

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 152 Week ending February 18, 1961
Every Thursday, price 6d.

MARK WYNTER,
Judy Grinham
Why they wanted to meet
See page 6



Songwriting and film work for TONY OSBORNE

Presley signs big film deal

Four pictures, one will be a musical



ELVIS PRESLEY has signed a new contract with MGM for four major films, including what is hoped to be one of next year's most important musicals. This announcement was made in Hollywood by studio head Sol Siegel.

No title has yet been fixed for the musical, but MGM stress that it will also give Presley the chance to display his acting talents, first brought to the fore in "Jailhouse Rock."

Currently appearing throughout the country in "Flaming Star," Presley still has two more films for Twentieth Century-Fox — "Wild In The Country," the shooting of which has just finished, and "Blue Hawaii," work upon which is due to start in March.

He is at present at home in Memphis, and he is due to give a benefit performance there on February 25 for various charities.

Following this, Elvis will also play a benefit performance in Hawaii to raise money for the Pearl Harbour Day Memorial.

Sales in Britain of "Are You Lonesome Tonight," have already topped the three quarters of a million mark, and the disc looks set to repeat the success of "It's Now Or Never" and reach the million.

There have been two venue changes in the forthcoming five-day tour by The Shadows. New dates are Essoldo, Brighton (March 3), and the Opera House, Tunbridge Wells (March 4).

CONNIE AT COPA LP IS OUT

THE long awaited LP, "Connie Francis At The Copa," recorded live during her performance there last November, has now been released in the States, with almost immediate release following here.

In addition to including an Al Jolson medley of five songs, Connie also features "It All Depends On You," "Smack Dab In The Middle" and "When The Saints Go Marching In."

'Oscar' songs

THE final ten film songs and the ten film scores have now been selected for "Oscar" Awards for 1960, and will be put before a final voting committee in April, in Hollywood.

The ten songs are "Ballad Of The Alamo" and "Green Leaves Of Summer" from "The Alamo"; the title song from "Cimarron"; the title song from "The Facts Of Life"; "Far Away Part Of Town" from "Pepe"; "La Chanson d'Orpheus" from "Black Orpheus"; "My Heart Was An Island" from "Swiss Family Robinson"; "Never On Sunday"; "Second Time Around" from "High Time"; and "Somebody" from "Cinderella."

The scores selected are "Never On Sunday," "High Time," "North To Alaska," "Exodus," "Cimarron," "Spartacus," "The Alamo," "The Magnificent Seven," "Elmer Gantry" and "The Apartment."

'Madrid' LP for Osborne?

TONY OSBORNE, the British Musical Director whose "Man From Madrid" is hovering just outside our Top Twenty, has broadened his scope to include films. He has written almost the entire musical score for a forthcoming British comedy, "Week-end With Lulu."

"This is not the first time I've done film writing," Tony told DISC, "but it is the first time that in addition to writing most of the score, I've taken care of the musical direction too."

"Week-end With Lulu" is the movie in which Russ Conway makes his film debut, and Russ himself has written the theme.

In direct contrast to comedy, Tony

Osborne has also written a song for another dramatic film, "Payroll." The song is "It Happens Every Day," and was written with Norman Newell. It is sung in the film by Eddie Ellis, who is also recording the disc for Parlophone.

Essentially an LP artist when it comes to making his own records, Tony is hoping to make an album of the same kind of music as "Man From Madrid."

"I use strings on 'Man From Madrid,'" he said, "and a semi-Latin American LP with strings would be quite unusual."

Tony Osborne is perhaps best known for his brilliant arrangements for Connie Francis, who has reported that she doesn't enjoy making albums anywhere but Britain, par-

ticularly when it comes to using strings. Her next trip will be no exception.

"I know that I will be making another album with Connie when she comes back," said Tony, "but until she gets here, I've no idea what format it will take."

In the meantime, Tony Osborne hasn't neglected his songwriting. In addition to "It Happens Every Day," he has again collaborated with Norman Newell for "The Golden Years," which has been recorded by Colin Day for release at the end of the month.

And more in the present-day beat idiom is a new Garry Mills single, "Who's Gonna Take You Home Tonight," which, again, is shortly to be released.

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TONY OSBORNE

his Piano and Orchestra

c/w LET'S TAKE A SPIN

45-POP827

HIS MASTER'S VOICE



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.

ARE WE FOOLED BY THE AMERICANS?

PRIZE LETTER

RECORDS in America are released in vast quantities, of which the biggest percentage must be of very low quality, judging by the standard of their Top Twenty. Tastes in records are very low, much lower than ours. And the British public take far too much notice of publicity of American discs and the American Top Twenty.

When a British disc enters the British Top Twenty, it is invariably of a much higher musical standard than the majority of American discs that enter our charts, most of which are recorded by almost unknown singers who have one hit and are never heard of again.—**EDWARD LYON, 97, Sherrat Street, Skelmersdale, Nr. Ormskirk, Lancashire.**

they have no appeal to me whatsoever. Unlike the John Barry Seven, they lack personality, and the way they introduce their numbers just doesn't seem to interest anyone.

The John Barry Seven have personality and pep, and they introduce

their numbers with originality, so that one has to listen.—**BERYL HALL, 49, Cambria Street, Kensington, Liverpool, 6.**

UP AND UP

I WONDER how many people have noticed the success of several cover versions? Three are "Sailor," "Rubber Ball" and "A Thousand Stars."

Does this mean that our singers

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

QUALITY?

IN a recent Top Twenty, I noticed that the top six positions were held by two newcomers and four old faithfuls. It is that records sell nowadays because of the reputation and popularity of the singer, instead of the quality of the disc? Or is it that we have nobody to compare with these discards?

Bearing in mind that Presley's "Are You Lonesome Tonight" sold 400,000 copies before it was released, there is no doubt in my mind that records DO sell nowadays because of the artist.

What a great Top Twenty we would have if people took notice of good quality records.—**ROLAND FEXTON, 15, Wivern Road, Bliton Grange, Hall.**

BRITISH FIRST

I THOUGHT A. J. Dunkley (DISC, 14-2-61) would have been delighted that a British artist created a British sound. The rise of our young artists is one of the most important things that can happen.

So many people are conditioned to

IT SEEMS SO SILLY

AS we are told the disc companies have their fingers on the pulse of the record-buying public, there does not seem to be any apparent explanation for the ill-timed issue of "Are You Lonesome Tonight."

With "It's Now Or Never" at No. 6, they issued the Presley hit—and immediately cut the sales of "It's Now Or Never," which would have had an even longer life in the Top Ten.

If Decca are after increased sales, why this lack of forethought on their part?—**C. FLETCHER, 12, Eastlands Road, Moseley, Birmingham, 13.**

Americanism that they have a liking for anything from across the Atlantic. Being British, therefore, means you have to be nearly twice as good.—**DOREEN DANBY, 123, Hamilton Drive, Acomb, York.**

LOST SHADOWS

HAVING seen The Shadows without Cliff Richard, I think they are lost.

Their instrumental records may have got into the Top Twenty, but when appearing personally on stage

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are better than the Americans, or that DJs are not plugging the American discs? British singers are rapidly increasing their quality and appeal.—**RICHARD HOLDEN, 260, Stewarthy Way, Stewarthy, Beds.**

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I HAVE received from Germany, some single copies of Presley's recording "Tonight's All Right For Love." This record is different from the track on his G.I. Blues album, entitled "Tonight's So Right For Love." The reason is that this is based on "The Tales of Hoffman," and thus ran into copyright difficulties in Germany.

To overcome these difficulties, Elvis re-recorded the song specially for the German market, with almost the same words, but a new tune, based on "Tales From The Vienna Woods."

Incidentally, "Tonight's All Right For Love" is better than the original! — **GEOFFREY SIMPSON, 9, The Leazes, Beverley, Yorks.**

INDIFFERENT?

WHY do DJs praise to the skies each new disc, be it good, bad or indifferent?

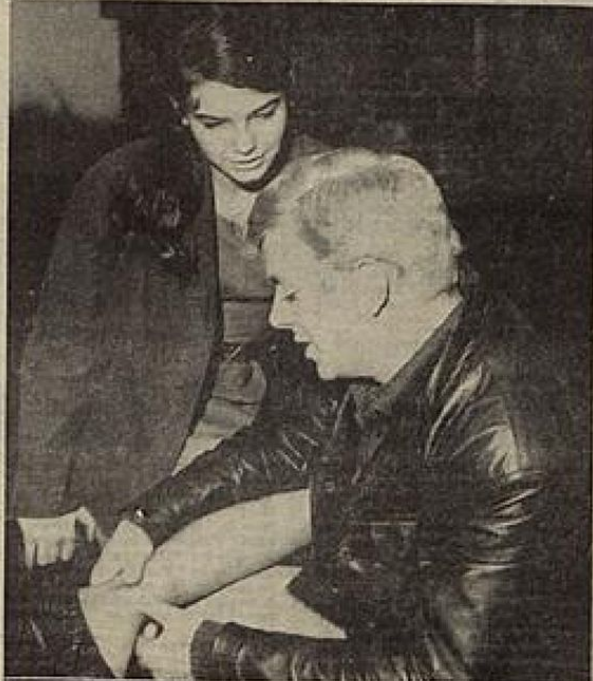
Those on Radio Luxembourg are particularly to blame. Surely, a programme would be more interesting if



* DAVID JACOBS—the only fair one? (DISC Pk)

they gave us their personal opinions of the record. Obviously, they cannot possibly like every record.

An exception is David Jacobs. If he doesn't think a disc is up to scratch, he says so.—**VERONICA GROCCOCK, 22, Derwen Farm Road, Sketty Green, Swansea.**



(Left) RAY BROOKS, who plays the teenage singer, in a scene with Waverley. (Left and below) he sings one of the numbers with The John Barry Seven.

This play could produce another Jess Conrad

THIS week could see the launching of a great new pop singing idol, a man who may even rival Jess Conrad, for it is the Conrad path that this as yet unknown singer is treading.

Tonight (Thursday) there is a play on BBC TV called "Girl On A Roof." It is a play that deals with teenagers and rock, the lead is taken by a 20-year-old actor called Ray Brooks and in the production he sings two numbers, one by John Barry and the other by the play's author, former BBC TV producer Stuart Douglas.

If he is lucky, he could find himself in the same position as Jess Conrad after the screening of his TV play, "Rock-A-Bye-Barney."

Jess also sang in that production and a few days afterwards he was inundated with letters asking him when he was going to make a record. So Jess became a singing star and this week he has his first chart entry with "Mystery Girl."

Certainly a strong factor in Ray's favour is that the John Barry Seven appear in the play, and John Barry wrote the music. And also Ray has sung before—"In pantomime."

The two numbers he sings in "Girl On A Roof" are "I Want You Baby," written by John Barry and Stuart Douglas, and the other will probably be John's "I Did What You Told Me," originally featured in the film, "Beat Girl." He'll be backed by the Seven, with dyed hair and the typical teenager's pop star rig-out of jeans and black leather jacket.

Does he stand a chance of making the pop parade? "Well, I'm hardly the one to assess my own voice," he said, "but I think it compares quite favourably with those of some pop singers."

Britain's A and R managers have been informed of Ray's appearance tonight and the fact that he'll be singing. If someone likes his style and offers him a recording contract, he won't refuse.

"I'd love to make some records, but only as a sideline. Acting is still my primary interest in life."

Incidentally, the play itself is about a rock star called Red Mayne (I) who is faced with a fan who gets to the roof of the theatre where the star is appearing and threatens to throw herself off unless he goes up to meet her.

But in spite of this rather melodramatic situation, the play does not attempt to "knock the rock." J. S.



SKEETER DAVIS MY LAST DATE



45/RCA-1200 45 rpm

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending February 11).

Last Week	This Week	Title	Artist
2	1	Calcutta	Lawrence Welk
1	2	Will You Love Me Tomorrow?	The Shirelles
5	3	Shop Around	The Miracles
7	4	Calendar Girl	Neil Sedaka
3	5	Exodus	Ferranti & Teicher
6	6	Angel Baby	Rosie and The Originals
8	7	Emotion	Brenda Lee
4	8	Wonderland By Night	Bert Kaempfert
9	9	Pony Time	Chubby Checker
10	10	There's A Moon Out Tonight	Capris

ONE TO WATCH
Dedicated To The One I Love - The Shirelles

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending February 11).

Last Week	This Week	Title	Artist
1	1	Are You Lonesome Tonight	Elvis Presley
2	2	Sailor	Petula Clark
6	3	Rubber Ball	Bobby Vee
7	4	You're Sixteen	Marty Wilde
3	5	Pepe	Johnny Burnette
4	6	Poetry In Motion	Bill Forbes
5	7	Portrait Of My Love	Duane Eddy
8	8	Buona Sera	Johnny Tillotson
9	9	Counting Teardrops	Matt Monro
10	10	FBI	Acker Bilk

Published by courtesy of "The World's Fair"

JUKE BOX

NEIL SEDAKA CALENDAR GIRL



45/RCA-1200 45 rpm

TEDDY JOHNSON, star of TV, discs and radio, writes for you

Pearl and I couldn't compete

LAST night (Wednesday) BBC TV presented the British end of the Eurovision Song Contest... and all this week Associated-Rediffusion have been screening ITV's own high-priced event for composers.

Our mail has carried one cardinal question: "Why aren't you and Pearl competing?"

The answer is simple. Pearl and I were unable to accept the invitations to appear in the shows of either network. We had already accepted other engagements.

Perhaps our greatest personal disappointment was that we were not even able to be in the studios to give moral support to brother Bryan. The 400 miles between London and Scotland separated us.

An interesting sidelight on last night's show revolved around the friendly rivalry between Bryan and Mark Wynter.

Some time ago Bryan presented the prizes at the annual Speech Day of Rangesfield School... and among the successful scholars was a youngster who sang in Bryan's old choir of St. John's, at Calford, London.

The lad had won the year's prize for singing. Bryan listened to him and as he handed over the prize suggested that the lad should seriously consider turning professional one day.

He took my brother's advice, and now they record for the same label—Decca.

The prize-winning pupil? Mark Wynter.

PEARL and I were recently on a session with that brilliant exponent of the guitar, Bert Weedon.

We offered belated congratulations on the design of his Christmas card and also on the Francis Day and Hunter sheet music cover of his latest disc "Ginchy."

Bert explained, "The artist and I have a working arrangement—I teach him guitar, and in return he designs for me."

It turned out that the artist is Bert's son Geoff—16 years old and a student at Harrow County Grammar School.

WE still get letters; latest comes from Max Knight in New York recounting the tale of Frank Sinatra and the Reluctant Club Booker, of Palm Springs, Florida.

Seems that the night club proprietor didn't like the thought of paying the voice a mere £1,700-plus for one night's cabaret.

Sinatra was so annoyed, it is



reported, that he is now going to open a night club and buy a house in Palm Springs to wage war against the booker-who-didn't-want-to-book. And that, as we often hear, is show business.

LAST Sunday (Feb. 12) Winnie L Arwell opened in Melbourne. She stars in a one-woman show, supplemented solely by a team of dancers and a large orchestra.

The booking is for six weeks, and the salary? Three thousand crisp folding Australian pounds per week. When our tame Benwick heard of the fee his summings-up of the news amused. He observed, "That ain't hay, Edward—but it sure is a harvest."

FRANK SINATRA... annoyed and now he's declared war.



TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending February 11, 1961

Conrad makes the charts with 'Mystery Girl'

Last Week	This Week	Title	Artist	Label
1	1	Are You Lonesome Tonight	Elvis Presley	RCA
2	2	Sailor	Petula Clark	Pye
3	3	Rubber Ball	Bobby Vee	London
8	4	F.B.I.	The Shadows	Columbia
5	5	You're Sixteen	Johnny Burnette	London
17	6	Walk Right Back/Ebony Eyes	Everly Brothers	Warner Bros
4	7	Pepe	Duane Eddy	London
6	8	Poetry In Motion	Johnny Tillotson	London
15	9	Who Am I	Adam Faith	Parlophone
7	10	Portrait Of My Love	Matt Monro	Parlophone
13	11	Buona Sera	Acker Bilk	Columbia
12	12	Sailor	Ann Shelton	Philips
10	13	Rubber Ball	Marty Wilde	Philips
11	14	Counting Teardrops	Emile Ford and The Checkmates	Pye
9	15	I Love You	Cliff Richard	Columbia
16	16	Calendar Girl	Neil Sedaka	RCA
14	17	Many Tears Ago	Connie Francis	MGM
18	18	Will You Love Me Tomorrow	The Shirelles	Top Rank
19	19	Gather In The Mushrooms	Benny Hill	Pye
20	20	Mystery Girl	Jess Conrad	Decca

ONE TO WATCH

Ginchy - Bert Weedon

LONNIE DONEGAN 'BENEATH THE WILLOW'

b/w
'LEAVE MY WOMAN ALONE'

7N 15330



45 R.P.M.

TRUE OR FALSE?

It is accepted that there are two general classifications of actors. Those who adapt their role to fit their own personalities, and those who submerge their own personalities completely and let the scripted character take over. Errol Flynn was the supreme instance of the first sort, whilst Alec Guinness and Peter Sellers represent the last word in type two.

But it is not commonly recognized that the same sort of division exists in the world of disc stars. And as a result the public sometimes get totally the wrong impression of the private personalities of some of their idols.

This struck me forcibly when I heard the new Lyn Cornell recording "Sweet Life"—a vocal version of "La Dolce Vita," with English words by Johnny Worth, who wrote so many of Adam's hits.

This waxing was produced by Dick Rowe and is gripping—like the steel fist of a giant robot.

It sounds very much like "Mack The Knife" in this version, but the thing that really sticks out is Lyn's performance.

JACK GOOD



It is ferocious, vicious, like a scalded wild-cat. It is a 3-D rendering that fairly leaps off the record.

So convincing is Lyn in this role—for that is what it is, just as surely as if it were a spoken script—that I am sure many people will be fooled into thinking that "Sweet Life" reveals the "real" Lyn Cornell.

"Not the sort of girl I should like my little Johnny to mix with"—that's what many a horrified Mum will be thinking. "Cor—I bet she's a bit of a tearaway" will be musing little Johnny.

Nothing could be farther from the truth. Lyn is an extremely quiet girl—in fact, it is with great difficulty that I can get her to say anything at all. Not that she needs to say much—her face generally registers what she thinks very adequately.

She is unpredictable, with very definite likes and dislikes, and a strong sense of humour. But certainly she is no wild-cat.

If "Sweet Life" makes a strong impression, however—as it might easily do—then Lyn is going to have a hard time trying to destroy the

MICHAEL HOLLIDAY... Natural?

LYN CORNELL... Sensuous?

The stars are not always what they seem to be on disc

image which this disc will create.

It took Elvis almost five years to eradicate the image the general public had of him—that of a talented hip-wiggler. And for at least a couple of years after he had stopped singing rock 'n' roll Tommy Steele was invariably captioned "rock 'n' roll singer Tommy Steele."

Last week, in a national he was captioned for the first time "singing comic Tommy Steele." It takes that long for the penny to drop.

Mind you, if "Sweet Life" brings a great deal of success to Lyn, maybe

the won't want to disillusion the public. To have formed an image in the public mind is to have travelled half-way on the road to stardom. But if the image the public has is quite unlike the artist's real self, then it can be a devil of a job to keep up the act.

Sometimes the strain of having to "be someone else" has given an artist a nervous breakdown. Some stars are lucky. They are born with personalities that attract the public. All they have to do is be themselves. Mike Holliday is like that. So is Adam Faith. Mike Cox is also completely like the Mike Cox everyone expects... kind-hearted, homely, fond of football on Saturdays and fish and chips any day.

No one would expect Billy Fury to be as chronically shy as he is, however—nor would they credit him with a giggle, of the kind you get from a schoolboy who has just scored a direct hit with an ink-pellet.

Who would imagine that Joe Brown was one of the nerviest artists I have worked with... There is always something wrong with his act according to Joe. His amplifier, his guitar, his voice, the mike—he's even complained about the thickness of his trousers. Happy-go-lucky Joe is a real person, however—but only when he's not performing.

Deceptive

Marty Wilde's records are deceptive. If anything they seem almost to border on the "cock-sure." And yet over the last month or so he's lost over a couple of pounds to Michael Cox... simply because he always bet that his latest release won't make the charts.

Maybe Marty's experiences in South Africa will do him good. I have just had a postcard from Joyce to say that they were given a tremendous reception over there—crowding the streets on his arrival, and packed houses wherever he appears.

But to return to "images"—I'm not suggesting that it is essential to create one in order to stay in the charts. But it would seem that you have to be either a character or merely a name, with no image at all.

The people who lose out are the ones who have number one hits but have made no impression as personalities.

They insist on showing themselves to the public at concerts without having anything but a distinctive sound to offer.

It happens time and time again, and still they come. So my advice to people like Roy Orbison, for instance, is this: "Please, Roy, unless you're going to knock them out visually, stick to records and don't come over for TV or for tours."

Remember Johnny Preston.

TEENAGE TOPICS

Shirley has been on a hunt for folk songs

ONE of the most widely-travelled singers in the world recently arrived back in England. Shirley Abicair used to be known as the "zither girl," but now the zither is only a small part of her act. Shirley travels all over the world, collecting folk songs; she concentrates mainly on Australian and Negro-American items and now has a huge repertoire of authentic folk music.

On her last "hunting" trip away from these shores, her first stop was New York. She took an apartment off Fifth Avenue (opposite the Gabor family residence), and began exploring the waterfront haunts and the Harlem night spots.

Searching, listening, writing, she soon began building a stock of American negro music, music that would eventually disappear if no written record was made of it.

Helping Shirley with her research was Nat Shapiro, recording head of Columbia Records of America.

Using the material freshly collected, they made an LP which has just been released in America, "With A Delectable Air." It will be released here soon, and I think it's worth a whirl, if only for the unusual backing. There it Julius Blake on flute (reported to be the best flautist in the world), a harpsichord, a cello, a bass, a guitar and a zither.

Then Shirley flew to her native

by Marion Ryan

Australia and made half a dozen "Spectaculars" and a series of folk music documentaries for the Australian Broadcasting Company. She travelled around collecting material from Aboriginal settlements in the "outback," taping previously unheard music and filming their ceremonial dances.

In all, she covered over 30,000 air miles in this research for television documentaries.

Now Shirley is rehearsing for her appearance at the Royal Festival Hall, where she will sing some of the songs from what must be the largest and most unusual repertoire in the music world.

I HAVE had three offers for summer seasons, and I want to make sure I get some sun this year. I have spoken to two weather experts—one told me: "We're in for one of the best summers of the

century"—the other said: "This summer will probably be just as bad as last... I wonder if the natives of Wauki would be interested in "Spot The Tune"?"

HAVE you ever tasted a "Cider-dog"? My thanks to Shirley Abicair for this Australian recipe. First fry pork or beef sausages in butter, when nicely browned place them in a casserole and pour in just enough cider to cover them, leave in a medium-heated oven for a half-an-hour or so. Meanwhile, fry some sliced apple. When ready, serve the sausages and apple together—delicious.

YOU may have read of a man who found a pound note printed on one side only. Well, my pal, Valerie Masters, has had one for two years. Reading the story reminded her of this, and she phoned the Bank of England.

We all know how much misprinted stamps are worth, and Valerie thought she might have quite a windfall in store. A spokesman for the Bank told her that if she cared to forward the note to them, they would give her a pound in return.

GIRLS' DEPT.

If you have had a busy day slaving over that hot typewriter, and have a date in the evening, a lot of care is needed to make you look your best, though tired.

First, remember that day make-up can look insipid under electric light, so darken the tone and be careful when dramatising your eyes—not too much and not too little.

In the middle of the dance or party, slip away for five minutes for quick repair work. It's worth it.

It's not a bad idea to have with you a tin of face-cleansing pads, to get rid of smudged make-up, and to make you feel fresher.

When you get home, no matter how "dead" you may feel, you must remove every trace of make-up before going to bed—for your complexion as well as your health's sake.

SHIRLEY ABICAIR... she's been travelling hither and zither collecting folk songs.



THIS
WEEK'S

EMI

HITS

THE BEVERLEY
SISTERSGoodnight
my Someone(from "The Music Man")
COLUMBIA 45-DB457

MICHAEL COX

Teenage love

H.M.V. 45-POP830

BOBBY DAY

Over and Over

TOP RANK JAR538

ADAM FAITH

Who am I?

PARLOPHONE 45-R4735

JOHNNY FERGUSON

No one can love you

(like I do)

45-MGM1118

SYLVIA SANDS

Autumn Tears

COLUMBIA 45-DB4573

HELEN SHAPIRO

Don't treat me
like a child

COLUMBIA 45-DB4588

CONWAY TWITTY

C'est si bon

(It's so good)

45-MGM1118

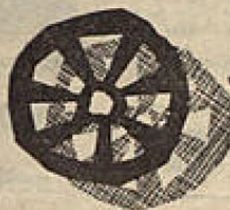
* STAR SINGLES *

PEGGY LEE

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beautiful balladTill there
was you

(from "The Music Man")

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and his Orchestra

Wheels

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STAR TALK

by
John
Wells

Bobby Rydell...Shelley Berman...

Craig Douglas...Allisons...Russ

Sainty...Winnie Atwell...Presley

...Tommy Steele...Frankie Vaughan

FORMER Pye A and R man Philip Waddilove, now working as an independent, ought to be the best dressed executive in the disc biz. He's just sold his shares in his family clothing business for a cool £263,000.

"Too Late For Tears," the number Valerie Masters plans to sing in the Eurovision Song Contest, is by way of being an engagement present to herself and Dick Katz. It's from their friend and composer/musician Dave Lee. Bobby Rydell's real name; Robert Louis Ridarelli. Which doubtless explains why his ambition is to visit Italy...his favourite food is spaghetti...and his ideal girl will have to be able to cook Italian food.

"Born — Southafrican 1911 Gemini seventh of Juni, Faloloped on the floor and no doctor present. Brussey most and ever after sufferer of distorted speakers. Tok! Who is this recounting his moment of birth? Well this "double talk" could only be from one person... Stanley Uwin. He has just made an LP for Pye.

Buddy Knox—"Lovey Dovey" on Decca—holds a degree in psychology.

* * *

JEANNE BLACK is a great fan of the American rodeo... goes whenever she can. She says she will marry a cowboy... one day.

How old were you in 1945? That was the year the Everly Brothers made their first broadcast, with their parents in a daily radio show. They really are veterans now.

Father of America's top disc comedian, Shelley Berman, drives a lorry in Chicago. Shelley's brother, Ronald, is also in that line of business; he drives his truck around Los Angeles.

It's not because the family needs the money—Shelley is one of America's highest paid comedians. He used to be an Arthur Murray dance instructor in Los Angeles.

During daylight hours, 14-year-old Helen Shapiro is Captain of her school netball team and gets top marks in English and French. Craig Douglas is an enthusiastic golfer. He also enjoys flying and

is waiting now to get his pilot's licence. If he manages to get another disc to number one in the best selling charts, he's been promised the best set of 12-bore shotguns that money can buy.

Gene Pitney, American songwriter who made his disc debut last week with "I Wanna Love My Life Away" ought to become a hit...he comes from a town called Rockville, in Connecticut.

* * *

THE ALLISONS, DISC's discoveries 21-year-old John and 19-year-old brother Bob, who are one of Fontana's hopes in the Eurovision Song Contest with "Are You Sure," are keen philhellinists...they collect match box labels.

Russ Sainty, whose second disc for Decca "Don't Believe Him, Donna" gets a four star rating in this week's "Disc Date," previously worked as a propagator—person employed in the science of growing and cultivating seeds. All the flowers and shrubs in the parks of his hometown, Leyton, were produced by him.

Denmark's child prodigy Gitte, who made her British disc debut last week with "I've Got A Song," may be only fourteen but she has already been singing professionally for six years.

Australian newspapers reporting that Winnie Atwell would like to settle there permanently. She's



* PRESLEY — Only a Rolls Royce and a Cadillac.



* CRAIG DOUGLAS — Keen on golf.

not planning to do so, however—now for the time being anyway. Johnny Angel wrote Rhet Stoller's near hit, "Chariot."

Another clique is being formed in Hollywood. There's already The Rat Pack headed by Sinatra, now there's a Mouse Pack consisting of Ann Blythe, Shirley Temple, Jane Withers...and Pat Boone.

Elvis Presley denies squandering money on new cars. Hollywood was saying that he had seven '61 models, but not true says Elvis. Only two...a Rolls Royce and Cadillac. They don't come any more expensive.

Jamette Scott has written a booklet: "All About Our Wedding." Jan is married to Jackie Rae.

* * *

On Tommy Steele's new car—a Jaguar which was waiting for him when he flew into London Airport after his holiday in Bermuda—is the badge of The London Motor Club. But Tommy isn't a member—he resigned last summer because his contract doesn't allow him to compete in motoring events. He's told the club he'll be joining next year, though, when his present contract runs out.

Frankie Vaughan and wife Stella are buying furniture. Up till now their children, David, 7, and Susan, 4, have been sharing a room. Now the Vaughan family is expanding its accommodation.

Bandleader Ray Ellington to give up touring. He's opening a club in London shortly and will only play there. Why? He wants to see more of his two children.

Who's the biggest record seller? Ring Crosby. Total to date is more than 200 million. "White Christmas," "Silent Night," and "Jingle Bells" alone have sold 26 million.

Johnny Tillotson gets a Bachelor of Arts degree in Communications...is "getting through" very well these days, too.



(DISC File)

Fancy Meeting You... The series where the stars meet the person THEY most admire

Mark Wynter and Judy Grinham

"I've always admired anyone who hits it big in sport," said six-foot, fair-haired Mark Wynter when I raised the subject of "Fancy Meeting You." He explained: "Competition is so great, it obviously takes an effort in a million to become world class. It must mean giving up everything else for a long period—you need real grit to do that."

"Another thing. Being a sports champion means you set a fine example to young people. You make them interested in physical fitness. And that is some thing in which I'm a firm believer."

"So whom would you like to meet, Mark?"

"If possible, Judy Grinham. I've always wanted to shake her hand for the way she won that Gold Medal at the Olympic Games. I've done a bit of swimming. Used to practise an hour a day, so I know how much that takes it out of you."

"I've wondered how hard you have to go to beat the world. It's one of the things I'd like to ask Judy."

Judy lives in Wembley, Middlesex. She is wed to Pat Rowley, a sports writer. They were delighted when I suggested lunch with Mark.

"What made you pick me, Mark?" asked Judy, modestly.

Mark repeated what he had told me. Then he added: "Another reason is that you are around my own age. If I'd chosen a famous person a lot older, I'd have felt a bit awkward. Wouldn't have known what to say. But young people just talk naturally."

Mark, by the way, is 18; Judy is 21.

JG: "I heard you, Mark, when you started on discs. I bought 'Image Of A Girl.' I liked it very much. I've since learned quite a bit about your career. I bet you were pleased when you were picked for the Eurovision Song Contest."

"But I've been dying to ask how you come to have a manager who works at Lloyd's?"

MW: "Ray Mackender used to be a DJ on BFN when he was in the

Air Force. When he was demobbed he went to Lloyd's, but still kept an interest in show business. Used to book acts for teen shows."

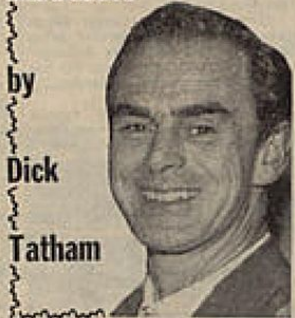
"He saw me performing in a London club, offered to manage me, and I agreed. I'm glad I did so. It's as simple as that."

Introduced

by

Dick

Tatham



"But, what about you? I'm real keen to know just how hard you had to work to win that medal."

JG: "I'd been swimming for nine years. For the last six of those I gradually stepped up training until I was practising FIVE hours a day. I also had to do a physical training routine; keep to a strict diet; get loads of sleep."

"As I also had a part-time job, there was no leisure for boy friends, dancing and other normal pleasures. Incidentally, I hear you've done some swimming."

MW: "Only in a small way."

DT: "He's being modest. He swam for his school, and won a cup and several championship medals."

I asked Judy if she were a disc fan. She looked at her husband and they both grinned. He said, "After lunch, let's go back to the flat. Then you can see for yourself."

It went. Judy dapped Johnny Mathis's "Warm" on the player, then showed us the rest of her collection. It is fantastic—nearly a thousand discs, rock, pop, jazz, classics. Her favourites are Ella, Maria Callas, Johnny Mathis, Shirley Bassey.

Mark's eyes widened when he saw that lot. "You must have been collecting for years," he said.

JG: "I have. My swimming caused it. I was so dead beat after training that I couldn't get to the movies or to shows. So I relaxed in an armchair and listened to discs."

I asked Judy which disc she would pick if she were allowed to keep only one. She said it would be Ella's "Every Time We Say Goodbye."

"That one really touches your heart."

And to end with, what more natural than for two young people to ask each other's ambition...

JG: "To write—I've started with a book and newspaper reports on swimming. Also, I'm greatly interested in show business, for I've had one small part in a film—'Operation Bullshine.'"

"I've also done a few sport commentaries, and some people think I should try panel games, or introducing women's programmes on TV."

MW: "My ambition is simple—to widen my appeal as an entertainer. By that, I don't so much mean learning to do a whole lot of things—although I am taking piano and dancing lessons."

It was time to go. Judy and Pat invited Mark "to drop in whenever you're in Wembley."

As Mark's career is on the up-and-up, As Judy would make a fine TV personality. As her husband can write scripts—could be their next meeting will be in a television studio!

HOMESICK

That's why Monty Babson came back to England

REMEMBER Monty Babson? He is the British jazz singer who went out to America two years ago with a fanfare of publicity, caught the attention of Frank Sinatra and really made a name for himself. Now he has come back, "because I was homesick," to a debut disc from Palette, "Utopia."

And "Utopia" shows a very different Monty Babson from the singer who left our shores in 1959. Then Monty was a singer of smooth, sophisticated singles with a definite jazz bias; now he has turned to the teenage market and the result won him a Top Twenty forecast from our reviewer, Don Nicholl, last week.

"It has surprised some people," smiled Monty. "But it's in line with my policy of wanting to be a singer as opposed to a jazz singer, a standard singer, a beat singer or any singer limited to just one field."

"After all, the standard type of ballad is not successful on singles. Matt Moore's 'Portrait Of My Love' is a very rare exception."

"Now all I want is to be a success here in Britain. While I was in the States I kept feeling bugged, and thinking 'What am I doing here?' I'm a Londoner born and bred, and I want to be a success here in Britain more than anywhere else. Nearly two years away from home was too much."

He will still go abroad from time to time for engagements though.

"I've just come back from some Continental appearances, and I've got some TV lined up in Brussels next month. But I shan't stay away for so long again."

He has no regrets about his work in America.

"It did me a lot of good being there, gave me a lot of experience. I have a great American manager in Leo Magid, and he fixed me a lot of

major TV and cabaret circuit dates. It was Leo, in fact, who first induced me to get up from my drum kit and come forward and sing, back in the days when I led the band at the Stock Club."

Good management is the secret of success in the States, according to Monty.

"The American public are wide open to foreign artists," he said. "They are interested in everybody. Providing you have got a good manager working on your behalf, picking the right dates and getting them for you at the right time you can really go places."

Sinatra's interest in Monty—he called him one of the world's singers most likely to succeed—is still very acute.

Frank entrusted his music publishing company to send over to Britain material for Monty to record, and Monty made an LP with Reg Owen's orchestra, which is owned by the new Sinatra record label, Reprise.

This album followed the successful Babson-Owen LP made for Jubilee called "All Night Long," which came back to Britain for issue on the London label.

Monty also received an invitation, via Frank Sinatra, to the gala cabaret and ball following the inauguration of President Kennedy, but was unable to go because he had left for home two days previously.

John Summers

Trying out a song on these three lovelies is Monty Babson, pictured at New York's Idlewild Airport. Anybody got a better reason to sing?



HIT SONGS FROM
'THE MUSIC MAN'
EDMUND HOCKRIDGE
WITH THE
PETER KNIGHT ORCHESTRA & CHORUS
NHP 24135 7" EP

TONY NEWLEY meets best selling poet John Betjeman
NEXT WEEK

Alan Freeman of Pye recalls...

No. 4

in the series in which the A and R men talk about the stars they record

We all waited for Lonnie



but he'd fallen fast asleep

IT had all the hallmarks of an intricate military operation. Recording equipment, worth £25,000, was transported from London to the stage of the Gaumont, Doncaster. Travelling with it, like guardian angels, were four recording engineers and three A and R men.

In charge of the expedition was Pye's A and R manager Alan Freeman (not to be confused with the disc jockey of the same name). The purpose of the operation was to record one Mr. Lonnie Donegan, before a live audience, singing an immortal song about his father's activities as a dustman.

As in military matters, everything was timed to the last degree. The idea was to set up the costly equipment and then experiment, with Lonnie's assistance, to discover the right microphone placings to achieve the right sound.

To do that Lonnie was going to arrive two hours before curtain-up.

But Lonnie, with customary enthusiasm, had exhausted himself on his Chester date. He slept, oblivious to the fact that seven recording men were pacing up and down the stage of the Gaumont, Doncaster, like caged tigers.

"He got there about two minutes before the curtain was due to go up," said Alan Freeman. "Needless to say, it was about the shortest run-through I've ever done."

And what were Mr. Freeman's thoughts and actions on this nerve-

racking occasion? Did he wrap a microphone cable around Lonnie's neck and pull it tight?

"The thought did cross my mind," admitted Alan with a chuckle. "But when he was there, I forgot it. You can't be mad at a character like Lonnie. The show began, we recorded the number and, as you know, 'My Old Man's A Dustman' sold a million."

In the studio, Alan finds Lonnie a competent, enthusiastic and pain-

taking artist, and a highly amusing character. Donegan sessions are noted for their smoothness and lack of problems.

"We recorded 'Don't You Rock Me Daddy-O' in three minutes flat, 'Cumberland Gap' took us eight minutes. Lonnie works best before a live audience, and I always try to create a bright, lively atmosphere for him in the studio."

Alan is elated at the stupendous success of Petula Clark's "Sailor."

Petula flew from France for a few hours some time before the session.

Tony Hatch, MD Peter Knight and I went to her flat, and rustled "Sailor." When she came back for the session, we did the number in 45 minutes. Peter Knight had just the right accompaniment, and Pet did the song without hesitation or mistake."

Alan made his name in the recording world in 1951, with Polygram. Pet Clark was then one of his artists.

"Things were tough then, and I was struggling for every penny. I organised a rather expensive session to record Pet singing 'The Little Shoemaker' with a pretty big orchestra. She was late, and I got really irritable."

When she arrived, Alan expressed his irritation in no uncertain terms. Pet replied, with equal spirit, that she and her father had just been in a car crash, and that she had narrowly escaped being thrown through the windscreen.

"I apologised at once and suggested postponing the session. She wouldn't hear of it and recorded the song, shaken and upset though she was. Things were perfect, and the result was one of Polygram's biggest hits."

Alan Freeman started in pop music in 1937, as an office boy at Maelmelodies Music. He was paid £1 a week.

"I persuaded Adelaide Hall to sing two of our songs at a radio show from Olympia, one Saturday night," he recalled. "That was a top plus in those days, and I got a five shilling rise and the official status of junior plugger!"

He served in the RAF during the war, and then returned to Tin Pan Alley. One of his first efforts as an A and R man took place in 1948.

The tune was 'Music, Music, Music,' and it was the first recording by Pet Clark. The Sargasters and Ron Goodwin. I did the session for Australia, and found out, a long time afterwards, that it was a big hit there."

Alan has worked in recording studios in many parts of the world. One of the most enjoyable sessions was with Pet Clark in Hollywood—she cut the LP "Pet Clark in Hollywood" there—when he had the chance to work with top American MDs: Billy May, Peter King and Don Ralke.

Convulsions

His funniest session also turned out to be a longer one than planned.

"It was Pye's Tony Hancock LP of his BBC shows. We got Tony to come to the studios to record some extra linking material. His script and his facial expressions were so funny that the engineers and I were in convulsions."

"We laughed so loud that the sound penetrated to the tape, and we had to do all the linking speech again."

Alan believes it is essential for sessions to be routine in advance with the artists involved. The engineers can then be told what will be required in the studios, and the session has every chance of being smooth and economical in time.

"I always smile during sessions," said Alan. "No matter how worried I am, I try not to show it."

Recording is one of the most difficult jobs in the world for artists, and if things go wrong and they see the A and R man is worried then they'll go to pieces completely."

Nigel Hunter

ALAN FREEMAN, left, with Pet Clark and Tony Hatch. (DISC Pic)

Peggy Lee to stay 'some time' in Europe

PEGGY LEE is still drawing capacity crowds to New York's Basin Street East. So successful is she that Capitol Records are this week cutting an album of her entire act from this famous night spot.

I had a chat with Peggy, and she is greatly looking forward to her English visit. She said the reason for her postponing the trip is that, when she eventually gets to England after the graduation of her daughter, she intends spending some time looking around Europe.

Met a fantastic singer, by the name of Felicia Saunders, who is to play the Society night club in June. I have seen Felicia's act—and I would say she's about one of the best singing acts I've ever seen. Almost in the Lee-Garland class.

The Gold Eagle label have just signed the 15-year-old sister of Jack Scott to a recording contract. She is really cute, and her name is Linda.

Remember the oldie—"Ja-Da" with the zing-sing-zing? Johnny and The Harricains just cut this with a modern treatment on the Big Top label—and it looks like becoming a smash hit.

Bobby Darin recently told well-known columnist, Lousella Parsons, that he thinks young Bobby Rydell is the greatest young singer of the day.

By the year 1970, record sales will have earned solid position along with "radio," "television" and "filmatic." More and more of the record companies are making albums to teach youngsters in schools; in turn, pupils can purchase a copy to help with homework.

ELVIS PRESLEY has done it again—his latest disc is a modern version of "Come Back To Sorrento"—he calls it now—"Surrender."

Of the 20 Frank Sinatra albums Capitol have released to date (including three film tracks) "Come Dance With Me" is hailed by the record critics as his best.

Ella Fitzgerald is very busy at the moment learning Hebrew translations of her famous songs for her tour of Israel, starting March 29.

Tab Hunter has left the Warner label to return to Dot—where he scored his biggest hit back in 1957 with "Young Love."

Jo Stafford has parted with Columbia Records after a long time association with many hits, albums and singles, to her credit. Jo is already scheduled to record three albums for different companies.

Helen Noga, who has guided Johnny Mathis to stardom, has a new discovery with 17-year-old Mike Clifford. Mike's debut with Columbia this week is called "Poor Little Girl." Mike's handsome characteristics are a combination of English-Irish (his father); Spanish-German (his mother). His musical heritage comes from his father—who is an expert trumpeter.

When the English Viscounts disc of "Fee-Fi-Fo-Fum" is released in the States, the record company



* BOBBY DARIN... he picks another Bobby, Rydell, as the greatest young singer of the day. (DISC Pic)

piano, and singing, in New Orleans honky-tonks?

Lolita's recording of "Sailor" is one of the few German discs to reach the million seller mark. The lass has just come through with two fine follow-up sides: "Cowboy Jimmie Joe," a bright novelty, backed with theme from "A Summer Place"—sung in German.

CABLE FROM AMERICA

will have to change the boy's name so as not to get confused with American instrumental act of the same name.

Fabian held a big party in Philadelphia to celebrate his 18th birthday. Many teenage stars were there to wish Fabie continued success, including his great friend, Frankie Avalon.

Bud Dashiell of recently split Red and Travis is to bring his newly formed Kinsmen Group to the Liberty label.

CONWAY TWITTY plans to produce, and star, in a movie to be filmed in Germany this summer. Actress Manie Van Doren will co-star in the film which deals with Communist threat to Occupation Forces in the Rhineland. Conway will only sing over the credit titles.

Dinah Washington's new husband, Rafael Campes, the Mexican movie actor—now appears in her stage revue. Expect any time they will team up on a disc.

Did you know that Fats Domino at the age of ten was playing

BOBBY DARIN has formed his own Movie Production firm, called "Sandar Productions" and has purchased the story called "The Sound of Hell," a starring vehicle for him and his lovely wife, Sandra Dee.

Disc jockeys are giving plenty of spins to Vera Lynn's new album "As Time Goes By" released here on the MGM label. The LP has received terrific reviews.

Twenty-three years after the famous 1928 Carnegie Hall Concert Benny Goodman has been recorded live with his new band—and it's great! Goodman is the best he's been in years—and is ably supported by such greats as Red Norvo and Flip Phillips.

Ray Anthony has covered on Capitol. "The Gurney Slade Theme."

Vee Jay Records recently turned a recording session for Jerry Butler into a record hop for teenagers. A select group of youngsters, invited by the label to its studios, sipped cokes and coffee as Butler recorded for three hours.

When the session was over, the tapes were played back and the group danced to the yet-unreleased tunes.

Maurice Clark



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PYE TO START NEW LABEL?

LOUIS BENJAMIN, assistant general manager of Pye Records, flies to the States on March 3. He is visiting New York and California to study latest American disc marketing methods, and to renew business contacts.

At present there were strong rumours in pop music circles that Pye will shortly start another label over here to be called Ambassador.

Where the material will be drawn from if it materialises and whether it will have connections with the American catalogue with the same name was not known, and Pye had no comment to make on the reports.

Newell trip 'a success'

EMI A and R manager Norman Newell returned from America last Sunday with Russ Conway, EMI chairman Sir Joseph Lockwood and other company executives.

"I spent five weeks over there altogether in a business and pleasure visit," he told DISC. "We wanted to try and improve the situation regarding American releases of EMI artists, and I think we've made some progress in that direction."

Whilst these Norman Newell received many offers from American publishers on the strength of his latest songwriting success "Portrait Of My Love."

"Some of them were interested in original material from me, and others wanted me to write lyrics for Continental hit tunes."

In last week's DISC we stated that Mark Wynter would not be at the Granada, Bradford, on February 26, and Bert Weedon would not be at the Tynes Hall, Tunbridge Wells, on February 23. We have since learned that both artists will be appearing at these venues.

ADAM TO TAKE PARIS HOLIDAY

ADAM FAITH was presented with his Silver Disc for "Lonely Pup," by EMI Chairman, Sir Joseph Lockwood, at a reception given on Monday to mark this DISC award. With him was teenager Carole Bussey, who had answered questions on pop music on a TV quiz show and had expressed the wish to meet the star.

Adam Faith is to take a week's holiday in Paris. He leaves, with comedian Don Atoll, promoter Arthur Hower and agent, Colin Berlin, on February 26.

On his return, Adam has two films lined up for him. The first called "On The Fiddle," is scheduled to begin on March 30.

New BBC series from Wales

THE BBC are to present a new fortnightly series of television programmes, commencing on March 2, to be called "Swing High." They come from Wales and will feature the Welsh Dance Orchestra with singer Eive Adams.

A guest in the first three programmes will be Richard Allan.

Kestrels man marries

TONY BURROWS, member of The Kestrels vocal group, currently touring in the "Rock And Tread Show," was married at Bristol last Saturday, February 11.

The group's new recording, "Bonnie Bonnie," is to be released on Decca at the beginning of March.

Hunter signs contract

TAB HUNTER, currently appearing on BBC TV screens in "Bachelor At Large," has been signed to an exclusive, long term contract with Dot Records, released here through London.

This will bring the star back to the label he was with before Warners.

Glen Mason, Lita Roza and Sidney James will form the panel of "Juke Box Jury" on Saturday, February 25.



(DISC Pic)

ALMA COGAN IN BIG TV DEAL

ALMA COGAN is to star in 12 more TV Spectaculars. She told DISC this week that ATV have taken up the option on their contract with her.

Alma opens in cabaret at the Piggalle next Monday. It will be her first cabaret season in Britain. Her act will include specially written songs, some by Lionel Bart, and the Piggalle band is being augmented for the occasion. Alma will also be doing some impersonations.

On Monday evening of this week the recorded three titles for Columbia, her first session for that label after switching over from its EMI companion, HMV. The titles are still secret, but the topside for her next single is likely to be a song composed for her by Lionel Bart.

Dorita tops bill

DORITA and Pepe are to head an international entertainment bill for the eighth Guitars Festival, which is to be held at the Seymour Hall, on Thursday, March 23.

Supporting them are: The Laurie Denis Trio, The Harvesters (who have been featured on "Tonight"), Indian guitar player Nazir Jairazbhoy, Medvedoff and his Balalanka Orchestra, Antonio Navarro from the BBC's "Guitar Club," and Mexico's foremost classical guitar player, Manuel Lopez Ramon.

'Music Man' MD picked

GARETH DAVIES has been appointed musical director for the show "The Music Man" which opens next month at the London Adelphi.

His first assignment in the entertainment world on leaving the army was musical director for the Wolf Man-kowitz musical "Make Me An Offer."

Raindrops' appearance

THE Raindrops, whose latest recording is "Will You Love Me Tomorrow" on Oriole, will be making two personal appearances, on Saturday, February 25.

The group will visit the record department of A. T. Parloons in High Street, Bromley, at 11.30, followed by a visit to A. E. Parloons in Deptford Broadway, at 2.30 p.m.

'King Kong' single out

A SINGLE of two numbers from the African musical "King Kong" which opens here in Britain next Thursday (February 23) is to be released the following day by Decca.

The titles are "King Kong" and "Crazy Kid," and the disc features Nathan Molede and Lemmy Mahaso with the "King Kong" company.

Mark U.S. TV

MARK WYNTER may go to appearances. His manager, F every probability that Mark will go to Philadelphia, and there is a possibility...

"These are being arranged by associated with Johnny Mathis."

Mark Wynter would have to return to Britain at the beginning of June in order to commence work on his first film, tentatively called "Banana Fingers." This is expected to take about six weeks, and then, on July 12, Mark begins a summer season at one of the major coastal resorts.

At present Mark Wynter is touring with the Gene Vincent Show until Sunday. Then he travels to Scotland to undertake dates in the "Rock And Tread Show." He will rejoin Gene Vincent at the end of February for further dates before returning to the "Rock And Tread Show."

BBC plan beat shows

THE Light Programme is to organise two "BBC Beat Shows," to take place at the Royal Albert Hall on Saturdays, April 8 and 22.

No artists have yet been booked.

O'Dowda to States

IRISH tenor Brendan O'Dowda is to be flown to New York to appear at the Ed Sullivan Show on March 12. There are other TV dates lined up.

In brief...

WELL-KNOWN American jazz guitarist and session musician Al Caiola has recorded the theme from the film "The Magnificent Seven" with an orchestra. London release the disc here next week.

JOHNNY DUNCAN, Mike and Bernie Winters, Michael Cox, the Fleet-Reckers and Jimmy Barron will visit patients in the Stoke Mandeville Hospital near Aylesbury next Monday.

VETERAN French international star Maurice Chevalier makes another disc appearance next week when London release a single from his film "A Breath Of Scandal." The title is the same, and is a two-sided feature.

BILLY ECKSTINE is among 12 singers who have been signed to Mercury in America. He returns to this label after a lengthy absence.

Other signings include Hal Mooney, the label's A and R director, and Toni Arden, previously on Decca.

CHET ATKINS, guitarist and head A and R executive for RCA in the States, has just cut his thirteenth album for that label.

His latest single over there is "The Slop," backed with "Hot Mocking Bird."

DECCA release the debut disc by comedian Sidney James next week. Topside is called "The Oooh Song," and Liz Frazer joins Sid on the other side for a song called "Double Bank."

HARRY WALTERS, an EMI international executive, left Britain last Monday for a four-week South African tour. Together with other business, he will set up the tour for Cliff Richard and The Shadows later this year.

VELMA MIDDLETON, singer with Louis Armstrong's band, died of a Sierra Leone hospital last week. She debuted with him on several records including the high-selling "That's My Desire."

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The Drovers I count the tears

45-F 1128 Decca

Baby, oh baby The Shells

45-F 1129 Decca

Johnny and The Hurricanes Ja-da

45-F 1130 Decca

Eydie Gorme and Steve Lawrence

I'm a girl you're a boy

45-F 1131 Decca

Brenda Lee

Emotions; I'm learning about love

45-8587 Decca

RIDERS
IN THE SKY
THE RAMROD

45-F 1132 Decca

THERE
SHE GOES
JERRY WALLACE

45-F 1133 Decca

DECCA

Wynter — big spot?

America in May for major television Mackender, told DISC: "There is for two weeks, between May 22 and lined up for him in New York and of a further two programmes. promoter Bill Downs, who has been

'MR. PIANO' IN TOP TEN

TAM (Television Audience Measurement) ratings for the Joe Henderson ABC TV show, "Sing Along With Joe," networked to the North, Midlands and Ulster every Sunday afternoon, have now brought the programme into the top ten. "Sing Along With Joe" has been extended and will run every week until June.

Valentine in 'Startime'

DICKIE VALENTINE will star with Jeannie Carson in ATV's "Startime" next Wednesday. The hour-long show will be set in a theatre littered with the properties of bygone shows and pantomimes. Dickie has a BBC TV date on March 12, when he is scheduled to appear in David Nixon's "Showtime" with Gloria de Haven.

'Spectacular' change

FROM March 27, the ITV spectacles screened on Saturday evening will alternate between the ATV and ABC companies, instead of originating exclusively from ATV.

The plan is that a show staged and produced by each company will be networked to all the ITV areas on the first and second Saturday in a three-week pattern. On the third Saturday each company will produce its own show for screening in its own area.

No details are yet available from ABC TV about their plans for their contribution to this new arrangement, but their light entertainment specialist, Brian Tether, is devising an entirely new format.



GENE VINCENT (left) and JESS CONRAD, seen together in their dressing room before the first night of their package show at East Ham on Sunday. (DISC Pic)

Frantic Vincent breaks two mikes!

JUNE HARRIS REVIEWS THE GENE VINCENT PACKAGE

GENE VINCENT and Jess Conrad, heading the latest all-star rock package, are a knockout! The tour opened last Sunday at the Granada, East Ham.

Vincent is even greater than he was before. The highlights of his performance were some of his more established numbers, "Blue Jean Baby" and "Summertime." And in his closing song, "Be Bop A Lula," he broke two mikes through his frantic actions. No praise of Gene's performance is complete without mentioning the group that backed him, Chris Wayne and the Echoes. Had they been Gene Vincent's own Blue Caps, they could not have suited the singer better.

Jess Conrad, making only his second live stage performance, and closing the first half of the show, was no less spectacular than Gene Vincent.

Backed by the Fleet-Rekkers and the Four Jays, Jess opened with his latest recording "Mystery Girl." His act, consisting mainly of beat numbers, was polished and sophisticated and very appealing.

CLIFF RICHARD MAY GET AWARD

CLIFF RICHARD, The Shadows and The King Brothers will all be appearing on BBC TV when the presentation of the 1960-61 Carl Allen Awards takes place on Monday, February 27, at the Lyceum. It is not known whether they will be receiving any one of the five musical awards, one of which goes to the best vocal disc, and another to the best instrumental for dancing.

Other personalities who will be appearing, also with the possibility of gaining awards, are the Michael Sammes singer, Joy Loss and his Orchestra, Bob Miller and the Miller-men, and Jimmy Shand and his Band.

Previn on Como show

GUESTS in the Percy Como Music Hall next Tuesday, February 21, include Andre Previn, Eddie Gormé and songwriter Sammy Cahn.

During his spot, in addition to playing the piano, Previn will also conduct both the Mitchell Ayres Orchestra, and the Ray Charles singers.

The finale will present eighteen of the hits penned by Sammy Cahn.

Rydell tour

ALL the details for the short Bobby Rydell tour, which commences at the Globe, Stockton, on March 3, have now been fixed and second top billing will go to Jess Conrad, currently sharing the Gene Vincent bill. Other acts booked by Arthur Howes include the Four Jays, The Brook Brothers and The Hunters.

Rydell's only London date, originally fixed at Lewisham on March 4, has been changed to the Granada, Watlington, on the same date.

The singer is due to arrive tomorrow (Friday) and will undertake a "Sunday Night at the London Palladium" on February 19.

FONTANA'S LP RELEASE

TWO contrasting LPs are being released by Fontana next month. One is "Old Time Music Hall," with a typical selection of old music hall favourites.

The other comes from America, and features Buddy Greco in a collection of songs under the title "Songs For Swinging Losers."

£100 prize to be won — FREE!

CUT ALONG HERE

(Block Letters Please)

Name

Address

Town or County

Backing (A); Sound (B); Artist (C); Lyric (D); Melody (E); Beat (F); Originality (G); Artist's Interpretation (H).

1.
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8.

RECORDING equipment worth very nearly £100 is the superb first prize in the new DISC competition which will test your knowledge of hit records and your skill in deciding what makes them sell.

To the winner goes a 66 gauge Veritone Venus De Luxe portable tape recorder, complete with a Lustra-Phone microphone and six reels of BASF tape, PLUS an EMI tape splicer!

Imagine you are an A and R manager, the man who is responsible for making records. What would YOU stress in a record you were doing—the backing, the artist, the lyric . . . ?

In the panel alongside you will see eight "ingredients" that go to make up a hit disc. All you have to do is fit them, by using the key letters given (A for Backing, B for Sound, etc.) in what you consider to be their order of importance.

The Competition is FREE so you can send in as many completed entries as you wish. BUT THEY MUST ALL BE ON THE COUPON PROVIDED. No coupon other than that cut from a copy of DISC will be accepted.

A panel of experts will decide which entry best fulfils the requirements of a hit disc.

Send your entry to this address: "Hit Disc Competition," DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, London, E.C.4. Closing date for the competition is first post Monday, February 27.

BIG JAZZ BILL

JAZZSHOWS Jazz Club in London have lined up an all-star bill for the Easter Jazz Parade at the Royal Albert Hall, on Saturday, April 1.

The festival will run from 3 p.m. until midnight, and will feature most of our top trad bands.

On the bill are: Acker Bilk's Paramount Jazz Band, The Kenny Ball Jazzmen, Alex Welsh and his Band, Ken Colyer's Jazzmen, Mick Mulligan with George Melly, The Bob Wallis Storyville Jazz Band, Terry Lightfoot and his New Orleans Jazzmen, The Clyde Valley Stompers Dick Charlesworth and his City Gent, Mike Daniel's Delta Jazzmen, The Bruce Turner Jump Band, Eric Sisk's Southern Jazzmen, The Fairweather-Brown All Stars, Monty Sunshine, The Crescent City Stompers, The Temperance Seven and The Second City Jazz Band.

Prize from Gracie

GRACIE FIELDS will present the prize-winning cheques to the winning composers in the British Song Contest at the Royal Festival Hall tomorrow (Friday). On Saturday she travels to New York for television appearances.

Last week, Miss Fields recorded "Do-Re-Mi" and "My Favourite Things," from "The Sound of Music."

Christy, Freshmen date

JUNE CHRISTY and The Four Freshmen will make a personal appearance at the Soho Record Centre, tomorrow (Friday), at 12.30 a.m.

In doing this June-Christy will be keeping a 12-year-old promise, made to owner Alex Strickland in New York in 1948.



SHOPPING

SOMETHING TO LOOK FORWARD TO

Shopping is a pleasure, an excitement . . . an activity to enjoy and look forward to. This is the spirit we try to catch at the London Co-operative Society. You can see it reflected in the gay, modern décor of the new Oxford Street Store . . . In the improvements and new, attractive ideas we're always bringing to our Suburban Departmental Stores and Branches . . . In the high quality and competitive prices you'll find at our many hundreds of food shops. The London Co-operative Society is streaking ahead—bringing an ever-widening range of goods and services to its members.

LONDON CO-OPERATIVE SOCIETY LTD

SERVING EAST, NORTH, WEST AND CENTRAL LONDON AND THE SOUTHEAST AREA



<p>ONCE IN A WHILE THE CHIMES 45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-1226-1227-1228-1229-1230-1231-1232-1233-1234-1235-1236-1237-1238-1239-1240-1241-1242-1243-1244-1245-1246-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The King Bros.. Russ Saintry.. The Scorpions



"76 Trombones"—a stirring marcher which the Kings sing contagiously. (DISC Pic)



Vocal team tell Donna that Russ is lying.



Instrumental of "Riders In The Sky" from The Scorpions... crisp and twangy.

6 pages of the latest reviews POP, LPs, JAZZ, CLASSICS

Double-sided hit for Miss Brenda Lee

BRENDA LEE
Emotions: I'm Learning About Love (Brunswick O 3847)

HERE comes Miss Lee on a double-sided hit, unless I'm much mistaken. Both halves of her latest coupling will draw custom by the drove. "Emotions" is a driving, rocking ballad which the youngster sings forcefully and sentimentally to a string, rhythm and chorus accompaniment. Tune's simple and lyric matches.

In the States, this side has been moving as the big section of the disc, but don't rule out the possibility of "I'm Learning About Love" catching the quicker coppers on this side of the Atlantic.

"I'm Learning About Love" is a gimmicky, fast-moving rock song which Brenda chants with all the polish and adult aplomb we've come to expect of her.

Probably the best recording she's made to date!

THE KING BROTHERS
76 Trombones: I Like Everybody (Parlophone R4737)****

ROLL up, roll up for the big parade from the show "Music

Man." That is what you get in the stirring marcher 76 Trombones, which The King Brothers sing clearly and contagiously on this disc.

Melody's simple and the lyric describing the massive band keeps you listening all the way. Geoff Love's backing couldn't be more right and rousing.

I Like Everybody is from the show "More Happy Fella," which has already given the Kings one hit, Not such a potent number, however, as "Standing On The Corner."

RUSS SAINTY
Don't Believe Him Donna; Your Other Love (Decca F11325)****

RUSS SAINTY tries for the heights again, and he has got a nifty idea to help him in the production of **Don't Believe Him, Donna**.

While Russ is singing the slow beat plea to his girl friend... a girl vocal team is singing its own advice telling Donna that he is lying in his teeth!

This one is different enough to make its mark. Well performed and owing much to Harry Robinson's backing.

Latin beater for the turnover sung

your weekly **DISC DATE** with DON NICHOLL

in slick fashion by Saintry. The boy has a lot to offer.

JIM REEVES
Whispering Hope; I'd Like To Be (RCA 1223)****

A SOFT and sweet waltzer from Jim Reeves as he sings **Whispering Hope**. This is another very good ballad from Mr. Reeves with a simple old-fashioned melody which ought to plant itself very quickly.

Whether it is quite strong enough to register in the Twenty is another matter.

Slight lift for **I'd Like To Be**, a cute novelty based on an old idea. Jim sings it warmly with girl group for assistance.

SKEETER DAVIS
My Last Date; Someone I'd Like to Forget (RCA 1222)****

THEY keep trying with Floyd Cramer's "Last Date" tune over here and it should break through if there is any justice. Latest attempt at the lyrical version, **My Last Date**, comes from Skeeter Davis in a multi-voice production. The female group sound is effective while remaining extremely simple.

On the other side—**Someone I'd Like To Forget** is a slow CW number treated in rather similar fashion. A record that could sell.

DICK LORY
My Last Date; Broken Hearted (London HLG9284)***

DICK LORY'S vocal version of **My Last Date** is tinged with sadness but somehow lacks the spark of feeling which is really needed to send the side high on its way. Extra dubbing is used but without the same effect it has on the Skeeter Davis release.

Broken Hearted speeds things up a little with something of a Latin beat, but the number is not so good as it pretends to be.

PAUL CLAYTON
Wings Of A Dove; So Long (It's Been Good To Know You) (London HLU9285)****

A BRASSY, thumping, Salvationist item, **Wings Of A Dove**, is sung by Paul Clayton and girl group in a typical street corner accompaniment. No relationship, by the way, to "O For The Wings Of A Dove"!

Catchy enough to sell if it happens to strike the market in just the right mood.

The good old familiar **So Long (It's Been Good To Know You)** will always have fans. Treatment here is in the old chorus and banjo-plunking pattern.

A solid coupling of its own particular type.

JOHNNIE SPENCE
Wheels; First Romance (Parlophone R4736)****

ANOTHER British musical director tries his hand at rolling those **Wheels**. Johnnie Spence takes the orchestra through the catchy melody, using guitar and strings very pleasantly.

On the turnover we come up with a Jerry Lordan tune, **First Romance**. An attractive Latin offering which Spence conducts in hip-swaying fashion.

JAN AND KJELD
I Can't Give You Anything But Love; You Are My Sunshine (Qualiton PSP7129)****

THE Copenhagen kids, Jan and Kjeld, come up with another pair of easy swingers for the Qualiton label. The revival of **I Can't Give You Anything But Love** makes use of the Louis Armstrong voice of which the brothers may be becoming too fond. Amusing and tuneful and a possible seller, particularly if the kids get over here for personal appearances.

The other oldie, **You Are My Sunshine**, features a break in Jan and Kjeld's native language as well as a spell in English.

BILLY SHERRILL
Like Makin' Love; Rules Of The Game (Mercury AMT1131)****

BILLY SHERRILL with two of his own compositions — and an edgy, thumping accompaniment that could beat him for the juke like a bomb.

The noise on **Like Makin' Love** is really vivid and ought to satisfy all those who yearn for the early raucous days of rock. Sherrill chants simply between the thunderbolts. This one could be the sleeper of the week.

GOLDEN GUINEA GREAT NEW RELEASES

HONEYMOON IN ITALY GGL 0043	HUCKLEBERRY HOUND THE GREAT FAMILY TV SHOW GGL 0069	OVORAK NEW WORLD SYMPHONY GGL 0067
STRAUSS WALTZES GGL 0070	WARSAW CONCERTO GGL 0012	
12" L.P.S.	LET'S DANCE TO THE HITS OF THE 50's GGL 0066	21" EACH

RATINGS

- *****—EXCELLENT
- ****—VERY GOOD
- ***—GOOD
- **—ORDINARY
- *—POOR

**D
N
T**

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

providing it let's anyone get any sleep at all!

Rules Of The Game slows things down to a crawl, but again the surrounding sounds are extremely commercial.

LYN CORNELL
The Sweet Lifer When Is Someday (Decca F11326)****

THE Sweet Lifer, or "La Dolce Vita" if you want it in the film's Italian, brings Lyn Cornell out like a Miss Bobby Darin. With Johnny Spence directing the orchestra, Lyn swings this ballad in considerable imitation of "Mack The Knife."

Interesting, but, like most derivative productions, it lacks the exciting impact of an original.

Singing with herself on extra tracks, Lyn sings the romantic ballad **When Is Someday** pleasantly.

HAZY OSTERWALD
John Flack From Texas; It's A Boom (Polydor NH66 821)****

THE Hazy Osterwald Sextet sing out with a very intriguing Western tale, **John Flack Of Texas**. Latin rhythms to suit the carnival setting of the yarn. An amusing side with a humorously flat voice popping in with appropriate comments. Different enough to score.

Cha-cha for the flip. This is another novelty, though not quite so successful as the top deck.

THE CHIMES
Once In A While; Summer Night (London HLU9283)****

ONCE In A While is the old ballad hit and it is revived here by The Chimes in a style strongly reminiscent

of The Ink Spots. Interesting to note how many sides are coming along with the sentimental emphasis on melody like this.

Summer Night is more modern in treatment. A happy beater opening from twangy guitars.

THE PLANETS
Delaney's Theme; Jam Roll (HMV POP832)****

THE Delaney of the top title here is, presumably, the playwright Shelagh Delaney since the tune is taken from her ill-fated play "Lion In Love."

The theme makes a useful instrumental for The Planets who whip it along at a toe-tapping pace.

Jam Roll is a steadier beater but it carries a melody that is out of the rut. Again the combination of guitars and wood is used to commercial effect.

VINCE EAGER
I Wanna Love My Life Away; I Know What I Want (Top Rank JAR539)****

LAST week I reviewed the original version of **I Wanna Love My Life Away** (by the composer Gene Pitney). Now comes the British made vocal by Vince Eager. It's as bold and brassy as Pitney's and just as liable to catch the public ear.

Either one of them have a chance of belly aches. Eager's vocal is firm and well in the idiom. Girl group with him, and Johnnie Spence directing.

Comfortable lilt **I Know What I Want** is handled effortlessly by Eager who seems to be improving considerably on disc. His performance on this record is certainly much more mature.



THE RAMRODS
Riders In The Sky; Zig Zag (London HLU9262)****

RIDERS In The Sky or "Ghost Riders In The Sky," if you prefer the title under which it may be previously have known it, is being dusted off as an instrumental.

The Ramrods play it with a sturdy beat while cowhands shout and whoop it in the background.

Zig Zag is a quick moving instrumental placing more emphasis on the saxophones—suitable for juke areas.

MICHAEL MILLER
Tunes Of Glory; Shlub-A-Dubba-Dub (Philips PB1107)****

BACK to us from the States comes one of America's cover jobs on our film theme **Tunes Of Glory**. He brings out the whistlers and the

snare drums skilfully, weaving them into a short organ section. Yet the side is not so exciting as we have heard from home studios.

Shlub-A-Dubba-Dub is an adaptation of a German novelty romancer. Miller's big chorus chants it jerkily and tends to disguise the humour.

MIKE CLIFFORD
Poor Little Girl; Stranger (Philips PB1102)****

THE Paul Vance-Lee Pockriss composition **Poor Little Girl** is a sweet lilt with a tender romantic lyric. Mike Clifford sings it straight and warmly to a fairly lush accompaniment.

Stranger is a light romantic ballad rather more out of the normal run of things. An attractive song, too, though not the sort which one expects to run away quickly to big sales.

Clifford handles the difficult vocal task in an accomplished manner.

CALUM KENNEDY
Sailing Up The Clyde; Jeannie (Decca F11327)****

A NATURAL seller for Scotland and exiles on the wrong side of the border, Calum Kennedy dusts off the jaunty **Sailing Up The Clyde** and sings it affably to a bouncy backing.

VINCE EAGER . . . "I Wanna Love My Life Away" and "I Know What I Want." You blame him?

The warm ballad **Jeannie** is sung with a rich sincerity by Kennedy—and this ball has an appeal which is not restricted to Scottish customers.

THE SCORPIONS
Riders In The Sky; Torquay (Parlophone R4740)****

THERE'S not a great deal to choose between the version of **Riders In The Sky** by this instrumental team, The Scorpions, and that by The Ramrods. I do think, however, that The Ramrods gain some extra excitement by using the whooping voices in the background. . . . and such voices are not employed here.

Instead this is a racing, twangy performance. Crisp and polished. Spin them both before making up your mind.

Torquay is a middle-paced instrumental with slyly tingling away compulsively behind the twangy front deck of guitars. Infectious.

ARTHUR GODFREY
76 Trombones; Marian The Librarian (Philips PB 1108)****

ARTHUR GODFREY, who was the big name in American television some years back, also had hits on disc a while ago. Now we get his versions of two numbers from "Music Man."

Sung in the typical fruity voice of the "Lonely Little Petunia In An Onion Patch" man, **76 Trombones** also captures some of the period flavour necessary to the march.

Marian The Librarian strikes me as a song fighting so hard to be different it almost knocks itself out.

THE DRIFTERS
I Count The Tears; Sadie My Lady (London H.L.K. 9287)****

DRIFTING on the popular Latin beat, the vocal team has a commercial prospect in **I Count The Tears**. Ben E. King was still with The Drifters when this side was cut and it is his lead voice taking the strain most of the way.

I Count The Tears ought to result in the Drifters counting many, many more royalties.

Sadie My Lady is a turbulent little rocker chanted quickly by the group with saloon piano pounding in the background.

ALONG THE ALLEY

No hits from San Remo this year

NOTHING particularly exciting in the way of new songs has come to light in this year's San Remo Song Festival, as far as this country is concerned anyway.

That's the opinion of Alan Parmor of Lorna Music who went to Italy for the Festival and stayed right through until the final.

In the past the affair has produced some first-class international hits, such as "Volare" and "Romanica." This year's winner is called "Al Di La" but Alan doesn't think it's likely to make any great impact on the international scene even if it is given lyrics in other languages.

San Remo attracts publishers from all over Europe on the lookout for useful new material. However, Italian firms seem to be asking astronomical sums in advance royalties before assigning the foreign rights of their songs, and business transactions were at a minimum as a result.

Each song in the competition is performed by two singers with different accompaniments—concert orchestra and a Ted Heath-like swing band.

The two singers associated with the winning song this year were Betty Curtis—Italian despite the name—and Luciano Tajoli.

ROGER WELSH of Marlyn Music enthused to this column about the Fontana debut disc of The Allison Brothers.

"Are You Sure?" compares very favourably with the modern

type of song, and their disc is really excellent for a first effort.

The two boys from Fulham will be singing the song, which they wrote themselves, in the Eurovision Song Contest.

Marlyn are optimistic about another of their entries, a sad, romantic ballad called "Too Late For Tears" sung by Valerie

NEWS from the street of MUSIC

Masters. It was written by pianist Dave Lee and up-and-coming lyricist Clive Westlake.

On the light music side Marlyn are getting a lot of action with two compositions by pianist Cecil Norman entitled "Whistling Cowboy" and "Small Town Parade," and also on "Flamingo Beach," an opus by another piano star, Pat Dodd.

In the Latin idiom they have "Baiao De Santos" by Eric Jupp, and two titles on Johnny "Chaquito" Gregory's latest LP. These are "La Fajana," written by Johnny, and "The Private Ay Ay Ay," a joint effort by Johnny and Savoy Hotel rumba band-leader Francisco Caver.

Roger, brother of Vera Lynn, whose husband Harry Lewis heads



JOHNNY GREGORY (DISC Pic)

the Marlyn organisation, is about to start work on another piano novelty entitled "Sealagaw," composed by Barry Gray, which has aroused more than routing enthusiasm from him.

LEEDS Music, riding on the crest of a wave with the double-disc hit "Sailor," have some more potential hit parades released on disc this week and next. Lionel Conway provided the details.

There's Cliff Richard's new one for Columbia—an American song called "Theme For A Dream" backed with "Mumbler's Moan," out on February 24. And there's a disc from the uniquely-voiced Ray Charles on HMV which couples two Leeds items, "I Wonder" and "Them That's Got."

Leeds have the flip of The Everly Brothers' doomy hit "Ebony Eyes" on Warner. It's refreshingly cheerful compared with the A side, and its title is "Walk Right Back." They also have the controversial Frankie Vaughan waxing of "This World We Love In" on Philips.

N.H.

JOAN REGAN

"HOW WONDERFUL TO KNOW"

45 R.P.M. 7N 16334

EDMUND HOCKRIDGE

"SEVENTY SIX TROMBONES"

45 R.P.M. 7N 16332

KENNY BALL AND HIS JAZZ BAND

"SAMANTHA"

45 R.P.M. 7NJ 52040

BROOK BROTHERS

"WARPAINT"

45 R.P.M. 7N 16333

'DISC' REVIEWER KEN GRAHAM KEEPS YOU



Souvenir from Christy and Freshmen

JUNE CHRISTY The Cool School

Give A Little Whistle; The Magic Window; Baby's Birthday Party; When You Wish Upon A Star; Bubbles, Bubbles And Bubbles; Aren't You Glad You're Young; Keema, Keema; Scarlet Ribbons; Looking For A Boy; Small Fry; Disc-Disc! The Witch Is Dead; September On A Star. (Capitol T.1398)*****

ONE of the most entertaining albums I've yet heard from the "Misty" Miss Christy. In fact, the only one of hers which beats it is the fabulous ten-incher "Something Cool" of several years back.

As you read this, June Christy and the Four Freshmen will be touring Britain for the first time ever. June has been here before but never to the provinces.

I hope most of you will see the show. You'll have a first-rate evening's entertainment, and this album will make a fine souvenir of the performance as the odds are they'll be featuring several of the songs in her set.

An album for "hip kids" of all ages. And what a gorgeous teacher Miss Christy makes.

THE FOUR FRESHMEN First Affair

Please Be Kind; I Haven't Anyone Till You; At Last; I Didn't Know About Your Fella; Don't Be A Fool; My Religion; To See The Light; Long Ago And Far Away; I've Never Been In Love Before; Be Careful It's My Heart; It's A New World; I Can't Believe That You're In Love With Me; First Affair. (Capitol T.1378)*****

ALTHOUGH I have enjoyed The Four Freshmen on record for many years now, this current issue will give me the first opportunity of seeing and hearing them in person. Many of my friends across the Atlantic have assured me that they are even better "live" and if this is the case then they must be truly sensational.

This is another fine album in the Fresh tradition which will delight their many disc followers in Britain. You'll enjoy this cute collection of smoothly blended and entertaining harmonies.

THE MILLS BROTHERS Great Hits—Vol. 2

Open Up; You're Nobody Till Somebody Loves You; Daddy's Little Girl; Standing On The Corner; I Don't Know Enough About You; I Love You So Much It Hurts; Manana; You Broke The Only Heart That Ever Loved You; The Seven Bells; I'm Afraid To Love You; You Never Miss The Water Till The Well Runs Dry; I Guess I'll Get The Papers And Go Home. (London HA-D 2319)*****

DESPITE their many, many years at the top of the vocal organ tree, these Mills lads can still give lessons to many of today's harmony teams.

This group is so distinctly, so smoothly, so polished and so entertaining that it will be many, many years

before they are ousted from their popularity placing.

I could listen to these boys sing all night long and I know that this opinion is shared by many other admirers throughout the world.

NAT "KING" COLE Wild Is Love

Introduction; Wild Is Love; Hundreds And Thousands Of Girls; It's A Beautiful Evening; Tell Her In The

Morning; Are You Disenchanted?; Pickup; Beggar For The Blues; World Of No Return; In Love Again; Stay With It; Wouldn't You Know; He Who Hesitates; Wild Is Love Finale. (Capitol SW 1392)*****

Mono and Stereo

THIS latest Nat Cole collection was a very close contender for my pick of the month for January, but was just pipped at the post by that other vocal king, Frank Sinatra.

Nat tells a love story in song and speech which is enough to stir even the hardest heart. The entire score and linking narrative comes from the pens of Doty Wayne (lyrics) and Ray Kasch (music).

Nelson Riddle has arranged it and it is certainly a fine album.

JUNE CHRISTY and The FOUR FRESHMEN seen at a reception given by EMI last week. (DISC Pic)

BRENDAN O'DOWDA By Special Request

La Golondrina; Love's Old Sweet Song; Bonnie Mary Of Argyll; Bamboo; Lullaby; Carolee; I'll Take You Home Again Kathleen; Romance De Nelly; On Wings Of Song; Jeannie With The Light Brown Hair; Patsie D'Amour; Angels Guard Thee. (Columbia 335X 1283)*****

ANOTHER fine LP, combining the talents of increasingly popular Irish tenor Brendan O'Dowda and my old friend Norrie Paramor, with his excellent orchestra.

Brendan breaks away from the usual restrictions of his native Irish songs, and includes a little bit of everything in this latest collection.

A very cheerful album that should appeal to a very wide audience.

EDDIE LAYTON Caravan

A Foggy Day; The Trolley Song; When The Red Red Robin; On The Mall; Jo-Da; Swamp-Fire; Caravan; On The Trail; Mama Inez; Coffee Foot Blues; Lady Of Spain; Blue Hawaii. (Mercury MMC 14058)*****

MOST organ records leave me cold, but when I played this Eddie Layton collection, I became a fan-of-this performer, anyway.

The only sounds not produced by Mr. Layton on this disc are guitar, drums, bass, glockenspiel and xylophone. All the others come from his manipulations and they sound just like the real thing.

THE BAND OF H.M. ROYAL MARINES

Made Of The Sea

Sail The Bismarck; H.M. Jolliffe; Drake's Drum; The Old Superb; Steamboat; Pinpoint Nelson; Scolders Of The Sea; The Shanghai Sailor; Trade Winds; Drake Goes West; Sea Songs; Anchors Aweigh. (HMV CLP 1411)*****

AN interesting recording for those who enjoy the performance heard on seaside bandstands during the summer.

Lieutenant-Colonel F. Vivian Dunn conducts, and solo songs are performed admirably by Frederick Harvey (baritone).

THE LANCERS Concert In Contrast

I'll Be With You In Apple Blossom Time; I Almost Lost My Mind; Oh Honey; Fare Thee Well; I'll Be Around; You And I; The Baro's Lullaby; Kiss Of Fire; I'm Happy; Being Me; By The Waters Of The Minnetonka; Whispering Grass; Cherish; Ah Sweet Mystery Of Life.

(London HA-P 2307)*****

THE LANCERS are a fine team of singers who provide a "concert in contrast" . . . contrasts in styles, and music, too.

There is something about them as they do each number, a something which makes you conjure up thoughts of your favourite vocal teams from the past.

JOHNNY PULEO Molto Italiano

Sicilian Tarantella; Cy La Luna In Mezzo Mare; Roman Guitar; Caribbin; Funiculi Funicula; O Marenca; Carnival Of Venice; La Francesca; Tango Of The Roses; O Sole Mio; Over The Waves; Santa Lucia. (Audio Fidelity AFD 5883)*****

Stereo

THE lively harmonica team led by Johnny Puleo—better known as "The Gang"—are dressed up in the finest stereo on this Audio Fidelity set.

In the past I have raved about Audio's superb monaural recording—

NAMES TO WATCH

He copies Holly—and he admits it!

DISC reviewer Don Nicholl last week tipped Mike Berry as being a new singer who is likely to find himself in our big sellers.

His debut disc is a cover of the American hit "Will You Love Me Tomorrow" and "My Baby Doll."

But when I rang to congratulate him, Mike wasn't very impressed with the four-star rating. "Well, that's very nice of Mr. Nicholl, but I could have done better you know," he told me.

Mike isn't a starry-eyed youngster who believes all the nice things people have been saying about him. He's only 18 but he didn't, for example, think that Don was being unjust when he said that there was a big similarity between himself and Buddy Holly.

Many of today's singers would have been insulted, but not Mike. "Actually," said Mike, "it's a DELIBERATE impersonation of Buddy Holly."

"I don't think it's a bad thing to do a good impersonation of such a fine singer as Buddy Holly. It's only when you are a bad copy that it's all wrong."

Mike is hoping that he'll have the opportunity to carry on doing these impersonations. "I've got to find something different to do if I'm going to make a success in show business and I don't see

why I can't be different by impersonating other well-known singers."

This, explains Mike, is partly because he finds it very difficult anyway to hear a star's record and NOT copy it. "I just find myself doing it the same way."

Mike is a protégé of Joe Meek, the freelance A and R man who makes the records himself and then sells them to the record companies.

Joe first heard Mike when he received a private disc from him. Joe liked it and asked Mike and his group, The Outlaws, to come up to his studios and make a record.

"I never had any intention of becoming a singer," said Mike, "it is just one of those things that happen."

"I started with a skiffle group when that was all the craze a few years back."

"It all developed from that. We became a rock group and that's when I started singing with them."

R. A.

A success before he cut a disc

ONE of the outstanding British personalities of the Jimmy Jones tour last October was 21-year-old Dean Rogers, a beat singer with a dynamic personality and instant appeal.

But Dean, protégé of impresario Arthur Howes, is a singer who made good without the aid of a recording contract. In fact, he was the only artist in that road

show who didn't have a latest disc to plug.

Some months later, however, Ron Richards, Parlophone A and R man, auditioned him, and late last month his first disc—"End Of Time" and "Keep The Miracle Going"—was released.

When he returned from Army service in Hong Kong, he took up singing professionally and he auditioned successfully for the Earl Dine Orchestra, touring with them for several months as featured vocalist.

"Obviously," he said, "I didn't sing too much rock stuff, but I seem to be lucky enough to be able to adapt my voice to anything."

It was through his residency with the Dine band, that the singer was brought to the attention of Arthur Howes who persuaded him to accept a trial engagement at the Winter Gardens, Morecambe.

Big break

"This was the break I wanted," said Dean, "although I was a little apprehensive at first."

With this group, The Marauders, who have since been renamed The Hi-Fis, Dean Rogers caused quite a stir at Morecambe, and at the end of the season, once again Arthur Howes intervened, and offered him the plum job in the Jimmy Jones tour.

The Jimmy Jones tour over, Dean Rogers joined an Emile Ford road show.

Then, at the beginning of this year, Dean returned to London to cut his first disc. Unlike many new stars, he wasn't petrified at the thought of doing so.

"I suppose having worked with so many recording stars took the element of fright out of my first session," he said.

The next date on Dean Rogers' list is The Shadows tour which begins on February 28.

J.H.

1. MIKE BERRY



2. DEAN ROGERS



UP TO DATE WITH THE LATEST RELEASES

HONKY TONK PARTY FROM BERT

Contd. from page 12

now I can assure you that their stereo is equally excellent. Johnny Puleo leads his boys through a collection of Italian melodies and the rich harmonica harmonies are nicely captured in the recording. If you like harmonicas you'll love this. If you'd rather leave them alone—then try them played this way!

IAN FRASER'S ALL-STARS
Something's Gotta Give

The Tender Trap; No Other Love; Memories Are Made Of This; Young At Heart; You Make Me Feel So Young; American Rambler; Leontina; The Heat; Mitty; Dance Balletina Dance; Something's Gotta Give; April In Portugal; Sleep Ride.
(Decca SKL 4115)***

Stereo
ANOTHER praiseworthy effort from Decca, who seem to have the farsighted policy of catering for the true stereo fan.

Ian Fraser, rapidly gaining a big name as an arranger, is given his head and a bunch of first-class musicians and let loose with his pen and baton. The result is entertaining and technically excellent.

VICTOR SILVERSTEIN'S INVITATION

Dance To The Ballroom Orchestra.
She Went The Strongs Of My Heart (QS); La Vie En Rose (QS); The Very Thought Of You (SFT); September Song (SFT); You Couldn't Be Cuter (QS); Karina Cha Cha Cha; Un Peu D'Amour (W); Moonlight And Roses (QS); My Blue Heaven (QS); Love In My Reason (W); Love Everlasting (W); Miss Annabelle Lee (QS); Luna Rossa (Tango); Once In A While (SFT).
(Columbia 335X 1265)*****

A NATURAL for all Silverstein and dance fans, I needn't bother to praise or condemn it for, no matter what I say, this will sell as well as all the maestro's recordings.

DELMONDI

Dancing Through Europe
Sole De Paris; Spic And Span; Boudacious Intrigue; Geraldine; Piccadilly Bar; E. Par Amor; Norwegian Polka; Flamenco Allegro; Bouquet; Lumber Polka; Lager Paddition; Miranda.
(Collecta Records JGP 8001)***

DELMONDI is a product of our country yet he has become accepted by the Continental as one of them. For his mastery of their favourite accordion music. The set includes his own works and those of other top composers in the field of accordion music. It is a delight to hear his lively fingers deftly flying over the keys as he takes the listener "Dancing Through Europe."

BRIAN HYLAND

The Bandful Blood
It's My Turn; Treely Weary; Yellow Polka Dot Bikini; Paper Doll; Rummy; A You're Adorable; Cleo; Don't Dilly Dally; Baby Face; Poor Little Fool; I Don't Want To Set The World On Fire; Angel In My Heart; I Don't Know Why; Copy Little Compact Car.
(London HA-R 2289)***

SOME months ago **It's My Turn**, etc., etc., was an outstanding hit for 16-year-old Brian Hyland. His subsequent discs haven't proved as successful but have still sold well. And so I feel that this album by the youngster should attract a fair amount of custom from those who have enjoyed his single discs. He has wisely included several evergreens—and sings them well—and it gives the album better balance and sets a wider audience reaction. I wouldn't be surprised if several Mums and Dads also enjoyed this one.

ERIC ROGERS' ORCHESTRA

Songs That Keep Us Going
Paper Doll; The Warm Cats Of Inver; Chattanooga Choo Choo; I'll Get By; Elmer's Tune; They In The Heart Of Texas; You Are My Sunshine; I Don't Want To Walk Without You; I've Got A Gal In Kalamazoo; At Time Goes By; The Time I Spent With You; I Left My Heart At The Stage Door Canteen.
(Age of Clubs ACL 1046)***

GOOD! Yes—but definitely one for the Mums and Dads, I feel. The Eric Rogers' Orchestra and a tiny chorus play and sing their way through a bundle of songs which helped keep us cheerful during the blitzes of World War II.

BERT WEEDON
Honky Tonk Guitar

I Wonder Where My Baby Is Tonight; Bye Bye Blackbird; Pretty Baby; The Varsity Drag; Elmer's Tune; Mae Bell's Making Eyes At Me; Charleston; Carolina In The Morning; Chicago; Jealous; Sweet Georgia Brown; In A Shanty In Old Shanty Town.

(Top Rank 35-101)***

TEMPORARILY forsaking his teenage fans, Bert Weedon trots out an LP suitable for all the family.

But I'm sure that many of his younger fans will also enjoy the intricate things he gets up to with his guitar.

The party spirit predominates, so this is one to add to your collection for that purpose—and for enjoyment on your own, of course.

There's a nice collection of popular favourites contained in the tune list, so everyone can thoroughly enjoy a play-through of this LP.

I think many of the older generation will enjoy this souvenir of 20 years back which will bring memories of young Vera Lynn, the great Glenn Miller and others flooding back.

THE TERRIFIC PETERS SISTERS
Without A Song; I Feel A Song Coming On; Mean To Me; The Glory Of Love; Sing Baby Sing; Only You; Tain't What You Do; The Best Things In Life Are Free; Till; Who Stole The Am; Maybe It's Because I Love You Too Much; It's D'Lovely; Please Don't Talk About Me When I'm Gone.
(Columbia 335X 1288)*****

MY very good friends the Peters Sisters make their British LP debut in fine style backed by some excellent Geoff Love arrangements. Naturally their own swinging harmonies are the main point of the disc and take it from me these are right up to form.

The girls run through a strong collection of the good old songs we have loved throughout the years, and with such a programme so well performed I don't think the record could miss.

An excellent first album from those international Peters Sisters.

ORANIM ZABAR TROUPE

Hera
Mayhem; Hineh Me Tov; Im Hanbacher; Harmonica; Im Miranov;

Krutokovik; Hera Meshora; Dodi II; Bar Hava; Mischel Gyalis; El Ginat Lapa; Yeloverd.

(Elektra EKL 186)***

I MAY be wrong but I found this to be a fairly ordinary collection of Jewish folk songs. According to the sleeve notes this troupe is just about the most popular thing on the American night club scene, but this recording leaves me very cold.

I wasn't familiar with much of their material—perhaps it is better known in its own country.

I wouldn't like to predict either success or failure with this one. You'll have to hear it and judge for yourselves.

BOB SHARPLES

Dimensions In Sound
Tuxedo Junction; Singing The Blues; Sacher's From Symphony No. 4; Tchaikovsky; Mack The Knife; The Whistler And His Dog; Stars And Stripes Forever; On The Road To Mandalay; Rocket; Strike Up The Band; Satin Doll; The Teddy Song; Bolero.
(Decca SKL 4110)*****

Stereo Only

HERE is a case of an album being specially commissioned and written for the purpose of true stereo recording.

You will find all the "gimmicks" you are listening for and I'm happy



BERT WEEDON has deserted, temporarily, his teenage fans on his latest LP. (DISC Pic)

to say that my equipment came through the test with colours flying—I hope that you, too, will live up to expectations.

An entertaining and useful disc.

VERA LYNN

Sing With Vera
Look For The Silver Lining; A Little Sweet Where Old Friends Meet; I'll Be With You In Apple Blossom Time; Side By Side; Tulips From Amsterdam; In A Shanty In Old Shanty Town; Deep In The Heart Of Texas; We'll Meet Again; Underneath The Archers; Let The Rest Of The World Go By; Cruising Down The River; Shine On Harvest Moon; If I Had My Way; Skye Boat Song; You Made Me Love You; Now Is The Hour.
(MGM-C 840)*****

Yours
Yours; You'll Never Know; Fools Rush In; For Sentimental Reasons; Try A Little Tenderness; When I Grow Too Old To Dream; Again; It Can't Be Wrong; Unforgettable; Confessin'; Because You're Mine; I'll Be Seeing You.
(MGM-C 843)***

TWO sets from the ever popular Vera Lynn this month—and both from her new label, MGM. Now practically everything Vera does brings forth sustained bursts of applause from her many thousands of fans. But I wonder how the voting will go on this pair.

On the first album Vera sings some of her chorus-type songs—a style which has brought her several chart entries throughout the years.

Disc number two, however, has the solo voice we all know and love so well and a backing of lush orchestral arrangements.

I have always found that simplicity is tops with listeners who, on the whole, just can't be bothered with fussy arrangements and such. It's going to be a close battle but I think I'll put my money on the chorus set.

TED HEATH PRESENTS
The Instruments Of The Dance Orchestra

The Orchestra; The Saxophones; The Woodwinds; The Trumpets; The Trombones; The Brass Mutes; The Percussion; The Rhythm Section And Orchestra.

(Decca SKL 4117)*****

Stereo
AN excellently presented and demonstrated run-through of the functions of the instruments of a modern dance orchestra, presented by Ted Heath and his augmented Music.

This is educational as well as entertaining. The musicians demonstrate their various techniques and the capabilities of their instruments, and the sections and soloists as well as the entire orchestra are featured in typical Ted Heath concert items.

Classics

—reviewed by ALAN ELLIOTT

Too much self-pity

TCHAIKOVSKY

Songs
Sung by **BORIS CHRISTOFF**
(HMV ALP1293)***

I AM sorry to say that I found this record not as good as I expected. The singing is great, the recording is great, but the songs . . . well you have 14 sentimental, melancholic pieces of Tchaikovsky self-pity.

There is no doubt about it, the two best are the two best known—**Don Juan Serenade** and **None But The Weary Heart**—and they stand head and shoulders above the mediocrity of the rest.

Boris Christoff is one of the world's greatest bass singers and his voice is power within beauty. But I'm afraid these songs are not my cup of tea.

PROKOFIEV

Symphony No. 5 in B flat major
Minneapolis Symphony Orchestra
conducted by Aant Dorati
(Mercury MMAL1126)***

THIS symphony was written in 1944 and is a work of the true modern school, although occasionally a touch of days gone by does creep in. In my opinion it is a work of mature and respectful happiness and although some-

times a little difficult to digest, it is enjoyable.

The Minneapolis Symphony Orchestra certainly supply all the spice needed to give a telling performance of this work. They are at their best in the second and final movements, and I suspect that the third movement could be deadly dull but for their intelligent reading of the score.

All credit, too, must be given to Dorati for keeping the symphony moving at the right pace, and his handling of some of the more difficult passages is masterly.

BEETHOVEN

Violin Concerto in D Major
Leonid Kogan and the Paris Conservatoire Orchestra conducted by Constantin Silvestri
(Columbia 33CX1738)****

I HAD the impression that both soloist and conductor had deliberately reduced the pace with the result that only in the third movement does the recording spring to life.

Leonid Kogan underplays the solo part and his performance is not in the same class as the Menuhin recording.

Where he does score, however, is in his clear, delicate phrasing and his attempt to bring all the beauty of the work to the fore.

The technical qualities of the recording are beyond criticism and it is obvious that the work has received loving care and affection from the engineers.

EMILE FORD

'WHAT AM I GONNA DO'

b/w

'A KISS TO BUILD A DREAM ON'

7N 16331 48 R.P.M.

TONY HALL on the Modern Jazz scene

Ornette Coleman

A genius, or is he just a 'nut'?

ORNETTE COLEMAN QUARTET
Tomorrow Is The Question!
Tomorrow Is The Question!; *Tears Inside, Mind And Time*; *Compassion*; *Giggle*; *Rejoicing*; *Lorraine*; *Turn-around*; *Endless*.
 (12in. Contemporary LAC12228)

PERSONNEL: Ornette Coleman (alto); Don Cherry (trumpet); Percy Heath or Red Mitchell (bass); Shelly Manne (drums).

EVERY week I get asked many times: "What do you think of Ornette?" Coleman, of course, is the highly controversial and unorthodox jazzman who plays a plastic alto-saxophone. Musicians and critics' opinions are drastically divided about him. They call him either a "genius" or a "nut".

Appreciation of Ornette is a very personal thing. He either appeals to you or he doesn't. Simple as that. Me, I can listen to Ornette (in moderation) and enjoy the experience. I don't necessarily understand what he's trying to do. But I do feel him emotionally. That, I think, is his main appeal at the moment.

Is he a skilled musician? That, too, is hard to decide. Some of his often delightful themes demand expert technique. But his tone and general solo conception can raise doubts in your mind. Another way of testing Ornette's real value would be to hear him play a conventional standard tune—and not on a plastic alto!

Is this the jazz of tomorrow? I hope not. It would be dangerous if young musicians modelled themselves on Ornette. But, I must say, he and Don Cherry have a very personal place in jazz and should stick together.

Anyway, hear it for yourself.

NINA SIMONE
 At Town Hall
Back Is The Colour Of My True Love's Hair; *Exactly Like You*; *The Other Woman*; *Under The Lowest*; *You Can Have Him*; *Summertime* (instrumental);

Summertime (vocal); *Canyon Eyed Joe*; *Return Home*; *Wild Is The Wind*; *Fine And Mellow*.
 (12in. Pye International NPL28014)

PERSONNEL: Nina Simone (vocals, piano) with undisciplined bass and drums. **THERE'S** been a lot of talk about Nina Simone. She had a single of *Summertime* a year or so ago, which did well in the States and which some of our DJs played a lot. I never heard it. So I was eager to play this intriguing new Pye LP.

Recorded "live" at Town Hall, New York, in September, 1959, Miss Simone accompanies herself and plays some trio things as well. Now, I don't know about you, but when I hear a singer for the first time, I can't help listening for what seem to be his or her influences. And, with Nina Simone, one name came to mind immediately: the first track started. And a British name, too!

None other than our own Miss Cleo Laine! Particularly on the ballads. When you hear the record see if you don't agree. The resemblance is quite amazing. The same huskiness, type of phrasing, etc. And it's all the more extraordinary, in that I doubt whether Nina has ever heard Cleo sing!

Nina obviously has a strong love of Billie Holiday, too. *Witness Exactly and Mellow*: I admire her choice of material. Some of the ballads are delightfully off-beaten tracks, especially *Other Woman*, *You Can Have Him*, *Joe* and the lovely *Wind*.

She has a tendency to change existing melodic lines. Good for her

—if the change is an improvement on the original. I'm not sure that *Summertime* is. But it's courageous.

Her piano-playing didn't knock me out and *Return Home* is a bit of a bore. But of Miss Simone, the singer (for whom the high rating), I'd like to hear lots more. Well worth making up your own mind about.

THELONIOUS MONK
 Quintet
We See; Smoke Gets In Your Eyes; Locomotive; Hackensack; Let's Call This; Think Of One (Take 2); Think Of One (Take 1).
 (12in. Esquire 32-109)*****

PERSONNEL: (tracks 1-4) Thelonious Monk (piano); Frank Foster (tenor); Ray Copeland (trumpet); Carly Russell



THREE WITH A LOT TO OFFER

I'm extremely grateful to jovial RCA-Victor European director, Arnold Klein. Through his kindness, I've become acquainted with three excellent albums I might otherwise have missed. All three were recorded in Paris. For French RCA. So far, I've heard no news of a proposed release in Britain. A pity. Because all three have much to offer the jazz fan. The most interesting musically is firstly entitled "Barney." It features the outstanding young tenor son of an American father and French mother, Barney Wilen. I first heard Barney in a "Cave" in a back street in Nice, Summer, 1952. I believe. Even then, he was most impressive. The next time I met him was in London around Christmas, 1956. He blew several interesting sets in the downstairs room at the old Café Anglais premises in Leicester Square. With him, in a very friendly battle: Ronnie Scott and Tubby Hayes. Barney impressed me even more. Since then he has been in constant contact with American musicians. The French musicians' union allows its members much more liberty than ours. The result: Barney recorded and worked in clubs and at concerts with Miles Davis, John Lewis

(bass); Art Blakey (drums); (5, 6, 7) Monk; Sonny Rollins (tenor); Julius Watkins (French horn); Percy Heath (bass); Willie Jones (drums).

TWO Monk dates for Prestige, dating back to '54 and '53 respectively. The sides with Foster and Copeland are fairly straightforward, hard swingers, most notable for good Monk and Foster and crisp, crackling Blakey drums.

I especially enjoyed Monk's stark solo on his feature, *Smoke Gets*.

The tracks on side two are from what became known as the "Friday the 13th" date (the tune of that name will be on a forthcoming re-issue). Trumpeter Copeland was sick and French hornist Julius Watkins came in at a last minute deputy. Under the circumstances, he makes out very well. Despite difficult changes, his solos are well-structured and warmly played.

For my ears, the highspot of the whole record is Sonny Rollins superlative tenor-playing. This period of his career was, I think, one of the most satisfying so far. His best work of this date was on the aforementioned "13th".

Monk himself plays with much firm directness on this date. Apart from his excellent, highly rhythmic, angular solos, listen closely to his general accompaniments and the way in which the piano is used as a third "voice" in the theme statements (e.g. *Think*, take 2).

Willie Jones copes well with a difficult drum part.

*(Right) NINA SIMONE sounds remarkably like our own Cleo Laine.



(Left) Fire and fury from ART BLAKEY "in concert" LP.

Blakey is scheduled to bring to Britain at the end of April—Lee Morgan (trumpet), Wayne Shorter (tenor), Jymie Merritt (bass) and Walter Davis Jr.—since replaced by Bobby Timmons—on piano. This album is more notable for the spirit of the proceedings than good recording quality. The balance isn't outstanding. But the fire and fury of Blakey's drive and the ensuing excitement during Morgan's and Shorter's solos is there for all to hear.

The tunes are Shorter's "Lester Left Town," with the composer heavily featured, the standard "Close Your Eyes" (both arrangements were on Blakey Blue Note LPs), a funky Lee Morgan blues called "Goldie" (cut for Yee-Jay on their first Wynnton Kelly album as "What Know") and "Ray's Idea." Not the best Blakey on record, agreed. But with Art's first British visit now less than three months away, it would be a nice gesture—and good business—if RCA were to release either this LP or one of three stimulating albums Blakey made at the Club St. Germaine-des-Prés (with Benny Golson and Bobby Timmons).

Gospel-flavoured

The third of these French RCA LPs won the Grand Prix de l'Académie du Disque Français 1958 award. It's called "Amen" and features American organist, Lou Bennett with Kenny Clarke (drums), Belgian-born bassist, Jean-Marie Ingrand and the Chicago guitarist Jimmy Gouley, who (a short Stateside stint apart) has made Paris his home for the past ten years.

It's a determinedly "soul jazz" album. Nearly all the tunes are gospel-flavoured—and good. Amongst them: Horace Silver's "Sister Sadie," Junior Mance's "Jubilant," Donald Byrd's "Amen" and Bennett's own "Sister Daniel." The set is completed by two of Miles Davis' most famous features—"So What" and "Green Dolphin Street."

Now Bennett is no Jimmy Smith (whom most of you have yet to hear). But he's a swinger and constructs good melodic lines. Klook is just superb. Art Taylor says that this is how all the young American drummers are trying to sound these days—but failing! And the studio recording quality is a dream. Organs in jazz haven't gone down too well here so far with critics and fans. This Lou Bennett Album might break down that resistance.

Blakey concert

THEN there's a new "in concert" recording by Art Blakey's Jazz Messengers, taped in November 1959 at the Théâtre des Champs-Élysées. This is basically the band

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EVERLY BROTHERS, EDD BYRNES, NAT COLE

Savile—'The stars I talked to'

SCOOPING the world by being the first disc jockey to be photographed with Elvis Presley was not the only accomplishment of Jimmy Savile during his recent trip to the States.

He told DISC about other stars he met while in Hollywood and Las Vegas.

The Everly Brothers were two of them.

Throughout the interview Don Everly, the married member of the duo, wore his British Robin Hood-style hat with great pride, and wouldn't take it off.

"The Everlys are attending drama school in Hollywood two or three times a week," continued Jimmy. "A whole lot of money and trouble is being spent on promoting them for the films, and I predict they're going to be a terrific box office draw."

He visited the Warner Brothers set of the popular TV series "77 Sunset Strip," and watched an episode being filmed.

"I've worked in TV in this country, but the high-powered pressure and tempo of that show left me quite

exhausted—and I was only watching!"

Jimmy had an opportunity of speaking to Edd "Kookie" Byrnes during a break.

"Edd chatted to me quite normally to start with. Then when he realised I was as un-English as I am, he started on the jive talk. I joined in, and we left the other people with us way behind."

Jimmy heard a new sound—or rather a collection of sounds—while in Hollywood.

"The title was 'Choo Choo Cha

Cha,' and the sounds were named The Dancing Panzer Dance Band. There's all sorts of sounds, including train effects, combined with sax riffs to form a powerful, swinging result. It's not been released in the States yet, and I don't know if we'll ever hear it here."

While buying some clothes in a famous Hollywood store, Jimmy bumped into Nat King Cole, and spent the rest of that morning with him.

"Nat's got a great regard for Europe and Britain especially, and realises how important his disc sales are in our area. He was a bit depressed about the failure of his big spectacular show which is being re-written now. Listening to him talk, I was impressed by his marvellous deep speaking voice. I think he'd be sensational talking on a record like Elvis did in 'Are You Lonesome Tonight?'"

J.S.



In Hollywood Jimmy Savile met The Everly Brothers. That's Phil on the left, Don wearing his Robin Hood-type hat.

Trad Jazz News

Everyone's shuffling for better positions

Conniff to study rhythms

RAY CONNIFF left Hollywood last week, for a four-week stay in Hawaii and Polynesia.

Purpose of his visit is to study native rhythms, for use on future albums, and on his return to America at the beginning of March, American Columbia have planned a week of extensive recording sessions.

Columbia Records have also announced that the sales of Conniff's stereo albums have now passed that of his monaural sales, for the first time since he has been recording for that label.

NEW BOBBY VEE DISC IS OUT IN AMERICA

NEW Bobby Vee disc, released in America this week is "Stavin' In," backed with "More Than I Can Say."

Sales of his new album, "Bobby Vee," have been mounting continuously since it was released, and the disc is now in the American best sellers list.

ALL the news this week centres on the remarkable changes of personnel which have suddenly hit the scene.

It all started with Monty's departure from the Barber Band. Everyone . . . but everyone . . . shuffled around for better positions.

Early last week it came to a head. Rod Mason left his own band to join Monty, Vic Stockwell, trombonist, takes over the Mason leadership.

Monty grabbed Nick Niccolis from Donegan's backing group and Lonnie grabbed Pete Ableby, for the last six years Mick Mulligan's drummer, and one of the best in the trad world.

Mulligan, already depleted by the departure of Gerry Salisbury for Monty's bass position, now has two men to feed.

Keith Smith, whose big press reception was due on Thursday, February 9, chucked it altogether two days before, but couldn't be persuaded to say why.

More musical

Another leader to depart was Pete Ridge, who it seems, was asked to leave by his trumpet player Mike Cotton who was after a "more musical" policy. Johnny Ebbels, also left for the same reason.

Tony Cash, who teaches Russian (Yes!) in a North London Grammar School left Eric Six to join Ian Bell, who in turn managed to get Ben Cohen, who gave up playing with the Monks Jazz Band.

One of the worst hit was Don Cook, who couldn't very well "retire" from the Keith Smith Band, as originally planned because the band was no more.

Spike Mackintosh left Wally Fawkes and was replaced by Dave Wilkins, an excellent coloured trumpeter once with Ted Heath.

'Take-over'

Wally's ex-partner Bruce Turner at the same time lost trombonist John Mumford to the Dick Williams Band.

Mumford's place will be taken by Johnny Picard who, of course, had to leave Mike Daniels, whom he only recently joined.

Jimmy Garforth, drums, and Geoff King, bass, left the Vintage Jazz Band and Ken Sims to replace Ridge and Ebbels in Mike Cotton's "take-over" bid.

Brian Taylor comes into the story somewhere or the other . . . eh, yes . . . he left Ian Bell's band to make way for Cohen, and will re-form his old band.

Meanwhile, Tony Pitt, banjo, takes over from Diz in the Alex Welsh Band.

Are you still with me? I hope so because I can't frankly sort it out at all. The West End is seething with bandleaders "looking" around. It's my guess that at least half of them will land up with their own musicians back in the fold.

SNIPPETS . . . Good to see that Barber's "Soudan," which features a delectable Pat Hancox solo, is being re-titled as a single by Columbia. Backing will be "Lil Liza Jane" . . . not my cup of tea.

Memphis Slim, alias Peter Chapman, returns here on April 19.

Acker Bilk plays a Festival Hall concert on Sunday, February 19 . . . on Feb. 24 they start a four-week tour of Germany and Switzerland. . . .

Owen Bryce

Welcome to Great Britain

BOBBY RYDELL



Released this week his great new hit single

GOOD TIME BABY

and Cherie

65-DB4600

Bobby will be starring in ATV's "Sunday Night at the London Palladium" on February 19th, and will sing "Good Time Baby".

COLUMBIA RECORDS

E.M.I. Records Ltd., E.M.I. House, 25 Manchester Square, London W.1

It's a rave all the way

PASS me a bucketful of superlatives someone. I have just come from a show, at the Gaiety, HammerSmith, on Saturday, which deserves a first-class rave. Starring June Christy, The Four Freshmen and an excellent contribution from our own Bob Miller's Millermen, the show is tops in entertainment from start to finish.

My first ever viewing of the Millermen left me highly impressed with their smooth polish and precision.

The band was augmented by three trombones and this introduced the "Cool And Misty" Miss June Christy to us for her third visit.

June launched straight into a swinging version of "I Want To Be Happy" and had the audience eagerly awaiting the remainder of her ten-song programme.

Favorite recording after favorite recording followed in nicely balanced order—"It's A Most Unusual Day," "Midnight Sun," "If Don't Mean A Thing," "Something Cool" and a swinging show closer in "How High The Moon."

June was recalled for bow after bow and only the closing of the tabs enabled the management to get her off the stage. But an even greater thrill was to follow. The second half opened with another number from the Millermen and then we had our first view of The Four Freshmen. I've always enjoyed this group on record and I've heard some pretty wonderful things said about their personal appearances—but I never expected such an exciting and entertaining show. This isn't just a

vocal team—it's one of the finest stage acts I've ever seen, and I've seen most of the topliners.

The vocal harmonies are great, but there are added attractions of very topical humour and stage movement and sensational instrumental work which puts them in the top musician bracket.

Leader Ross Barbour introduces the numbers and plays drums and sings the swinger solos. Tall bass player and top voice Bob Flanagan is the main group comedian and also had the audience and band musicians spellbound with his superb trombone solos.

Ken Albers is a swinging musician, too, on trumpet and takes over bass last, and by no means least, comes guitarist Bill Comstock who has a very nice way with his instrument and turns in a nice solo song when his time comes along.

The Freshmen and June combine for the closing number and by this time the audience was in an uproar and I'll bet that the majority of people there will get tickets for the remaining London shows. Don't miss them if you can help it.

Ken Graham reviews the **CHRISTY FRESHMEN** package