

DISC

THE TOP RECORD & MUSICAL WEEKLY

Cliff's

DISC BIZ AT COLLEGE
 NEW YORK University, in conjunction with the National Academy of Recording Arts and Sciences, is to hold a series of eight lecture discussion sessions on *The Arts and Sciences of the Recording Industry*. Among the distinguished list of speakers, all from within the record industry, will be company president Al Bennett (Liberty), Neuberger-Ladianian and Randy Wood (Dot) and David Kapp (Kapp Records).

'Young Ones' sets a one-time record

OVER 500,000 ADVANCE ORDERS

CLIFF RICHARD has this week made British disc history by becoming the first of our own stars to have a record go straight to the top of the charts, and also by being the first star, British or American, to exceed the half million mark in advance orders for a single.

The disc in question is, of course, "The Young Ones," the title song from his current film, and this fantastic achievement, beating the record previously set up by Elvis Presley with "Surrender," advance orders for which were a mere 431,000, earns Cliff Richard the TENTH Silver Disc that we have had the pleasure of awarding him.

By the day of release, last Friday, advance orders for "The Young Ones" had reached 524,000, and EMI stated on Tuesday that sales were then well over the 600,000 mark.

Cliff's previous best single for advance orders was just under 200,000 for "I Love You," released in November, 1960.

EMI anticipated a big demand for "The Young Ones," but they had not expected it to be so huge. Ron White, EMI Sales Manager, told DISC:

"We've never had a demand like this before, but as long as we know what's coming we can make arrangements at our factory to take care of these things, but it was a bit of a struggle."

Both Chiff and Columbia feel that the release of the film, plus the fact that "The Young Ones" LP had been out a few weeks, played a large part in the demand.

On Tuesday, Presley's "Rock-A-Hula Baby" due for release tomorrow (Friday), had chalked up advance orders of 290,000.

199 Week ending January 13, 1962
 Every Thursday, price 6d.

Inside EVERLYS IN THE MARINES

Special pics and story (page 2)

★ YOUR chance to help Joe Brown (page 4)

Can Brook Benton hit the top? (page 12)

★ New plans for The Shadows (page 4)



PETER GORDENO—Tipped for the charts with his first disc.

GORDENO ACHIEVES AN AMBITION

SINGERS wanting to act are two a penny. Actors wanting to sing are less frequent. But DANCERS who want to sing are probably the rarest of them all.

All the more credit, then, to dancer Peter Gordenò, the 22-year-old whose first bid for the charts, "You're Following Me," was tipped by Don Nichol as a good Twenty hit. It could happen too—but you won't find Peter hanging around awaiting results, he's far too busy for that.

For the past four months, Gordenò has been appearing as the dance captain in the successful West End musical, "Do Re Mi," which, of course,

stars Max Bygraves, and another EMI artist, Arlen.

In fact, it was through Steve, and another young singer, Dick Jordan, that Peter got his recording contract.

It was while he was appearing in the role of Pope in "West Side Story" that Peter Gordenò first met composer-singer Dick Jordan.

Says Peter: "He helped me a lot. I sang one of his own songs called 'Whenever I Dream' and during 'Do Re Mi' gave the demo disc to Steve Arlen, who passed it on to Norman Newell of EMI."

By making this disc, Peter achieved the second of his two

great ambitions. "The first was to be a dance captain." Peter Gordenò was born in Ramponon, Burma, on June 28, 1939, but he lived most of his early life in Calcutta, India. By the time he was 17 he was doing what he terms as "a little bit of everything around the Calcutta club circuit."

He came to Britain early in 1957 and finally got a part in the Shirley Boushy show "Blue Magic" at the Palace of Wales Theatre. He was later released from his contract in order to appear in "West Side Story." Then came "Do Re Mi" and his record became a success, but he had a third ambition—to sing and dance in a film musical.

Monro, Williams on Freshmen bill

MATT MONRO, Danny Williams and trumpet star Kenny Baker have been signed to tour for ten days with The Four Freshmen and Jett Southern in March by Vic Lewis of William Victor Productions.

Baker will form a special orchestra to accompany the artists in the show.

The package will play nine concerts in London, the Midlands and the North, and will also telecast a concert for B.B.C. TV on March 21 for later transmission at an unspecified date.

The tour opens at the Gaiety Theatre, Kilburn, on March 16. The other dates are: Astoria, Ambassadors Park (17); Empire, Liverpool (18); St. Andrews Hall, Glasgow (19); Gay Hall, Newcastle (20); City Hall, Sheffield (22); a venue still to be finalized in Birmingham (23); the Fox Trade Hall, Manchester (24), and the Gaietyton, Hammersmith (25).

'West Side' is best

THE film adaptation of "West Side Story," which stars Natalie Wood, and which recently opened in New York, has been voted the Best Film of 1961 by the New York critics.

The movie is due to open here in February, and has been chosen as this year's Royal Film Performance. The soundtrack LP is on American Columbia (Philips), and currently stands at number 5 in the U.S. best sellers.



(DISC Pic)

'Roustabout'—title of new Presley film

TITLES of Elvis Presley's next film for Paramount Pictures, to be made later this year, is "Roustabout," and it was written by Allan Weiss, who also wrote "Blue Hawaii."

According to Paramount, music will play a large part in the film.

Bilk takes his Silver Disc

ACKER BILK, who last week became the first trad band leader to top the charts with "Stranger On The Shore"—repeated yet another honour on Friday when he was presented with a Silver Disc for the record.

The presentation was made by EMI's Chief of Sir Joseph Lockwood on behalf of DISC.

The story of the occasion, with Acker's typical comments, is on page 2.

PETER "You're following me"



Parlophone Records

GORDENO

Life is tough in the Marines



Solomon moment for the Brothers as they take the oath of allegiance.



Henry Artillery holds the flashlight as Don and Phil tour the camp.



A six months contract to sign for the lowest wages they've received in years.

...but we're enjoying it, say on an Phil

IN four and a half months the fabulous Everly Brothers will be released from the U.S. Marines . . . just six months after they enlisted. Great news for their fans but for Don and Phil it has its drawbacks. For the next seven and a half years they will be on call as reservists, which includes an annual two weeks training camp. It does mean, however, that the boys will be free for tours, films and television.

This release is in accordance with the orders of the Marines—the only American force which will not limit on a full two years military service. The Everlys are now completing their six weeks basic training at the 9th MM Battalion, San Diego, California. As volunteers they joined the Marines on November 25 last year, and since then has been pretty tough.

Early start

Their day starts at 4.30 a.m. and with morning reveille comes exercise and the cleaning up of barracks. Fifteen minutes for breakfast followed by more exercises, classes and close order drill. With orders exchanged for homework the boys then let rip on the top ten list.

But the Everlys have this hard outdoor life, even though at the moment they're sleeping under canvas. "It ain't all that bad," says Phil. "We enjoy the open air. We come from the hill country of the South and have riding and hunting and spending most of our time out of doors. We're developing muscles on our feet from marching."

But in the six short weeks they've been in, the Everlys have already got themselves into a scrape.

Slacking!

"It wasn't our fault, but we heard some music from a brass band going by," said Phil. "I was in the music section and ordered fifty press-ups for slacking on duty." The boys are allowed no visitors, no phone calls, no sweets. But circumstances won't always be this bad, for the boys are allowed to be transferred to other units if some of the restrictions will be lifted. When they are released in May, the Everly Brothers intend to make their first concert series of personal appearances, with some TV shows in between.

In the meantime, they came a stack of discs for release during their absence, and the first of these, "Crying In The Rain" was their last new record to see this comes out of a "hit parade" they may only have a matter of weeks to see.

NIGEL HUNTER

June Harris

Post
It's entertainment
We want—not art

Each week an LP is awarded to the winner of the Prize Letter . . . and once a month there is a bonus prize of a Remson lighter/safety set.

HOWLERS

WORKING in a record shop, my colleagues and I often get asked for title howlers. But the one to "cap" them all was asked for on Christmas Saturday. "Please, have you Doug Sheldon's latest 'Mother I Heard You Singing In Your Sleep Last Night'?"

—VALERIE HODGINS, 16, Devon Terrace, Matley, Plymouth, Devon.

BEAT FILMS

I WAS pleased to read of the two new beat films soon to be on general release. It's been quite a few years since we had good beat films of the calibre of *Jamboree* and "The Girl Can't Help It."

Perhaps we are due for an influx of good, clean rock, a film without the slightest hint of trash, something that we have last seen in *Killer Mary Wade*, *Ned Sefton* and *RUSSELL*. 66, Pimlico Gate, Horsauch, Essex.

SOUND-OFF

I REALLY must blast off in reply to Don Nicholl's objection to recording artists writing their own material. "He has forgotten such artists as Buddy Holly, Paul Anka, Jerry Keller, Mary Wade, Neil Sedaka and Roy Orbison?" These and many others have recorded through writing or helping to

write much of the material which they record. The result is not the deterioration of popular music, as Don Nicholl imagines, but the formation of true artists with individuality in singing and writing.

—TERRANCE WHITTEN, 153, Wigmore Road, Wigmore, Gillingham, Kent.

ON a recent TV programme, Bernard Braden sarcastically remarked that he hoped to see a big improvement in teenage musical taste in 1962. Artists such as Mel Tormé and Ted Heath have also contemptuously condemned pop music.

What do these people expect from teenagers? Tormé, Tormé and Heath are experts in their own field, having a full grasp of music, which comes only from years of experience. One cannot expect a youngster to have the same musical taste as these people. The young pop fan is, naturally, looking only for entertainment. In rock, etc. he finds a more exciting and great vitality of youth.—F. McBRIDE, 123, Boundary Street, Liverpool, 5.

THREE CHEERS

THREE cheers for Don Nicholl for being so out-of-the-bit parade unless they sing good, clean songs.—THOMAS BROOKES, 28, Addison Drive, St. Giles, Lincoln.

Now that this standard is rising once again, it is time the standard of singers also rose. Rosine Halton and Nick Villard are two good singers, but they are obviously not going to get into the hit parade unless they sing good, clean songs.—THOMAS BROOKES, 28, Addison Drive, St. Giles, Lincoln.

PRIZE LETTER

BEST YET?

MYN people have had their own Vera Lynn's recording of "From Tomorrow" is a bit bad. Although I disagree, I must say I am delighted to hear it being played on all the record programmes.

If it is not a bit for Miss Lynn, will she have the satisfaction of knowing the BBC have done their stuff, and many thanks to them for making it.—F. J. BARBROOK, 4, Mount Street, London, W.1.

OLD TWIST

WHEN will everyone realize that, as Chubby Checker says, people have been twisting for centuries? When will everyone realize that Africans have been doing exactly the same until recently and that these ceremonial dances still exist? Well, done Mr. Checker, wake up all the public, and keep it up.—CHRIS RALPH, 12, Borewall Avenue, Greenford, Middlesex.

PERFECT DUO

ALL those people who are talking about the Everlys are in trouble to one of the Everly Brothers' records. The perfect blend of two good voices singing a song with sensible lyrics and with the combined musical backing of Nashville.

GILLIAN ILSMAN, 11, Harwood Terrace, Grove Cottage, Landwood, Barseley, Yorks.

IN DANGER

WHENEVER a British artist achieves any form of success in America, whether it be through cabaret or record, a wave of artificiality invariably flows through the world of British pop music. It should be

realized that this occurrence is not a sign for pride, but a danger sign. For every time this happens, we are in danger of losing a star to America.—MILES BIRDSON, Popelafila Farm, Nr. St. Alban's, Herts.

UNDER FIRE

IT seems to me that Jack Good is a steadily improving advice columnist of the up and coming pop stars and trad jazz artists of today. Apart from his current "daring" exponent of modern jazz, Dave Brubeck, he seems to favour only the established stars like Elvis Presley and Cliff

I wonder if Jack's theory about modern jazz being more popular than trad will be proved correct. I doubt it, not with Arthur Bly and Kenny Ball currently in the charts, and with the possibility of Terry Lightfoot joining them.

—ELIZABETH GOLDING, 7, Tangle Road, Copnor, Portsmouth, Hants. See Jack Good's column on page 3.

UNDERRATED

THANK you for your recent article on the Everly Brothers. Of all the names that have come to the fore during 1961, I think that that of the Brooks has been the most underrated. As all their discs since "Say The Word" have been first-class. I was amazed when "Married" did not show in the charts, and after hearing their first LP, which shows they are equally capable of singing ballads as well as beat. I think that they are in a class of their own as far as a vocal group is concerned.—ELIZABETH BIRNBOURNE, 4, Mayfield, Cambridge Lane, Whitehouse, Exeter, Devon.

MY AWARDS

A S a keen record buyer, I am a present very much aware of the personalities who have stood out in 1961. I think that the year's "Walking Back To Happiness." Personality of the year—Helen Shapiro. Phenomenon of the year—Chubby Checker. The Twist, Helen Shapiro. Personality of the year—The Young Ones. Backings of the year: Johnny Brown for Matt Monro, Martin Slavin for Helen Shapiro.—R. M. C. RAY, 28, Meath, Hoxley, Cheshire.

The letter above not necessarily won the above award. See page 3 for full list.

KENNY BALL . . . he is hoping to prove Jack Good wrong. See "Under Fire"

**HAPPY
JOSE**

**JACK ROSS
Chorus & orch.**

© 1961 MCA

LONDON

45-1045

AMERICAN

TOP DISCS

Last This
Week

- | | | |
|----|-------------------------------|-----------------------------|
| 1 | The Twist | Chubby Checker |
| 2 | The Lion Sleeps Tonight | The Tokens |
| 3 | Walk On By | Leroy Van Dyke |
| 4 | Run To Him | Bobby Vee |
| 5 | Can't Help Falling In Love | Elvis Presley |
| 6 | Peppermint Twist | Joey Dee and the Starliners |
| 7 | Please Mr. Postman | The Marvelettes |
| 8 | When The Boy In Your Arms | Connie Francis |
| 9 | Happy Birthday, Sweet Sixteen | Neil Sedaka |
| 10 | I Know | Barbara George |

Last This
Week

- | | | |
|----|------------------------|---------------|
| 19 | 11 Moon River | Jerry Butler |
| 10 | 13 Goodbye Cruel World | James Darren |
| 13 | When I Fall In Love | The Lettermen |
| 14 | 14 Unchained My Heart | Ray Charles |
| 15 | 15 I Don't Know Why | Linda Scott |
| 16 | 16 Revenge | Brook Benton |
| 17 | 17 Till | The Angels |
| 18 | 18 Let There Be Drums | Sandy Nelson |
| 19 | 19 There's No Other | The Crystals |
| 20 | 20 Small Sad Sam | Phil McLean |
- ONE TO WATCH
- | | |
|-------------------|-----------|
| Little Bitty Tear | Burl Ives |
|-------------------|-----------|

**DOUG
SHELDON**

YOUR MA SAID YOU CRIED IN
YOUR SLEEP LAST NIGHT

DECCA

45-1045

CONGRATULATIONS

**CLIFF
RICHARD**

ON A STUPENDOUS ACHIEVEMENT

Already over half a million copies sold of your latest
SILVER DISC award winning record.

The Young Ones

WE SAY YEAH

(both from the film "The Young Ones")

**COLUMBIA
45-DB4761**



**COLUMBIA
RECORDS**

FROM ALL AT COLUMBIA RECORDS

E.M.I. RECORDS LTD., E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON, W.1

These were the twenty num-
bers that topped the sales in
America last week (week
ending January 6).

Considers from readers' returns from all over Britain
Week ending January 6, 1962

| Last This Week | Title | Artist | Label |
|-------------------|-------------------------------|--------------------|----------|
| 1 | The Young Ones | Cliff Richard | Columbia |
| 2 | Let There Be Drums | Sandy Nelson | London |
| 3 | Stranger On The Shore | Acker Bilk | Columbia |
| 4 | Johnny Will | Pat Boone | London |
| 5 | I'd Never Find Another You | Billy Fury | HMV |
| 6 | Moon River | Danny Williams | Pye |
| 6 | Midnight In Moscow | Kenny Ball | RCA |
| 8 | Happy Birthday, Sweet Sixteen | Neil Sedaka | Philips |
| 9 | Tower Of Strength | Frankie Vaughan | London |
| 10 | Multiplication | Bobby Darin | London |
| 11 | Run To Him | Bobby Vee | London |
| 12 | So Long Baby | Del Shannon | London |
| 13 | 50,000 Miles | John Leyton | HMV |
| 14 | Let's Twist Again | Chubby Checker | Columbia |
| 15 | Goodbye Cruel World | James Darren | Pye-Int. |
| 20 | Language Of Love | John D. Loudermilk | RCA |
| | | The Tokens | RCA |
| 17 | The Lion Sleeps Tonight | The Tokens | RCA |
| 18 | Walk On By | Leroy Van Dyke | Mercury |
| 19 | I Understand | The G-Clefs | London |
| 21 | Toy Balloons | Russ Conway | Columbia |

IT'S DISC HISTORY

IN comparison with the fantastic achievement of "The Twist" into the American Top Ten TWICE, "The Young Ones" is going straight to Number 1 within days of its release, everything else seems almost insignificant.

This success will undoubtedly give a terrific boost to British artists and makes the first weeks of 1962 a time to remember in British pop music.

CHUBBY CHECKER, if his country, who recently visited this country, has undoubtedly helped his record sales, has reached "Let's Twist Again" into the charts at 14—at the same time as his release of "The Twist" has topped the American charts! This feat means that Chubby Checker also makes disc history this week, for in the short space of just over a year he has

managed to get the same disc, "The Twist" into the American Top Ten TWICE.

It is good to see that "The Lion Sleeps Tonight" by THE TOKENS has reached the charts at last. It's in this week at it after having been around for some time.

A rival

It will be interesting to see if the other version of this number, "Winneb" by Karl Denver, being released this week by Decca, will hinder The Angels.

It is understood that Decca have so far had advanced orders for "Winneb" of more than 50,000. Another note entry this week is LEROY VAN DYKE'S Country-styled "Walk On By" which marks

Mercury's first disc in the Twenty for some considerable time.

Had it not been for Cliff Richard, SANDY NELSON might well have reached the top spot with "Let There Be Drums", this number having moved up to number 2.

ACKER BILK and PAT BOONE seem to have reached their sales peak and are slowly dropping, but BILLY FURY is still moving up and BOBBY VEE has climbed a further seven places to number 11.

JOHN D. LOUDERMILK is showing progress with "Language Of Love", and JOHN LEXTON seems to be regaining sales on "Son, This Is How I Feel" in the days of "Toy Balloons", now the festive season is over, must be numbered.

"TAKE MY WORD FOR IT, THIS DISC HAS EVERYTHING"

KEITH FORDYCE, NEW MUSICAL EXPRESS

JIMMY BREE LOVE

"YOU'RE FOLLOWING ME"

JOE BROWN HAS HAPPY-MINT MENTIONED DISCS

JOE BROWN and I were having a swinging time — surrounded by friends, the jukebox were flying, the laughter causing raised eyebrows from those who weren't in the circle. He was irrefragable — one top of the world — I swear, when we were alone I mentioned one word.

DISCS: "You can take it from me, mate. I'm what you might call frustrated over them. It's a lack of a problem and I just don't know what to do."

In the past, I know, has had some tough luck to do."

So Joe suggested to me that YOU, the readers could give him a lot of help. "Mate, I can't say anything else other than that I don't know what to do. Couldn't we ask your readers? They must know, and I really would appreciate their help."

SO THAT IS JUST WHAT WE'RE GOING TO DO. Joe after a few years learning the hard way on the halls is versatile enough to do almost anything, but he'd like advice from you on just what he should do on discs.

If you'll write your suggestions, on a postcard please, and send them to the address at the foot of the column, I'll make sure they are passed on to him.

And to the person Joe thinks has made the best and most constructive criticism, DISC will award an LP of the winner's choice.

The address: Joe's Hit, DISC, 161, Fleet Street, London, E.C.4. All postcards must be received by January 24.

John Wells

platters. He's had promotional competition from Tommy Steele. He's never seemed to have made the right disc at the right time, apart from fleeting hits like "Jillied Fella" and his latest one "What A Crazy World We're Living In." Yet from the day Joe came crashing into "Oh Boy?" he's been tipped for stardom.

"I don't know," I suggest, gawwowing. "Only wish I did," said Joe. "You know, I've almost got to the point when I begin to wonder if I was a hit. I've thought about it so much that I've practically worried myself right out of the idea and I DO seem to do okay on variety without making a hit backed me."

When Joe first began having a guitar. Remember how rich his six-foot odd frame rocked around the "Oh Boy?" studio? But he tells me he's never made an instrumental disc. Why not?

Search me, mate. I honestly don't know. I suppose there must have been a good reason for never bold them out. On his stage show Joe and his group, his Bruvvers, do standards, rock, rhythms and blues, ballads and comedy numbers. "I've got a terrific group," says Joe, "and they

all seem to go down very well, but what I should do on disc is another matter."

Joe recently decided to make records under the direction of Audio Enterprises, the company headed by Philip Waddeley and Michael Barclay who put Eden Kane into the charts.

"I've got a couple of numbers that I'd like to record, but I don't really know if they will be acceptable," said Joe. "But, you know, you can get close to a thing that you just don't know what is right any more."

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PERRY COMO and comedian George Burns listen to LENA HORNE during a rehearsal for one of Perry's recent shows.

The fans said yes, so Como cut the record

THERE'S rather an interesting story attached to the latest Perry Como offering, "You're Following Me" on RCA.

The disc, marking the singer's first disc since his last September, is, in fact, the answer to a rhetorical question that Perry put to himself and his fans on one of his recent TV shows.

All Perry said was, "You think I ought to record that?" If you like, read with a charleston beat, then Vogue will send you a delicious platter especially for you.

Disc is that old '56 favourite "Five Foot Two, Eyes Of Blue" and the combo is George's Variety 5. Actually it's been kicking around for some weeks, but it's now beginning to show some signs of movement—and so it should. I just flipped when I heard it, and I bet you'll have out the sequence out by now.

JUST recently, there've been some pretty mysterious cases of stolen property among Britain's trad bands, and of these cases are so far unresolved.

The latest victim to fall into this category is Ken Sam. While he was playing on a recent London date, someone broke into his bag, but leaving all the expensive goods untouched, walked out with just the covers of the boys' band uniforms!

The vicarious appearing in Granada TV's "Trad With A Twist" on January 17, had to do a whole lot of practicing before they mastered this dance. In fact, it's harder than it looks!

But they had no intention of knowing up Chubby Checker, the star of the show, so they got him to teach them the steps in between takes. The result you can see for yourselves, although the boys are quite convinced that they'll have out the sequence out by now.

Eden Kane managed to take a few days off at the beginning of January to reap the benefits of his earnings in the last year. He kept a date with a lady, however.

But in actual fact the lady was Mrs. Kane—senior, that is. It seems that Eden promised his mother that if his "Will I Ask You" got into the charts, he would take her on a Paris spending spree.

When they arrive at the studio, they are always carrying their cameras. All are good photographers. It is difficult to get them away from their cameras in order to rehearse.

They walk in, the camera laughs. Peter, a camera slung around their necks and carrying a microphone, says, "Hi, hi, hi!" Then always they begin by introducing themselves and saying that are not their own, said Norrie. "One of them, not Brian, will give the name, another for the xylophone. We have six pianos in the studio before a session actually starts at least two of them will be playing."

"Hank or Brian will be composing a new theme on 'one of them', Peter told me, "and then they will call the others over to hear what they have composed. Before you know where you are they have forgotten the number that they have come to record and are intent on their new find."

As composers they are very talented. Norrie has already called can call prolific unfinished songwriters. They usually finish the group and then it's all over and they don't bother to finish it. But we can't mind this. It's good that they should experience the fun of making new things. I like them to look for something new.

They don't do a lot of things that I want them to do. I don't want them to make a record with their combination of instruments

He returned last weekend. Fit and well, with a little less cash in his bank account.

Did you know that Roy Orbison had in an oral drillier, who has spent almost his complete life searching for black gold in the soil of Texas?

When father was drilling, he played the guitar, and he taught Roy to do the same. When Orbison was 10 or 12, he struck gold for his father in Nashville's recording studios.

I CAN now tell you that debut, in "P. K. Cool," the young singer will play the part of a beat group leader who's had some success as a believer at an international air.

His adventures take him into London's night life, and this is where HENRY SHARPE comes in — as a gang singer in a big production scene set in a night club.

Fai Broom's contract with Decca is possibly a year. It will be worth in "State V.I." is worth \$1,000,000 over seven years.

It was signed in 1956 on the basis of possibly a year. Harry Belafonte had his first taste of success as a pop singer in New York. He owns a restaurant in Greenwich village and hit on the idea of turning folk song festivals there. Finally he decided to turn to pop music. The result that he's probably more successful today in this field than he ever was as a pop singer.

Jane Harris

Shadows are perfectists — the record doubts "Apache"

The Shadows are perfectionists, and as perfectionists there has never been an occasion when all have been satisfied with EVERYTHING they have done. That, and according to their manager, Peter Gormley, and their A man at EMI, Norrie Paramor, is the real reason for Hank Marvin's frank views about "The Savage" which I reported in last week's issue of DISC.

It doesn't matter that the number there it always one dissenter among them, says Norrie. "It is never unanimous. Every hit they have had, one of them said that he wasn't happy with it before we released it."

"There was even scepticism over 'Apache' — the 'A' name. 'In fact,' he said, 'there was a time when we were thinking of making "Quatermass and The Strain" — the eventual reverse of "Apache" — the "A" name. But then after further reflection it became obvious that "Apache" outweighed the other names."

There was no unanimous agreement among the boys that "Apache" was perfect, but it was a big hit.

Agreed

"I can remember the recording of 'FBI'," said Peter, "they all felt that was wrong. At first they all said it was a bad record, but we didn't release it straight away. Norrie always gives his opinions about a record full consideration."

Instead EMI released "Man Of Mystery" — Lulu. "Norrie asked them to review their ideas about "FBI" and then they agreed that it should be released. Well, it was a big hit.

When the Shadows say something of their is a bad record then they mean that it is not better than "Apache." They say "Apache" as a yard stick. "Hank is a sceptic about a record over "The Savage," said Norrie,

NORRIE PARAMOR — smiling, beaming.

"It hit the top sales bracket. "But we don't worry about having one of them criticism a number. This is healthy. It's good that they should talk about a number, discuss it and iron out amongst themselves a recording session with me. This often happens sessions."

I asked Norrie to describe a typical recording session with The Shadows.

"I should say," he said, "we try to encourage a happy, party-like atmosphere at a recording. Of course we take it very seriously and the boys know that they are there to make as good a record as possible."

there are problems in getting fresh new stars.

For instance I want to encourage them to sing. I want them to combine instrumentally and vocally. Some things like Hank on guitar and piano, and possibly Stravinsky melody line."

When asked what the year's programme was for The Shadows, "They have been in a great deal of trouble," he said, "since their tremendous success at the Paris. Our boys have not been here after them for a two or three week engagement this year. But we have only been able to fit in a March. They will appear there on March 12."

Composers

"Then they will definitely be in Cliff's next picture, and then they will be in another picture. After that they will go with Cliff to Belgium, Holland and Germany, and possibly Stravinsky. Before the end of the year they will do a series of one-night stands around Britain."

One-nighters

It is going to be a year for Roy Orbison. EMI, Decca, Parlophone and Peter Gormley, who has been in the group into this high success bracket, should be studying planned with themselves. The Shadows will obviously continue to do more of their records but one thing is certain — they are top class. They will see that it continues that way.

Peter Hammond



LONGNIE DONEGAN

7N 15410

EMI

NEW POPS

THIS WEEK'S
TOP SINGLECliff
RichardAND
The Shadows

The young ones

(from the film)

COLUMBIA 45-DB4761

PARLOPHONE
45-R4862PETER GORDENO
You're following mePAUL HAMPTON
Nothing's impossible

(If you really want it bad enough)

COLUMBIA
45-DB4755COLUMBIA
45-DB4764TEDDY JOHNSON
and PEARL CARR
Be mineJIMMY JONES
Mr. Muscle ManM-O-M
45-MGM1146H.M.V.
45-POP965LEE and PAUL
The happy dandollerTHE LETTERMEN
When I fall in loveCAPITOL
45-CL15235PARLOPHONE
45-R4865MRS. HILLS
BobbikinsH.M.V.
45-POP967TONY
OSBORNE
His piano and orchestra
Turkish coffeeH.M.V.
45-POP966ADAM WADE
Preview
of Paradise

ADAM



★ CLIFF

★ BILLY

★ ELVIS

I've been asked the line so often that rhythm and blues has been superseded by material like "When The Girl In Your Arms," "The Time Has Come" and "There Will Never Be Another You" that I must begin to believe it.

I'm nothing against this lovely music. It's a sound of its kind and I can take it or leave it. But when you shove a few good R 'n' B discs on the inevitable idea that the pretty stuff has just the hard stuff out of business is ludicrous.

The more so when you consider that the high priests of the inveterate staff, Cliff, Billy and Adam, privately prefer the rhythm and blues.

Prefer it, did I say? They're crazy about it. They'd love to record this sort of material but they just don't believe there's a big enough market for it. The same is true of Elvis.

Now there's something cock-eyed somewhere when Elvis, Cliff, Adam and Billy all like the same kind of music but don't dare to record it.

I believe that the vast majority of their fans would be delighted if their favourite singers took the plunge and made records of the material they personally enjoyed, rather than the stuff they have been led to believe their fans want.

After all Bobby Darin isn't doing badly just now on the Ray Charles kick. Chubby Checker has two big sellers currently—and any of the four boys could swing Chubby off the map at that game.

Why don't they, then? First there are adverse about the R and B material. Secondly, the fans don't make their wishes felt. Thirdly—and last as the English stars are concerned—they are afraid that it is impossible to get the right sound in this country.

A problem

This is, I admit, a big problem. However, if Joe Meek can get the sound in his flat at Holloway Road, and Terry Johnson can get it at I.B.C., there's no reason why the other studios can't get it, too.

Of course, there's the perennial vocal group snag as well. If some enterprising agent would bring over one of the thousands of vocal groups in the States who sing in this style they'd be in constant demand and our stars would feel a lot more

confident about recording the sort of music they love.

Meanwhile, there's no reason why you have to have a vocal group in the backing. So come on boys—what about a new year's resolution—let one in three of your releases, at least, be something you like for a change.

Note to Columbia, Parlophone and Decca: I give Cliff, Adam and Billy a heads and let them have six hours studio time and a free hand with material and musicians for purely experimental purposes. I'm sure it would pay handsome dividends.

So square

WHY are British girl vocal groups so overpoweringly square, I wonder? This question is brought to mind by the current releases of the Kaye Sisters (called "Mistakes") and the Beverley Sisters ("The Water Or The Wine").

They like R'n'

B—but don't dare to record it

says JACK GOOD

The Kayes are gonchy and the Bevs sweet but both British to the core.

By that I mean that they sound like voters rather than people. No humanity. No warmth. Bloodless.

Compare these with the group from America, The Marvelettes, who have "Please Mr. Postman" at the top of Stateide charts.

Well, The Marvelettes are perhaps less professional, but they have less personality, what living and breathing girliness. They jump out of the disc as you as if this were a new advance in stereo.

A change

I'VE never understood why it's reckoned to be the woman's prerogative to change her mind. Freebody, man, woman and child, should make a habit of changing his or her mind about something every day. When a

man stops changing his mind he starts getting old.

I am constantly being accused of being inconsistent. One week I say one thing, the next week I contradict myself. I should just well hope I do. The only really consistent man is a dead one. And there are enough bigoted nit-wits in this business who display their dogdom from the neck up by obstinate adherence to out-of-date opinions without me joining their swollen ranks.

All this is working up to a complete refutation of my column which predicted that rock 'n' roll would give way to modern jazz.

OK, I admit I've changed my mind. When I wrote that article I believed it implicitly. But I was probably suffering from a fit of the blues as a result of an overdose of Del Shannon, Bobby Vee and Chubby Checker and other polished faceless performers.

Blues accentuated by a mournful meditation on the miserable defecation of our erstwhile champion, Elvis Presley, whose latest single, "Rock A Hula Baby," can only be described as a sparkling.

These are fairly understandable causes of a jaundiced view of the future of rock 'n' roll. If you, too, are suffering from a melancholy musical harrower let me suggest that for a lightning pick-up song you may favour Chris Kenner's "I Like It Like That" (London), "It Will Stand" by The Showmen (London) "Sicks And Stones" by Ray Charles (HMV), and maybe by U. S. Bonds, You'll soon feel a damn lot better.

While records like these are still being released the thing just can't die out.

THE KAYE SISTERS . . . especially "Mistakes" is the core (ABC TV picture).



The Seven to star in second film

THE Temperance Seven have been signed for their first full length film role—in a British comedy, *Wimoweh*, expected to be shown at Shepperton Studios in February.

The film is tentatively titled "Old Sid," and it is produced by Bill MacLeod for Devonport Films. In it, the seven, who are a group of musicians in the '20s style, who are being fostered by a coffee house-type shop owner, most of their scenes will be at the home of their patron, who reburses them twice a week, and they will always be seen together, playing an integral part in the story.

Paul McDowell, together with the Seven, will sing the title song over the credits, and they will perform at least another two or three numbers in the film. It is expected that these will be specially written rather than songs from their repertoire.

On disc

The title song will later be recorded as a single and released by Parlophone. The Temperance Seven will film their first at Shepperton on February 5 and 6.

On January 18, the Temperance Seven will begin a British tour, opening at the Guildhall, Portsmouth. Subsequent dates are: Granadina, Southampton (19); Granadina, Mansfield (20); Granadina, Rochester (21); Eldonham Hall, Epsom (22); Regal, Gloucester (23); Granadina, Tisbury (24); and the Palace Theatre, Plymouth (28).

Max Jaffa to tour

VIOLINIST Max Jaffa, together with his trio and wife, singer Jean Grayton, leaves for New York on January 22 for an extensive concert tour which will include at least three major television appearances.

This is their first trip to the States.

Roscoe Wells and Don Paul of THE VISCOUNTS, THE BROOK BROTHERS, Roger Clifford of Pys, the Brooks' manager Peter Walsh and Tony Hatch of Pys left London Airport on Monday en route for India for television and a concert at the Olympia. The other Viscounts, GORDON MILLS, left for Paris two days earlier after his wedding to model Jo Waring (DISC Pic).

Newley to control his own discs

ANTHONY NEWLEY is to supervise his own recordings for Decca during 1962, following the departure of his regular A and R man, Ray Heericks to Pys. This arrangement is part of Newley's quest for a new sound which will be purely English and not a copy of any American recording style or trend. His current single—"I'll Walk Beside Ya"—and "D—Darling"—is the first stage in the experiment.

"I have no definite ideas or any hard set fast role at present," he told DISC. "The session will be experimental ones to seek a new sound, or possibly a new rhythm—without using any gimmicky electronic effects."

Collaborating closely with Newley in this search for a new sound will be his regular arranger—MD associate Len Frazer. Composer Leslie Bagnall will also participate so that Newley will be intimately associated with his material from the writing to the recording stages.

Collaborating the Newley-Bricusse song "Stop The World—I Want To Get Off" goes from strength to strength. A French production starring Philippe Clay opens in Paris in September to star in New York in September to star in New York on Broadway, and a Danish production will be staged towards the end of the year.

Edmund Ros sets a new radio record

EDMUND ROS has set up a new record of broadcasting for himself this week. From last Saturday to this one inclusive, he will have been on the air for well over seven hours.

This was made up of his regular Saturday Light Programme 30-minute broadcast with his own daily commenting stint on "Housewife's Choice," a 30-minute afternoon broadcast from his club last Tuesday, and another half-hour with his band from the studio this afternoon (Thursday).

Crawford in 'Cool'

JIMMY CRAWFORD is the latest pop singer to join the charts with his daily commenting mate's "Play It Cool," which starts Billy Fury.

Jimmy, who recently hit the Twenty with "I Love How You Love Me," has a new major single written for him by Norris Paterson.

Shooting for the film begins on January 15.

Adler's two concerts

LARRY ADLER, who has just returned from Australia, is to give two Sunday afternoon concerts at the Mermaid Theatre, London, on February 4 and 25.

Although this will mark his first appearance there since the theatre was completed, Adler was one of the artists who took part in a fund-raising concert in 1957, on the site of the theatre.

Northern dates

DISC stars playing the Northern Club circuit next week include Chas McDermott and Shirley Douglas, who will double at the Palace Clubs, Sale and Offeron. Also, Saxton, who will double at the Palace Club, Sale, and the Southern Sporting Club, Manchester, and Maxine Coates and Wee Wee Harris, who will be featured at the Palace Clubs, Accrington and Bury.

Cordell talks on discs

BBC radio's Network Three "Sound" will present an interview between Steve Race and noted arranger/MD Frank Cordell on January 21.

The magazine is designed for enthusiasts of radio and recording, and Cordell will be discussing some of his ideas with Race and telling how they were made.

The Confederates Jazz Band will go to Ireland for a 10-day tour starting on February 2.



VEE, ORLANDO AND HENRY F

'LUCKY STARS' TV

Luxembourg honour Cl

DORRBY VEE, Tony Orlando and Clarence "Frogman" Henry, due here at the end of this month to headline the first big U.S. package since 1960, are all in line for ABC TV's "Thank Your Lucky Stars."

Their appearances on "Lucky Stars" have not yet been finalized, but producer Philip Jones has tentatively booked Vee for filming on February 4 and Tony Orlando for January 28, subject to their commitments. As yet, no date has been fixed for Clarence Henry.

This means that all viewers with the exception of those in the Anglia, Scottish and London areas, will probably see Tony Orlando on February 6 and Bobby Vee a week later.

Another possible date for Bobby Vee, currently in the charts with "Run To Him," will be a "Sunday Night at the London Palladium."

The Grade office has not yet booked him for the show, but it is believed that he will probably appear either on January 28, if his scheduled arrival date for February 4, which is now

free Sunday he will have throughout his tour. The singer is also to guest on "Easy Beat" on February 11 and on January 30 he will appear in Bert Weedon's "Lucky Dip" on A.R.T.V.

Line dates for the Vee-Orlando-Henry package are: Glaston, Doncaster (Feb. 9); Granadina, Tooting (10); Epsom, Liverpool (11); Granadina, Shoreway (12); Guildhall, Portsmouth (13); Granadina, Harrow (14); Granadina, Kingston (15); Colosseum Hall, Bristol (16); De Montfort Hall, Leicester (17); Embassy, Peterborough (18); Town Hall, Birmingham (22); Grandad, Walthamstow (24); with a final date at the Hammersmith Pavilion on February 25.

ALAN FREEMAN ON 'JB'

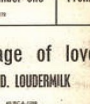
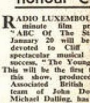
"I'll lead you to 'Joke Box Jury' on January 20 will be disc jockey Alan Freeman, music publisher Jimmy Henry, Miriam Martin and June Thorne.

'WIMOWEH' ON A SING

THERE have been many inquiries about Denver's recording "Wimoweh" expected in the North of England. The record is expected to be released in the next few weeks. The number single from the LP name on January 19.

Already there are orders exceeding 50.

Denver will have a single released about March 12 featuring the record which will sing to year's Eurovision con-



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Jimmy Elledge BRCA-100A RCA

ELVIS PRESLEY BRCA-100A RCA

THE CRICKETS He's old enough to
be my better BR-100 BEE London

I cried my last tear Exotic K-Dee
BR-100 BEE London

Raincoat in the river Sammy Turner
BR-100 BEE London

RAY PETERSON I could have loved
you so well BR-100 BEE London

Rockin' Tally the Pige
BR-100 BEE London

BURL Ives A little lady leaf
BR-100 BEE London

DON GIBSON

Lonesome number one From

BRCA-100

Language of love

JOHN D. LOUDERMILK

BRCA-100

DECCA

LONDON

Try out teenage pop record series

ISC jockey Jimmy Savile, together with BBC TV producer Barry Colahan, has devised a new 30-minute teenage pop programme and the show has already had a pilot edition of the BBC's Manchester studios.

Jimmy Savile, "Tee and Tony Club" and it meets with universal reaction by BBC listeners in Manchester. The show (Friday) will be shown on the BBC with a view to it becoming a series.

The show will be held before a live audience. It is a pure record programme with Savile acting as host and DJ in the way through it.

The idea of the show is to feature the latest disc releases, with a particular emphasis on "Tee and Tony" and to have the show either dancing or listening to the discs.

Best star

Jimmy Savile is to be a guest star of the week, who will cut a disc in the studio, and then give away a completed copy to the person who writes to him with the most convincing reason for it. He will also be a club atmosphere, and it is based on an idea by Jimmy Savile. The show is written by Hugh Thornton Holland, and the programmes for the BBC will be broadcast on the first of the month at the time of going there, a spokesman said. The show will be recorded at 7 p.m. on January 11, and transmitted at a time when a viewing teenage audience is expected.

ENDS ON TV
BBC singer Gracie Collins appears in *Time Takes You As It Hears*, on January 11, and has *Light Programme* in *"Cool Spot"* on January 12, and *Talent Spot* on January 21.

He has cabaret engagements at the Manchester Cabaret Club during the week commencing January 4, and at the Liverpool Street Club beginning on February 1. He will also appear at the end of that month at the Palace in three editions of *"A Fizz Here Today."*

TRIS, Lonnie date
TRIS bookings for ABC TV's "Thank Your Lucky Stars" are Chris Barber, Lonnie Donegan, Brenda Donnell, Dennis Day, The Kaye Sisters, and The Merry-Go-Round. The show is on January 13; by Williams, Peter Dinklage, Miller, The Allisons, and Earl. The Maple Leaf Band, The King Brothers and Conté (20); and Des O'Connor (20).

Kenny Ball booked for 'Stars'

FOLLOWING their spot in "Sunday Night at the London Palladium, this weekend, Kenny Ball & Jazzmen will guest in "Thank Your Lucky Stars" on February 17.

Also lined up for Kenny Ball is a six-day concert series of Germany, by being visit to that country. The tour is due to start in Düsseldorf on April 24.

Kenny Ball's Jazzmen are to be the resident group in a new BBC Light series of programmes called "Get With It." This is due to commence on January 17, from 5-5:30, and will run every week for at least three months. With the Jazzmen will be Clinton Ford and there will be a guest artist each week. Tony Eden is the singer in the first programme, and Carole Simmon in the second.

Owing to their Palladium show this Sunday the band will be unable to take part in one of the pre-recordings of the programme. This is the one scheduled for January 11. Their place will be taken by Alan Wicks's Dixielanders.

Parlophone's new artist, MISS MILLS, on her second disc last week with A and B and Norman Newell (with) and MD Geoff Lewis. This are "Buddhism" and "Popcorn" and the record is to be released tomorrow (Friday).

PLUCKED?
BYE singer Terry Young had two guitars worth £100 stolen from his car while he was appearing at a concert at Fitzbury Park, London, last Friday.

At the time of going to press, neither had been recovered, but Terry is hoping to get them back in under that he and his group, The Youngsters, can use them for a February 24 appearance on "Thank Your Lucky Stars."

Pet Clark release

TOMORROW (Friday) Psyche release a new single by *husband-and-wife singing duo Mike and Giff*. The top side is "Little Bitty Tear," which has also been recorded by Burl Ives (Brunswick).

In the same release there is another disc, by Petula Clark called "I'm Counting On You," the song which she was recording when DISC interviewed her recently.

Psyche's Piccadilly label is releasing a single by comedian Des O'Connor. The top side is called "Thin Chow Min," which is a humorous follow-up to "Big Bad John."

On the Reprise label tomorrow there is a new single from The Reprise boss Frank Sinatra—"Pocketful of Dreams."

Show disc changed

THE publishing restrictions placed upon American shows of this country prior to the show's production here have caused it to recompile a single by new American artist Parlane Jimmy Elledge.

The first of Jimmy How Time Slips Away, is the same title as the original, but the reverse, "Hey Jimmy Jack John Jim Jack," is from the Broadway musical "Let It Ride," and has had to be withdrawn from British release as the show has not been staged here.

London has submitted a side featuring Jimmy on piano called "Swanee River Rocket."

Mexican half hour

DORIKYA Y PEPE, currently appearing in cabaret at the Jock of Clubs, will broadcast an edition of their act in the Light Programme's London Mirror on this Saturday.

On January 26 they present a 30-minute evening programme for the Home Service, consisting of original songs by Dorikya and Pepe they brought back from their visit to that country last summer.

Stomper in demand

THE Clyde Valley stomper has been booked for four live appearances on Tyne Tees TV's "Young at Heart" following a single appearance on the show this afternoon.

Dates fixed are January 17, 24, 31 and February 7. Other dates in the Clyde include Wolverhampton (12), Bangor (13), Redcar (14) and Inverness (15).

Top US MD for 'Birdie'

ONE of Hollywood's best known musical arrangers, Johnny Green, has been appointed conductor and musical supervisor for "Birdie Bye Birdie," which is to star Janet Leigh.

Key members of the cast have yet been named. The film is due to start shooting in Hollywood in the spring.

SECRET

LYN CORNELL has recorded three titles for Decca, and discusses the new releases. She decides the most suitable for the top side of her next single on that label. It will be released in about a month.

She has been invited to go to Germany to record a number of songs in German for Decca's artists.

HELVING teamed up with Acker Bilk in a recording for the club broadcast, trumpet star Nat King Cole will appear with the band when they are featured on *Friday* on January 10.

SINGERS Vince Taylor plays his first professional appearance in his home town of Grimsby then to take part in the Grand Prix with The Temptations seven days later on January 12.

THE Fire-Riders make their second visit to the Chained Islands next month when they are due for a date at the New Theatre, Glastonbury.

INDIAN singer Roly Dandik, who took up the Twits before he moved to the States, is now in great demand for domestic work. He appears in this capacity at a charity show at the Mayfair Hotel today (Thursday).

CRAG DOUGLAS stars in the *Latin Programme's "Easy Bus"* on January 28, and records a new single for the BBC's General Overseas service on February 2.

THE AVONS star at Manchester Cabaret Club for a week commencing February 10 and at the Liverpool Cabaret Club for another week beginning March 5.

PAT BOONE TO TOP PALLADIUM TV SHOW

PAT BOONE is to top "Sunday Night at the London Palladium" on January 21, four days after he arrives in Britain with his wife and four children to film "Mark Twain" at Shepperton.

Shapiro for 'Club'

THE Springfielders, The Polla Dots, Helen Shapiro and Colin Davis are among the pop stars lined up for forthcoming editions of the Light Programme's "Saturday Club."

The Springfielders appear on January 27 with Al Saxon, Shane Fenster, Phil Fernando, The Ted Taylor Four and Alex Welch and his band, The Polla Dots are in the February 3 edition with Eric Delaney, Ray Pilgrim and Joy and Dave.

Helen Shapiro tops the bill on February 10, supported by Keith Kelly, Colin Davis, the Red Price combo and Mike Cotton's jazzmen.

Shooting of the film begins on February 5 and will take nine or ten months. It is to be made through M.G.M.

A spokesman for the Grade Organisation, who will be handling the singer, told DISC that they have no further plans for him beyond his Palladium and filming dates.

However, it is expected that while he is here, he will appear on both radio and television, and possibly do one of two Sunday concerts.

What he is here by will be presented with the Silver Disc which has been awarded for his hit recording of "Johnny Will."

Pat hits show on 208

RADIO Lancashire began a 15-minute series entitled "Yesterday's Hit Parade" at 8.30 p.m. on January 21. It will feature hit records of past years, and will be completed by 208's resident team of disc jockeys.

MIKE COX CUTS NEW DISC

SINGER Michael Cox of "Aptea Jones" fame has a single being issued by Parlophone on February 12 entitled "Young Only One."

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THE SEVEN
The lion sleeps tonight
—Wimoweh
THE TOKENS

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Lorrie goes American— for another hit

LONNIE DONEYAN
The Coolest, Rhythm & Blues
(Mercury AMT 1160)***

DON'T LONNIE switches his mood and color to one resembling Martin Luther King's "The Communion." Tony Hatch directs the backing using typical nation trumpet and strings in the setting. Lonnie sings the easy lyric cleverly and I think he should have another big ride as in "Loudspeaker." "Ramble Road" is taken with the same group and has a mellowness that goes well with the other half of the release. Simple tunes could find custom on its own.

PETER ELLIOTT
The Swinger Sings! Treat Softly
Stranger (Fontana IF 379)***

A MESSING idea here. The Swinger Sings is a very modern version of the old standard "What Shall We Do With the Drunken Sailor?" John Law is responsible for the new words and Harry Robinson approves the back swinging back and forth. Elliott sings with energy up to date manner. Could happen.

Treat Softly Stranger by contrast is a slow instrumental backed with Elliott performs quietly and sweetly.

ADAM WADE
Preview Of Future's Old Cold
Winter (HMV POP 100)***

A REMNANT badge of a straight instrumental Preview Of Future's Old Cold Winter suggests that this was nearly a

BROOK BENTON
Brewer's Really, Really
(Mercury AMT 1160)***

STROUNG rockabilly sound from Brook Benton—Beverage could help him get back to his old sound but rarely achieves on this side of the water. Powerful performance of a good lyric idea is accompanied by the musical... but why no credit for the musical... Really Really is a slower more ponderous ballad but intriguing in its own way. Benton sings in soulfully.

DAVE APPEL
Happy Jazz! Nocturne
(Columbia DR 474)***

DAVE APPEL and his Orchestra with their own version of Happy Jazz. Chorus chant it to the band and the backing horns is prominent. Nice open studio noise helps for this tempo.

ADAM WADE
Preview Of Future's Old Cold
Winter (HMV POP 100)***

A REMNANT badge of a straight instrumental Preview Of Future's Old Cold Winter suggests that this was nearly a

DON NICHOLLS' DISC DATE

concerto-type instrumental. May be just a little too straight to the point at the moment.
"Cold Cold Winter" is topical if nothing else. I also find it casual and probably more commercial than the top half of his disc. A shame, since it was himself in one fashion.

THE KEAVE SISTERS
If Only Tomorrow; Mistaken
(Polygram LP 1207)***

THIS Keave Sisters could have a hit with the slow ballad "If Only Tomorrow." The girls sing in harmony and with tenderness to a polished orchestral background directed by Billy Stein. Taste, performance and production all have the commercial sheen which the Mistaken is a simple slow shifter which the girls perform with some strength. "Close to You."

MARTY WILDE
Come Running; Evening
(Polygram LP 1207)***

LITTLING leader from Marty Wilde. Come Running is full of material of its kind, but I think the group's setting is better than most. Orchestra and group sound are slick for the accompaniment.
"Evening" is a slower and perhaps more pleasing number than the top side. Marty sings in a soft and unshapely.

ROBERT EARL
Shoutin' When I Love You
(Mercury LP 1207)***

ROBERT EARL has a good voice in the score in good voice for a high schooler. He sings in a style that is slowly and feelingly to a high schooler. The song is directed by Wally Stott. Maybe the sound of music is on the way back to the top of the charts on the other side as Earl sings. When You're In Love is orchestral and the accompaniment is interesting and moodfully by King for the other hand.

FATS AND THE CHEMISMAN
Had A Time
(Mercury LP 1207)***

STRANGLED! Led by Fats Domino singing the Big Easy to male group and instrumental back. The sound is a high schooler. The song is directed by Wally Stott. Maybe the sound of music is on the way back to the top of the charts on the other side as Earl sings. When You're In Love is orchestral and the accompaniment is interesting and moodfully by King for the other hand.

REG OWEN
High Time; I Got My Life
(Polygram LP 1207)***

REG OWEN and his orchestra are doing the dance with a Hawaiian big-band, that's what we get in High Time. The sound is a high schooler. The song is directed by Wally Stott. Maybe the sound of music is on the way back to the top of the charts on the other side as Earl sings. When You're In Love is orchestral and the accompaniment is interesting and moodfully by King for the other hand.

PHIL FERNANDO
Do The High-Life; High Life Girl
(Mercury LP 1207)***

DALETTES are certainly concentrating on the high life. The sound is a high schooler. The song is directed by Wally Stott. Maybe the sound of music is on the way back to the top of the charts on the other side as Earl sings. When You're In Love is orchestral and the accompaniment is interesting and moodfully by King for the other hand.

TONY SHERIDAN AND THE DOMESTICATES
My Babe; The Salute
(Mercury LP 1207)***

TONY SHERIDAN is a Norwich boy who sings and plays a

piano. He's been going good guys. I'm told, in Germany. Now the Germans label Polygram men him as disc with the British rock instrumental group The Beatles.

TEDDY JOHNSON AND PEARL CARR
Be Mine; I Can Get You The Startling
(Mercury LP 1207)***

IREMIENE is "La Paloma," and Ted and Pearl make the most of the romantic lyric which has been set to the famous melody. A very good production and performance, with Geoff Love directing a lush Latin orchestral accompaniment to the duo.
"Older customers will go for the shot of Tony Newberry. Famous ballad "Be Mine" is a slow and tender. Older customers will go for the shot of Tony Newberry. Famous ballad "Be Mine" is a slow and tender. Older customers will go for the shot of Tony Newberry. Famous ballad "Be Mine" is a slow and tender.

CLAUDE KING
The Commencement; I Can't Get Over The Way You Got Over Me
(Polygram LP 1199)***

PETER GREEN's title theme for the TV series, "Glad Squad" opens with a slow and tender. Older customers will go for the shot of Tony Newberry. Famous ballad "Be Mine" is a slow and tender. Older customers will go for the shot of Tony Newberry. Famous ballad "Be Mine" is a slow and tender.

THE PICCADILLY STRINGS
Time; Non-Stop; No Number
(Polygram LP 1207)***

TINA is the theme which Tony and the Piccadilly Strings are doing. The sound is a high schooler. The song is directed by Wally Stott. Maybe the sound of music is on the way back to the top of the charts on the other side as Earl sings. When You're In Love is orchestral and the accompaniment is interesting and moodfully by King for the other hand.

THE BROOK BROTHERS
He's Old Enough To Know Better; I Was Or Love
(Mercury LP 1207)***

THE BROOK BROTHERS performed their latest single on last week's "Thank You Lucky Stars."

LONNIE DONEYAN is backed by Tony Hatch instead of his own "The Communion."

pedalium from which grows on you, I find.

It is played smoothly here with accord carrying the light melody. For the other part, the way, severe, warm-hearted material which could suit nicely over the period.

JIMMY BREDFORD
You're Following Me; Fabulous
(Polygram LP 1207)***

ANOTHER version of You're Following Me—and a useful one, too. I will prefer Gordon's treatment, but there's no doubt that Jimmy Bredford could catch a bit of glory with this smart, whippy vocal. Orchestra and girl chorus accompany.

TONY HATCH ORCHESTRA
Glad Squad; What's All That
(Poly N 1348)***

PETER GREEN's title theme for the TV series, "Glad Squad" opens with a slow and tender. Older customers will go for the shot of Tony Newberry. Famous ballad "Be Mine" is a slow and tender. Older customers will go for the shot of Tony Newberry. Famous ballad "Be Mine" is a slow and tender.

SUE THOMPSON
Norman; Never Love Again
(Polygram LP 6672)***

IF YOU MOVE you will know where Thompson is going. Her release of Norman. Good performance given by the girl, though John D. Loder's composition is not so successful as her previous effort.

THE BROOK BROTHERS
He's Old Enough To Know Better; I Was Or Love
(Mercury LP 1207)***

THE BROOK BROTHERS performed their latest single on last week's "Thank You Lucky Stars."



BRAD NEWMAN—A hard struggle at first.

Brad can make it with his own song

Brad Newman
"Somebody To Love"

BRAD NEWMAN is a 23-year-old Wakefield-born singer who studied piano and theory for six years at the Leeds College of Music. He had to learn to sing, but his music sense had shamed him and Brad had taken the advice—could he meet a vocal group who were looking for piano singer.

He argued that if he could do this he could sing as well, and they finally let him have his way, agreeing that he would only be allowed to sing harmony. Brad was 14 at the time.

Three years later he joined The Kingsize, a new vocal group who were later to find success via BRB TV's "Drumbeat."

Eighteen months ago The Kingsize broke up, and it was at this time that Brad Newman started looking for something serious. His efforts went unrewarded, but he did receive some encouragement from publisher Dick James, who now acts as his manager.

For a time he got a job as a piano player with a quartet in the club of Wigton. And eventually, he would sing out a couple of tunes, besides the one he had written, and one number that went down very well was "Somebody To Love." Brad took the number to Dick James, who was so impressed

in turn took Brad to Jack Beverstock, of Fontana, thinking that if this was a record he intended in using the song for one of his artists.

Beverstock was not so stipulated that if this was a record he intended in using the song for one of his artists.

Jimmy Bredford
You're Following Me

TWO unknown vocal groups and star have recorded "You're Following Me" for Fontana. It was composed by Jimmy Bredford, a colored singer who was here in the New York area.

When Jimmy met Jimmy got an introduction to a record company and in a couple of weeks he had a deal. Later he joined a new group called The Kingsize.

Following tours of Canada and the States, Jimmy broke away from The Kingsize and set out as a single act, but success eluded him until he met composer-manager Dave Martin.

When Martin helped Jimmy recorded a steady income backed by Fontana's own disc for small publishers.

It was through this work on the one occasion, however, and came to the attention of a major record company who immediately put him on disc.

Back to the form for yet another version of Old MacDonald. The ballad is purely instrumental—with strings and a very strong melody of the weight. I find the team much more because when they're

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LONNIE DONEYAN is backed by Tony Hatch instead of his own "The Communion."

RATINGS

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

And the really hot records that look like splashing to the top are marked by D.N.T. (Don Nicholls' Date).

declare of their musical opponent that He's Old Enough To Know Better. Brad's number shows a very fast pace with Tony Hatch supplying plenty of rime in the rising accompaniment.

Hard to make up my mind about this one—it could sell all right but the backing arrangements may be against it.

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Contd. on page 9

Why Save just lives for records

Peter Hammond talks to the Disc Jockey with a Rolls Royce and £200 a week

PITY the poor DJ. So sings Paddy Roberts in a satirical attack on the life of the platter spinner. But one DJ who says that he needs no pity is Jimmy Savile.

I get all sorts of letters every week asking me just how people can get on in the world. I started with 1700 a week. Now I have a brand new Rolls Royce, a twenty-four-foot long American Sebring convertible car, three new racing yachts, a hundred suits (I include trousers and sweaters as well), and everything that I own is paid for.

I earn an average £200 a week. I can buy anything I want. I can say 'Jimmy, take a rest' and

DI JIMMY SAVILE talking to the Disc Jockey on a bit of a TV show

travel anywhere in the world that I want, and I don't have to count the cost.

"How many people can do that, or have that I have?" "And I enjoy my work. That is why I am a success. I work all the time."

Jimmy Savile doesn't only spin records. The Luxembourg game he is also an executive with

Metrol. "I am concerned with something like 48 dance halls. I choose the DJs that work in the major halls, the Bingo callers, and I control what sort of records are

played in those dance halls.

"At the moment I am concerned with where people go in the winter time. I am concerned with keeping people going in dance halls. In this, in addition, to recording programmes for Luxembourg."

"I spend three to four days a week in London. I stay at the Savoy, unless I want to live it up with the boys—you can't have a raise at the Savoy—and then I stay at a smaller hotel.

In the Rolls

"In the mornings I come down from my suite and my Rolls if I keep the Rolls in London and the Sunliner in London is waiting.

The engine is always running. Sometimes I make a mistake and go to turn the ignition—you can't tell whether or not the engine of a Rolls is running—the doorman gives me a look of, and I say 'Sir, your engine is running, it's left running at the Savoy. And I drive off to work."

"I have a built-in record player in the Rolls. On it I play my own favourite discs as I ride to work. This puts me into a

record-listening mood for the day.

"EVERY MOMENT OF MY DAY IS THIS ONE FILLED WITH TELEPHONING OR WITH MY OWN SPECIAL LISTENING TO RECORDS. When I get to the Mecca offices, I review them and note the ones that I choose to be played

on the radio. "I have to choose carefully as I am working for two different mediums. The records I buy for the Luxy programmes and for television are very different from those that I choose to be played in dance halls.

"Dance halls are not listening halls but are meant for dancing and I often find that the B sides of the latest releases are better for the dance hall public.

"That is why, on the way from the office, I always play the B side of the records. Then in the evenings I visit the London dance halls and see that everything is going well. That is they are getting good attendances and that the DJs are doing their jobs and that the records that are being played are up to date.

"If they are not then I change them. Sometimes if a dancer here is not doing so well I sit in and play to work. This puts me into a

doesn't often happen.

"The other three days a week I spend £1,000 on that Sunliner and I use that to travel around the northern hills putting things to right there."

"I like Jimmy if he ever got tired of driving to the lister to

"I CAN'T IMAGINE LIVING WITHOUT RECORDS," HE says. "THAT IS WHY I AM HAPPY IN MY WORK."

"I like about half of them. The rest I don't go for."

"Was that a personal preference or a professional one?"

"I dig Elvis!"

"Same thing," he said. "I find that the professional tastes are in line with my personal tastes. I dig Elvis, Cliff, Adam and Billy. But when my liking for them doesn't prevent me from being knocked out by Sinatra, King Cole, Nelson Riddle and the Sauter-Forgues Band."

"I have seen many foreigners buying records in that if you like to buy on impulse, you do, but there is a great game to be played in picking those records which will

sell. I asked Jimmy if he had a big collection of records and he said the few that he really liked."

"I have never counted them all," he said, "but when I record I have in ten chests. I have by far the largest collection in Luxembourg often coming to me to borrow them!"

Peter Hammond

TRAD FOUND-UP

'King Kong' is selling big, but...

TERRY LIGHTFOOT and his band were forced to take three days off last week due to bad conditions in Warkop, New York and Lincoln, 'King Kong' which sold 50,000 copies in four weeks, missed the Top Ten owing to spread-out sales.

The way these things are worked out, it's better to sell 30,000 in one week than 60,000 in a month. That is in you want your name to get into the charts.

Backed by the Lightfoot rhythm section, Acker Bilk joins Terry in a Columbia single out shortly. These are 'Hansell Big' and 'Boudie and an Shake' and both tracks are called from the Carlinet Jamboose LP.

The band now Scotland from January 22 to 23, taking an Glasgow, Aberdeen, Edinburgh and Hamilton. They fly back to Glasgow on January 26.

LONDON trad bands will be the press show given by Ferris Cairns and the Chairman of Jazzbands on Saturday is anything to go for.

Agents, writers, publicity men and some of the leading club promoters gathered to hear this rare session and formed by 700000 from the Clyde Valley Sessions.

At the London session, the keynote of the proceedings, the band did at least keep the tempo in a poor perspective and the boys played in top professional.

Alex Douglas on trumpet proved an excellent accompaniment and Jackie Murray on trombone gave him a good backing.

It was significant that outside the band, the rhythm section made any contribution to the "trad" sound, though the band is obviously going out that type of stuff.

The band has signed a three-year contract with Fontana, and their first single is out next week.

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They started a two-month Southern Ireland tour last Saturday. On the way down they played at Newcastle and London. The shows for a Free reception and an evening party.

They go back to Scotland on March 1.

MIKE COTTON has several new singles and EPs coming out soon, including his second appearance on "Sunday Break" on January 28. The day before, the band are in the "Thank You Lucky Stars" programme where singer Jeanie Lamb, unable to perform owing to her membership of society who are still in dispute with I.V.

The band, together with the Alan Hudson band are in "Trad Letters" on January 27. They also have a "Saturday Club" on February 10. Other important bookings include the Cavendish, Liverpool (January 12), the Hudsons, Manchester (13), the Dawson Hotel, Doncaster (14) and Arkwright Tower Hall (16).

In a desperate attempt to solve a serious travelling problem the Back O' Town Synopsers... The BOYS to go... bought first two seats, and then one large, two seats. Now they have sold their cars and bought a new house on the Green in Men St.

They figured this would solve their difficulties but they missed Blackburn Jazz Club last week. Their coach got stuck... on the way.

Promoter Doc Ross, who runs the club together with others in Norwich and Plymouth, wants to pay tribute to Johnnie Ross's Band from Manchester, who, expecting a short rest, found themselves playing a full five-hour set in the Men St.

The Synopsers play six discs in January (17), including "Cotton" (13), "Reverend" (14) and "Cantebury" (17).

ALAN ELDSON, now fully booked, has just released two new singles assisted by two excellent vocalists. The "Young Women's Club" on January 26 and "Trad Letters" on January 27.

SONNY MORRIS last week announced that the young band in Plymouth, suddenly finding himself a success, had just signed a two-year contract with Fontana.

Some he missed his previous band, the Young Women's Christian Association instead of the Young Men's Club.

By way of retribution he had occasion to get the young band wagon more than once to help the young men in the Plymouth hills. Pete Emery, drummer which was the first time he had been in place of Denny Hutchinson, arranged somewhere in the New...

Cable from AMERICA NEWCOMER CUTS BART, CONWAY SONG

NEW recording find Robert Eddle Hodges is also going to be featured on the new album in OTO Pressing's new film, "Advice And Consent."

Break Boston will shortly be making his film-making debut.

Pete Prado has taken to the 'twist' in a big way, but with a slight difference. He calls his the "Twist-Cha" and has cut "Exodus" in this tempo, backed with his own tune, "The Jewish Twist."

This is on RCA. Further, "Tidling of the Twist" is now available on RCA. Also new—Lately Am Mares on RCA has just released her first two singles.

The age of finding young singers starts in far from over. A new girl on the Disc label who will be called Miss Katie Hendricks has just made her first EP and she must be one of the very young to record such songs as, "A Good Man Is Hard To Find" and "I'm Gonna Get My Head Around Throwing Away The Key." She is 7.

BOB MARCUCCI, who discovered and made a debut album, has just discovered a new boy named Johnny Rivers who he thinks is the best country and western singer in the world.

Williams, Johnny soon has a new album. "That Someone Should Be Me" is the title of the new album. George Maharis, star of TV's "Route 66," has just signed a new contract with Epic Records. You'll be hearing a lot of him.

It has just been signed to co-star with the new album, "Survival," which is a contemporary story of a group of men who were attacked on a Los Angeles beach.

In recent news here of the most popular concert artists in the folk music field, featuring an album which was a bomb attack on Los Angeles.

and he does construct sell-out crowds... without the aid of a record.

It is now known that the popular *Christina* song "I'm Not a Fool" has been recorded by the new group, *Christina* has sold more than 100,000 copies.

Remember here that it is *Joel James* to play the story of the wonderful *Edith Piaf* in the soon-to-be-made film.

Capitol Records are now thinking of opening a branch office in the city of New York, following in the paths of Decca, RCA, Mercury, Dot, already well set up there. Capitol have two of the most popular country artists, *Freda Hasky* and *Barry Young*.

Dot is planning to team on LP *Phil Harris* and his wife, *Alice Faye*, well-known film star of the 40s who recently made her comeback singing *Phil Rocco's* mother in "State Fair."

LOVELY Italian song "The Concert" is being released as if it will at last make the hit parade, via the great new recording by *Stefano*.

Columbia Records have announced that they have recorded after months of looking for it. He is film man *John Ford* who has just shortly be released.

It is interestingly Baker's first recording session for Columbia he found himself recording "The Purple Heart" for "Effort above" by the new group, *Effort above* as during the recording he burst a blood vessel in his nose, which he had to have surgery on with the session.

"Purple Heart" was made up of two halves. The first consisted of a heart-shaped record with a ribbon threaded through it.

Maurice Clark

Singer and The Weavers. All whom do construct sell-out crowds... without the aid of a record.

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Maurice Clark

Peter Hammond

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BROOK BENTON . . . at home in America's teen swarm round, but over here?

Why isn't Benton a hit here?

asks Nigel Hunter

IS 1962 going to be a Brook Benton year in Britain? Having made some inquiries on the subject, I've found that practically everybody hopes that it will, but nobody is sure of it happening.

The continuing lack of real, solid success for Benton discs in our market is a puzzling enigma. His singles hit the charts in the States with regularity, often scoring double success with the top sale in the top twenty and the flip winning a rating further down in the top 100.

Over here, however, Brook just doesn't seem to be able to break the six hampering him. He has visited the lower regions of our charts with numbers like "So Many Ways", but has not got within singing distance of the top three.

Liked by DJs

No one is able to give a definite answer for this state of affairs. Disc jockeys and British artists enjoy his work, and the former plug his discs generously as soon as they come out. But still they don't take off.

Ray Squires, exploitation manager in the Mercury office at EMI, is well qualified to speak on the playing aspect because he is a Benton fan anyway, and sends a lot of time and energy on Brook's discs.

"Disc jockeys love him and are only too pleased to play his records, I think his appeal is universal, and there is no reason why his work should

appeal to American audiences only. I believe perhaps that people here tend to regard him as an album artist.

"His latest single 'Revenge' is very commercial with more rhythm to it than some of his other singles, and I'm very optimistic about its chances.

"Each Benton single sells more than the one before it, so he must get there eventually. DISC singles reviewer Don Nicholl is another confirmed Benton fan, and also a little mystified by his slow disc progress here.

"I think he is singing exactly the right kind of songs, and singing them extremely well, but I don't believe the public here are really aware of him yet.

Not known

"Maybe he is not glamorous enough for us, and maybe a visit by him with all the attendant publicity would establish him as a name. I don't agree with the theory that he is too good to sell. There is no truth in that idea at all."

Brook has a lot of teen fans amongst the ranks of British pop stars. One of them is John Leyton, who agreed with Don Nicholl on the question of Brook's name value here. "I don't think we know enough

about him or are conscious enough of him yet.

"His songs are terrific, and I think he has a truly great voice. I feel he might be more successful if he varied his songs a bit more like Ray Charles. "I liked Brook's 'Toll Weevil' a lot, but I don't think he should do anymore like that. If he could come over here for appearances and if he did some more uptempo discs, I think he might win the place he deserves in our charts."

So it seems that Brook must start the bit parade snowball off in person here, and go for the more rhythmic kind of numbers for his discs. Perhaps 1962, and "Revenge" will mark the fulfilment of both conditions.

Allisons confident about new single

"WE have recorded a number that we think will put us back in the charts." It was John Allison talking immediately after leaving the recording studio where he and Bob had finished waxing their latest single.

Their new single, it from the Cliff Richard film "The Young Ones" and is called "Lessons In Love". Johnny Keating has done the arranging and provided the backing. It is to be released on January 19.

"This is a different kind of number for us," John told me. "It has more of a beat and is more the kind of thing we really like doing. It is the type of number that comes naturally to us and I feel confident that it will give us a big chance of hitting a high spot in the charts." Despite the lack of a really strong number to earn them chart status, The Allisons' singing power has been phenomenal. Their initial success plus their talent has kept them in the top bracket as entertainers.

Now the Allisons realize that to get a number into the Top Twenty music is important. Will "Lessons In Love" do that for them?

Chart song

"Without a doubt this is a chart number," said John. "It is a little different from what we have done in the past. It has a catchy and a simple tune, and has a wonderful arrangement. As you can tell we are very excited about it."

The "B" side to the single is a number called "G.I. My Love" and was written by John who is the real song-smith of the Allisons.

"It's a hill-billy style of 'THE ALLISONS' - 'Lessons In Love' is their best release."

SHEET MUSIC SALES GO UP AND UP

ONE person who ended the year feeling pleased with things in general was Frank Walsh of E. & R. Walsh, the sheet music sales specialist.

Reason for his satisfaction is the very healthy state of sheet music sales compared with a shabby time ago. Frank says the decline of rock 'n' roll and the return of melody and lasting talent in the pop scene is being favourably reflected in the increasing sheet music sales, and hopes the trend will continue.

He reckons the biggest seller for 1961 was "Moon River," which is still going strong.

Frank is very anxious to encourage the improving and possibly record sales to start stocking the appropriate sheet music with the hit records to try to get nearer the good old

days when, sheet music sales were the biggest factor in the pop industry.

DAVID PLATZ of Essex Music seemed quite pleased about 1961 when I last saw him, although the income tax inspector

Along the Alley

would be even more delighted. The Essex group had a really exciting year, with Kenny Ball's Pye "A New Kind of Love" resulting off to sixty for them, Jan.

number and again is something that we find comes naturally to us. It's not such a big commercial number as the 'A' side but we feel that it makes a perfect pair for a single with 'Lessons In Love'.

It is only a little over a year ago that The Allisons were literally ready to pack up as singers.

"We had decided when we set out that if we didn't make it by the end of 1960 then we would pack it in. We would pack up our guitars and go on a world tour. We had even got our pas-

ports all ready and had planned the countries we were going to visit. Then came the success of 'Are You Sure' in the European context and we were very surprised. We had put the number up with several others of A and R from Jack Haverstock and 'Are You Sure' was the one he chose. We had written it some time ago and had shivered the number. You've got to hand it to Jack, he knew what he was talking about.

"With this success we decided to hang on a bit longer. We put our passports away and cancelled our trip. Are we glad we did now? I've haven't really looked back since."

Peter Hammond



1962 should get off to a flying start for them too. On Friday last Decca released an Eden Kane coupling of two Essex tunes which don't stand much chance of missing the charts.

There tomorrow (Friday) penned for Eden by Adam Faith hit-writer Johnny Work, and the flip is "A New Kind of Love", one of Eden's own efforts.

Then tomorrow (Friday) there are two more strong tunes bearing the Essex copyright stamp which have hit written all over them. One is Leslie Newson's new one "D-Darling", recorded for Decca by Anthony Newson; the other is "Lonesome", done for Parlophone by a young gentleman called Adam Faith. A possible "stealer" for the Essex outfit is Ron Gracher's theme for BBC TV's "Comely Playhouse" series, "A Wacky Day".

JACK HEATH at Good Music is remembering the Queen's highlight dance with Chana's Prigiant Narum, judging by current releases on Good's record label, Parlette.

There's "Do The Highlight" and "Highlight Girl" by Paul Fernandez, and "Gonna Highlight" by Reg Owey's orchestra. Topside of Reg's coupling is "Hala Yivi", though, so if you want some high life twisting the heels, you know what to do.

THE NEW Year has brought us one change and one arrival so far. The change is Tony Saxon moving from Lorna Milne to Dick James Music with effect from Monday, and the new arrival is Siffi Mark Anthony Pitt, son of Filmstar's Roy Pitt, who came on the scene just over a year ago.



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SHOPPING is a pleasure . . .

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