

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 148 Week ending January 21, 1964
Every Thursday, price 6¢.

ELVIS PRESLEY DOES IT AGAIN

sensational chart news

Cliff Richard

DISC grants a wish—first of a new series

Features on:

- DICKIE VALENTE
- EMILE FORD
- PET CLARK

Marty Wilde to tour South Africa

Highest fee ever paid?

MARTY WILDE has been booked to play a series of eight dates in South Africa for a fee that is stated to be the highest ever offered to any British singer for such a tour. This follows hard upon the news that Marty is to make another film, "The Helions," location shots for which are also to be made in South Africa.



MARTY WILDE (DISC Pic)

Manager Larry Parnes was approached last week by South African impresario Michael Klitser, owner of the feedrome in Durban, and Marty will open there for four days from February 4. This will be followed by a further four days at the City Hall, Johannesburg.

He will be supported by a top-line South African bill.

This offer means that Marty will fly out earlier than expected, on January 29.

Owing to the filming which will follow the tour, no return date has been fixed.

New film for Jess

JESS CONRAD, who has nearly completed work on "Rag Doll" for Blakeley Films, is to start a new film by the end of the month.

Jess goes into yet another straight role when he appears in "The Queen's Guard," to be made for Twentieth Century Fox.



JOHNNY GREGORY . . . Two thousand discs to his credit. (DISC Pic).

Gregory —don't say he's new

IF Fontana's single, "Wagon Train" and "Bronco," the theme music from the TV Westerns, turns out a hit, Johnny Gregory will have arrived . . . according to the majority of record buyers.

In actual fact, though, Johnny Gregory has cut more discs than any pop singer you care to name . . . he numbers them now in thousands, 2,000 in 11 years, in fact.

You've heard him on rock 'n' roll backings. He's made classical recordings, accompanied folk singers and achieved widespread success on the Latin American kick under the name Chiquito and Nino Rico.

Ready a year

Now, under his own name, he's trying for success, with an LP, "Themes From TV Westerns" and with the single.

The LP has been ready for release nearly a year. "I believe copyright difficulties held it up," explained Johnny.

All the more popular themes have been included except "Wagon Train" and all the arrangements are by Johnny . . . not just copies of the originals.

"On some of them," said Johnny, "there weren't any original arrangements available—just very sketchy top lines. I did some of them from memory and tried to enlarge upon them."

"But I've kept the arrangements very much in the mood of the TV series."

HIT OF THE TV WESTERNS

WAGON TRAIN AND BRONCO

played by JOHNNY GREGORY and his Orchestra and Chorus H288

Also 14 other great Westerns on one LP

The TV WESTERN THEMES TFL 5110 (M) STFL 538 (S)



Post Bag

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

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

WE SHOULD STOP KIDDING OURSELVES

HURRAH!

HURRAH! for the "Juke Box Jury" two weeks ago, and a panel who knew what they were talking about!

Jimmy Hensley and Pete Murray, of course, are in the business, and so their opinions are based on experience. Shirley Ann Field, besides being delightfully unspoiled and charming to look at, gave an honest and fair opinion of every disc, and Lisa Gluskin seemed genuine in her likes and dislikes.

This is what the younger viewers want—people who are not vehement in their condemnation of all and every record produced, but who are tried and to the point with their views.—**MADLEINE HOWARTH**, 106, Beckett Park Drive, Leeds, 6, Yorks.

FIRST STEP

IT seems that the ultimate aim of any pop singer is to reach the hit parade. The hit parade, however, should not be his immediate target; his first step is to make a record that is well arranged and worth listening to.

If the artist succeeds in this, his record will sell, achieve widespread popularity and consequently enter the charts.

Records that fail to reach the charts are often made by singers who have ignored the first step, and, naturally, have failed to reach the second.

This, of course, is not true of every

LP we face the facts. We are kidding ourselves, we are good when we boast that we have twelve British discs in our Top Twenty. Twelve British discs in British charts!

The Americans very rarely fail to have 20 of their discs in their Top Twenty—and eight to ten in ours!

Yet we consider it great if we have ONE of our discs in their charts, and this is a great occurrence.

The reason we do not have more success over there is that our records are not good enough!

With one or two exceptions, every established American artist is streets ahead of ours. Can any British vocal group claim to be as good as the Everly Brothers? And can any singer in the world touch Elvis in quality, originality, versatility, personality or success?

We have given America nothing original, and I feel that this sorry state of affairs must be changed.—**F. CYRIL PRYKE**, 425, Bechill Road, St. Leonards-on-Sea, Sussex.

Particularly in mind is the Guy Mitchell coupling, "My Shoes Keep Walking Back To You" and "Silver Moon Upon The Green Sand." The latter was plugged initially to the detriment of the better side, "One Way Street," which although first published in 1957, receives a John Barryish backing by Ray Conniff, in the better side of "Guy's" latest, and is well worth buying.—**R. J. HEWELL**, 3, Chichester Terrace, Hordham, Somerset.

SUPERIOR

THE recording companies are doing us proud lately! The discs of "Drexel" and "Let's Think About Living," "MacDonald's Cave" and "Blue Angel," etc., are all superior to the top sides.

It seems a growing tendency to feature two top sides on new releases, but when the response "A"

side fails to make the grade, it rather kills the chances of the other.

Particularly in mind is the Guy Mitchell coupling, "My Shoes Keep Walking Back To You" and "Silver Moon Upon The Green Sand." The latter was plugged initially to the detriment of the better side, "One Way Street," which although first published in 1957, receives a John Barryish backing by Ray Conniff, in the better side of "Guy's" latest, and is well worth buying.—**R. J. HEWELL**, 3, Chichester Terrace, Hordham, Somerset.

IMITATIONS

I WISH to reply to the current "B" side propaganda of such notable people as John Barry. One has only to listen to some of our folk cover versions to

see just how wrong they are.

What a coincidence! To find that Bill Forbe's version of "You're Sixteen" is so similar to the original, superior American hit by Johnny Burnette.

British discs produce some good, original discs, but a lot of our records are poor imitations of American hits, and such cover versions are giving the British record industry a bad name in America. Only when America stops releasing discs here could we have an all-British hit parade.—**PETER ROSE**, 137, Moor Green Lane, Moseley, Birmingham, 13.

WONDERFUL!

HOW wonderful to see Marty Wilde back in the charts with "Little Girl." However, I wonder how many people realised that the flipside, "Your Seventeenth Spring," was supposed to be the "A" side. This is one of the best ballads I have heard, and Marty's performance is

most wonderful.

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

warm, sincere and very, very commendable.

Those of us who had faith in Marty's ability have been rewarded, and these critics who were regarded him as a "pop singer that was" have been proved wrong.

I think Marty's spell in the background has done him a lot of good, in striving to re-establish himself, he has taken more care and pride in his work, with wonderful results.—**SUE KAINAGHAN**, Mercecumbe Golf Club, Bar, Mercecumbe, Lanes.

GIVE US GIRLS!

I WONDER what the 1961 Top Twenty charts have in store for us? I hope we find them topped by some girl singers for a change, and that would be likely if our unknowns are given a chance.

Britain has plenty of talent hiding away, but my wish is to see the talents of Kenny and Alvin Copan at the top, where they deserve to be.—**EDMUND HENDERSON**, Toweridge Hotel, Cliff Cottage Road, Bournemouth.

Dickie Valentine and "Juke Box Jury"



DICKIE VALENTINE... he won't be rude in order to make a cheap joke. (DISC P.)

ON Saturday Dickie Valentine will make one of his rare non-singing appearances on TV. He will be on the panel of the BBC's "Juke Box Jury."

There is a snag, though. Dickie tells me he hasn't a clue about picking discs that will be hits.

"Some I was found I would be appearing on the panel I have been watching the show and I just don't understand some of their decisions." "Only a few weeks ago I watched them vote a jazz singer's disc a hit. It was beyond me."

Dickie is going to make a serious attempt to assess the charts as far as failures of the records.

Must be different

"I shan't express my personal opinion. I'm going to give my vote to discs that I think the public will like."

Another thing Dickie is planning to do is to give his hit vote only to discs that are different.

"There are too many singers copying the Beatles, Richards and Presley. Now don't get me wrong. The originals are good disc artists, but those who copy them are just rubbish."

"And, if I listen to a disc copying John Barry's hit disc, I will vote that a miss too."

"Yes, lyrics that mean something. And I will tell you some-

IMITATIONS WILL GET "MISS" VOTE

thing I won't be doing—I will not be rude about a record long so that I can crack a joke. That often happens with some "hits" on "Juke Box Jury" panels and I think it's a terrible thing to do."

A disc Dickie would have voted a miss is "Portrait Of My Love," by Matt Monro, which is now in the top half of the charts.

"I would never have thought of it as his material," said Dickie, "I like Matt, in fact, I think he is great. And I think the song is wonderful."

"But for the hit parade? I would never have thought so."

What is Dickie's personal taste in music? He gives the answer of so many truly professional singers: "There's so much good music to be enjoyed that I like it all. Big band jazz—Bebop, Ellington. In fact, if I like the band music generally, I suppose that is because I was with them so long."

The Pharoos Suite is in Dickie's collection at home. So is the music of "Juke Box Jury" that's made you can really listen to."

And as with so many other stars, the bulk of Dickie's discs

are by Fitzgerald, Sinatra, Crosby, Natina and Cost.

"I like each," says Dickie, "for a number of reasons. One of them is the great maracas you peck to record, and the other is that they are so bag no one else can."

Not that he is worried by his own position, at the moment. Sales of his records are reaching the figure that puts some discs in the charts.

But not Dickie's. They sell slowly.

"No one rushes into the shops when I have a new release, but they sell consistently well from South Africa for two months, but so far has not cut a title for his disc company Pye."

"There's no hurry," he said. "When a good song comes along I'll record it. Until then I'll wait." D.M.

The Browns

SEND ME
THE PILLOW YOU
DREAM ON



45/RCA-1218 45 rpm

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending January 14).

Week	Rank	Title	Artist
1	1	Wonderland By Night	Bert Kaempfert
2	2	Are You Lonesome Tonight	Elvis Presley
3	3	Exodus	Ferranti and Teicher
4	4	Last Date	Floyd Cramer
5	5	(Will You Love Me) Tomorrow	The Shirelles
6	6	Rubber Ball	Bobby Vee
7	7	Angel Baby	Rosie and The Originals
8	8	North To Alaska	Johnny Horton
9	9	Corrina, Corrina	Ray Peterson
10	10	You're Sixteen	Johnny Burnette

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending January 14).

Week	Rank	Title	Artist
1	1	Poetry In Motion	Johnny Tillotson
2	2	I Love You	Cliff Richard
3	3	Save The Last Dance For Me	The Drifters
4	4	It's Now Or Never	Elvis Presley
5	5	Perfidia	The Ventures
6	6	Portrait Of My Love	Matt Monro
7	7	Counting Teardrops	Emile Ford and The Checkmates
8	8	Lonely Pup	Adam Faith
9	9	Goodness Gracious Me	Peter Sellers and Sophia Loren
10	10	Man Of Mystery	The Shadows

Published by courtesy of "The World's Fair"

JUKE BOX

**NEIL
SEDAKA**
CALENDAR GIRL



45/RCA-1220 45 rpm

A NEW FRANK-AND IT'S *TERRIFIC!*

FRANKIE VAUGHAN

with Michel Legrand and his Orchestra



This World We Love in

PHILIPS PB 1104

D.S. Frankie tops the Bill Sunday Night at the Palladium, Jan 22

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending January 14, 1961

Presley crashes in at No. 1... for the second time running

Rank	Title	Artist	Label
1	Are You Lonesome Tonight	Elvis Presley	RCA
2	Poetry In Motion	Johnny Tillotson	London
3	I Love You	Cliff Richard	Columbia
4	Save The Last Dance For Me	The Drifters	London
5	Counting Teardrops	Emile Ford and The Checkmates	Pye
6	Pepe	Duane Eddy	London
7	Portrait Of My Love	Matt Monro	Parlophone
8	It's Now Or Never	Elvis Presley	RCA
9	Perfidia	The Ventures	London
10	You're Sixteen	Johnny Burnette	London
11	Sway	Bobby Rydell	Columbia
12	Buena Vista	Acker Bilk	Columbia
13	Slay	Maurice Williams and The Zodiacs	Top Rank
14	Goodness Gracious Me	Peter Sellers and Sophia Loren	Parlophone
15	Lonely Pup	Adam Faith	Parlophone
16	Man Of Mystery / The Stranger	The Shadows	Columbia
17	Blue Angel	Ray Orbison	London
18	Little Girl	Marty Wilde	Philips
19	Many Tears Ago	Connie Francis	MGM
20	North To Alaska	Johnny Horton	Philips

ONES TO WATCH

Bangers And Mash - Peter Sellers and Sophia Loren
Doll House - King Brothers
Charlot - Rhet Stoller

THE FLEE-REKKERS**"BLUE TANGO"**

b/w

"Bitter Rice"

7N 15326

DAVID MACBETH**THE
"PUPPET SONG"**

b/w

"Angel On My Shoulder"

7N 15325

PETULA CLARK**"SAILOR"**

b/w

"My Heart"

7N 15324

SHIRLEY JONES

From the Columbia Pictures Release

"PEPE"

b/w

"Lovely Day"

7N 25067

COVER JOBS

There IS a great deal to be said in their favour

AFTER quite a spell of original songs recorded by British artists—under the excellent influence of people like Cliff, Adam and The Shadows, we are suddenly flooded with British cover jobs, rival versions of those American hits.

Now in the interests of British songwriting talent—and there is more of it these days—I am always much happier to see a British artist cover a new British song rather than follow on the heels of an American recording.

But, of course, there is a lot to be said from the artist's point of view for doing a cover-job—at least you know you have hit material. So, in a game that depends so much on chance, at least one element is sure.

And again, the American artist gives you a demonstration performance, to copy if you wish; not to mention the arrangement, which is usually pinhead luck, stock and barrel.

Usually—not always. Sometimes a British cover job will reject the American formula completely and come up with a much better version. These cover jobs are more tolerable than the "straight swine".

Ted Heath's version of the American hit instrumental "Ruby Duby Du," for instance, does not slavishly imitate its counterpart. And all the better it is for that.

One thing that struck me is, that one could distinctly hear the inimitable honking of tenor sax virtuoso Red Price.

Red used to be lead tenor for Heath until he left the band to become a featured artist on the "Oh Boy!" show. Now he is back with Heath—but with an "Oh Boy!" sound.

FUSS ABOUT NOTHING

THE versions of the number "Fuss" from the film of the same name, increase never-endingly.

We have had Ronnie Aldrich, Duane Eddy and Ross Conway (with the distinctive John Barry treatment). Now comes Lex Baxter with his orchestra and chorus.

I simply can't understand what all the fuss is about. This is the sort of title you expect to hear at the over-



TED HEATH

He has covered "Ruby Duby Du," but he has rejected the American formula, and come up with something better.

(DISC Pic)

ture to a pier show in Blackpool. Or did it get mislaid from the original "Fascinating" score?

Then there is the battle of the mouth—"Rubber Ball." This started as a straight two-sided light. London has the original American hit by Bobby Vee; EMI have a cover by The Avons.

Now The Avons have beaten London on it. Once before—they covered Paul Evans' "Seven Little Girls" and got the hit version in this country—so the Decca group will be determined that it shall not happen again.

Now in steps Mary Wilde who, at the eleventh hour, records his version of "Rubber Ball" for Philips.

Wholly, Mary has struck out on a completely different tack from the other versions and brings out a record in the "Little Girl" idiom, cleverly arranged by Syd Dale. This will probably be the winning version.

THE BARRY TREATMENT

SO much for the covers, but the really interesting records this month are the originals. Take the debut of Johnny de Little.

Johnny de Little is a John Barry discovery, so, naturally, he is given the full Barry treatment for his first record.

He comes through as a singing discovery of real importance. With a strong, confident approach that belies his inexperience—he had never sung into a microphone before—Johnny sells his songs with a touch of the Tommy Edwards-Nat Cole style of emphasis. And he has some good songs to sell.

Top side is a knockout ballad by

BACKING WAS 'PROMOTED'

TALKING about British songwriters—did you know that the composers of "Lou Be Zou Be Zou" were Bill Shepherd—M.D. for "Boy Meets Girl"—and his former assistant on that programme, Alan Tew? How the tang came to them is a strange story. You remember Little Tony's "Too Good"?

The big gimmick was a vocal group phrase "Ou-be-dou-be-dou." This was cooked up by Pomus and Shuman who were on the session.



BILLY FURY

ALBUM OF STARS



BERT WEEDON

36 FILL IN TODAY



NADIA CATTOUSE—Poetic lyrics and a really fascinating voice makes hers a magical record.

The follow-up number was a number called "Princess" and Bill Shepherd, the M.D. devised the phrase "Zou-be-Zou-be-Zou" to do for the "Princess" what "Ou-Be-Do-Be-Do" did for "Too Good."

Unfortunately, "Zou-be-Zou-be-Zou" turned out to be the best part of a record which just didn't sell.

Clearly, Bill and Alan Tew didn't



by Jack Good

forget the phrase, for they turned it into the name for the Suphla Loren record. I suppose this is the first time a backing has been promoted to the status of a song in its own right.

FASCINATING

NADIA

THIS most magical record I have heard for months is one on "Parlophone" called "Long Time Boy" by an artist I have never heard of, Nadia Cattouse.

What the lyric is about I have not the foggiest idea, but I do know it is poetry—which is more than you can say for most modern lyrics.

And Nadia has the most fascinating voice that has been introduced to records since heaven-knows-when.

A long shot, but if it got the right plays this record could be sensational.

Pick your pin-up

HERE is a wonderful chance to build up your own portrait album of some of the world's greatest recording stars. A really beautiful, glossy, 8-in. x 10-in. photograph from DISC's own star-picture library can be yours on request. And underneath each photograph is an autograph panel for the stars to use when you meet them in person.

Look through the list of famous artists printed below and choose your favourite. Print the name of the star you choose on the coupon, fill in your own name and address, in block capitals, and send the coupon with a postal order for 2s. 6d. for each photo—plus DISC Star Picture Library, 161, Fleet Street, London, E.C.4. All photographs are carefully packed and sent post free.

Send all your orders today—and watch DISC regularly for names of more top stars to add to your collection.

Chris Barber
Shirley Bassey
Eddie Calvert
Freddie Cannon
Tsai Chin
Alma Cogan
Jess Conrad
Dallas Gray
Lennie Donegan
Craig Douglas
Duane Eddy
Peter Elliott
Adam Faith
Emile Ford
Lance Fortune
Billy Fury
Wee Willie Harris
Ronnie Hilton
Les Howard

Joni James
Kaye Sisters
Jerry Keller
Eartha Kitt
Lina Sisters
Ewan McColl
The Madriaks
Donald Peers
Driffy Power
Mike Preston
Tommy Price
Cliff Richard
Lita Roza
Marion Ryan

Dave Sampson
Harry Secombe
Peggy Seeger
The Shadows
Anne Shelton
Jo Shetton
Tommy Steele
Robb Storme
Yoni Tami
Gene Vincent
Bert Weedon
Darryl Wilde
Marty Williams
Mark Wynter

Please send me photographs of—

.....
.....
.....

NAME

ADDRESS

THIS
WEEK'S

EMI

HITS

DINAH WASHINGTON

We have love

MERCURY 44-10718

WANDA JACKSON

Mean, mean man

CAPTOL 44-11191

THE
PILTDOWN MEN

Piltown rides again

CAPTOL 44-11170

NAT KING COLE

The world in my arms

CAPTOL 44-11170

FRANK CORDELL

and his orchestra

The black bear

(Theme from "Tunes of Glory")

RCA 44-64094

GERRY TEMPLE

No more tomorrows

RCA V. 44-10913

RUSS CONWAY

Pepe

(from film of same name)

COLUMBIA 44-10886

TERRY LIGHTFOOT

and his New Orleans Jazzmen

The old pull 'n' push

(from TV series of same name)

COLUMBIA 44-10887

Exchange your EMI Record Tokens
for any of these wonderful recordsLPs
OF THE
WEEK

TERRY LIGHTFOOT
and his New Orleans Jazzmen
"Fad Parade"
COLUMBIA 44-10886 (MONO)
4:10
V. RA LYNN
"Yours"
MGM 44-10718 (MONO)
3:50
FRANK SINATRA
"Rock Me Easy"
COLUMBIA 44-10887 (MONO)
3:15



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CLIFF...

Where did he get
those eyes?

*

GARY...

Has world's most
famous neighbour

CAN you tell a person's character from handwriting? Connie Francis thinks you can. In between shots of "Where The Boys Are" she filled in the time by having her handwriting analysed by fellow actress Dolores Hart.

Ricky Valance's ambition: To be a film star. When not singing or accepting his big pay he's usually to be found in the cinema... it's his favourite pastime.

Not very surprising that Cliff Richard chose Sonia to spend his recent holiday. It's the homeland of his great grandmother. Could she be the one responsible for those sultry, dark brown eyes?

Gary Miller has the most famous neighbour in the world, Sir Winston Churchill. He's recently bought a farm near Sir Winston's home in Kent.

Singer and film actress Shirley MacLaine is not the only member of her family hitting the big time. Her 23-year-old brother Warren Beatty has just been given a starring role in The Roman Spring of Mrs. Stone, "being shot at Eltree."

* * *

NICE way to make a living—and a very lucrative one, too—out of a hobby. That's what Joe Brown reckons he does. Quitting playing he considers it a hobby—not work.

Love and marriage dept. . . . For wedding presents Sammy Davis Jr. and May Britt gave cars to each other. Debbie Reynolds' engagement ring, from husband Harry Karl, was a 14-carat emerald, surrounded by diamonds. When she was first spotted Debbie insisted it was just "friendship" rings. No

STAR TALK
by
John
Wells* TOMMY STEELE—
"Control yourself!" he
said.

longer a secret is Marion Ryan's friendship with impresario Harold Davison. He wrote Marion's latest song "It's You That I Love" and in New York last week Marion showed her £2,500 engagement ring and announced they were marrying.

Loved Tommy Steele's comment to that ship's officers after being punched on the chin after incident on the liner Mauritania in Barbados last week. "Watch it, mate, you're an officer of the British Navy. Control yourself!" Tommy accidentally pushed the officer into sea when he tried to board the liner to see some of his old shipmates.

In America, where Frankie Vaughan filmed "The Right Approach" he struck up a close friendship with British-born and Hardy fame. After countless films Stan now dislikes having his photographs taken, but insisted on

one with his new-found friend before Frankie left for home.

Terry Young, who made his disc debut under the name with "Partners" and "Maverick" is a young man who knows the value of publicity. He's the Assistant Press Officer of the National Union of Railwaymen.

Louise Donagay's new Woodford, Essex, home broken into recently. It wasn't until last Sunday, though, that Louie was able to get home and check whether anything was missing. He and his family have been staying up in Nottingham, where Louie is appearing. First checks seem to indicate that it was an over-enthusiastic fan or souvenir collector who made the break, as mainly articles of sentimental attachment to Louie have been stolen.

* * *

RICHARD ALAN now admitting to be married. Not only that... He has a son of five. When he first made his disc debut with "Only a Cowboy" and "At Time Goes By" he was all denial.

Next April The King Brothers start a tour of Ireland and very pleased they are about it, too. Why? They are of Irish descent. One grandfather comes from Koscience, a grandmother from Dublin. Their real name is Cowley but no relation to Bing.

Nadia Cattone, who recently made her disc debut with "Long Time Boy," hails from British Honduras. She came to this country not to make a name for herself as a singer but to take a degree in sociology.

* * *

AGENT and manager Paul Cave was given a surprise dinner by the artists and staff of his agency recently. It was a "thank you" for all that he had done for them in the past year, and everybody attended, from Frankie Vaughan to Janice the girl on the switchboard.

What price entertainment? Tonight, Thursday, Frank Sinatra stages a colossal inauguration Eve show for American President-elect John Kennedy. It's being held in Washington's National Guard Armory. Price of the ticket \$100. . . . If you feel like splashing out a bit, you could have one of the 68 rumpus boxes which would set you back a cool \$10,000.

Joe Brown and Billy Fury sharing a new flat in the Victoria district of London. Mrs. Brown, Joe's mother, looks after both the boys. "I like her cooking," says Billy.

Frankie Vaughan with a new friend. Yes, it's Stan Laurel, of the Laurel and Hardy partnership. *



INTRODUCING...! Stories of the Men behind the Stars



This week DISC starts a new series in which the A and R men, the men who can make or mar a record, give you a new light on the stars they handle.

No. 1 Norman Newell of EMI

FRANK BASSEY FORGOT TO SING!



★ JUDY GARLAND with NORMAN NEWELL. She is a perfectionist in everything she does. (DISC Pic)

EVERYTHING was ready. The scores were in place, the music stands, the 45-piece orchestra were in their places, the choir of eight were grouped about their microphones, the engineers were waiting at the control panel, and A and R man Norman Newell was awaiting the arrival of Shirley Bassey, the star of the session.

The recording was due to start at two-thirty that afternoon. Two-thirty came but Miss Bassey didn't. Three o'clock and still no sign of her.

Norman Newell, his worried mind clicking like a cork register as he mentally added up the session bill and the overtime costs which seemed inevitable, rang Shirley's home to find out the reason for her lateness.

She wasn't there and they didn't know where she had gone. Three-fifteen came, and Norman started a frantic telephoning marathon to locate the missing link in the afternoon's recording chain.

Apologetic

He tried every conceivable place, and eventually found Shirley at a TV where she was watching a "Saturday Spectacular," which she had tele-recorded. She had forgotten all about the recording session.

"She arrived at the studio at ten past four," said Norman. "Very apologetic and upset about everything. But she's such a wonderful artist that we completed the whole session with only 30 minutes' overtime, and one of the times we recorded was a big hit 'As Long As He Needs Me'."

Going to the other extreme, Norman spoke about his recording session with Vera Lynn.

"She's one of the fastest recording stars there is. I was making three LPs for MGM with her, and every session finished at about half an hour and one very much in touch with her own needs one take only.

Awestruck

The musicians in the orchestra were awestruck by this, and they told Vera that they would donate half a crown each to her charities fund if she completed the next session in 30 minutes' time.

"Sure enough, she sailed through without a single delay or error, and they paid up willingly."

Norman Newell's artist roster, but Norman takes little part in his sessions.

It was his job to take his first recording job. It was ill at the time, My assistant John Burgess took over, and made such a mess of things that more or less left him to it ever since. My John Barry and Adam are a great team and very much in touch with what Adam's fans want."

One of Norman's hottest properties is Russ Conway. But their work together in the studio is not without its differences of opinion.

by Nigel Hunter

"We have a great fight nearly every time because he wants to sing. Russ has an excellent singing voice in my opinion, but I'm determined to establish him firmly as a pianist before he starts singing on record too."

However, you can take it from me that he'll be doing as very soon now. It's just a question of finding the right material."

This news will no doubt please the numerous Conway fans who have written indignantly to Norman reproving him for keeping Russ's voice off record.

"I don't mind these letters a bit. They're balanced out by favourable ones, and anyway I'm obviously interested in what the public thinks about the records I make with artists."

In Russ's case, I'm sure I'm right. There are many good singers around these days but very few good pianists, and I feel I must consolidate him as a pianist first of all."

Norman's duties enable him to supervise recordings by visiting American topsters from time to time. Jerry Garland is one of them.

"Judy's a legendary figure in show business and just about everything that can be said has been said about her. When I arrived at the studio to take a session with her, I was quite cold with worry, wondering how things would go and if something terrible would happen.

Perfectionist

"Much to my surprise, she was as scared as I was when she came in, and I began to feel better.

"Judy's a perfectionist in everything, but she showed none of the temperament people attribute to her while recording with me. On the contrary, she was extremely appreciative of everything and everyone. The only trouble I had was when she suddenly

wanted a pocket of chewing gum at nine o'clock in the evening!"

Conna Francis is another American star whom Norman has worked with at EMI's St. John's Wood studios.

"I felt a bit doubtful before the first session with her, too. Things could have been nasty with a big American star doing her first recording in a strange corner. But everything went well. Conna's an extremely friendly person, and the only arguments we ever have is about the amount of echo to be used on her recordings."

Norman came to A and R work after making a big reputation as a songwriter. He had wanted to be a full-timer in that capacity, but after a lean spell with no hits, he joined Columbia when the opportunity came. This was a good ten years ago.

"I can remember my first session extremely well. It was with a little girl called Petula Clark and the song was 'Put Your Shoes On, Lady'. The results were among the worst I've produced, but I know Pet will forgive me because of my inexperience at the time."

Norman still gets time for some-

writing, and revealed the interesting story behind Matt Monro's current hit, "Portrait of My Love," which Norman wrote in conjunction with Cyril Ornadel.

"Cyril was recording 'Song Without End' for MGM, and nothing had been fixed for the other side. I told him to compose something for it himself, and he produced the melody of 'Portrait of My Love' and gave it the title. I was very impressed by the tune, and while Cyril and his orchestra were actually recording it, I suddenly got the idea for the lyrics while sitting at the control box."

Overboard

"By the time the session was over I had finished them and showed them to Cyril. He went overboard for them right away, but I said that they weren't right for the current pop market and did nothing more about it."

However, my fellow recording manager, George Martin, heard them. He went to the recording room at Parlophone with Matt Monro. Thank heavens for George Martin!"

Norman works great fun with "The Jimmy Brown Song," with Les Compagnons de la Chanson, compares A and R work with a day at the races.

"It's just like racing in fact. You get the same thrill when you see a dog romp home to the hit parade, and the same disappointment when one which you thought was a dead cert falls to finish."



EMILE FORD. People are now beginning to take notice of what he says. (DISC Pic)

What Emile says goes—now

EMILE FORD is establishing himself as an A and R man. He thinks he knows better than anyone else what the fans want from him—he has said so, and is now setting out to prove it. In his time, Emile has said some outspoken things about the pop business. He has complained of second-rate equipment in theatres... criticized certain artists. It did not go down well in some sections.

Now things are beginning to look up for Emile. People are beginning to take notice of what he says.

Last summer he said he wanted to do his own A and R work. His hit disc "Counting Tearsdrops" makes use of his new sound. Emile is now striving for it.

Before this Emile had voiced his disappointment with his disc. "I didn't think then, and I don't think now, that they were right for the kids. I feel that I am the only person who can make the discs the way I want. That is why I'm doing it now."

What Do You Want To Make Those Eyes At Me For? was the first example of his ideas of presentation. It was also his first record and first hit.

But Emile claims that "Eyes" was not originally designed to be the top side. "I wasn't encouraged to say how

★ David Marshall discloses the plans and hopes of Emile Ford, the singer who decided that he knew better than anyone else the sounds he should make—and is going all out to prove it.

★ I wanted my records to sound," he says. "When a top had been recorded, however, I was then permitted to A and R it."

But I felt that I knew what my audience wanted better than anyone else."

Emile claims that he, the singer, should not be so hard as always to down the backing. "I want my own sound to be blended with the backing from the Checkmates. Listen to any of Presley's early discs—you won't hear his drowning the backing."

"It is the overall sound, not just my voice which sells the disc. But I didn't seem to be able to make people understand that."

Emile also wants to experiment, and as the A and R man, he is doing that right now.

When I was him at the Pye studio he was making an LP with himself and the Checkmates. And it was different."

On some of the tracks he had used a violin, and the Checkmates murmured him. The LP sales I heard of little resemblance to their usual success.

Emile is planning to have Pye release some of the instrumental tapes he has made with the Checkmates. And Emile is not stopping there. He is finding his own interests, making tapes of people he has discovered and offering them to the companies.

★ Said a spokesman for Pye, Emile's own recording company: "We are always interested to listen to tapes Emile has made for we consider his an unusual natural talent for this type of work."

To see him sitting and manipulating tone and volume control knobs on the complicated recording equipment is a revealing sight—yet in all that Emile Ford uses is to being behind the footlights.

One hit disc alone will not mean the same. Emile's control discoverer exactly what the public wants, but he is working hard to prove his point.

Fancy Meeting You...

I EXPLAINED to Cliff Richard the idea of "Fancy Meeting You," and asked him his choice. The answer came pat: "Bobby Smith of Tottenham Hotspur." Now the prospect of Britain's No. 1 pop singer meeting Britain's No. 1 football centre-forward was intriguing, would I bring off it? I wouldn't have worried. When I put the idea to Bobby, he laughed at it as if it had been a fat cat from the wing.

A few nights later I took Bobby and his wife to meet Cliff in his dressing-room. On the way I learned why the invitation had been readily taken up. Said Bobby: "My wife and I have admired Cliff for a long time, practically since he came into the business. We collect his records and watch him on the telly whenever we can."

So it was a cordial meeting from the moment we entered the dressing-room. If any ice needed breaking it was broken when Cliff offered Mrs. Smith a drink and the said: "Sherry, please"—and Jet Harris,

The first in a great new series by **DICK TATHAM** in which the stars thousands worship meet their own idols

* **CLIFF RICHARD** gives Bobby Smith a lesson on how to play a guitar. (DISC Pic)



CLIFF RICHARD and

Bobby Smith, centre-forward of Tottenham Hotspur

who went to pour it, asked: "Do you take it with or without hair?" Bobby Smith is a tall, rugged, rascally bloke. He exudes good humour, a high-wattage sense of humor. He is friendly, with a grin as wide as a car grille. But, like many top players, he is slow to speak. But Cliff soon thawed Bobby's unusual reserve with a stream of questions about the Super Spurs and their non-stop success.

Cliff was keen to hear more for several years and thinks it great the way they are beating everyone out of the game. Bobby beamed when he heard that. He asked if Cliff had played football. Cliff had, at Chestnut Secondary School, as a right back. He was a father.

"Did they rate you?" I asked. Said Cliff: "I played quite a few matches for the Hertfordshire junior team when I was 14. I guess that wasn't too bad."

And after that?

"I didn't play any more. I was still interested in football, but I found another sport I preferred—basketball. It was a real eye opener. You need to be fit for that as you do for football."

Bobby asked Cliff if he had ever been to White Hart Lane, the home of the

And Bobby Smith? I asked: "Do you ever sing in private life?" He looked so startled. I thought he would bolt from the room. But he grinned and said: "Not me. I couldn't sing a note—even if we got that Cup and League double."

Cliff: "Do you listen to singers, Bobby? Who's your favourite?"

Said Bobby: "Elvis."

"Great!" Cliff exclaimed. "Isn't he the most? You got 'It's Now or Never' Good for You. Or Never" I said I thought "Now Or Never" was Peppy's best so far."

Cliff: "That's what a lot of people say. But Elvis has always been that good. He's something else, done has been great."

Bobby agreed.

Cliff and Bobby were also at one over the TV series, "Maverick." They gave it top rating for the way it blends in going with plenty of laughs.

I asked Bobby to tell us more about what he likes in show business. "No fancy titles in records," he said. "Guess I like what most people like: Elvis and Cliff."

"Well two I like very much are 'Save The Last Dance For Me,' by The Drifters, and Connie Francis' 'Everybody's Somebody's Fool'."

"Yes, my wife and I go quite a lot. I prefer something with plenty of excitement—Westers especially.

Favourite actor?

"I'd say Marlon Brando and John Wayne. Saw Wayne in 'The Alamo' recently. He was terrific."

And TV?

"I still go for excitement, but I'm keen on comedy programmes, too. Tony Hancock: I laugh at him till I burst. Charlie Drake is another of my favourites."

I got a laugh out of Bobby when I told Cliff if he did the football pools.

Cliff: "I can't! I'm under age! I need to help my parents when they

did them, but they stopped over a year ago."

The party broke up. Cliff thanked Bobby and his wife for dropping in. He added: "Give my regards to your captain, Danny Blanchflower, and say I wish the team every luck in carrying on their big success."

Bobby: "Thanks a lot, Cliff. I hope you'll come to White Hart Lane one day."

Cliff turned to "The Shadows." "Beckles was caught by fellows," he said, "when we get a free Saturday night. We'll muffle up and sneak on to the terraces."

"Great idea, man—just great!" was the reply in chorus.

NEXT WEEK
Bert Weedon meets Norman Wisdom

Soccer on TV

Cliff admitted that he had never been to a League match, but that he wished he could spare the time. He got up with sport by watching it on TV.

"Saturday was quite a day during my school days," he said.

"There was a TV set in the dressing-room. The Shadows and I put on with the sport programmes all the time we were off-stage. The boys always used to nip out for a classified edition of an evening paper. Week after week they'd be coming back with the news that Spurs had won again."

"The week they LOST—well, they must have to tell me. The look on their faces was enough... they came into the dressing-room."

Why has Cliff, who was good enough to play for Heat and League, never turned out for the Show Biz Elites?

"No time. I am usually working week-days and Sundays."

"Cliff, you had time, could you play for them?"

"If they thought I was good enough to play for Heat and League, using wonderful work for charity, I'd be glad to carry on with it. I can still play. If I went on to the pitch now, I'd feel a Charlie. For me, it's a matter of carrying on with it. I'm on a diet of steak, salad and fruit—that keeps my friends at a distance."

Teddy Johnson says

KEEP AN EYE ON THIS BOY

MATT MONRO came into show business after driving a No. 27 London bus from Highgate to Teddington... now meet the Welsh bus conductor from York, who is convinced that there is "plenty of room on top" in the hit parade.

His name? **Johnny De Little**. Jack Good has already said he is a star of the future, and I'm adding my peaches to his. Even his discoverer, the talented but normally reluctant John Barry, is highly excited about Johnny.

"This week I listened to his first demo. I think this either side could click in the best sessions—but Columbia is going all out for the Trevor Peacock collaboration, 'Not Guilty—Judge for yourself'—but it will get a slow run from the flip side." "Yes." A delightful and totally different type of song, penned jointly by John Barry and Bob Russell.

Mr. De Little comes from Peerch-wooper. De amusingly explained, "yes pronounced it. Peerrukkyer" in Glasgow.

He was all set to be a miner, like his father, but I was too hot."

I looked at this dick-headed young man, pushing his feet to his height, quizzically. He explained, "I didn't start to shoot up 'till I entered the Army."

In the RASC he appeared in one concert—big fine, and last. The drafting came through for him to go on an NCO's drill course.

"He thinks that me in the house side... and his timing may well make Johnny De Little the Potential Male Singing Star of 1961."

John Barry heard Johnny in York. He used his father's name, the Rialto, for the audition. He was so impressed that he started searching for the right tune... and the right time for launching... "He thinks that me in the house side... and his timing may well make Johnny De Little the Potential Male Singing Star of 1961."

ZOO ORCH!

I WENT to Regent Park Zoo recently, glanced around and furiously entered one of the buildings. There weren't any lions, tigers or kangaroos although the volume of sound would have put the blind horse to shame. Before me was a 50-piece orchestra.

What ensued was a very interesting



* **JOHNNY DE LITTLE**
A star of the future?

conversation with the conductor, Edward White.

I had seen the Granada television presentation of "To Zoo" and had been fascinated by the background music in it. Upon inquiry, I found that this music is recorded at the zoo itself for "atmosphere," and written and conducted by Mr. White.

In the late thirties Edward was conducting an orchestra in Vienna when Hitler's storm troopers marched into Austria so discretion being the better part of valour and after standing within touching distance of Hitler himself, Edward White returned to England with him.

He played lead clarinet with Ambrose and his orchestra until he joined the RAF. After the war he started composing again, wrote "Runaway Rocking-Horse," which has since netted him a fortune.

He also wrote "Puffing Billy," which has introduced and closed Saturday mornings for eight years, and has now been played on the BBC more than 2,000 times. This number has earned him \$10,000 in America alone!

It was DISC which scooped the country with the announcement of Pye Records' introduction of his first stereophonic single record. It's called "Coral Reef," backed with "Tropical Blue" by "The Sound of Ed White," and written, of course, by Ed White. He tells me that Pye are going to issue a stereo LP of the Ed White sound.

"This pleasant almost six-foot-four-inch gentleman will, I feel, become Britain's number one 'stereophoner.'"

HARPSICHOORD

ROCK 'N' ROLL on the harpsichord? That can mean only one person—Michael Hill.

At the age of three Michael played the piano and drums; at nine he was entertaining hospital patients, and at twelve he was already touring with "The Dancing Years" company.

Michael's new disc has just been released by Parlophone; it is Meet Garrison's "Bios On Blue," and if you enjoy something different, this is for you.

Gold and Silver week in the disc biz

(Left) EMI Chairman, Sir Joseph Lockwood, presents Cliff Richard with Silver Disc number seven for "I Love You"—on behalf of DISC. (Center) Cliff in turn presents the Silver Disc to The Shadows. (Right) DJ Jimmy Saville holds the three discs he is to give to Frankie—one Gold and two Silver, one of the latter for manager Cal Parker, the other presented by DISC, all for "It's Now or Never." (DISC Photo)



SINATRA WAXES NEW ALBUM

IN spite of the fact that Frank Sinatra now has his own recording company, Reprise, he is still under the Capitol banner, and he has just recorded his seventh LP for them.

Called "Sinatra's Swainin' Season," with backing by Billy May, it contains some of his old favourites with a new treatment. Titles include "When You're Smiling," "Fly Home," and "It All Depends on You." Capitol are hoping for an early British release.

Storme sings full-time

ROBB STORME, whose latest disc is "Music," is to become a full-time singer. Tomorrow (Friday) he gives up his job as a junior accountant with a London building and contracting firm. Among engagements already lined up are a tour of U.S. Air Force bases in Britain and Germany.

CONGRATULATIONS

CLIFF



On the wonderful achievement of your

7th
SILVER DISC
AWARD

I Love You

48-DB447

COLUMBIA RECORDS

'Mystery' wins Shadows a second Silver Disc

Valance rush

RICKY VALANCE has written the Johnny Tillotson number "Jimmy's Girl" for rank release tomorrow (Friday). He had previously recorded this number on the "Saturday Club" LP, but it was re-recorded with a new arrangement for release as a single.

The day after his appearance in the Eurovision Song Contest on February 15, Ricky Valance will top a package deal for an eight-day British tour.

With him will be Bert Weedon, Dickie Pride, Julie Rayne, Linda Dull and the Bruno Martino Quartet, one of Italy's top recording groups. The show will be compered by songwriter Sammy Sanwell.

THE SHADOWS, Cliff Richard's backing group who shot to the top with their recording of "Apache," have won their second Silver Disc—for "Man Of Mystery." This is only the second time that DISC has made such an award to a backing group, and again the honour has gone to the original record-breaking team of Jet Harris, Hank Marvin, Bruce Welch and Tony Mehan.

The announcement of the award and the presentation were made by Cliff Richard at a special reception given by EMI to mark the presentation to Cliff himself of his own fourth Silver Disc for "I Love You."

The Shadows, although they knew the disc was hovering near the quarter million mark, did not win them one of our coveted Silver Discs, did not know of the award until Cliff made his announcement at the reception.

"The Stranger" entered the DISC charts at number 7 on November 12, rising to number 2 on November 26.

OUT NEXT WEEK—
February issue of
DISC'S
super calendar

Vaughan tops the bill

FRANKIE VAUGHAN is to top a midnight mafia variety bill at the Alexandra Theatre, Birmingham, on February 10.

Other stars to appear in this show, which is in aid of the Birmingham Federation of Boys' Clubs, include Alma Copan, Ken Dodd, Janis Marden, Jewell and Warren and Mercecum and Woe.

Before this Frankie starts in "Sunday Night at the London Palladium" this coming week-end, followed by an appearance on the panel of "Juke Box Jury" on January 28, and a guest spot in David Nixon's "Showtime" on February 12.

Frankie Vaughan is expected to fly out to Hollywood either at the end of February or the beginning of March to begin work on his third film for Twentieth Century Fox.

He will probably return to Britain in the late spring for a summer season at the Palace Theatre, Blackpool.

Pat gets lead

PATRICIA LAMBERT, 26-year-old London-born singer, has landed the leading role, opposite Van Johnson, in the American smash musical, "The Music Man," which opens at the Adelphi on March 16.

Miss Lambert has appeared in several West End productions, including "How to Succeed in Business Without Really Trying" and "The Sleeping Beauty" at the London Palladium.

This will be her biggest and most important part to date.

Columbia grab Julian X

COLUMBIA have signed Julian X Scott, better known to teenagers as Julian "X" to a long-term, exclusive recording contract.

His first titles for Columbia are: "So Tired," a remake of the Hyphenated hit, backed with "My Steady Date." They will be released this week.

A competent musician, as well as being a singer, Julian was with Larry Parks, until the end of last year.

Rydell signs film contract

BOBBY RYDELL, whose expected visit next month for television and one-nighters is still unconfirmed, has signed a contract, with Columbia films calling for one picture a year for seven years.

The signing took place in Hollywood while the singer was taping a guest appearance for the Red Skelton Show. Rydell will probably have to delay his first film appearance owing to plans for his British tour.

Kings' Irish trip

THE King Brothers, currently in Germany for TV appearances, begin a short tour of Ireland—their first—in April. They will do one-nighters in major cities and towns from April 2 to 11.

Before this, on their return from Germany early next week, The King Brothers guest in "Parade of the Pops" on January 25, followed by a guest spot in David Nixon's "Showtime" on BBC TV, January 29.

They may also appear in one of the Cliff Richard shows for ATV.

A YEAR OF FOLK

FOLK singers Robb Hall and Jimmie MacGregor celebrate their first anniversary of appearances on the BBC's "Tonight" TV programme on January 25. During this year they have appeared more than 150 times on TV.

Hall and MacGregor have been booked for a further four programmes in "Easy Beat" in March, with their group, The Gairlands.

NEW RELEASES

Will you love me tomorrow?

Mike Berry

48-114 Decca

Hughie Green

The puppet song

48-115 Decca

Marv Johnson Happy days

48-116 Decca London

Angel baby

Rosie and The Originals

48-117 Decca London

Bill Black's Combo Blue tango

48-118 Decca London

Love govey Buddy Knox

48-119 Decca London

Sailor Eileen Rodgers

48-118 Decca London

CHARIOT
RHET STOLLER

48-9 1100 Decca

FIRST TASTE
OF LOVE

BEN E. KING

48-11K 8058 AMPLIFONATED

DECCA

DISC'S TALENT WINNERS CUT FIRST SIDES

THE ALLISON BROTHERS, winners of the DISC Talent Contest, which was held in conjunction with Stereo Tape Recorders and the Boys and Girls Exhibition, who were signed by Fontana Records last year, have cut their first sides for the label.

The Brothers—John 20, and Bob, 18—wrote the numbers themselves, but at present the labels are still secret.

The disc was made at the Fontana studios last week, under the musical direction of Harry Robinson, formerly Musical Director of "Oh Boy!" and leader of the Lord Rockingham XI.

Release date is scheduled for February.

Reg Owen writes 'Payroll' score

CLOSE to the signing of Noeie Pateman to do the score for the film, "The Frightened City" comes the news that orchestral leader Reg Owen has been commissioned to compose the music for "Payroll," a new British thriller being made for Anglo-Amalgamated.

In addition to the major theme, which Reg Owen will write, the film contains a new song called "It Happens Every Day." This was written by Norman Newell and Tony Osborne and sung in the film by newcomer Eddie Izzard.

Val is picked

VALERIE MASTERS, Fontana recording artist, is to be featured in the forthcoming Eurovision Song Contest. She will sing a number which has been written by Dave Lee, who wrote "Goodness, Gracious Me!" The title of the song is not yet available, but it has already been recorded by Miss Masters and will be released on February 16.



JESS' BIG BIRTHDAY PARTY

JESS CONRAD'S 21st birthday dance, which is being held on February 3 at the Empire Theatre, London, W.1, will be a star-studded celebration. Many top stars have promised to drop in, including Mark Wynter, Michael Cole, Danny Rivers, Garry Miller, Lance Fortune, Ricky Valance, Dickie Pride, Johnny Angel, Dave Sampson and the Hunters, the Four Jays, the Landis Brothers and Charles McDevitt and Shirley Douglas.



MD Harry Robinson (left) and A and R manager Jack Ravenstock (right) with the Allison Brothers, winners of a DISC talent contest, who have just recorded for Fontana. (DISC Pic.)

Hughes' show back

MAKE MINE MUSIC! the popular David Hughes programme on BBC-TV is to return to the screens for another series on Friday, January 27. Each programme will be based on a different theme, and every week David will introduce star sopranos in the music spot. His first choice is Helena Scott, at present starring in "The Most Happy Fella," which finishes its London run this week.

Musical backing is to be by The George Mitchell Singers, with the orchestra directed by Harry Robinson.

ROY YOUNG CUTS DISC

ROY YOUNG, who was one of the stars of BBC-TV's "Drumbeat," has just cut another disc for Fontana for release on January 27. The top side is a remake of the oldie, "You Were Meant For Me."

ROY is accompanied on disc by The Hunters, the Dave Sampson backing group, who will also recently signed to Fontana as a recording group in their own right.

Wynter to join Parnes' Rock 'n' Trad show

MARK WYNTER is to join the second Larry Parnes Rock 'n' Trad show, which starts its run at the Odéon, Komford, on February 16. Mark was a last minute addition to the top line, who already include Joe Brown and Billy Fury.

Rennie signs

DON RENNIE, one of the most welcome visitors to BBC's "Saturday Club" and "Easy Beat," has signed with EMI Records.

Don's first sides for that label are "Where The Hot Wind Blows," from the MGM film, backed with "Love Can Change So Many Things." Release date is January 28.

Because of his booking with the Gene Vincent tour, from February 12 to 19, however, he will not join the Rock 'n' Trad show until February 21 at the Aberdeen Capitol.

Mark will also miss the performance on March 5, when he appears in a pop show at the Royal Albert Hall. Complete cast for the second Rock 'n' Trad show, again to be produced by Jack Good, is: Billy Fury, Joe Brown, Mark Wynter, Tommy Bruce, Duffy Power, Nelson Keene, Johnny Gentle, Peter Wynne, The Kestrels and The Valentine Girls. The complete spot, visited by Billy Raymond, will be taken over by George Fane.

Following its last British date at the Ipswich Gaumont on February 12, the Rock 'n' Trad package will give three shows in Ireland, finishing its run at the City Hall, Cork, on March 20.

Marty on 'Club'

FUTURE guests for "Saturday Club" include Marty Wilde and The Whitlax, Frank Field, Julie Rayne, Dick Jordan, The Trebletones, and Terry Lightfoot's New Orleans Jazzmen on January 28, and Acky Bink, The Kentucky Johnny Wades, Dave Jones, Josh Mizar, and The Fire-Rockers (January 21).

"Jazz Club" today (Thursday) will feature Ronnie Scott and Jimmy Denobar, and The Tubby Hayes Quartet, and the following week The Kenny Ball Jazzmen with guest artist Roosevelt Sykes from America.

In an story concerning the Fire-Rockers last week, we stated that the group would be released from their Granada contract at the same date. We were understood that the group had been asked to return to London on February 12 to 19 so unable them to go on the Gene Vincent tour as arranged.

Ella tours here—fourth time

ELLA FITZGERALD is to visit Britain again for concerts on her European tour, which begins early next month. This will be her fifth trip and she will be here for about three weeks.

She opens on March 4 with a concert at the Royal Festival Hall with the Oscar Peterson Trio, who are accompanying her on her tour.

The series is to be called "An Evening With Ella and the Oscar Peterson Trio."

FILM JAZZ WEEK

THE British Film Institute is to present a "Jazz Week" at the National Film Theatre during the spring. The actual date is still to be settled.

The "week" will consist of three programmes covering the main developments in jazz, with a fourth programme on the final day which will include the premiere of a new jazz film now in production.

In planning this programme, the British Film Institute have asked for the help of anyone holding material which may be of some use. This includes films, tapes and recordings.

CONGRATULATIONS

THE SHADOWS



on winning a

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with

Man of Mystery

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MYSTERY GIRL

45-F 11315 Decca

BUDDY HOLLY

WHAT TO DO

45-Q 72618 Coral

ANITA BRYANT

WONDERLAND BY NIGHT

45-NL 2947 London

BOB LUMAN

WHY, WHY, BYE, BYE

45-WB 20 Warner Bros.

45 rpm records

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London SE1 7

45 rpm records

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VINCENT



WILDE



COOKE

PRESLEY



Elvis — the DNT is just a formality

your favorite
DISC DATE

with **DON NICHOLL**

ELVIS PRESLEY
(RCA 1216)

Are You Lonesome Tonight? I Gotta Know

DNT IT'S a mere formality pinning a DNT on this disc, with the advance entries pouring in like a flood. It's already shot into the number one spot. Is it worth it? Oh yes it is . . . and how!

"Are You Lonesome Tonight" was written all of 25 years ago by Roy Turk and Leo Haindman, and was recorded originally by Al Jolson. Presley sings with the Jordanaires for company, and makes it just as tender as it ought to be.

"I Gotta Know" switches mood and tempo. This is a slick rocker with Presley in terrific form.

MARTY WILDE
Rubber Ball; Like Makin' Love (Policies PB1101)

DNT MARTY WILDE is the subject of much speculation on all sides at the moment. Is he or is he not on the big road back? Well, I rate his vocal on "Rubber Ball" to be better than the American. And I think it has enough power and lift to carry it up to the Top Ten.

Girl group behind Marty as he bounces through this one.

"Another quick-moving song for the slip. Marty rocks through this, his language less nasty."

"This could be the disc which finally turns the corner for Wilde—and gets him out of the sad-song set he was in.

SAM COOKE
Sad Mood; Love Me (RCA 1211)

DNT SAM COOKE did very well with his "Chain Gang" and I expect him to repeat this success as a result of "Sad Mood."

This thumping blues item carries much the same sort of feeling which got the previous hit on our brains. Sammy Lowe's backing helps the Cooke vocal considerably. "Love Me" is a slow, tinkling ballad through which Cooke drifts sentimentally. Girl voice echoes the title phrase and there is a piano dominant in the gentle accompaniment.

SHEILY FLINT
Angel Girl; My Shoulder Somebody (Warner Bros WB50355)

DNT ANGEL ON MY shoulder, which has been covered by many male singers to date, was written by a girl . . . Shelly Flint. And it is Man Flin who sings it for this delightful release.

GENE VINCENT
Jerebel; Maybe (Mercury CL13175)

DNT FRANKIE LAINE had a time-lime-gone smash with "Jerebel" . . . now Gene Vincent revives it with something of a modern rock flavor.

A very solid vocal this time from Vincent, carrying all the dramatics the ballad calls for. Slick instrumental group backing and teeming behind him in Shadows fashion. I think it will be a smash all over again.

"Maybe" harks on a Mexican Lick and comes as a sharp contrast to the soothing side. Again a clever vocal from Vincent.

Shelly is a folk song girl and this quality shows through on the Warner's side. Light, drifting material that could well overcome the male competition. The softer voice is also at home with the gentle "Somebody on the other side. There is a lot of charm about both halves of this disc.

THE AVONS
Rubber Ball; Cool And Sexy (Columbia DB45049**)

DNT THE AVONS' version of Rubber Ball is no better and no worse than that of Bobby Vee. The trio change and hence their way into the limelight comfortably, but without any magic. You get the feeling that any other team could do just as well.

Cool And Sexy, written by the group for themselves, is a neat little number competently performed. But I am getting very weary of those hip-hop.

RAY CHARLES
Baby; Heart-Broken Hannah (HMV F0P823****)

DNT HAVY are certainly rusing out the Ray Charles tracks. I would have thought it wise to go easy on this distinctive character rather than

6
pages of
POP,
JAZZ,
LP, EP,
CLASSIC
and
FOLK
reviews

flood the market on top of his "Georgia" hit.

Otherwise, no complaints . . . the standard Baby is sung in typical Charles manner on a Marty Patch accompaniment which uses a load of strings.

Old friend Heart-Broken Hannah will always have plenty of customers. And new ones will not be disappointed by the Charles cutting.

TONY OSBORNE
The Man From Madrid; Let's Take A Slew (HMV F0P827****)

DNT TONY OSBORNE at the piano keyboard, in front of a good orchestral sound, as he turns through his own composition The Man From Madrid.

A good composition with more in it than most of the too-simple catchy pieces we get today. This one should stick around for a long while.

Another Osborne original is Let's Take A Slew which varies warmly in big band fashion. Tony's piano work fronts it all engagingly.

VINTAGE JAZZ BAND
Tiptoe Through The Tulips; Marie (Polygram NH 664118**)

DNT TRADITIONAL jazz arrangement of the classic Tiptoe Through The Tulips will make a useful addition to the shelves of most collectors.

The Vintage Jazz Band tries to live up to its name with this performance, clarinet carrying most of the weight profitably.

For Marie there is a vocal provided by Ken Sinitz. But, mostly it is a clarinet-and-strings revival.

MICHAEL HILL
Blue On Blue; Glory Rock (Parkophone R4721****)

DNT MICHAEL HILL, at the harp, has more fun about recording a slow ball for Blue On Blue, while the Johnny

FOLK

Great professional job from Robin Hall

ROBIN HALL
Last Leaves of Tradition; All Ballads

The Three Gipsy Laddies; Mary Mild; The Wre Cooper Of Dine; The Crowl Masher; The Three Laid Lovel; Inverry; The Troopie And The Masher

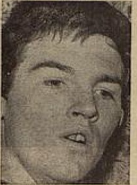
(Collector JFS 8002)****

WITH the exception of a few lullabies, all these songs are taken from a collection of ballads from the late Gavin Greig. The collection was arranged after his death and published under the title of "Last Leaves of Aberdeen Ballads and Ballad Airs." Hence the name of this LP.

It goes without saying that Robin Hall makes a highly professional job of singing these songs. He passes the work of accompanying into the able hands of Leon Rossouw, who acquits himself well on both bouzouki and guitar.

In one form or another most of the songs are broadly known. The Three Gipsy Laddies is very familiar version of a "Raggle-Taggle Gipsies." Tiptoe is the obscure ballad Mary Mild which derives from a child murder incident at the Court of Mary Queen of Scots.

Inverry concerns the murder of the chief of the clan. In view of his prolific recording and broadcasting activities Robin Hall needs little more from me. This disc of his should not be missed.



ROBIN HALL—prolific (DINC FC)

THE ROGER WAGNER CHORALE

Voices of the South
Play Down Meats; Little David Got On The Horn; Darling Nellie Gray; Cattleman; Old Time Religion; Awa Lee; Oh, Dem Golden Slippers; And Another Little Liza Jane; Deep River; My Old Kentucky Home; Joshua Fit The Battle Of Jericho; Somewhere I've Got A Mountain Chick; Goodbye Awee; He Never Said A Word.

(Capitol P213)**

which are being turned out with monotonous regularity. Each one has the same "Glee Club" sound and every item is devotional to exactly the same thing.

Old Time Religion, an exciting Gospel song, becomes just another mournful dirge. All the numbers included are old favorites so that there is very little of folk interest in the collection in spite of the sleeve's note concerning "moving spirituals that rose from the cotton fields long ago . . . a glowing tribute to the South."

There is not much of the South in this lot.

PERRY FRIEDMAN
Vive La Canadienne
Yve La Canadienne; The Shining Birch Tree; Mary Ann; The Grand Hotel; The Red River Valley; Great Big Sea Horse.

(Topic Top 56)****

DNT THIS is not a collector's item, but it is, however, exceedingly attractive, particularly the title piece *Vive La Canadienne*. Perry Friedman is a Canadian who recently visited us. He plays the banjo and sings with a fine voice which combines folk traditions and sound musical qualities.

There is only one song which is fairly common and that is Red River Valley. The Grand Hotel is a new set of words to a more familiar folk tune. All the other tracks are good and the EP is very nicely done. (Decca EP 100)

SHEILY FLINT
Angel Girl; My Shoulder, Somebody

(Warner Bros WB50355)

Angel On My Shoulder, which has been covered by many male singers to date, was written by a girl . . . Shelly Flint. And it is Man Flin who sings it for this delightful release.

DISC REVIEWS

Cont'd. from page 10

Spence strings saw his path on high for the background.

It's polished and quite compulsive instrumental with a deliberate approach that is not unattractive. The music is a mix of *Gloria Rock*, a wild beat arrangement of *John Brown's Body*, a Ray Charles-style *Spence*, as Hill banners out the melody on harpish-thrud.

ED WHITE

Tropical Heat, Coral Reef
(Pye NSR 5210)*****
THIS is the single which Pye are putting out in stereophonic form. And The Sound of Ed White is a lush, tropical one bedding the titles of his romances on the coupling.

Tropical Day Drifts again like a rift on a dreamy lagoon with a noise that is just as lazily captivating in monaural as stereo.

Local Heat really gives you the impression of skin-diving in clear blue waters. Tantalizing and atmospheric at the same time.

JULIAN SCOTT

So Tired, My Steady Date

(Capitol DL 4718)*****
SO Tired keeps coming back like the good song it is. Here, Julian Scott sings it with a little bit of swag, backing under Martin Slavin.

The warm vocal is echoed by girl group The Co-eds, which collect plenty of sales with this revival.

My Steady Date is an easy rocker which sings pleasantly while the girls la-la-la behind him. Again, a good backing by Slavin.

HANK AND DAVID

Top-sided, Overhead And It Wiggled

(MGM 117)*****
VOCAL twosomes coming on the novelty which Brian Hyland has already seen over here. A good version which may not have the benefit of a known name, but which is worth trying.

Crisp sound helps, with girl voices mingling with those of the boys.

Lovelight gets a good sound out from the rhythm section while the vocal fills naively.

HANK BALLARD

Walk Slowly, The Hawk, Coach Coo

(Parlophone R 4728)*****
HANK BALLARD and The Mid-janers present a bluesy bent for *Walk Slowly*. Ballard chains the lyric huskily, warning it in his own fashion while the instrumental outfit backs him up professionally.

Coach Coo, a honky rocker which tears through the other half. Could do well.

NAT "KING" COLE

One That Was In My Arm, The Very Thought Of You

(Capitol CL15178)*****
WRITING by Nancy Kaye and Jack Keller. *The World In My Arms* is a fine ballad for Cole to sing, though the rhythm behind it is as beguiling over the velvet, romantic lyric.

This may not be a runaway, but it has the power to grow into something very big. Performance and production are both worth your attention. Girl from high up behind the star.

The Very Thought Of You, a song with such a wealth of romance, it could be as much as a customer-draw as any side. Gordon Jenkins supplies a ripping background.

RATINGS

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

And the really big records that look like spinning to the top are marked by a star (Don Nichol Tip), D.N.T. (Don Nichol Tip).

Rush to cover 'Tubby Duby Du' number

CHARLES WOLCOTT
Ruby Duby Du, Leatherjacket Cowboy
(MGM 1115)*****

BOTH melodies on this coupling are taken from the new MGM film "Key Witness." They were written by Charles Wolcott who also conducts the MGM Studio Orchestra in these treatments.

Ruby Duby Du looks like being one of the big hits in the field for the time being, as you will see in following reviews. It is a loving beat number as performed here with some looking easy—a catchy tune which weaves sax—into your head.

Leatherjacket Cowboy gets a juke sound with the sax again dominant. Title is explanatory for this descriptive piece.

TORIN MATTHEWS
ORCHESTRA
Ruby Duby Du, Leatherjacket Cowboy
(Polydor 6693)*****

DARK, husky voice plants title phrase before the Matthews Orchestra sets off on the arrangement of *Ruby Duby Du*. Sax is sharply cut and there is guitar looping along comfortably. A good noise.

Leatherjacket Cowboy is given a much quicker tempo than it gets in the version by MGM's orchestra. Matthews here races through the heater with a slick precision that could make it a more than useful hear.

TED HEATH

Ruby Duby Du, Midnight Lace
(Decca F11312)*****

THE Ted Heath band version of *Ruby Duby Du* is just as catchy as any of them, but it may stand a better sales chance because the arrangement is sharper and carries more contrasting sounds.

A very polished big noise which would the trap of numerous the melody is liable to induce in other versions.

Hip language from the infectious JOANIE SOMMERS.

Another sound-track offering for the reverse—i.e., this time the title theme from *Midnight Lace*. Comes as a pleasant contrast. He drives it slowly but firmly.

JOANIE SOMMERS

Ruby Duby Du, Bob White
(Warner Bros WB11)*****

JOANIE SOMMERS, the talented songstress of Warner's banner, comes out with a vocal coverage of *Ruby Duby Du* which is not outstanding, but Miss Sommers has a clear, infectious manner and she may sell.

Backed up by The Sir Chantons Combo using sax in harmony. *Bob White* is a swinging song which Joanie takes way out at times. Intriguing and different enough to hold your attention. Buy who does she have to sing... "even the owl tells me you're love-able."

THE VOLCANOS

Ruby Duby Du, Red Head
(Phillips PB1098)****

THE VOLCANOS open up their *Ruby Duby Du* with the same groovy idea as Tobin Matthews. From that point the group rocks away. Some book-keeping and twanging coverage of the tune.

Red Head gives the guitarists their best for a gimmicky beater with some "wow" interjections by voice.

In Other Words is one of the songs which George Robey used to plant with armchair delivery. Clever lyric is also handled expertly by Mr. Wallace.

A due for old-timers

LAWRENCE WELK
Calcutta, Melodie D'Amour
(London HLD2614)****

THEY tell me that Lawrence Welk is achieving big single sales in the States as a result of *Calcutta*—which you may know as *Nicotina*.

Well, he certainly turned out a catchy performance. His bit orchestra and la-la-la lyrics. Whether it is strong enough to register here is another matter.

Melodie D'Amour, another well-known tune, is given a freshy treated, with a string of strings plucked and bowed.

BUDDY HOLLY

What To Do, That's What They Say
(Coral Q72419)****

MORE from the tracks left behind by the late Buddy Holly. What To Do is a dark, rocky little gem. Just as the market, with Buddy chanting huskily to the group.

That's What They Say follows a similar pattern, but has the better melody. Amazing how his boy's influence continues.

JANIE

You Better Not Do That, Only Girls
(Capitol CL15180)****

JANIE is a girl with a pleasing way with a dark, rocky little gem. Just as she sings the clippy *You Better Not Do That*.

Song was written by C and W singer, Tommy Collins, a boy with a good sense of humor—and it shows. *Only Girls Can Tell* is a sentimental clog-clinger with Janie drawing something all the way. Not so likeable.

RICKY NELSON

You Are The Only One, Milk Cow
(London HLP2620)****

YOU Are The Only One is a slow ballad with a sad, romantic lilt. Nelson handles it in excellent style, and it could be the hit towards the end of the year.

Milk Cow Blues is a simple, rocky working with vocal team and snare. It is a good one. *Milk Cow Blues* needs the usual, a slightly sunny effort in the old tradition of the lute.

Cont'd. on next page



EXTRA!
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KAY STARR
Movin' On Broadway
It's All Right With Me; Heart; On The Street; How Low You Lie; Get Me To The Church On Time; Fire; Green Attention To His Feet; Cool Mountain; Bananas And Beads; I Love Your Feet; Just In Case; All Of Us; The Party Over; You In Time.
CAPitol 1137♦♦♦♦

FOLLOWING up her swing set called "Movin'" the husky voice of Kay Starr adds Broadway to the theme. And this one is even better than her previous effort.

You will be familiar with all of these great songs from the top composers of the age, but you won't be familiar with Kay's bossy treatments of them.

However, this point will soon be remedied when you spin the album, and you will be wondering why no one has done such arrangements before.

It will be a swinging treat to 1961 when you when you go "Movin' On Broadway" with Kay Starr.

DISC DATE

Cont'd. from page 11

tempo considerably for a fast baster. Heavy contrast to the top deck, and the contrast that occurs between the jokes. Oddly enough Ricki frequently sounds like Lonnie Donegan on this side.

LES BAXTER
Pepe: Adios
(Capitol, C15181)♦♦♦♦
Lhe has already available on the film *Pepe*. Xylophone and electric guitar to show the richness of the melody in this arrangement.

Production excellent but there is a breezy break for vocal chorus. A good use of an unfamiliar, nicely played by the Baxter crew, with strings lushing it up above the Latin rhythm section.

AL KASHIA
Sing One Of Them
(Coral Q72420)♦♦♦♦

SING is a wide open song which Buxton chants without any frills. He just belts it out in the hope that he will be going home. And he is probably right. There is a happy air about the whole thing. Big chorus and electric guitar to show the mood. Both Mersey describe the accompaniment.

One Of Them is a slow, drawing C and W offering which weaves in a few nice titles like "Cathy's Crown" and "Me". Measured by direct contrast to the upper half exuberance.

DONALD PEERS
Sing Magic Music
(Columbia D1857)♦♦♦♦

DONALD PEERS leaps into action with a British version of Sing A Song For Peers, who has long been associated with what I call "everybody's songs".

Backed up by the Tony Osborne orchestra and Rita Williams Singers. Good but lacking the magic note of Kasht's version... and some of the excitement.

Magic Music is a gentle ballad with piano linking behind the star. Very attractive and performed warmly by Donald.

SHIRLEY JONES
Pepe: Lovely Day
(Ipye International 251067)♦♦♦♦

SHIRLEY JONES is the musical comedy star from "Oklahoma" and "Carousel", is also one of the stars of the film *Pepe*. Only material that we should get from her a vocal version of the title tune.

Very pleasant indeed. Shirley has an attractive voice at any time. Here she gives the numbers perhaps more weight than it demands, but that shouldn't matter.

Lovely Day is a gentle ballad which Shirley sings with a cool romantic approach. Quite stylish but sweet.

PAUL ROBESON
An Evening With Paul Robeson
Somebody's Waiting; Mah-Lady Love; Skye Boat Song; The Riddle Song; The Lovin' Letter; Land Of My Father; I'll Walk Bead Your; Me Caribbean; I'll Be Home; Caribbe Of Dreams; Just A Whiff's For You; (HMV CL1415)♦♦♦♦

THE wonderful voice of Paul Robeson is re-recorded, singing some of his favourite songs plus a few from more recent times. It is a pity that although time has taken its inevitable toll this is still a magnificent, rich-sounding voice, one which will be cherished by countless music lovers long after the artist has ceased to sing.

Paul Robeson is certainly the owner of one of the voices of our century and here he gives a truly fine performance.

Geoff Love conducts the orchestra in sympathetic backings and the entire disc is a treasure of musical sound.

FRANK DRONE
After The Ball; Oh Look At Me Now!
My Melancholy Baby; You'd Be So Nice To Come Home To; New I Know; Let Me Love You; Will You Still Be Mine; When Did I Ever? You Do It One Two Sleepy People; Woe Can't This Night Go On Forever; We'll Be Together Again.
(Mercury MM 14035)♦♦♦♦

IHAVE heaped much praise on young Frank Drone for his past issues on EP, now let me say he has surpassed himself with this debut album.

I didn't give it the top star rating because I think it might be a little too soon for the public to accept a whole LP from such a comparative newcomer—but I do know that those who share my feelings about this Nat Cole discovery will eagerly welcome these 12 tracks.

Supppling the biling musical accompaniment is the superb Billy May Orchestra which still rates at top with me.

I believe that Frank Drone will be an entertainer of the highest order within a few years, and I am very, very glad to have been in at the start of his career.

SATURDAY CLUB
Carlotta Arletti
Saturday Jam; Fire Feet Two; Eye Of Blue; Honey; Get The Crop; Wipe Your Nose; My Baby; My Young Lady; Paradise; Don't Forget; I'll Just Be A Fool; Sunday's Child; From My Heart; Sunday's Child; Sunday's Dance; Big Blue Baby; You



Along The Prowler; To Be With You; Two Belongers; To See The Lights; A Little Girl; Is There Any Chance; You Heals Like Heaven; Sunday; On The Sunny Side Of The Street; Sunday
(Parlophone PMC 1130)♦♦♦♦

PRODUCER Jimmy Grant's sense of occasion is two-fold weekly marathon Saturday Club comes to five with such artists as Johnny Angelo, John Barry, Tommy Reese, Danny Davis, Colin Day, Keith Kelly, Johnny Kidd, The King Brothers, Gerry Mills, Tony Osborne, Sylvia Sands, Ricky Valance and Bert Weedon in the show along in typical fashion.

The performers are all favourites with record men, throughout the country and this should ensure a strong sale for the album. But I feel that a best-seller could have been made with a couple of tracks from Cliff and Adam thrown in for good measure.

JULIE LONDON
Julie—At Home
You'd Be So Nice To Come Home To; Lonesome; The Way You Believe Me; My My; The Thrill Is Gone; You've Changed; Give Me Love; Sentimental Journey; Live Me Through; You've Stopped Out Of A Dream; Let There Be Love; Everything Happens To Me.
(London HA-G 2280)♦♦♦♦

DON'T look now but that gal who usually breathes so beautifully has decided to try a hand at singing outright on this latest disc—and the effect is even better.

The detectable Julie is accompanied by all-star jazz combo and she turns in some nice musician-like phrasing on a collection of lightly swinging standards.

The lady certainly has an enchanting way with a song and this set for me rates as one of her best yet.

Let's have plenty more in this vein. Julie, I think you are on to a real winning formula here.

THE FOUR FRESHMEN
Voices And Brass
Sixty Six Starlight; Route 66; I Had The Craziest Dream; I'm Glad There Is You; I Had To Be True; Laura; Candy; Lovely For My Love; Penner; From Heaven; Never Again; Sunday; Autumn Leaves.
(Capitol 11295)♦♦♦♦

BACK again are the ever-popular Four Freshmen with an album which is really a preview of their forthcoming visit to our shores—in just a few weeks.

The moderate harmonies of this group appear strongly to my ear, but



JULIE LONDON turns from "breathing" to outright singing, and the effect is wonderful.

they are not to everyone's taste. However, there are enough of us around to ensure a strong support for any good LP released by the group—and this is a good 'un.

I recommend that you pick up your souvenir of the tour before you see the show—which also starts June Christmas.

BILL SAVILL ORCHESTRA
21 Top Tunes For Dancing
Think Heaven For Little Girls; I'm Glad I'm Not Young Anymore; The Way You Invested Champagne (G); Glee; We Kiss In A Shadow (G); A Wonderful Fantasy (Fantasy); Come Prima (Ragtime); I Am Love; Robin Hood; Just One Of Those Things (OS); You're Sensational; Mind If I Make Love To You; I Love You Sometimes; Who Wants To Be A Millionaire (OS); True Love; Around The World (W); Billie's Younger Than Springtime (G); Let's Give The Music And Dance; I Whistle A Happy Tune; Fire; The Count In My Soul (OS);
(Charleston)

ANOTHER bumper bundle to please all dance fans from the nicely tempod Bill Savill Orchestra.

Full of favourite melodies and dances, the album should be a surfeit success where one also takes into consideration the price tag of twenty-one shillings.

Good for your party, a quiet evening of intimate dancing, or simply for listening if you want to rest your weary bones after a hard day at work.

JONI JAMES
100 Stars And Juno—In Hollywood
Can't Begin To Tell You; The Boy Next Door; Secret Love; Dance On The Ceiling; Three Coins In The Fountain; I'd Like To Remember; Thank You; I've Got To Remember; I'll Never Stop Loving You; True Love; Over The Rainbow; Around The World.
MGM-C 839♦♦♦♦

ALAS, I am afraid that Joni James has again failed to come up to the standard of the singer I enjoyed so much when I heard her first recordings a few years back.

But although Miss James may not be at her best, the orchestra under the baton of Geoff Love and Tony Osborne certainly is.

It is a great tribute to our studio technicians and our musicians that MGM should arrange for this, and other LPs, to be recorded in London. While our standards remain so high this will become more and more of a normal practice.

No, sorry Miss James, you will have to do better than this.

KAY STARR — great arrangements of Broadway hits. (DISC 6)

JUST RELEASED
A NEW MATT MONRO Record
THE GHOST OF YOUR PAST

NEW AVAILABLE WITH
"QUITE SENSITIVE"
NEW AVAILABLE WITH

"TWO WAY FANTASY FAVOURITES"
NEW AVAILABLE WITH
AL MARTINO singing
"OUR CHRISTMAS"
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THIS ALBUM WILL KEEP YOU LAUGHING

GEORGE CHISHOLM JAZZERS

Crazy Party Time

Clara Bey; Japanese Sandman; Chinese Laundry; Boogie; Chinatown Me; Chinatown; Won't You Come Home Bill Bailey; Ride To The Middle Of The Road; I Like Aids And Bacon; Don't Dilly Dally; Am Old Iron; I Love A Linger; Stop Your Tinkling; Twelve And A Tumble; A Back; I Belong To Giuseppe; The Blackhawk Strikes; Bombardier; Scotland The Brave; When Irish Eyes Are Smiling; Young Machine; I'm A Great Dan For The Irish.

(Parlophone; GEP 8230)*****

YES, a real crazy disc, in the real and "live talk" meaning of the word. Tombolont George Chisholm, long a recording studio stalwart, gets the opportunity of letting himself go on record and he has come up with a riotous album which will keep you happy and laughing for many months. This is good, healthy fun, with a lot of musical interest thrown in. You will never regret laying out the cash for this EP.

GRACIE FIELDS

At Home With Gracie

The Love's Prayer; The Merry Dancer; Hush; Take Me To Your Heart Again; (Columbia) SEG 8055

The lass from Rockdale has become a show business legend during her career as an entertainer.

(Columbia; SEG 8055)*****

RUSS CONWAY

More of the Best in Pub-lic Piano.

(DISC) P6



and this disc demonstrates some of the reasons why. It's "Our Gracie" singing four of her old successes—successes which will be popular for many, many years to come.

BILLIE HOLIDAY

I'm Not A Saint

I Wish On The Moon; But Not For Me; Say It Isn't So; Love Is Here To Stay.

(HMV) 7EG 6027*****

A GAIN, she really isn't for this page, but I feel that the late, and very great, Miss Billie Holiday has something to offer everyone. Practically every great singer of our age has named her as an idol at one time or other, and the outstanding Frank Sinatra is right at the front of the queue shouting her praises.

CALL FOR CATS

Let Terry Knowles, featured in the stars—TERRY DENING, TOMMY WELLS, and TONY MARTIN—YOU to play a really swinging party with fabulous "SPEEDY" piano with fabulous...

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Your Fee Refunded

If we do not please YOU in your first purchase.

Write for our PROFESSIONAL opinion, including a stamped address label.

Write to: MRS. Robert Manning, Kenyon Street, London, W.C.1.

Miss Holiday made a lyric come to life, and her melodic interpretations were a joy to hear.

Why not get a copy of this record and share the pleasure that this fine artist brought to many people throughout the years?

CHANUKAH MUSIC BOX

A Child Participation Record
Brother Isaac; Four In Little; Cantor Yoram; Sei, Sei, Sei; Macabee March; Yama; Ha-Chanukah; S'pin 'Lev; Drexler; Chasid's Prayer.

(Audio Fidelity-Kiner Records)*****

A record which can also be enjoyed by non-Jews, it is full of very melodic tunes and is sung and narrated in Hebrew and English.

The cover album has the words printed on the back.

Many youngsters will enjoy this one.

PETER DAWSON REQUESTS

I Told The Road; Old Father Thomas; The Road To Nowhere.

(HMV) 7EG 8023*****

PETER DAWSON is a name which may be unfamiliar to many of the readers of this page, but I am



Gigi Escorts

certain that his recordings must be very well known to you if you have listened to "Family Favourites" and such programmes, at all frequently.

Here are four of his most requested items. They may not be to your taste but you could do yourself a favour by making a gift of the disc next time an older relative's birthday comes along.

BENJAMINO GIGLI

Mother Marcella; When Other Lips; The Rosary; Love Stay With Me.

(HMV) 7ER 5187*****

THE late tenor Gigli was a world favourite and, therefore, any recording of his voice will attract a lot of custom.

The only reason I have cut the star rating is because the record will not have the mass appeal on this page that it would receive in a more classically minded publication.

But let me assure all Gigli fans that this review that the record will be anything but a disappointment.

Cable from AMERICA

edited by Maurice Clark

Pat Boone pens 'Exodus' lyrics

WITH all the lyrics submitted for the nation's No. 1 hit, "Exodus From Exodus", the only one that Ernest Gold (the composer) liked, was the one by Pat Boone. So Pat has now recorded the first vocal version (his own) called, "This Land Is Mine."

Sax Clifford, a new name on the teenage record scene, turns up this week with his first hit disc, "Baby Sitting Boogie." A very cute song it is too. I think we will be hearing a lot more of this young Columbia star.

The strength of movie soundtrack albums in the hit parade is indicated by the number of weeks they seem to stay—King And I, 210 weeks; "Gigi," 133 weeks; "Oklahoma," 219, and so on. It seems that no film score is complete without a theme. The next best one will be from "Miracle 7," the Marilyn Monroe film. Don Costas has the big disc coming 99 on this.

Just coming back into the limelight via his new record "Lovers Love" is young Buddy Bue. Buddy, lost at the peak of his disc career, was drafted into the army, but at least taken time for him to get into the charts again, and now he's at his first disc for Liberty Records.

JIM REEVES, just back working again after his Christmas holiday in Texas, which he spent a lot of time hunting on the King Ranch, has had three discs in the bowling alley he opened recently with the New York Yankees without obtaining a hit. The alley was so successful that Jim intended investing in a new movie. Billy Vaughn, film director for Dot Records, is in the charts

Orchestra on two individual albums to be released at the end of February. The two LPs, one a Roulette and one on Atlantic, will feature the jazz songsters backed by the Ferguson Orchestra, for the first time, and as a result of an agreement between Miss Conway's Atlantic label and Ferguson's Roulette.

Mal Yarnes and Margaret Whiting have cut a terrific album for Verve of all the hit songs from the present Broadway shows, including "Irma La Douce," "Camelot" and "Wild Cat." Title of the LP is "Broadway, Right Now."

REMEMBER Richard (Little Richard) Penniman,

the rhythm and blues artist who made \$500,000 a year singing such hits as "Tutti Frutti"? He is now playing Pershing Sq. in Los Angeles, preaching and singing for the Seventh Day Adventist Church which he became a convert.

The piano in the New Orleans home of Fay Donnan is really something. It's painted pink and white with a red and white keyboard, and cost \$1000. Still with the hits Fate is getting, he can afford it.

C.O.R.E. (Congress of Racial Equality) are sponsoring the first performance of "Exodus From Exodus Suite," composed by Max Roach and Oscar Brown, Jr., to be given at New York's Village Gate. Candid Records are then to issue this work, on an album with the proceeds to go to the C.O.R.E. funds.

With the great success of the instrumental hit "Calcutta" which has been a race by recording artists to cut the first vocal versions. Winners of the race are The Young Tugs and their disc could become an even bigger hit than the instrumental. If not they have a very catchy, up-dated version of Steven Foster's "Old Black Joe" on the flipside, it's now called

PAT BOONE—His was the only version of "Exodus" liked.



JOHNNY MATHIS

—Back to Las Vegas again.

"Gone Are The Days" and the group have done this in the same way as their recent hit "Down By The Station."

Bobby Darin has just sized a nice movie contract with Columbia. He is expected to start his first film some time in March.

United States tapes have started off the new year with the release of 37 four-track stereo tape packages representing the products of ten labels. The batch is highlighted by the release of Ray Charles' "Also Included are various issues are Mantovani and Mel Tormé."

MOVIE star John Gavin has

just cut his first disc for the Coral label, title is "Just To Be In Love." Very good it is, too.

Ray Stevens, Verve recording artist, who has been doing such swinging business in clubs all over the West Coast, is up for the part of Fanny Brice in the forthcoming MGM film of the late and great comedian's star's life.

Cal Calloway is back on disc in a big way. He has just made a real "wild rocker" for the Coral label called "Dancing Man."

Johnny Mathis is about to say yet another return visit to Las Vegas. But for the first time he is at the Sahara Hotel and headlining his own revue.



Traditional and Modern A wonderful record and so moving.

SISTER ROSETTA THARPE

The Gospel Truth

*The Lord's Prayer; One Morning; How Many
Times I Look To Do; It's Me; I
Have Good News To Bring; Didn't I
Fail; Ring Back Those Happy Days;
Saviour Don't Pass Me By; Got Get The
Power; Bless Of Heaven; Good Love.*
(Mercury MMC 14057)*****

WHAT a wonderful record! What a moving record! Full of the most intense religious fervour and yet at the same time full of jazz interest. It is easy to see in the statement and answer of the main singer and the congregation just where the sax and brass riffs of the swing bands came from. In fact, this call and response is the very essence of all good jazz . . . New Orleans, Chicago, swing or whatever else you may have.

Rosetta Tharpe is the main attraction. But there is also another excellent singer, presumably Nelly Jenkins, though the sleeve notes are not clear on this point (and I feel, in view of her outstanding ability as a foil for Rosetta, that they should be).

Sister Rosetta and this other singer share the bulk of the work, the other girl standing out from the rest of the congregation. It is almost every number we have therefore three main voices. Those of the soloist, the variation,



By
Owen Bryson

and the concerted singing of the congregation.
The recording was made at the Church of God in Christ in New York.

MALIALIA JACKSON
Orchestra And Choir Conducted by Percy Faith

The Power And The Glory
Orchestra: Caroline Goldsby; Hedy Hedy; Mary; In The Garden; Alone With Me.
(Philips SBE 12175). SBBE 9012
micro*****

It had to come, of course. The marriage of jazz and strings is proving too popular for even the most incongruous of couples to leave alone. And if you can think of anything

more incongruous than the pairing of the world's greatest Gospel singer with Percy Faith's string and organ ensemble, I'd like to know of it. Great as Malialia is, I think the whole thing is ridiculous. Why can't they let her sing her own songs instead of these carols and hymns.

I think I'll stick to Malialia Jackson and her spirituals, complete with rhythmic guitar or piano and loads of off-beat hand-clapping.

CHRIS BARBER'S JAZZ BAND
Chris Barber In Copenhagen
Market Street Square; Sunday Beautiful
Drammer; Going To Town; Blue Turning
Grey Over You.
(Decca Bluebird)

(Columbia 335X 1274)*****

PAT HALLON is a model lead trumpeter . . . one of the best in the world . . . balancing perfectly his role as a member of the ensemble against his considerable talents as a solo improviser. I quote from the sleeve notes, and for once agree with the writer.

Pat Hallon is the star of the disc . . . much that same as he was on the Concert in Berlin LP.

On Sweden he turns in the most beautiful solo I have yet heard by a British trumpeter. There is something of the clarity of Ed King, the great underrated horn man on the Clarence Williams side. And don't the rest of the boys blow up a storm behind him! Money is so much a part of the Barber sound that it is indeed hard to imagine the band without him. This won't be the last of him we shall hear with Chris. The disc was recorded at a public concert as long ago as last March.

Chris himself takes the solo work on *Margie* and one realises that his trombone, effective, neat and tidy, in reality adds little to the jazz feeling of the group. Like many other leaders his ability to bring in more to be added to the band is more to be admired than his own playing. Arrangement, harmonies, rather than in any brilliance as a jazz soloist.

Swanee is marred by a long drum solo from Graham Burbridge, who otherwise drums well enough . . . having absorbed much of the drift of the great American drummers.

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SISTER ROSETTA THARPE . . . Her record contains the essence of good jazz. *

YEHU DI MENCHIN PLAYS SUPERBLY WELL

Classics

by Alan Elliott

BEETHOVEN
Viola Concerto in D Major.
The two interesting looking Yehudi Menuhin and Vienna Philharmonic Orchestra conducted by Constantin Silvestri

(HMV ELP 1799)*****

WHEN I looked at the sleeve of this disc, I made a mental note that this promised to be a good one. The two interesting looking Yehudi Menuhin and Vienna Philharmonic Orchestra conducted by Constantin Silvestri

I don't think I have ever heard such perfect balance and combination—not even on the concert platform. Menuhin's playing is as good as it has ever been. This disc alone proves to me that he is one of the greatest violists in the world—if not the best. I feel marks to Silvestri and the Vienna Philharmonic for their great support and understanding. Their playing in the slow movement is so

controlled and beautiful that it would be a pleasure to listen to them without the soloist.

HINSHUKI-KORSAKOV
Scherzade

Philharmonic Orchestra conducted by Paul Kietzal.

(HMV MLP 2000)*****

ONCE again HMV have a winner on their cheaper series label. This performance of "Scherzade" is obtainable for only 22s. 6d., and I think it is excellent value for the money.

Kietzal produces a very fine performance and the orchestra is well drilled under his baton.

I am not very enamoured of this particular work. I find it one-third good listening, the rest repetitive and dull. But this version certainly impressed me, and I am convinced Kietzal does his utmost to let the work out of the doldrums.

BEETHOVEN
Piano Concerto No. 2 in B Major
Wilhelm Backhaus and the Vienna Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt
(Decca BR 3973)*****

A GOOD, solid performance of this early Beethoven concerto, played in the hard, crisp style that one expects from Backhaus.

I like the Mozartian flavour the performers have put into the recording, especially the nostalgic attitude of the final movement.

I suppose, in order of merit, this concerto is the least known of Beethoven's five concertos, but although it tends to meander somewhat, it is packed with easy-to-remember tunes.

WHO WERE WHEN

Week commencing Sunday, January 22

RELEASE

- Empire: Dennis Lofe, Edna Savage ("Cinderella"), Janet Richardson.
Roof-top Room: BIRMINGHAM
Empire: Bruce Trent ("Sleeping Beauty").
Hippodrome: Dave Brubeck (Mon.).
Town Hall: Acker Bilk (Tues.).
SHEFFIELD
Theatre Royal: The Matkachs ("Mother Goose").
Alhambra: BRADFORD
John Hanson ("Robin Hood").
BRIGHTON
Hippodrome: George Formby, Vanessa Lee ("Aldelia").
Colton Hall: Dave Brubeck (Wed.).
TOWN HALL: CHELTENHAM
Chris Barber (Mon.).
COVENTRY
Coventry Theatre: Ken Dodd, Janis Marden ("Pied Piper of Hamelin").
Coventry Theatre: Acker Bilk (Sun.).
CROYDON
Civic Hall: Acker Bilk (Fri.).
GUIMOND: Chris Barber (Sun.).
EDINBURGH
Empire: David Whitfield ("Rose Marie").
GLOUCESTER
Regal: Michael Holliday ("Mother Goose").
HIGH WYCOMBE
Hampshire Lyttelton (Tues.).
HIDDESLFIELD
Shirley Bassey (Mon.).
LILFORD
Rush Hoose: Don Fox (W.).
LEIDS
Empire: Ian Wallace, Olga Brown ("Bubbles in the Wood").
ODON: LINCINN
LEICESTER
De Montfort Hall: Dave Brubeck (Tues.).
SAYOY: SHIRLEY BASSEY (Tues.).
LIVERPOOL
Empire: Bruce Foryth, Elizabeth Larnar, Morton Fraser's Harmonic Gang ("Robinson Crusoe").
DAVE BRUBECK (THURS.).
LONDON
Adolph: Janet Waters ("Cinderella").
Palladium: Norman Wisdom, Yana ("Turn Again Whittington").
Whittington Theatre: Adam Faith ("Dick Whittington").
Talk of the Town: Andrews Sisters, Chris Barber, Acker Bilk, Ken Colyer, Clyde Valley, Stompers, Kenny Ball, Merseybeat, Jazz Band (Fri.).
Town Hall, Poplar: Acker Bilk (Sat.).
Conway Hall: Hampshire Lyttelton (Wed.).
Victoria Palace: Dave Brubeck (Sun.).
LOVEHUSTOFT
Acker Bilk (Wed.).
MANCHESTER
Opera House: Eve Roswell, Jimmy Logan.
Palace: Harry Secombe, Roy Castle, Gary Miller ("Happy Days").
Free Trade Hall: Dave Brubeck (Fri.).
NEWCASTLE
Empire: Ronnie Hilton ("Clocks and the Three Bears").
NOTTINGHAM
Theatre Royal: Ronnie Douglas ("Cinderella").
SHEFFIELD
Club circuit: Terry Dene (Wk.).
GLOUCESTER
Granada: Eddie Calvert, Rosemary Squires ("Mother Goose").
STAFFORD
Borough Hall: Chris Barber (Thurs.).
STOCKTON
Globe: Shirley Bassey (Wed.).
TORQUAY
Pavilion: Ruby Murray ("Cinderella").
TUNBRIDGE WELLS
Assembly Theatre: Hampshire Lyttelton (Sat.).
WELLS: BUD MCMILLICH
Grosvenor (Sat.).
WEYMOUTH
New Theatre: Ronnie Ronalds ("Dick Whittington").
WOLVERHAMPTON
Civic Hall: Chris Barber (Wed.).
WORTHING
Comnight Theatre: Beverly Slaters ("Bubbles in the Wood").

HOW RYAN

Home, after a 'See Me Sights' trip to the States, says ...

The Americans are waiting for me here

WELL, I'm back from the States ... home to the relative peace and quiet after four of the most hectic days in my life. I still can't quite believe that I did so much work in a relatively short time. I appeared on CBS shows: Basin Street, Broadland, the Round Table, the Embers, I saw all the big Broadway shows, the By-Bye, Bye, Bye, and in particular, was featured in "See Me Sights."

I caught that powerful performer, Tony Bennett, I saw Peggy Lee's opening night, and met, that gorgeous man James Garner, Alvin Karpis, and Mavis Grey.

One disappointment was the postponement of my appearance on the Jack Pary television show. Unfortunately Jack will still the show, but it was cancelled. However, he is coming over to England with the show in March and we'll telecast something for transmission in the States.

I received an exciting offer from Ed Sullivan, who produces the most successful TV show in America. He said that I should be able to go by TV over after appearing on "Spot The Tone." I think I can arrange to, and they'll make arrangements for me to appear that week.

Warm-hearted

What impressed me as much as anything was the warm-heartedness and professionalism in the American show world. Their production and presentation is incredible, nothing is too much trouble, every little detail is important to them.

I found the Americans a warm-hearted, genuine people, and the current desire over there, and this is really very true, is to come to London.

They all want to work here after hearing reports from artists who have appeared on our screens and stages: Tony Bennett, Dore Daltry, Peggy Lee, are all keen to come to the States.

In one of the very chichi Greenwich village night spots I heard a singer, Felicia Sammers, whom I think will become as great as Sarah, her singing was right out of the top of her head.

Packed houses

She packs the house every night. I just hope somebody fixes up an English tour, or appearances for her.

Of all the wonderful performers I saw in New York, Felicia Sammers was the greatest, and that is precise indeed.

I must have spent my wages for the next two hundred years in their wonderfully tempting shops. I bought clothes, shoes, and a million other things. The cutest little item, which has won my affection for ever, is a small shoe, shaped like a poodle. That little item will accompany me on all my travels here.

If you go to America, and are in New York, go to Lindy's restaurant, and try to sit in a famous cheese cafe. There's a host of the most delicious in the world, and I'm not used to a frog with a can still taste it.

Finally, my surprise at the incredible size of everything, my first drive into New York, through Central Park, and my first glimpse of those towering skyscrapers almost had me gasping.

To quote General MacArthur: "I shall return."

Raindrops' wait

is now over

HOW is this for professional perseverance? The Raindrops, the vocal team that always seem to be singing when you switch on the radio, have waited since last May to cut their new record.

They have been waiting and waiting for the right sort of song to come along, one which they thought suited their style, and would be, at the same time, a commercial proposition.

Well, I think their patience has paid

off. The other day they heard the Shirelles' version of "Will You Love Me Tomorrow?" which is number five in the American Hit Parade. They liked it so much that they Monday and the recording company Deole, arranged a session for the Raindrops and their record is to be released this coming Friday.

I've a feeling, after hearing the trial record, that this sudden rush after months of inactivity record-wise, may about the Raindrops' high up into the Charts.

Spray it on

GRILS' DEPT. — FASHION CORNER.—A little hint that I believe originated in America, although I'm told it's spread to England about it, is the spraying of colour on to the hair to blend with jewellery and accessories.

I don't know exactly how much these colour sprays are in England, but in the States they retail at just under a dollar a bottle.

A light colour spray which shows up when the light shines on it is a wonderful way to highlight your crowning glory, and while it lasts, I think this little craze will be most widely used also colour stockings.



* PET CLARK ... at first I couldn't speak a word of French.

man is Not the man for Barber

"If We Ever Needed The Lord We Sure Did Need Him Now" was the title of Chris Barber's eleventh number, on the occasion of the first broadcast with Ian Whyte, the place of Monty Sunshine. This was on December 12 and I rather felt Chris had pulled this one out at the last moment to express the mood of himself, the band and the audience.

Ian is an excellent clarinet player, but he is NOT the man for the Barber band.

I have been enjoying this band more and more lately. It has loosened up. It has driven. It is playing superbly. Graham is "tripling" through the sort of blues that spell disaster for every other British band. Arrangements have become almost forte with the band.

On this occasion Chris contrasted himself (with few exceptions) with Fred Heywood, so we had "Lil Liza Jane," "Creole Love Call" (a strong chord in this one), "Just a Little White," "Down Home Rag" and even "Bobby Shaftoe".

He might have been safe, but it did nothing to enhance Chris' reputation. I felt that this could have been a trial band of five years ago slightly polished up, but still not too good of itself.

THE Dick Charlesworth Band (better known as the City Gypsies) will be at the De Muntz Hall in Leicester on January 29 for a concert appearance. They are a fine and competent Dixie band. Palace, Birmingham, on January 29, supported by a local band.

When I was 25 Dick and trombonist Cyril Preston return to Sheffield, for the first time with the band since they left years ago.

to find fame and fortune in the jazz before we sure did need Him Now."

Their home town finds them at the Club Chicago, held at the Tower Ballroom.

THE Charlie Gal Band has so far received no intonation in these columns. Yet it was in New Year's Day, 1960, that it was formed. It is now part of the Jack Pary television show with Kenny Hall, Pete Ridge, and the Charles Galbraith.

The present consists of Joe Smith, clarinet; Pete Strange, trombone; Matt Paton, bass; Matt Paton, tenor; Matt Paton, drums, and Chris Mitchell, tenor.

The leader, who plays trumpet, was formerly with the Clyde Valley Stormers, and Matt Paton are also Scottish.

DRUMMER Danny Craig is yet another addition to the long list of musicians suffering from illness. He is out of the business for a year, on account of T.B. which caught up with him just after the New Year.

He had been drumming for Sandy Brown in place of Danny Hutchinson.

At Jazzbox last Thursday his place was taken by Lennie Hastings, currently on tour with the Welsh Band who, by the way, have just lost guitar ace Diz Dinsley, to the Jazz Musicians Association.

Benjoni Tom Stretton is now out of hospital, following intensive treatment for eye trouble, and will be in the I.T. for a few days led Terry Pitts, Tony Pitts, brother of Ballistol Vite, Fitts, and brother of Terry, to cover for him during his period away.

Owen Bryce

Pet Clark—she's staying in Paris for good

IN London at the moment is a petite young singer of whom we British can well be proud. For although Petola Clark's face has been missing for some time from the home music scene, on the Continent she's been creating the kind of following one usually only associates with an American singer.

France, Belgium, Italy and Switzerland are each producing her a star and this week, on a quick visit home for television appearances Pet told me why she'd crossed the Channel for success.

"It's quite simple," she said, "my fiancé is French and I decided that I wanted to make my future there; because once you're a star in Paris you can work in all the other European countries."

"When I first started working in France my greatest difficulty was with the language—I couldn't speak a word! France is a terribly difficult place for a girl since anyway and they like their artists to sing in French."

"I certainly never thought I'd be able to do forty months and French, as I do now, I still don't speak a very well but they don't seem to mind. My recordings are done in French and they do very well."

Pet was rather reticent when I came to discuss her success but I happened to know that she had a big hit in France with her recording of Presley's "O Sole Mio" a short time ago.

The standard among musicians

out there is not quite as high as in England. Pet said, "They're good but never consistent."

I have my own group with me now. I've just begun working there I had my own English pianist but I couldn't expect him for two months away from home.

"My audiences are very different from those at home. For instance

worked together on "Drumbeat" long before Adam's success, and I thought then that he'd had the most sensational face I'd seen."

"One of my reasons for coming to London this time was to tape an appearance in 'his new television show."

Pet looks like chalking up some more sales on her new recording of "Salon" and she's not far off, she said. "Peter Knight and Tony Hatch suggested that I try to go over for a conference and I said yes, yes, yes. It's a nice sounding song and I liked it."

"What does the future hold for Pet after her return to Paris and forthcoming marriage to young executive Claude Wolff?"

"Well," she replied, "I've already done some acting on French television and they want me to do a musical version of 'The Three Musketeers' which might be fun. I'm also going to work in Spain for the first time. And I may make a trip to Japan."

"Of course, I'd like to do a musical in London if only the right one would come along. I don't know if there's any America there is a chance that I may return there."

"Will marriage affect my career?" If you mean by that will I give up the show, she said, "I don't know, I can't say. I can't say I'll give up my appearances and only work in France."

"But don't think I'm deserting England. After all, I will be living only an hour's drive away. I hope to go over as often as I like. We

By Brian Gibson

when I'm working the Calmix at Caxton's Monte Carlo they're a very smart but not really your usual audience. But when I do one-night stands the crowds are very enthusiastic and great to work to.

"One of the biggest successes I ever made was in Marseilles. Now I have a sort of open table there any time."

I asked Pet what she thought of the current music scene in France after her absence. "Well," she said, "I'm glad that Adam Faith has done so well. We