoria, Finsbury Park, accompanied by the Ted Heath Orchestra.

Reason for their visit to Europe is a contract to entertain American bases on the Continent, and they will be breaking into their journey home in order to make this one appearance in Britain.

### 'State Fair' finished

THE filming of the re-make of Rodgers and Hammerstein's "State Fair" has now been completed after three months' location shooting in Texas and Hollywood.

The film, starring Bobby Darin, Pat Boone, and Ann-Margret, was directed by actor Jose Ferrer, and is in colour.

There are four new songs by Richard Rodgers, which have been integrated with the six original numbers, and the film is expected here next spring.

### Ember, an LP tribute

EMBER RECORDS have this week released an LP organised as a tribute to the Water Rats, the Show Business Charity concern.

The album is a collection of numbers by top American artists, including Tommy Dorsey, Billy Eckstine, Duke Ellington, Erroll Garner, Jonah Jones, Frankie Laine, Al Martino, Glenn Miller, The Platters, Harry Simeone, Artie Shaw, Mel Torme, Kay Starr and Sarah Vaughan. Sidney Bechet is also featured.

### Pet—a baby girl

PETULA CLARK gave birth to a 6lb. 8oz. baby daughter in the South London Hospital for Women on Monday.

Both Pet and her husband, French record company executive Claude Wolff, will move back to their South of France home when mother and child are strong enough.

The Dallas Boys and Sheila Southern will be appearing in "Cinderella" at the Regal, Gloucester.

# A STAR-STU LINE-UP FROM

## 'Juke Box Jury' goes out twice

TWO "Juke Box Juries," Dickie Valentine, Max Bygraves, Billy Cotton, The Black and White Minstrels and Joan Regan, will be among the bumper line-up of stars and programmes that BBC TV are aiming to put out during Christmas week.

"Juke Box Jury" for December 23 will go out as usual. The panel will consist of Rosemary Squires, Jimmy Young, Katy Boyle and Arthur Askey.

Later the same evening, the BBC are to have a repeat showing of the Juliette Greco Show, which met with much success in October.

On Christmas Eve, Dennis Lotis will be one of the featured singers in "The Singing Years," which will present music from every year with an "8" in it from 1918.

Other stars in the same programme will be Sheila Buxton, Benny Lee, Stephanie Voss and Andy Cole with the George Mitchell Singers and the orchestra conducted by Eric Robinson.

This will be followed by Billy Cotton's "Wakey Wakey Tavern" Christmas Eve Show, which will feature pianist Mrs. Mills in a return guest spot.

### Max hosts

On Christmas Day Max Bygraves will play host at G1, Ormond Street Hospital for Children in London. The programme will go out live, and Max will also play DJ for their disc choices and Santa Claus.

At luncheon Joan Regan will invite viewers to "Be My Guest," and this will be followed by David Hughes in a musical programme welcoming Christmas.

In the afternoon there will be the annual programme featuring scenes from Walt Disney films, including an excerpt from his latest, "Babes In Toyland," which stars Tommy Sands.

Jeanie Carson and her husband Biff McGuire will be featured later on in a pantomime "Quillow and the Giant," and then at 8.0 p.m., there will be a special programme by the Black and White Minstrels, featuring Semprini.

On Boxing Day morning, there will be the second "Juke Box Jury," which will have Jean Metcalfe, Hayley Mills, Pete Murray and Alan Rothwell.

In the evening the BBC will present their pantomime "Cinderella," which will star Dickie Valentine as Buttons and Jill Day as Cinders.

## Bumper Christmas issue

Don't miss it next week

### ALEX WELSH ON TV

THE Alex Welsh Band will have two TV dates, both for ABC, on New Year's Eve. They tape a guest spot in "Thank Your Lucky Stars," for transmission on January 6, and later the same evening will take part in ABC's bumper New Year's Eve show, "Sing Along With ABC," which is the special title given to the Joe Henderson show for that day.

"Sing Along With ABC," which may also be transmitted over the London network, will go out at 11.05 p.m., and run for an hour.

### Eden for Sweden?

FINAL details for Eden Kane's forthcoming Swedish tour are being fixed this week. He is hoping to go in January. Kane, who has a new single release early next month, makes an 11-day Irish tour, starting on February 8, followed by the eight-week Larry Parnes tour (see page one).

### Pye sign McHarg band

JIM McHARG'S Scotsville Jazz Band has been signed by Pye Records. The deal was completed earlier this week, when the band came south of the border to make its debut at the Marquee on Wednesday.

### NEW RELEASES

- Jess Conrad Twist my wrist  
45-F 11412 Decca
- Garry Mills Treasure Island  
45-F 11415 Decca
- Find another fool Glenda Collins  
45-F 11417 Decca
- Language of love  
John D. Loudermilk  
41/RCA-1289 RCA
- Bobby Darin Multiplication  
45-MLK 9434 Decca/ATLANTIC
- Roger Williams  
Marla from 'West Side Story'  
45-MLR 9478 London
- Take ten Troy and The T-Birds  
45-ML 9478 London
- Duane Eddy The avenger  
45-MLW 9477 London

### SILENT NIGHT LEONTYNE PRICE

45-F 11405 Decca

### SCATTER-BRAIN ALAN FIELDING

45-F 11404 Decca

### DORO PRO DONT BR

45-WB 53 1

### BRYAN LOVE THE

45



# ADDED CHRISTMAS

## IM BBC, ITV

Richard in 'All Kinds of Music'

**CLIFF RICHARD** has been booked to appear on ATV's "All Kinds of Music" on its special Boxing Day edition. This follows closely on the success of Adam Faith, who appeared in the show last week.

Other guests in the same programme will be **The Kaye Sisters**, **Max Jaffa**, **Boscoe Holder**, **Susan Lane** and **Curtis Pierce** and the **Trinidad Steel Band**.

ATV announced their Christmas programmes this week. They will commence with an hour-long **Jo Stafford Show** on Christmas Eve entitled "Ring Out The Bells," and featuring **Harry Secombe**, and the Westminster Abbey Choir, under the direction of Sir William McKie.

This will be followed on Christmas Day with a special edition of "Christmas Lunch Box" from the Midlands. Hostless will be **Noele Gordon**, and the guests will be **Lisa Page** and **Monty Babson**.

### King boys

This will go out at 1.05 p.m., followed by the **Cyril Stapleton Show**, in which the conductor will use a 40-piece orchestra. His star guests in this 60-minute programme will be **Cleo Laine**, **Ronnie Carroll**, **The King Brothers**, and **Janie Marden**.

On Christmas night, **Max Bygraves** will be seen in his own programme, "A Merry Max," in which his visitors will include **Kenny Ball's Jazzmen**, **The Two-Tones** and **Piccola Pupa**, the young Italian girl who guested in his "Roamin' Holiday" series.

### Cliff Richard tour opens in Derby

**THE** mammoth Cliff Richard tour, organised by Arthur Howes for the New Year, is to open at the Gaumont, Derby, on February 4, not long after Cliff returns from South Africa.

In addition to Cliff Richard the complete bill consists of: **The Shadows**, **The Five Dallas Boys**, **Patti Brook**, **The Trebletones** and compere-comedian **Tony Marsh**.

The tour will run for six weeks.

### Tony Newley goes up

**TONY NEWLEY** is still climbing the American charts with his recording of "Pop Goes The Weasel." He now stands at number 55.

Elvis Presley's new disc "Rock A Hula Baby" has reached 36 within two weeks of release.

Last week American singer **ANDY WILLIAMS** announced that he is to marry French dancer **Claudine Longet** "before the end of the year." They first met in Paris two years ago while Andy was making an LP there.

### Emile Ford and Checkmates break up

**THE** Checkmates, Emile Ford's famous backing group, whom he has had with him since he first came to fame through a DISC talent contest two years ago and whom he has been featuring more and more in his act and on record, have left the singer.

The break came last week and Emile's brother, **George Ford**, leader of The Checkmates, told DISC that it had been on the cards for some time.

The group want to go it alone in order to bring out their own style, he said.

They have a single due out in January.

A spokesman for the group told DISC on Tuesday that they understood that Emile Ford was forming another backing group to take their place, possibly with the same name.

"Easy Beat" guests on December 31 will include **Bert Weedon**, **Danny Williams**, **Anita Harris**, **The Brook Brothers**, and **Kenny Ball**.



Mr. L. G. Wood, Managing Director, EMI Ltd., cut the huge 50lb. cake at the Belfry Club, London, on Monday, to celebrate the winning entry in HMV's Junior Record Club Competition for record dealers. With him is MD Cyril Ormadel and Fiona Bentley, one of the judges.

## Ban costs Leyton 100,000 discs

**EQUITY**, the actors union which numbers among its members many of Britain's top disc stars, met the ITV companies yesterday (Wednesday) in another effort to end the deadlock.

As DISC closed for press no indication as to the outcome of this meeting was available, but if it isn't settled soon many more record sales will be lost and new names kept off the charts.

Cliff Richard, Adam Faith, Craig Douglas, John Leyton are all officially barred from accepting ITV dates.

### Turned down

Said Bob Stigwood who manages John Leyton and new boy **Lain Gregory**: "I don't think the ban will keep John's new disc 'Son, This Is She,' out of the charts, even though he can't plug it on ITV. He has too big a following already and the advance orders were colossal, but I estimate it will cost us about 100,000 copies."

"We've had to turn down seven ITV dates for Lain, and if this had not been the case I'm sure his record would have been in the charts by now." "Can't You Hear The Beat Of A Broken Heart" was tipped by Don Nicholl for the best seller.

Cliff Richard and The Shadows appeared in last Sunday's **Palladium show** but Peter Gormley their manager would give no indication as to whether they would be making further appearances. "It is something which I am not prepared to discuss at this moment," he told DISC.

## Checker booked for special 'Lucky Stars' show Savile—another show

**CHUBBY CHECKER**, the American twist star who was due to arrive in London yesterday (Wednesday), will be the special guest on "Thank Your Lucky Stars" on December 30.

He will sing and demonstrate The Twist, and will probably tape his spot this coming Sunday, as he has to return to the States on December 21; as will Cliff Richard, who, of course, will be in South Africa at the time of transmission.

Chubby will be joined by a galaxy of stars in this particular show. These include Cliff Richard, The Shadows, Helen Shapiro and Billy Fury. Possible DJ for that week is Jimmy Young.

The previous edition of "Lucky Stars" will feature **Lonnie Donegan**, **Elaine** and **Derek**, **David Lisbon** and **Zack Lawrence**. The DJ will be Jimmy Savile.

**D** Jimmy Savile has yet another Radio Luxembourg programme, bringing his 208 disc jockeying time up to two and a half hours a week. From Tuesday next he takes over the hour-long "Six O'Clock Show."

His other programmes are, of course, the "Teen and Twenty Disc Club" on Wednesdays and Fridays, and "The Jimmy Savile Record Show" on Tuesday nights.

### Singers play North

**SEVERAL** recording artists will be in cabaret in the North commencing on Monday next, December 18.

**Gary Marshall** will be playing the Cabaret Club circuit in Manchester, while the **Karl Denver Trio** will be appearing at the Southern Sporting Club in the same city, at the same time doubling with a stint at the Palace Theatre Club, Sale.

**Robert Earl** will be appearing at the Palace Club, Bury, and **The Dallas Boys** at the Club 99, Barrow-in-Furness while **Ruby Murray** and young singer **Chris Carlson** will be the featured stars at the Kingsgate Theatre Clubs in Lonston and Hanley.

### Denver session

**KARL DENVER** will be spending the whole of the present week in Decca's West Hampstead recording studios, taping tracks for his new single, which is due to be released in January.

His first LP, "Wimoweh," on the Ace of Clubs label, was released yesterday (Wednesday), and Karl will be guesting on "Thank Your Lucky Stars" this coming Saturday.

Denver finishes his tour of the northern club circuit on January 6, and two days later starts a nationwide ballroom tour.

On January 28 he will appear for a week at the Cabaret Club, Hanley, and then this will be followed by six weeks with the new Larry Parnes package.

Following this, Karl Denver has been invited to Ireland for a week.

### Glenda Collins—TV date

**DECCA'S** 17-year-old girl singer, **Glenda Collins**, whose new disc, "Find Another Fool," is released this week, will appear on A-R's "Tuesday Rendezvous" on Tuesday next, and on "Thank Your Lucky Stars" on December 30.

### Redway replaces Day

**SINGER** Michael Redway, who will be 22 on Sunday, is to replace Colin Day with the Rabin Band. Day recently left to go solo.

Redway started with the band on Monday, and on December 17 he guests on "Easy Beat."



### Dates for Colin Day

**COLIN DAY**, formerly with the Rabin Band, will be guesting on the BBC's "Song Shop" on December 15.

Other radio dates include "Easy Beat" on January 7 and a "Saturday Club" on February 10. **Helen Shapiro** and the **Red Price Combo** will also be guesting in this edition of the programme.

**JOHN JOHNSON**  
FROM 'EL CID'

**I DIDN'T FIGURE ON HIM**  
**TREVOR PEACOCK**  
45-P 11414 Decca

**BOBBY VEE**  
RUN TO HIM  
45-BLG 0470 London

**DECCA**

**RCA RECORDS**

**WARNER BROS.**

**LONDON**

45 rpm records

The Decca Record Company Limited  
Decca House  
Albert Embankment  
London SE1

A family favourite for Christmas!

## RUSS CONWAY

playing

# TOY BALLOONS

c/w FORGOTTEN DREAMS  
45-DB4738

**JOHN JOHNSON**  
FROM 'EL CID'

**I DIDN'T FIGURE ON HIM**  
**TREVOR PEACOCK**  
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**LONDON**

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The Decca Record Company Limited  
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London SE1

**COLUMBIA**

**RECORDS**

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



# Top writer could put himself in to the Twenty

**D**ON NICHOLL, 37, is a top writer for the charts. He has written some of the most successful songs of the past few years, including "Language of Love" and "Darling Jane".

As a singer he's as good as most who've come out of the country belt. His own composition "Language of Love" is a catchy oo-bee-doo-bee-doo number that has all the earmarks of a winner. A double hit for Loudermilk.

"Darling Jane" is also one of his own works... it's a pleasing story song which John sings in a style that borrows from the West Indies.

**GARRY MILLS** Treasure Island; Sad Little Girl (Decca F 11415) GARRY MILLS should repeat his "Look For A Star" success with this title number from the Dream Street film, "Treasure Island," now being shown in London. Garry stars in the picture and it ought to aid sales of this number tremendously.

It's an infectious up-tempo ballad which he puts over in cheerful romantic fashion.

For the turnover, there's a slower, more wistful ballad—"Sad Little Girl"—which Garry handles tenderly.

**MIMI ROMAN** Johnny Will; Let It Be Me (Warner Bros WB 551)\*\*\* MIMI ROMAN is married to Paul Evans and sets out to rival her husband's disc sales with this polished version of Johnny Will. Gay Western rhythm as the girl reveals a pert voice. Good—but not so good as the Pat Boone version.

Dubbing up for a duet with herself on the flip, Mimi sings a slow sentimental ballad Let It Be Me. Guitar and accordion accompany her dweily.

**GLEN CAMPBELL** Turn Around, Look At Me; Brenda (Top Rank JAR 596)\*\*\* GLEN CAMPBELL ought to find himself with quite a following if this disc gets the airings it deserves. Turn Around, Look At Me is a slow beat romancer with a good lyric idea. And Glen sings it

with just the strength and sincerity it calls for. A sleeper. Brenda has a choppy, frisky beat. Campbell proves that he can handle this sort of thing just as comfortably.

**NERO AND THE GLADIATORS** Czardas; That's A Long Time Ago (Decca F 11413)\*\*\* NERO and The Gladiators keep combing other fields of music for their beat discs. This time they turn up with a slick rocking arrangement of Monti's famous Czardas. Gypsy influence is maintained in the wild finish to the half. Could do well in the twangy guitar appreciation spots. That's A Long Time Ago is a



## Don Nicholl reviews the latest pop singles

A wandering rockaballad on the other side. Aki Aleong has a distinctive sound but it's a pity that he evokes memories of Johnnie Ray here.

**WYNONA CARR** My Faith; I Gotta Stand Tall (Reprise R 20033)\*\*\* Cleveland knows how to milk a number, that's for certain. A pity that she's chosen to milk such a maudlin punch from the classics as My Faith.

Better is the punchy I Gotta Stand Tall—a spiritual-type romancer which she shoots across with piquancy of verve to the Neal Hefti backing.

**OTIS WILLIAMS AND HIS CHARMS** The Secret; Two Hearts (Parlophone R 486)\*\*\* WILLIAMS and the Charms come out rocking effortlessly on The Secret with this release picked up from the American King label by Parlophone. Steady number that will collect fair sales I'd imagine.

Chirpy shoutier for the other half—Two Hearts—has Williams trying hard for novelty but not getting far out of the rut.

**ROB AND JERRY** We're The Gays; Dreamy Eyes (Philips PB 1205)\*\*\* ANOTHER version of the amusing beat song We're The Gays (who put the pop in the pop-shoe-hop). Dreamy Eyes, it happily with a chipmunk-like accompaniment from other voices.

Dreamy Eyes is a sluggish rockaballad that will rock you off to sleep if you're not careful.

**THE IMPRESSIONS** Gypsy Woman; As Long As You Love Me (HMV POP 961)\*\*\* LATIN beater chanted colorfully by The Impressions with their leader doing most of the work in a high-lying voice. Gypsy Woman may collect more than average sales.

As Long As You Love Me is a ballad that drags in rather weary contrast to the top half of the coupling. Not much to commend in arrangement either.

**BENNY HILL** The Piccolo Song; Lonely Boy (Pye N 154)\*\*\* BENNY HILL comes out with another comedy song. His tale of the girl who got a piccolo for a present is taken to a corny tune but Benny makes the most of what is really a very old joke.

Lonely Boy is a burlesque of the rock merchants and their school songs.

**TREVOR PEACOCK** I Didn't Figure On Him; Can I Walk You Home (Decca F 11414)\*\*\* TREVOR PEACOCK comes out from behind his Aton mask and sings the up-tempo ballad I Didn't Figure On Him (To Come Back). Should do well against the current competition, as he handles the number lightly to a lilting Charles Blackwell accompaniment. Peacock, of course, is better

known in the business as a writer... and it's one of his own compositions which he offers on the turnover.

Can I Walk You Home is a better in the Presley idiom—and that's how Peacock sings it. Gets a deeper tone from having his tongue in his cheek I suspect.

**KENNY DINO** Your Ma Said You Cried In Your Sleep Last Night; Dream A Girl (HMV POP 960)\*\*\* YOUR Ma Said You Cried In Your Sleep Last Night is a strong rocker which progresses to the accompaniment of a relentless ba-ba-ba-ba chant by a girl group. If tap dripping insistence sells records then this one's due to be a smash number.

Dino manages to make himself heard over the backing, but only just. The gimmicky approach may well be outrageous enough to send this into the Top Twenty.

Kenny Dino has plenty of feminine chorus support for the other side too, but here they don't intrude so strongly. Song's a slow rockaballad.



ANN-MARGRET—Another powerful try for the charts with "Gimme Love."

**DOUG SHELDON** Your Ma Said You Cried In Your Sleep Last Night; You're Only Fooling Yourself (Decca F 11416)\*\*\* Doug Sheldon takes another cover job. And again it's an even bet whether he makes it to the sellers. The song—as I've said in the other review—could take off. If it does, there's nothing to choose between the American and the British productions.

You're Only Fooling Yourself has, like the top half, a Harry Robinson accompaniment. This one rips along swiftly and Sheldon's in bright rock form.

**NICO FIDENCO** A Little Grain Of Sand; Ridi Ridi (RCA 1268)\*\*\* NICO FIDENCO has risen furiously in Italy with his song A Little Grain Of Sand. Now he's recorded it again in English—and this is it. The voice is light and the song is mellow with a Latin romantic rhythm. May find it a little harder to crack into the charts in this country than it did in Italy.

Ridi Ridi is also sung in English by the composer-vocalist. Bright bouncy contrast to the A side.

**BUDDY KNOX** All By Myself; Three Eyed Man (London HLG 9472)\*\*\* ROLLING along with a comfortable Country and Western beat Buddy Knox declares that all he wants is to be All By Myself. This one may do him some good over here if it gets a chance to break away. Melody's catchy and Knox is in good form. Male group helping him. I didn't think the lush strings were necessary—preferred the earlier Craner-like piano in this.

Peppy beat number for the flip Three Eyed Man. This is a husky commercial bet too. You never know. Knox might be on the upward tip again.

**JOHNNY MATHIS** My Kind Of Christmas; Christmas Eve (Fantasy F 249)\*\*\* MY Kind Of Christmas is a Paul Francis Webster-Jerry Livingston composition and it has the quality which marks the work of both men in the ballad field. Might be just a trifle late for peak returns this season, but Mathis handles the slow sentimental melody with sly precision.

## TIPPED FOR THE CHARTS

**John D. Loudermilk**  
**Garry Mills**

Christmas Eve is another true-to-the-mood Yule song. Johnny sings this slow atmosphere number clearly and feelingly.

**LAURIE JOHNSON** Doin' The Raccoon; Chaka (Pye N 154)\*\*\* LAURIE JOHNSON's sides are coming out in quite a little stream since her "Succu Succu" success. This breezy dancer Doin' The Raccoon catches the spirit of the twenties and should score among the fans who still appear to want this kind of flashback.

Chaka is more for those who hanker after similar Latin work to "Succu Succu." Both halves performed by the orchestra with the typical polish Laurie's direction always brings.

**LEROY VAN DYKE** Walk On By; My World Is Caving In (Mercury AMI 1166)\*\*\* GUITAR sets a swift shifting rhythm for Leroy Van Dyke as he goes out to Walk On By. Tune's easy to hold and the vocal is good enough to gather custom,

known in the business as a writer... and it's one of his own compositions which he offers on the turnover.

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BRYAN JOHNSON—Film could help his latest take off.

## NEW TO YOU

**The Marvelettes**  
Please Mr. Postman

The Marvelettes are a group of five girls who all attend Inkster High School in Detroit, Michigan.

It was at a school talent contest that their singing style was discovered, and it was through one of the teachers that they secured their recording contract, and their first disc, "Please Mr. Postman."

They were all in their senior year at school when the disc broke, but by the amount of engagements which are coming in for them, chances are they'll soon have to quit.

Already The Marvelettes have appeared in Washington and Baltimore, in addition to guesting on the Dick Clark show.

In New York they have guested on the RKO circuit, and so far they have worked with Marv Johnson, Dion, Bobby Rydell, Bobby Lewis and other famous names in the U.S. hit parade.

**Leroy Van Dyke**  
Walk On By

Do you remember a record called "The Auctioneer," which was a reasonably big hit some time ago? The singer whose disc was released here was Chuck Miller, but there was a second version, which sold 500,000 copies in the States but never crossed the Atlantic. This was the disc by Leroy Van Dyke.

Leroy was born and raised on a farm in Spring Fork, Missouri. He only wanted to

become a farmer, but during army service in Korea he learned to play the guitar, and found that his voice was a pretty good accompaniment to it.

On demob, Leroy decided to become a livestock auctioneer. Then he figured he would like to try his hand at show business, but found many closed doors, until one day he hit on the idea of writing his own songs—about auctioneering.

**Aki Aleong**  
Trade Winds, Trade Winds

AKI ALEONG is a mixture of Chinese, Spanish and Caribbean Indian. He sings naturally, throwing all regard for voice training to the winds.

When he was 19, in 1953, Aki was sent to Brooklyn College to study engineering. But he was chosen to do a sabre dance for a school play and was so good that he was promptly offered scholarships to two modern dance schools.

In 1954 Aki joined "The Teahouse of the August Moon" company and went on tour throughout the States, remaining with the show when it opened in New York.

Three years later, Aki had his first attempt at producing his own show. He called it "Calypto Review" and in it he sang, danced and played the drums. The success of this got him a film role, and Aki Aleong has since appeared in several more films, in addition to making more than 400 appearances on major TV shows.

With all this, Aki still had some time left to conduct his own record production and songwriting. After having recorded several artists himself,

he signed with Reprise, and "Trade Winds, Trade Winds" is his first offering.

**Wynona Carr**  
My Faith

WYNONA CARR is perhaps better known for her compositions in the gospel field rather than for her talents as a singer. However, it is as a pop artist that she scores on her first record for Reprise. Her disc, "My Faith," backed with "I Gotta Stand Still," marks her comeback to the show business scene after a year of illness.

Wynona Carr was born in Cleveland, Ohio, on August 23, 1924. She began singing at the early age of eight, and later on studied at the Cleveland Music College. Since then, she has appeared with several choruses and choirs, and on occasion has appeared as piano accompanist for Mahalia Jackson.

In 1957, Wynona turned to pops, playing at many theatres and clubs throughout the States, and she has also been a DJ on an Alabama radio station.

Although Wynona's early pop discs were never released over here, she had three big hits in the States.

**Eddie Harris**  
Exodus

EDDIE HARRIS, whose version of "Exodus" reached the top 50 in the States, was born in 1936 in Chicago.

While attending high school Eddie learned to play the vibraphone. Then he took up the sax, swapped it for a clarinet, and ended up with the tenor sax.

In 1954, having perfected his sound, Eddie decided to go solo. Now that he is successful he is likely to form his own group.

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**ROBERT MORLEY**  
**CAROLE GRAY**  
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# Glenda Collins could make the Top Twenty

GLEND A COLLINS  
Find Another Fool; Head Over Heels In Love  
(Decca F 11417)\*\*\*\*\*

THIS could be the disc that young Glenda Collins has been waiting for. "Find Another Fool" is a cute rocker which she sings forcefully to a very neat accompaniment, incorporating male voices, directed by Ian Fraser.

Plenty going on to keep your attention—and distinctive enough to stand apart from the rest.

Eddy beater for the reverse is "Head Over Heels In Love." I could have done without the yeah-yeah girl group, otherwise it's a more-than-useful coupling. Keep your eyes on the Twenty—that's where you may be seeing Glenda's name next.

OTILIE PATTERSON & CHRIS BARBER  
Blueberry Hill; I'm Crazy 'Bout My Baby

(Columbia DB 4760)\*\*\*  
TWO sides from Otilie Patterson singing as always with Barber's band. But the revival of Blueberry Hill doesn't match up to her usual very high standards, for me, anyway.

Otilie gives the ballad a slow, deliberate approach that I found tedious after just a little while. I expected more invention than this. Deliberately dated, no doubt, is the revival of I'm Crazy 'Bout My Baby. Both halves are performed well enough and will catch some sales—but they're disappointing because one comes to the disc anticipating much more.

the flip, Bourbon Street Shuffle, reminds us that this is supposed to be a trad jazz aggregation. Easy-going offering for current fans.

TERRY TYLER  
A Thousand Feet Below; Answer Me

(Pye International N 25119)\*\*\*  
M R TYLER sounds rather like a youngish Jim Reeves and his A Thousand Feet Below is strictly from the Country belt. Suicidal lyric may not be to everyone's mood (it's not to mine) but the sound and rhythm are both good for quick sales.

Answer Me is a straightforward CW ballad sung well if sadly, by Tyler. Though he was never going to get to the title, but he did. About half-way through the side.

EDDIE HARRIS

Exodus; Alicia  
(Columbia DB 4752)\*\*\*  
TENOR saxophonist Eddie Harris plays the film theme Exodus with a good round sound and a nice feeling for rhythm. Lifts the melody out of the pompous into a simple, lazy jazz arrangement.

On the turnover, a Harris original—Alicia. Opens gently and moodily with a long guitar introduction before the sax man comes in with a slow, haunting melody. Very attractive duet for the late hours.

ALLAN BRUCE

Unchained Melody; So This Is Love

(Fontana H 351)\*\*\*  
THE Unchained Melody has had plenty of exposure in recent years. Allan Bruce picks it up from the shelf for a new ride. He sings it warmly to a lilting orchestral accompaniment directed by Harry Robinson.

Smooth, but lacking the bite which made other treatments successful.

So This Is Love glides along with a Latin movement. Again, hard to fault, except for the fact that it arouses a minimum of enthusiasm.

BIG BEN TRAD BAND

March Of The Angels; Bourbon Street Shuffle

(Columbia DB 4745)\*\*\*  
NORRIE PARAMOR collects his musicians together again to trot out a cheerful half in March Of The Angels which is taken from the film "Taxi To Tobruk". A male chorus la-la-ing while the band struts.

Paramor's own composition on Mittel-European mood from MONTY BABSON.



GLEND A COLLINS—Cute rocker that is distinctive enough to put her in the charts.

Lucilla is a pleasing melody which flows prettily though without much impact.

On the reverse, Caribbean Sunset (they're both Jack Castagne compositions by the way) is slower but with a similar warmth in the rippling tempo.

MONTY BABSON

Mama Darling; If All Begun With You

(Palette PG 9028)\*\*\*  
THERE'S a mittel-European mood to Mama Darling which Monty Babson sings soulfully for his latest release. Fairly strong ballad which is given an orchestral backing that's not too distant from the pipsies. Reg Owen directs.

Similar surging material for the turnover—If All Begun With You. Both sides remind me somewhat of the ballads which were in favour, around about the time of the Balalaika.

THE MARVELETTES

Please Mr. Postman; So Long Baby

(Fontana H 355)\*\*\*  
A RATHER squeaky vocal team, the Marvelettes offer a routine thumper in Please Mr. Postman. Might pass if you don't listen too closely.

So Long Baby is slow and loud.

DICKIE HENDERSON

You're The Sugar In My Tea Cup; Happy Family Man

(Philips PB 1204)\*\*\*  
ON a recent show in his TV series Dickie featured this Twenties-style number You're The Sugar In My Tea Cup. For the programme it was mainly speeded up. Chipmunk fashion for novelty. Here it's recorded more staidly, but still aimed with humour at the Temperance Seven's market.

Other half carries the Henderson show's signature tune Happy Family Man.

DUKE ELLINGTON

Paris Blues (I and II)

(Philips PB 1203)\*\*\*  
WRITTEN by Ellington for the film Paris Blues and performed by him here, this theme covers both sides of the single. Piano fronting the big orchestra.

Not a keyboard solo, though. This is essentially a swinging item which builds comfortably and with some grace allowing trumpet man and other musicians to have their say.

Part II is the slower and moodier of the production. Depends a lot upon reaction to the film from which it comes.

BOBBY DARIN

Multiplication; Irresistible You

(London HLK 9474)\*\*\*  
BOBBY borrows a little from Fats Domino in the rhythm chosen for Multiplication. This number has aroused plenty of interest from being featured in the picture "Come September" and it should sell heavily.

Quick and catchy it's sung to a clever rhythmic accompaniment with a hesitating gimmick. Irresistible You doesn't come from the film "Come September" but it can stand on its own feet as a strong rhythm 'n' blues offering.

## DISC DATE

Contd from page 10

Particularly from the Country and Western fans.

My World Is Caving In has the country flavour, too—and the familiar sentiment of girl's-gone-everything's-over.

JOHNNY BURNETTE

The Fool; Big Big World

(London HLG 9473)\*\*\*

JOHNNY BURNETTE sings along steadily with The Fool—a C and W number with a predictable lyric but a contagious tune. Burnette sings it with group humming and guitar plucking in the background.

Big Big World is a story song which Burnette talk-sings effectively. Deals with his search for the girl he loves.

GLEN STUART

Make Me An Angel; Walking To Heaven

(Melodisc MEL 1581)\*\*\*

TWO of his own songs sung by Glen Stuart with Martin Slavin directing the accompaniments. Angelic influences seem to dominate the disc. With Make Me

## RATINGS

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

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

An Angel Stuart has a simple lilt in romantic vein. Girl group thine in rather coyly.

The skyward preoccupation looms again with Walking To Heaven. Here Stuart sings more forcefully in manner borrowed from the spirituals.

JESS CONRAD

Twist My Wrist; Hey Little Girl

(Decca F 11412)\*\*\*

TWIST MY WRIST could have picked on any tune for its lyric. That it should turn out to be such a coarse, rocking desecration of "Sur Le Pont D'Avignon" seems needlessly cruel to me.

Conrad sings it toolessly to add insult to injury.

Hey Little Girl is a quick moving ordinary romancer.

FITZROY COLEMAN

Lucilla; Caribbean Sunset

(Decca ST 064)\*\*\*

FITZROY COLEMAN—with his guitars—rolling out a West Indian pairing with a sound that's rather reminiscent of Les Paul's work.



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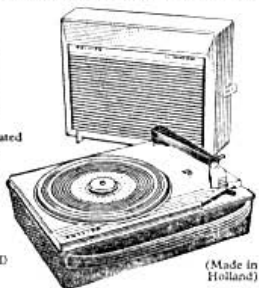
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(PR3034)

ROGER WILLIAMS

Maria; Eventide

(London HLR 9475)\*\*\*

FROM "Weg Side Story" pianist Roger Williams plays the slow Maria melody. A lush presentation with sweeping strings in the orchestra behind him.

Eventide brings in a vocal chorus with the orchestra while Williams goes rippling along a smooth melodic path.

THE RUSTLERS

A Matter Of Who; High Strung

(Pye N 15398)\*\*\*

A NASAL guitar sound for the presentation of the film "A Matter Of Who." Clean and fairly crisp performance from the instrumental group but without a communicating enthusiasm.

Both tunes on this disc were written by Bob Russell and his High Strung is a quicker instrumental aimed for the jukes. Guitars head at work again.



# Good albums—except for those girls!

**BOBBY RYDELL**  
Salutes The Great Ones  
*My Mammy; That Old Black Magic; All Of You; Frenes; April Showers; Sway; There's A Rainbow 'Round My Shoulder; This Could Be The Start Of Something; So Rare; Wrap Your Troubles In Dreams; The Birth Of The Blues; Nice Work If You Can Get It.*  
(Columbia 33 SX 1352)\*\*\*  
BOBBY RYDELL, paying tribute to some great songs and their exponents, including Messrs. Jolson, Sinatra, Crosby and Daniels. Of course, his tribute is in modern beat style, and registers quite well, assisted by good arrangements and backing from anonymous associates.

I never imagined he could cope with a clutch of Irving Berlin standards, but he has, bringing his own special charm and skill to their interpretation, especially in *All Alone*. Not as impressive as his usual folk style, but an experiment which has proved interesting and worthwhile.

**LPs**  
endure these shrill-voiced girls on disc. More to the point, why do Bobby, Donnie Brooks and all the other stars inflicted with them put up with it?  
And, folks, if I had a fever for every time a beat singer says or sings "One More Time" on disc, I could afford to tell my editor where to go and what to do when he got there!

**BURL IVES**  
The Versatile Burl Ives  
*Mockin' Bird Hill; The Long Black Veil; Delia; Forty Hour Week; I Walk The Line; Royal Telephone; Shunshaid; Lenora; Let Your Hair Hang Down; A Little Bitty Tear; Oh, My Side; Mama Don't Want No Peas; No Rice An' Coconut Oil; The Almighty Dollar Bill.*  
(Brunswick LAT 838)\*\*\*  
Burl Ives sings Irving Berlin Alexander's Ragtime Band; Let's Have Another Cup Of Coffee; Say It Isn't So; I Love A Piano; What'll I Do?; International Rag; Everybody's Doing It Now; All Alone; I Want To Go Back To Michigan; Always; You'd Be Surprised; At The Devil's Ball.  
(HMV CLP 1470)\*\*\*

RECORDS by this burly, bearded folk singer-actor are not very frequent these days, but when they come along they always prove to have been well worth waiting for.  
The Brunswick set is typical of his folksy best, covering a wide range of material put across with all the warmth and charm of his distinctive vocal style. Tennessee, the western prairies, and the West Indies are among the localities represented by the songs, and the Nashville accompaniment provided by the Anita Kerr Singers and Owen Bradley's orchestra is first-class.  
Burl lives up to the title of the Brunswick album in the HMV set.

female chorus which clutters up most of the tracks. Fortunately Donnie's good enough to overcome the unfavourable impression created by these hooping harpists, but I hope he'll give them a rest in any future albums.  
There's good backing from an unnamed orchestra, using strings with modern intelligence, and That's Why and Doll House are standout tracks.

**SAM COOKE**  
Swing Low  
*Swing Low, Sweet Chariot; I'm Just A Country Boy; They Call The Wind Marlin; Twilight On The Trail; If I Had You; Chain Gang; Grandfather's Clock; I Dream Of*

London's Blue Angel, and well backed by guitarist Ike Isaacs and the Barry Morgan Trio.  
We've heard some of the songs from Faddy before on disc, but that fact makes them no less amusing.  
His newer ones are well up to standard, too, and I enjoyed the set just as much as the Blue Angel audience did, judging by their applause.

**STAN FREBERG**  
Presents The United States Of America  
(Capitol W 1573)\*\*\*  
THE pioneer of modern humour on record in a set of amusing satires on America's early history.



## Nigel Hunter reviews the LPs and EPs

**JEANIE WITH THE LIGHT BROWN HAIR; Long, Long Ago; Pray; You Belong To Me; Goin' Home.  
(RCA RD-2722)\*\*\*  
THE "Chain Gang" chart entrant with a worthwhile set of stylings which has drawn upon American music from the early days for some of its material.  
Sam gives the modern rhythmic touch to the title song and others associated with the dawn of the American pop music industry, and treats them all with the respect they deserve. He gets good help from the arrangements and accompaniment of Sammy Lowe except for *Chain Gang*, which has Glenn Osner in musical charge.**

starting with the discovery of the continent by Columbus. You'll appreciate it all the more if you're familiar with American history. Stan's helped by a supporting cast and music ably directed by Billy May.  
**MAX MILLER**  
That's Nice, Maxie!  
(Pye NPL 18064)\*\*\*  
THE cheeky chappie himself coming out of retirement to convulse an audience in a pub near Brighton and provide Pye with an LP into the bargain.  
Max's favourite colour is still blue, judging by his jokes, and it's all good, vulgar, homely fun. Being of a vulgar turn of mind myself, I enjoyed it, and I'm sure all your maiden aunts will too after they've gone through the ritual of being shocked.

**PADDY ROBERTS**  
At The Blue Angel  
(Decca LK 4410)\*\*\*  
THE suave songwriter-humorist caught in his cabaret act at

# A COLOURFUL SET FROM LOS PARAGUAYOS

**LOS PARAGUAYOS**  
Mexico  
*Mexico; Besame Mucho; Pim-pollo; La Camparita.*  
(Philips BBE 12454, stereo SBBE 9053)\*\*\*  
EP extracts from this great group's recent LP set "Canciones De Las Americas."  
Rhythms are ranchera, bolero, cha cha cha and tango cha. Performances are colourfully excellent as always.

**DAVID KOSOFF**  
I'm Shy, Mary Ellen; I'm Shy; When Father Papered The Parlor; Don't Have Any More, Mrs. Moore; The Golden Wedding.  
(Oriole EP 7053)\*\*\*  
WELL-KNOWN character actor David Kossloff captures the spirit and flavour of the old music ballads as he puts over these four numbers, which are of that vintage. The Mike Sammes Singers and Martin Slavin's band back him up well.

Irish folksy tunes which will delight all Irish people and anyone else who likes their music. (\*\*\*\*)  
**MARTIN SLAVIN**—Rock-A-Charleston (Oriole EP 7047). Rousing stylings by Martin Slavin and his Gang of this ancient and modern mixture which they've pioneered with some success. There's more rock than Charleston, but party guests won't mind. I'm sure. (\*\*\*\*)  
**COWBOY COPAS**—Country Music (Top Rank J&P 3014). Some of the better type of Country and Western music from a well-known exponent. Cowboy Copas has a pleasant style which avoids the morbidity of so many of his contemporaries. (\*\*\*\*)

Side 1 is quite amusing and so is the plea for birth control made to Mrs. Moore. But David and the others are neck-deep in sickly sentiment in *The Golden Wedding*, and left me with a distinctly queasy stomach at the end of what is otherwise an entertaining set.

**RAY CONNIF**  
Christmas With Conniff  
*White Christmas; Winter Wonderland; Jingle Bells; Sleigh Ride.*  
(Philips BBE 12482, stereo SBBE 9070)\*\*\*  
FOUR seasonal items from the Conniff singers, who mouth actual words this time instead of

blending with the sections of the orchestra.  
The usual Conniff bright originality lifts these perennial pieces right out of monotony, and gives them a new and very acceptable charm.  
**PHIL TATE**—Party Dances (Oriole EP 7052). Phil Tate and his party band offer you the boomp-a-daisy, the conga (sounding more like a samba in the rhythmic section), the hokey-cokey and the Gay Gordons (too slow for the parties which I attend). Nevertheless, a very suitable record for those wanting to dance. (\*\*\*\*)



**DAVID KOSOFF**  
**TEMPLE CHURCH CHOIR**—Christmas Carols. (HMV 7EG 8710). Christmas carols as I like to hear them. The choir of the Temple Church give lovely treatment to these four under the direction of their organist and conductor, Dr. George Thalben-Ball. (\*\*\*\*)  
**VICTOR SILVESTER**—Another Party With Victor Silvester. (Columbia SEG 8113). A likely set for dancing fans at Christmas. Party pieces played in strict tempo by the Silvester ballroom orchestra. (\*\*\*\*)

BOBBY RYDELL pays tribute to some great songs and some great singers on "Bobby Rydell Salutes The Great Ones."



**LOS PARAGUAYOS**  
Canciones De Las Americas  
Philips BBL 7440, stereo SBBL 624)\*\*\*  
**PERCY FAITH**  
Tara's Theme  
(Philips BBL 7488, stereo SBBL 635)\*\*\*  
PLEASANT film themes from the Faith orchestra, including Percy's Silver Disc success *Theme From A Summer Place*. Not up to the usual top-notch Faith standard, though, and I've heard most of these themes so often now that I can't get excited about them anymore.

**EILEEN DONAGHY**  
Sing The Old Favourites  
(Fontana TEL 5144, stereo STFL 564)\*\*\*  
FONTANA'S Irish thrush leaves the songs of her homeland temporarily to work through a set of mostly old English music-hall favourites. And a fine job she makes of it, too, aided by Johnny Gregory's orchestra and chorus.

**TOMMY KINSMAN**  
Kinsman Goes Dixie!  
(Fontana TEL 5136, stereo STFL 574)\*\*\*  
THE Kinsman dance music crew go south of the Mason-Dixon line for a rousing set of Dixieland favourites, including several classics by famous Dixie musicians. Tommy Kinsman has captured most of the Dixie spirit while tailoring the tempos for dancing requirements.

**ALEX NORTH**  
The Misfits  
(HMV CLP 1481)\*\*\*  
FILM composer Alex North conducts the orchestra in his own score for Clark Gable's last film "The Misfits" on Side 1, and features other film themes by himself and Jerome Moross on Side 2, although the films aren't identified. Good functional music within the limited soundtrack category.

**BOBBY HACKETT**  
Dream Awake  
(Philips BBE 7503, stereo SBBL 643)\*\*\*  
STAR trumpeter Bobby Hackett works through a set of melodic standards, accompanied by Johnny Seng or Glenn Osner on a Wurlitzer Pipe Organ. I must admit the tonal quality of the organ behind the trumpet gives the impression of a string orchestral backing in places, but elsewhere it sounds just like an organ, and put me right off.

**SNOW WHITE AND THE THREE STOOGES**  
Soundtrack recording  
(Philips BBL 7504, stereo SBBL 649)\*\*\*  
AN American variant of the well-known fairy tale (substituting three stooges for seven dwarfs) and taken from the soundtrack of the 20th Century-Fox picture which I don't recall being screened in this country so far.  
The all-American accent of Snow White and one or two of the other characters had me chuckling in the wrong places, but otherwise it's an innocuous piece of whimsy which young children will probably enjoy a lot.

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**Tony HALL on Modern Jazz**

# Turning point for Coltrane and Garland



JOHN COLTRANE—Very nearly five stars.

**RED GARLAND QUINTET**

**Soul Junction**  
Soul Junction; Woody'n You; Birks Works; I've Got It Bad (And That Ain't Good); Hallelujah.

(12in. Esquire 32-136)\*\*\*\*

**PERSONNEL:** Red Garland (piano); John Coltrane (tenor); Donald Byrd (trumpet); George Joyner (bass); Arthur Taylor (drums).

ANOTHER Esquire blowing set with the accent on the soloist. It's from the same session which produced "All Morin' Long." Coltrane and Garland (who effectively displays many facets of his playing) are in especially consistent form and Byrd almost matches them in his solo spots. Joyner (now resident in Milan) and AT give the horns solid support.

Junction, despite its title, is not a pseudo "soul" tune. It's a simple, virtually themeless blues which produces honest, thoughtful workouts from all—especially Red and Trane.

My favourite track is Dizzy Gillespie's minor blues, "Birks, Trane is superb on this. Definitely his most striking solo on the set. You'll want to play this statement over and over.

I think that this period was a turning point for both Trane and Byrd. Neither has looked back since.

Very nearly five stars.

rhythm section wasn't too well together.

Watch out for their next one. It'll be better.

**LACKS SPARK**

**RAY BRYANT TRIO**

Con Alma; Mistones; Ill Wind; Nuts And Bolts; Cubano Chant; 'Round Midnight; Autumn Leaves; C Jam Blues.

(12in. Philips BBL 7505)\*\*\*\*

**PERSONNEL:** Ray Bryant (piano); Bill Lee or Arthur Harper (bass); Mickey Roker (drums).

RAY BRYANT is a great favourite with jazz critics. He's often called a sort of modern-day Teddy Wilson. Quite a compliment. And it implies immaculate musicianship, impeccable taste, quiet swing and the ability to "talk" with both hands.

The notes say this is his first jazz album. Not true. He did two for Prestige (Esquire)—one with a trio,

the other unaccompanied.

I was disappointed with this LP. Ray somehow lacks spark and, I feel, warmth. He often sounds rather detached. But I enjoyed his ballad approach to Ill Wind.

The tunes are well chosen. Dizzy Gillespie's wiseful Con Alma is a beauty. Ray's own Chant has been recorded on many previous occasions. Nuts is a new one.

Bass and drums support are proficient, but a little lack-lustre.

## They all want to do singles!

DAVE BRUBECK has certainly started something with his best-selling "Take Five." Now every modern jazzman wants a hit single. For instance, I asked Tubby Hayes if he had another Fontana disc date coming up. Said Tubbs: "Well, Jack Baverstock, my A and R man, wants me to do a single. But I haven't got any ideas yet."

In America, you'll find scores of jazz singles. Especially on Prestige, Blue Note and Riverside. Columbia have a few and Atlantic tried it, too.

But these are mostly for the juke boxes. They are used to plug the albums from which they

best-seller for Blue Note. His "When Johnny Comes Marching Home" helped stack up sales on the album "Crazy Baby!" And now he has a new single called "Midnight Special," the title tune of his latest album.

Riverside, of course, had the Cannonball Adderley "cover" of "African Waltz." It reached No. 46 in the American charts. Just recently they have taken half-page advertisements in "Cash Box" and "Billboard" for a jazz version of the "Guns of Navarone" theme, played by tenorist Johnny Griffin.

**Brubeck again**

Their distributor here, Interdisc, has just released another Adderley item, the soul-type "Things Are Getting Better" as a single. And Pye have put out the Art Farmer-Benny Golson Jazzlet's version of the famous "Blues March."

And a final word for now on the jazz single situation: Brubeck has done it again... his new release, "Insquare Dance" is already showing on the American charts.



TUBBY HAYES

were taken and edited down. They reach the charts once in every sixth blue moon. But some sell 10 or 20,000 copies. Tenorist Gene Ammons, for instance, does well for Prestige with the hipper Rhythm - and - Blues market. Organist Jimmy Smith is a

## ALONG THE ALLEY

### Does trad plus Latin make a hit?

SOME very interesting sounds were issuing forth from Bert Corri's office at Francis, Day and Hunter as I waited to go in. A big band producing a sort of Dixie-Latin effect, and generating a solid hip-twisting beat.

Remembering John Wells' recent interview with Laurie Johnson, in which the latter talked about his disc experiments in merging trad with Latin, I concluded the record I was listening to must be one of them.

The title involved is "Doin' The Raccoon," one of FDH's oldest from the roaring twenties, and Laurie's record was released by Pye last Wednesday. It sounds as though it could repeat his "Sucu Sucu" success.

**Three-pronged**

Hit parading for FDH at present is Shirley Bassey's Columbia revival of "I'll Get By." There's a three-pronged attempt on the charts with "Just Out Of Reach" by Donald Peery (Columbia), Roy Tierney (Philips), and Solomon Burke (London), while Alma Cogan is "All Alone" for Columbia.

Another British song star currently on record with an FDH number is Cleo Laine with her Fontana rendition of "Mr. One And Only." That gorgeous blonde star of ATV's "The Roaring Twenties," Dorothy Provine, has revived a vintage FDH item called "Don't Bring Lulu" for Warner Bros., and journalist Pat Doncaster penned the current Bob Waltham Pye version of "Come Along Please."

FRED JACKSON of Tin Pan Alley Music was rooted to the spot with a blissful expression on his face when I arrived. Reason was the immensely attractive voice of Barbara Virgil, a Cali-

ifornia-born singer recently arrived here from Australia, who was running through an audition song for a forthcoming West End musical, accompanied at the piano by TPA's Geoff Lewis.

When Fred, Geoff and agent Phil Raymond had stopped singing Barbara's praises and introduced me to her, Fred found time to talk about some TPA numbers.

The young Irish twins Elaine and Derek are singing several TPA numbers for their Parlophone recordings. Their current "Succu" single



CLEO LAINE

"The Christmas Story" is one of them, based on an old German melody, and there are more in their forthcoming LP of children's hymns.

Then there's more youthful talent waiting for TPA in the teenage shape of Suzie Cope, who has written "Juvenile Delinquent" and recorded it for HMV.

TERRY McGRATH of Meridian Music has been ice skating recently in Manchester. He was in a friend's car at the time, and neither of them enjoyed the experience which left the car a total wreck but caused them no harm except a severe shaking.

Having narrowly escaped a call from a voice above, Terry's back in town working on John Leyton's HMV voice from above in "Son This Is She," which looks like skidding into the charts in no time at all.

VIRGILAN music publishing, partnership of Frank Bunn of Pan Music has decided to retire after thirty years in the Altes much to the regret of the Pan people. N.H.

**IT ROARS**

**DON RENDELL QUINTET**

**Roarin'**  
Bring Back The Burch; Manumission; Blue Monk; Jeanyne; You Loomed Out Of Loch Ness; You Loin' What; The Haunt.

(12in. Jazzland JLP 51)\*\*\*\*

**PERSONNEL:** Don Rendell (tenor); Graham Bond (sax); Johnny Burch (piano); Tony Archer (bass); Phil Kinorra (drums).

INTERDISC cut all but tracks one and two of this album when the band was only five weeks old. If you haven't heard Rendell lately, I should warn you. His conception has changed completely. It's now much more modern, harmonically more rhythmic and more heatedly emotional.

The anaemic Lester-like sound is gone.

The group is rough and ready, and it does "roar!" Best, most aggressive altoist, who is trying to evolve a personal style from those of Cannonball, Coleman, Dolphy, etc., certainly makes Don play. And most of the tenor solos are outstanding.

These are several stimulating pieces of counterpoint by both Don and Bond.

The best original is Burch's Manumission. A pity John's original ballad "Kasce" wasn't included, too.

I think Don is blowing better than at any time in his career (for him, an extra star). I like the band because it really has a go. Though at this stage the

## RADIO LUXEMBOURG

Pick of the Programmes, for week beginning December 17

<b>SUNDAY</b> —6.30 Tune-a-Minnet 7.0 Juke Box; 7.30 Swoon Club; 7.45 Sunday's Requests; 8.15 Dedication in Glamour! 8.30 Katrina and the Stars; 8.45 The Healthy; 9.0 Trans-Atlantic Top; 9.30 208 Rhythm Club; 10.0-10.30 Sam Costa; 11.0 Top Twenty; 11.4 Top Of The Shop; 12.30 Night Service.	<b>MONDAY</b> —6.0 Record Show; 7.0 Pops at the Piano; 7.15 Monday's Requests; 7.45 Patti Page; 8.0 Monday Spectacular; 9.0 Honey Hit Parade; 9.15 Bing Crosby Story; 9.45 Monday Spin; 10.0 Top Pops; 10.30 Hit Parade; 11.0 Spin With The Stars; 11.15-11.30 Monday Special; 12.30 Night Service.	<b>TUESDAY</b> —6.0 Record Show; 7.0 Pops at the Piano; 7.15 Tuesday's Requests; 7.45 Helen Shapiro; 8.0 New Songs For Old; 8.15 Honey Hit Parade; 8.30 Streptococci Grappely; 8.45 Spin Beat; 9.0 Matt Moor; 9.15 Spin Around; 9.30 Record	<b>WEDNESDAY</b> —6.0 Record Show; 7.0 208 Minstrel Show; 7.30 Sunday's Requests; 7.45 Jimmy Young Sings; 8.0 Honey Hit Parade; 8.15 In The Groove; 8.30 Sound of Fury; 9.0 Internationalities; 9.30 David Jacobs; 10.0 Teen and Twenty Disc Club; 10.30 Record Show; 11.0 Request a Golden Guinea; 11.15-11.30 Hits For Six; 12.0 Midnight On Luxembourg; 12.30 Night Service.	<b>THURSDAY</b> —6.0 Record Show; 7.0 Pops at the Piano; 7.15 Thursday's Requests; 7.45 Nelson Riddle; 8.0 This Week's Top Discs; 8.30 Honey Hit Parade; 8.45 Fan Fare; 9.0 David Jacobs' Star Time; 9.30 Deep River Boys; 9.45 Danny Williams; 10.0 Peter West Show;	<b>FRIDAY</b> —6.0 Record Show; 7.0 The Amami Week-end Show; 7.15 Honey Hit Parade; 7.30 Friday's Requests; 8.0 Connie Francis; 8.15 Disc Date; 8.30 Teen and Twenty Disc Club; 9.0 Elvis Presley; 9.15 Friday Special; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Ray Orchard Show; 10.30 Record Choice; 11.0-11.30 Kent Walton Show; 12.0 Midnight On Luxembourg; 12.30 Night Service.	<b>SATURDAY</b> —6.0 Record Show; 7.0 Pops at the Piano; 7.15 Saturday's Requests; 7.45 Brook Brothers; 8.0-8.30 Margee Trad Club; 9.0 Hits and Misses; 9.30 Honey Hit Parade; 10.0 David Jacobs; 10.30 Trans-Atlantic Top; 11.0 Keith Fordyce Sound Off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.	<b>SUN</b> —6.0 Reprise Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.
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## A CHRISTMAS GIFT SUGGESTION!

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**CLIFF RICHARD**

**THE SHADOWS**

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Owen Bryce on Trad Jazz and Folk

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Doug Richford plays to Club men

must for you

GEORGE LEWIS, "PAPA" CELESTIN, JOHNNY ST. CYR and BILL MATTHEWS

A Musical Tour Of New Orleans Down By The Riverside; Marie Laveau; When The Saints; Bill Bailey; Tiger Rag; Oh Didn't He Ramble; Just A Closer Walk With Thee; Low-Easy-An-I-A.

old stand with the same old tunes... half a century... just the way we've always done them in good ol' Noo Orleans...

Side one only has Celestin's band in three numbers and two of them are pretty bad, especially the long, half spoken Marie Laveau, which is certainly New Orleans but hardly jazz.

NEW ORLEANS BY NIGHT Joe Capraro and his Dixieland Band: A Good Man Is Hard To Find; You Tell Me Your Dreams; Bucket Has A Hole In It; Pagan Love Song, Pete Fountain and his Three Coins; Cherry; Struttin' With Some Barbecue, Monk Hazel and his New Orleans Jazz Kings; Panama; I Used To Love You; Armand Hug and his New Orleans Dixielanders: A Dixie Jam Session; Mr. Jelly Lord.

"NEW ORLEANS BY NIGHT" is similar to the George Lewis excursion in that city except that this is devoted to the white groups of the home of jazz, and it is a sad commentary on the situation that the Dixieland bands are more often than not producing a superior jazz music.



"Personally I prefer a good madrigal."

that the Negroes... and I suspect even more the recording companies... insist on foisting off as "the real good stuff."

These guys just blow their way through standard New Orleans numbers, limited to five or six choruses at the most, and though they're by no means the best, I confess that I like what they do.

Especially good is a trombonist unknown to you... (if you're like me) called Bob Havens.

He sounds like Jack Teagarden but looks like developing a personal style of his own in the future. He should be worth looking out for.

Armand Hug plays the piano and another veteran, Harry Shields, plays clarinet on some tracks. Others featured include Pete Fountain and Raymond Burke, yet another clarinet player.

And what do you know? Emile Christian (remember him on trombone with the Original Dixieland Jazz Band?) turns up on the siring bass!



GEORGE LEWIS... he introducing the bands during an imaginary walk down New Orleans.

YOU JUST CAN'T SIT OUT THESE SLAV DANCES

THETINE ROZANC ENSEMBLE Yugoslav Dances Zabaljka; Tandrek; So Mamca Mi Reklj; Korjenko Na Pojas; Bohinjka Polka.

I EXPECTED better music in this series. It would appear that Yugoslav music is not so far different from ours, except that the minor key predominates. Thinking it over it's obvious that classical music developed fully in central Europe and neither Yugoslavia nor France are that far away.

FOLK

classical composers took European folk themes as their inspiration.

It's all very melodic, but a lot of it, like Bohinjka Polka, sounds much like the interminable music of the Paris Cafes. You know, the simplest out-of-tune thin harmony of the brass and the constant accordion rhythm. This is really a music to be participated in... it needs the urge of the dance itself.

Jazz can be listened to without dancing. This can't, and is therefore only of interest to the diehard enthusiast.

SPANISH DANCES

ORQUESTRA COBLA SOLERS

Dancing Sardanias Placa Bacardi; Estimada Montserrat; El Saitiro De La Cardina; Villanova De La Muga.

THE Sardanias is the most popular dance of the province of Northern Catalonia in the north-east corner of Spain. These were recorded by a band from Barcelona in a cafe in Perpignan, in France, the music having been introduced into the

region by Spanish refugees. The opening track sounds like an out of tune German band, but members of the reed family are prominent in other tracks.

The actual instruments are called tinles and tenoras. They are members of the oboe family descended from the "shawm," an instrument played by the shepherds of the Pyrenees.

The Sardana is a set dance dating back into the late eighteenth century. It is exceptionally graceful and rapidly finding favour with the tourists in this part of the world.

PRISON SONGS

PRISON WORK SONGS

Collected and edited by Dr. Harry Oster "Berta"; Take This Hammer; Siewball; Five Long Years For One Man; Alberta Let Your Bang Grow Long; I Had Five Long Years; Early In The Morning; All Teamed Up In Angola's Mule Lot; I Got A Hurria In My Right Side; Let Your Hammer Ring; Clonnie; This Highway; John Henry; Something Within Me; Jesus Cares.

(Selection JGN 1006)\*\*\* THE trouble with this type of record is that once you've heard one you've heard the lot. There's not a lot of difference between one group of convicts singing prison work-songs and another and it would in any event be hard to beat the previous issues in this category.

There is an excellent booklet describing the various songs and the sleeve notes would do justice to many a Charing Cross Road bookseller, so lurid are they in flagging detail. One has to be careful not to be influenced by the appalling conditions of the Southern Penitentiaries of Louisiana, and to judge the stems on their merits.

All are interesting, some entertaining in themselves. Two of the tracks make entirely new listening; they are by a woman prisoner.

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TRAD JAZZ NEWS

Lightfoot accident causes trouble

THE accident to Terry Lightfoot's Minibus last week which put bassist Vic Barton and drummer Johnny Richardson in hospital for a day set off a chain reaction affecting four bass players, three other bands, filming at Shepperton and the club at Barnet.

Stuart Gledhill, manager of the Gerry Brown band, agreed to "dep" for Vic Barton in "It's Trad, Dad." The filming over-ran and Gerry's band having a "Saturday Club" to record, Gledhill was replaced by Brian Brocklehurst from Tony Kinsey's Quartet and once with Humph.

But Brocklehurst went to the wrong studio, so Lightfoot borrowed Kenny Ball's man, Vic Pitts, to play the part. Now the finished film will have four bassists. Vic Barton, whose playing is on the soundtrack; Stuart Gledhill, who did the setting up; Vic Pitts, whose bass is actually photographed; and Brian Brocklehurst, who, arriving late, look over and can be seen in action.

Phone calls

Meanwhile Kenny Ball's spot came on so late that frantic phone calls were made to Sonny Morris to play the opening session at the Barnet Jazz Club, Kenny arriving for the second session.

Meanwhile, Terry Lightfoot, back with his full complement, appears at the Coronation Ballroom, Kingston, on Saturday,

Aussie LP

THE Melbourne Jazz Band recorded several titles for Columbia recently. Their second LP has been issued this month in Australia on the Swaggie label, and they also have nine EPs out "down under."

Other jazz releases, singles, include Louis Armstrong's feature from the film "Paris Blues" called "Battle Royal" on HMV and Humph's own "Saturday

First disc

ERIC ALLANDEALE'S first record is due out on January 19. The band, called the New Orleans Knights, has been building up good audiences largely on the strength of its arrangements, many by Kenny Graham.

Tenor horn

HUMPHREY LYTTTELTON has added the tenor horn to his list of "anything you can play I can play better." Tenor horn is normally only found in Salvation army bands, though I confess I played one myself for



TERRY LIGHTFOOT—Chain reaction after the crash.

Soho crash

ACCIDENTS to bandwagons seem on the increase. Kenny Ball and Terry Lightfoot suffered recently. Now the Dauphin Street Six report a crash in Wardour Street in the heart of Soho. Only instruments affected was the bass which sustained apparently minor damage. The next night, however, at the Queen Victoria Club, in Cheam the instrument collapsed.

The Dauphins have a "Trad Time" airing on February 6.

LONDON'S BUSIEST AND BEST BEAT GROUP CLIFF BENNETT and the REBEL ROUSERS LIMITED Stars of BBC "Saturday Club", "Easy Beat" and "Music With a Beat". Latest record "THAT'S WHAT I SAID" (Parlophone TR 4836) All Comms, BOB ALEXANDER RICHMOND 3873 - or London Agent.

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# British bands can give trad back to U.S.

says CHRIS BARBER

THE traditional jazz revival in this country has now taken a firm hold and month by month is gathering momentum. Just a glance at the charts proves it. And, says Chris Barber, the same thing is likely to happen in America, possibly with British bands leading the trend.

I talked with Chris Barber about the trad scene here and in America.

"There is great potential out there for traditional jazz and particularly for British outfits," he told me. "But first of all let me try to explain the reasons for the success of traditional jazz in Britain.

"One reason is that it is an easily assimilated form of music. The kids today die it in the same way they dig rock.

"We have had a slow build-up of traditional jazz to its present day popularity. We have been playing it for a long while. There was almost a traditional jazz boom in 1951, but it wasn't capitalised. I blame the promoters and the disc jockeys for that.

"Perhaps the most important contributing factor to the rise of traditional jazz has been the Sunday concerts. Our funny laws about Sunday performances gave the traditional bands a chance to show their paces. It also taught them showmanship.

"It was no good us going on to the stage and just playing 'Petite Fleur' because it was our current hit. Who wants to listen to 'Petite Fleur' being played all night?

"You had to give them some-

thing else. Something in addition to what they had already heard on the records. Hence we learned to be showmen as well as musicians, although of course we are still essentially musicians.

"Now in America there is very little outlet like that for traditional jazz. They are starved of live shows. Television killed them. But now things are beginning to change in the States, the public is going out of doors again for its entertainment.

"When we put on a live show in the States there was no reason to worry about your audience, they loved you. They are so starved of live entertainment that you get tremendous ovations.

"The trouble is in getting them to come in. We have to compete with the American road shows that put four or five big names on the bill to draw the crowd. At present that is the only way to do it.

"While over there we played on the same bill as Louis Armstrong and the All Stars and believe me we got a bigger ovation than they did. There is a good reason for this. We present ourselves better.

"This is again the result of our stage training in Sunday concerts. American bands lack showmanship. They generally leave it to the leader who is fronting the band to provide the variety. The All Stars leave it to

Louis. We don't do that.

"We are all part of the act and we try to give them something other than they get on records, or on the radio. That is why British bands could be a big hit in America if only they could get a proper showcase. But that will come eventually. I'm sure.

"On the same bill with Armstrong and us was an outfit called the Firehouse Five. They, too, got a bigger ovation than Armstrong. They were dressed as firemen and hopped on and off a fire engine while they played 'Twelfth Street Rag.' They were providing showmanship as well as music.

## Gradual

"A boom in traditional jazz will happen in America, but not overnight. It will have to be a gradual thing, just the way it happened over here. The only way a British band would get the right kind of national exploitation in the States would be if they either had two hits in the American charts at the same time or made four TV appearances in a row.

"TV is the biggest publicity medium but it is difficult for a traditional band to get on the shows. Also it is difficult to get any length of air time allocated to you.

"I am hoping that the film, 'It's Trad, Dad,' will do a great deal to push traditional jazz in America. We are going over there to exploit it when it is premiered in May. There is a great market in the States, as yet untapped, but we intend to keep pushing as hard as we can."

P.H.



CHRIS BARBER . . . in America his band got a bigger ovation than Armstrong.

## S★T★A★R T★A★L★K

### Pat has to sue for his money

PAT BOONE, scoring heavily here and in the States with "Johnny Will," has brought a claim against Houston, Texas, promoter J. David Nichols, for 15,000 dollars.

He says this is the fee due to him for two appearances in Houston and Dallas last year.

Robb Storme and The Whispers, on a recent tour of Scotland, dropped into a wool mill at Selkirk—and came out with 100 per cent mohair sweaters, all at half price!

The release of Eddie Fisher's "Tonight" marks the first single of his to be issued here since September, 1959.

The words and music of the Love Theme from "El Cid" were written 6,000 miles apart. At the request of composer Miklos Rozsa, lyric writer Paul Francis Webster wrote words to the theme and then phoned them to Rozsa in London from Hollywood.

Italy's Nico Fidenco, who made a recording in English of his hit, "Legata a un Granello di Sabbia" (Tied to a Little Grain of Sand), specially for the British market, was presented with a gold disc for a million sales, only six months after he made his disc debut.

However, slightly apprehensive of the record business, he is still studying law at Rome University, where he soon hopes to graduate.

Still concentrating on ancient classics, Nero and the Gladiators can thank Joe Brown for their latest recording—Monti's "Czardas."

This number, which Nero figures his namesake was bashing out on the fiddle while Rome was burning, has been in their repertoire for some months, but it was Joe Brown who suggested that they wax it.

Swedish American thrush, Ann-Margret, is to have her first film released in Chicago later this month. To attend the premiere, she will have to fly direct from a recording session in Nashville.

By the way, her second film, "State Fair," in which she co-stars with Bobby Darin and Pat Boone, is due here next spring.

Lena Martell was given her present surname because club boss Jack Fox, who is also her manager, couldn't remember the one she was born with.

He was on the point of introducing her, when a man yelled "Hurry up," and waved a bottle of brandy in front of him. It was labelled "Martell," and so the singer was presented as Lena Martell. Actually, her name is Thompson.

American recording star Paul Evans, who had a big hit with "Seven Little Girls," and also composed "Johnny Will" married singer Mimi Roman in New York last week.

Mimi, hoping to add to the

success of her new husband, has also recorded "Johnny Will," but Paul won't be around to congratulate her if it does happen. He's been drafted into the U.S. Army, and reported for duty this week.

The name Hank Levine is possibly unknown to you, but his predecessor, Henry Levine, may strike a bell.

They are the same person. After considerable success in the Forties with the "Dixieland Jazz Group of NBC's Chamber Music Society of Lower Basin Street," and later on various other combos with unlikely names, Henry changed his name to Hank, wrote a number called "Image," and recorded it. It's now released here on HMV.

NOT much fun when you get your double bass trapped in a turnstile.

That happened to bearded Micky Ashman last week when he and the boys made for London Zoo for a photo session. After it was over, Micky headed for the nearest exit, a 15 foot high turnstile, shoved his bass in first and pushed the gate. It clicked and stuck!!!

Two hours and several zoo staff afterwards, the turnstile was stripped, and Micky and bass freed.

Two ladies expecting babies next year are Mrs. Harry Secombe (her third) and Eydie Gorme (her second).

Elvis Presley's 500,000 dollar per picture contract with MGM, provides him with 40,000 dollars a week,

JOHNNY BURNETT . . . is intending being at home for Christmas, the first time in two years.

### by JUNE HARRIS

plus 10,000 dollars a week expenses. He will also collect 75,000 dollars for the songs he sings in the "Hank Williams Story," and has 7½ per cent interest in any films he makes for Hal Wallis.

He must be a dollar millionaire.

Harry Belafonte says of the current scene: "What bothers me is the profit-monger who says to himself, 'the misguided masses need an idol, so let's create one.' So he comes up with whatever will turn a buck and keep the cash register ringing."

How's this for a reverse situation? Most people play the guitar and try to sing, but Helen Shapiro sings, and professes that she is quite a good guitar player. She won't try to accompany herself on stage just yet.

Since his vocal debut in 1959, Bobby Vee has sold over 7,000,000 dollars worth of discs, picked up two Golden Records, and his earnings are in the six-figure bracket.

Johnny Burnette insists on spending Christmas at home with his family. For the past two years he has had to turn down a ten-day starring spot at the Brooklyn Paramount Theatre during that period.

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Top American writer gives her advice to British rock stars

# Stop copying us and you'll succeed in the States



BILLY FURY—He's really got something to offer. (DISC Pic)

"So okay, one of your pop stars comes over to America. To hear them talking about it you'd think it was the biggest deal ever. But you know what it means to most American kids? I'll tell you . . . a big nothing!"

The speaker, vivacious American songwriter Sharon Sheeley, her partner Jackie de Shannon was nodding her very attractive head in agreement. But neither could be more sorry about having to express this opinion. Sharon and Jackie both have their fingers on the pulse of U.S. show business, their livelihood depends on it.

So I put it to them. What should our artists do if they want to go over big in the States?

"Just to get things straight first of all, I'm not talking about artists like Matt Monro or Shirley Bassey. I'm thinking more of your straight rock stars, like say, Billy Fury or Eden Kane.

ing British material in a really polished act would be a novelty in itself.

"Better still would be for an enterprising promoter to take over a completely British show."

"But any artist going to work in America shouldn't go straight in."

"When a British artist leaves for an American trip it's big news over here. But like I said, back home it doesn't mean anything. The kids don't even know their names. There's no interest."

## by JOHN WELLS

"You can get by in this country because you don't always have the opportunity to see the genuine thing. Back home we seldom accept copies of anybody or anything. In general our DJs will not even play a record where they feel the singer is trying to copy another artist."

"The kids feel the same way about it, too. You know, when Bobby Vee started he sounded just like Buddy Holly. He was good, but we didn't like him copying a style and until he changed he didn't mean a thing."

So okay, what EXACTLY would you like to see our artists do then?

"First, answered Sharon. Stop any form of copying and get right down to working out an original act. We reckon Billy Fury has a great act. Now if he sang original and British material he'd go great."

"He's really got something to offer. And remember most American singers don't have an act; they just get up and sing, so that a British artist, present-

## A holiday

"So when they go over on their first visit they should take it easy, like a holiday maybe. Get in as many TV appearances as they can, not singing, interviews—that sort of thing—just to get their name known."

"And back home we don't have any press like DISC, so it's the fan magazines which are most important. They've got to get their name and picture in the fan magazines."

"If, say, a British artist came over to Los Angeles who I thought was worth helping, say someone like Billy or Eden Kane, we'd go to the premieres together, or maybe Jackie would take him to a party and he'd be mentioned in the gossip columns. It has to be done slowly, but

## DANNY WILLIAMS GETS TO WORK . . .



South African singer DANNY WILLIAMS gets down to work with MD Geoff Love for his new Radio Luxembourg programme which started on Tuesday. This is Danny's first series for Luxembourg and it is scheduled to run for at least three months.

It's the only way to build up a following in America. Then when his name is known and there's interest, put him on TV and let him sing, increase his following that way, and then go out on personal appearances. "You know," added Sharon. "It's not really the fault of the artists. I've heard some great discs by British singers released in the States . . . but that's all that does happen, they're released, full stop. Nobody seems to take the trouble to promote or push them. "Eden Kane's 'Well I Ask You' broke in Los Angeles, which is one of the hardest areas in America to get away. Now if it could be done there it could have been a hit anywhere in the States . . . but it wasn't, nobody bothered to promote it. AND IN AMERICA YOU CAN'T SELL RECORDS UNLESS YOU DO."

## Sinatra waxes 'Miracle' tune

FRANK SINATRA has recorded the title tune from a forthcoming American film, "Pocketful Of Miracles," for release in the States this week.

Another single issued at the same time is "Dear Lady Twist" by U. S. Bonds. This is yet another variation on the current craze. There is also a new Bobby Vee LP on Liberty, which includes his most recent hits "Take Good Care Of My Baby" and "Run To Him."

Paramount have released the Cliff Richard LP "Listen To Cliff."

## Real greats

"It's these people I'd like to see go over real big back home. But you know, some go over there and because they haven't a clue what they're in for they just die. They don't mean a thing."

"Most of the trouble is that many of your artists base their act on Americans . . . or at least they sing American numbers. What American wants to see a British artist singing American songs?"

"Our teenagers back home can pay a few dollars and see the real greats of the business."

Now one of your boys goes over there and copies them, and you want us to PAY to see it?

# MORE BEAT GROUPS THAN EVER—BUT THEY DON'T STAND A CHANCE ON DISC

"WHY aren't they on disc?"—It's a cry you hear often. These days it's heard very often about a seven-man beat group, Peter Jay and the Jaywalkers. On the face of it, this group has the lot. They are young. Their act is high-fettled and colourful. They have played many one-nighters—and gained thousands of teen fans all over the country.

So why no disc? My search for an answer lead me to the wider issue of beat groups in general—and to the conclusion that though more and more of them are coming into action, their chances of success are in most cases as slim as a guitar string.

Says Parlophone's George Martin: "A beat group presents far more of a problem than does a solo artist. Many approach me; but I'm not interested unless I hear a distinct sound—one you can recognise right away, hardly ever get it. Even when I

"Good instrumental numbers don't grow on trees. When I do find one—sooner than give it to a group with no 'difference'—I get someone like Dennis Newey to do a first-class guitar solo, backed by session boys."

The Shadows! For one thing, their talents are exceptional. For another, they had been famous as Cliff Richard's backing group for nearly two years before they had their own first big hit. No such a high-powered boost is available to any of the present-day shadows of The Shadows.

## Firmness

Another difficulty. It is one thing to build the personality of a solo artist like Eden Kane or Billy Fury, or a trad leader like Acker Bilk. It is far harder to do so for the members of a group.

These problems can be met; but it needs the firmness and intelligence of someone like the solidly successful Viscounts. Their Don Paul tells me: "We don't use guitars—even though Gordon Mills and Ronnie Mills are expert players. Guitars would lump us together with heaven knows how many other groups. We keep to voices and a bit of harmonica. And we have tried all along to make ourselves known as separate personalities."

"Now the fans write to us personally. They even remember our birthdays!"

But even with success, rewards are limited. Mostly, groups lack the pulling power of solo artists. The cake is smaller—and must be shared. I am not calling the Temperance Seven a beat group (I

doubt if even their sense of humour would wear that one!) but they are an example of the way the money goes when split. Brian Innes, their Professor of Percussion, tells me: "Know what we get for every thousand records sold? About ten bob each! As for one-nighters, our expenses are terribly heavy. "On a recent date in Leicester, booked some time ago, we even showed a loss."



JOHNNY FRANZ The Shadows are everybody's heroes

Peter Jay tells me much the same: "Transport, hotels and stage gear siphon the money away double fast. I run the group; but often I draw less than the other blokes."

Why no disc for him? I think the answer is simply that he is having to fight for recognition among dozens—if not hundreds—of new beat groups.

Why, despite the difficulties, do new groups keep coming? I spoke early this week to Eden Kane's 19-year-old brother, Peter. He now runs a part-time group, Peter Lincoln and the Sundowners.

Brother Clive (17) is also in it. Says Peter: "With a group there is an excitement, a team spirit, you wouldn't get as a solo artist. I hope we'll get the big breaks one day. But even if we don't, I'd sooner spend my evenings playing rock than just propping up the local saloon bar and knocking back endless light ales."

Dick Tatham

## Big one-nighter tour by Helen Shapiro

HELEN SHAPIRO, who is at present filming "It's Trad, Dad," and who guests in ABC TV's "Thank Your Lucky Stars" on December 30, begins an extensive tour of one-nighters on January 13 when she opens at the Guildhall, Portsmouth.

Subsequent dates are: Regal, Colchester (14), Granada, East Ham (15), Granada, Harrow (16), ABC, Northampton (17), ABC, Lincoln (18), Gaumont-Bradford (20), Dominion, Southall (24), Odeon, Southend (26), Odeon, Guildford (27), ABC, Dover (30), Gaumont, Wolverhampton (31), Gaumont, Cheltenham (February 1), with a final date at the Gaumont, Worcester, on February 3.

Supporting Helen for the majority of these dates will be The Brook Brothers, Colin Day, The Four Jays and the Red Price Combo. Other acts have still to be lined up.

As previously reported, other plans for Helen Shapiro during the early part of 1962 include a nine-day visit to the States, where she may possibly appear on the Ed Sullivan Show. She is also to play the Olympia, Paris, for two weeks in April, and has a return Palladium date and a major summer engagement, details for which have not yet been announced.

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do, there's the snag of finding the right material. For a group, that's most difficult.

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