

# DISC

THE TOP RECORD & MUSICAL WEEKLY

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Every Thursday, price 6d.

## It's been a record year for discs

More than £36 million spent

BY the end of this week the British recording industry will have completed the most successful year in its history. That is the confident assumption that can be made from figures released by the Board of Trade of records sold up to October, and from the comments of the big two of the industry, EMI and Decca.

By October this year the fantastic sum of more than £27 million had already been spent on discs and as all indications point to an even bigger demand over the Christmas period than usual, it seems certain that the previous record figure of £36 million spent in the boom year of 1957 will be well and truly smashed.

Biggest boom is in 45 rpm discs. By October nearly 45 million had been sold, considerably more than were produced in the whole of last year. LP sales were also up.

Production of 78s is now at a low level and will obviously continue to decline even further.

Commenting on these details, Mr. W. W. Townsley, personal assistant to Decca chairman E. R. Lewis, said: "Business has picked up noticeably in the past few months of this year."

And Mr. Ron White, sales manager of EMI Records, remarked: "These figures show the increase we expected. It's a very healthy one—especially in the case of the 45 rpm discs. And LP sales this Christmas have been quite phenomenal."



### RUSS FOR STATES

RUSS CONWAY'S long anticipated trip to Australia has been postponed for the time being. Instead he will be travelling to America, in company with Marion Ryan and EMI A and R manager Norman Newell. Obviously the visit is for a holiday and will last about a month, but Russ will probably make a film test there for Hammer Productions.

Marty  
Wilde  
to model  
style on  
Dean  
Martin



MARTY WILDE has a clothes gimmick for the New Year (DISC Pic).

### Big line-up fixed for benefit show

THE stars who will be taking part in the special Jack Conway benefit concert, at the Royal Albert Hall on Sunday, January 15, were announced last week by Tito Burns.

All artists have donated their services free of charge, and all proceeds will go towards the widow of Jack Conway, who was tragically killed in a car crash earlier this year.

The full list of those who will be appearing is: The Kaye Sisters, Tony Marsh, Chas. McDevitt and Shirley Douglas, Jackie Rae, Dave Reid, Cliff Richard, Dean Rogers and the Hi-Fi's, Dave Sampson and the Hunters, Janette Scott, The Shadows, Don Storer, Malcolm Vaughan and Kenneth Earle, The Vernon Girls, Cherry Wainer and Marty Wilde.

### Semprini-A-R TV series

SEMPRINI, the pianist, is to commence a series of thirteen quarter-hour programmes for A-R TV, starting on Monday, January 2. They will be televised each week.

### MITCH WINS TWO GOLDEN DISCS

MITCH MILLER, who commenced a new NBC TV series from New York in January, has been awarded two more Golden Discs—bringing the total to four—for sales of his albums.

The first two were presented earlier this year, for sales of half a million and more of "Sing Along With Mitch," and "More Sing Along With Mitch."

Last week, the MD was presented with two more golden discs, for sales in excess of half a million for "Christmas Sing Along With Mitch" and "Still More Sing Along With Mitch."

**MARTY'S LATEST HIT!**

**LITTLE GIRL**

**IS GETTING BIGGER!**

**PB 1078**

**PHILIPS**



# You're praising all the wrong people

LIONEL BART and Jack Good have done a great deal for the British pop scene, but I cannot agree with many of your readers that Cliff Richard and Adam Faith have.

Surely Cliff's Shadows deserve more praise, not only for their great backings for Cliff, and their own chart successes, but for the many hits they have written for him. And much of Adam's fame is due to the Worth-Barry combination which produced the commercial sound.

Johnny Worth and John Barry really do deserve our acclaim, especially Barry, who not only arranges, and has invented the Faith sound, but has written many pieces, including the signature tunes for "Juke Box Jury" and "Easy Beat."

And we cannot overlook two singers who write as well—Jerry Lordan, who not only wrote his own hits, but "Apache," too, and Billy Fury, who has written practically all his numbers to date.

Then there is Emile Ford, whose recording and arrangement of "Eyes," I think was the best British disc for years, and who is now helping new singers.

These artists are introducing some really fine songs and ideas into the British pop scene, and these are the people who really deserve our praise.—C. L. GILL, 20, Wychwood Avenue, Edgware, Middlesex.

## PRIZE LETTER

### LET-DOWN

MANY ardent beat instrumental fans in this country seem to look down on the Americans for stealing the show in the British and American charts, taking the view that their own country is letting them down.

While I am a great Duane Eddy fan, I still listen to all beat instrumentals, whether they are good, bad or indifferent, and I believe that this is the only medium in which we can keep up the quality of our modern music.—R. HUNT, 91, Greetwell Road, Lincoln.

### COME BACK

I WONDER if there are any Slim Whitman fans among DISC readers. This singer was so popular a few years back, but now he appears to be "dead" so far as this country is concerned.

His latest record, "Roll River Roll," is just great. So come on, all you people who used to buy Slim's records such as "Rose Marie," "Serenade," "China Doll," and,

## 'Thank you' for Duane

I WOULD like to thank you on behalf of the thousands of Duane Eddy fans in this country, for giving an excellent write-up on Duane's latest LP, "Songs Of Our Heritage."

I had already bought this album before you reviewed it and entirely agree with Ken Graham, who calls Duane a "first-class musician."—THOMAS HORAN, 6, Commercial Road, Hazel Grove, Stockport, Cheshire.

more recently, "I'll Take You Home Again, Kathleen," let's all try and get him back where he belongs—right at the top!—SUSAN FRY, Shrubbery Farm, Pennsylvania, Marshfield, Chippenham, Wilt.

### EVEN BETTER

WE are told that the big beat is here, and ballad singers are out. Yet recently, I saw David Whitfield in a Sunday concert, and his reception was better even than the time when he was constantly in the hit parade five or six years ago.

Having seen fantastic receptions for Cliff Richard, Adam Faith, etc., I can honestly say that David's reception was just as great. I therefore stick my neck out and say that the day will come when David and other



DAVID WHITEFIELD . . . a better reception than when he was in the hit parade.

balladeers will once more rule the roost.—MICHAEL BRACKLEY, 37, New Road, Oundle, Nr. Peterborough, Northamptonshire.

### NOT NEW

I WOULD like to write in praise of a vocal group that seem to be cropping up in many different recordings these days, but get very little credit for their efforts—The Rita Williams Singers.

Their vocal backings can be heard with the King Brothers, Shirley Bassey and on the "Bitter Sweet" and "Rose Marie" LPs.

Their performances are consistently good and if Miss Williams and her sisters were publicised a little more I feel they could become the top recording group in the country.—JOHN ELWELL, 41, Grosvenor Road, Skipton, Lincolnshire.

### CHANGE

IT makes a nice change to see so many British records in the charts, for only a few weeks ago the hit parade was made up almost entirely of American discs.

It's nice to see we are recognising our own native talent again, and each hit parade record has something different about it, the point being that they are not just carbon copies of bygone discs—they are new, original, refreshing and inspiring.

True, the Americans are good and when they are good they are very, very good, but when they're bad,



LIONEL BART . . . he really deserves our praise. (DISC Pic)

they're awful.—VERONICA GROOM-COCK, 22, Darwen Fawr Road, Sketty Green, Swansea.

### PARNES LP

I THINK it would be a great idea to make an LP of Larry Parnes' "Rock and Tread" show. With such performers as Billy Fury, Joe Brown and Dickie Pride, I should think it would sell very well.—F. J. LEGGATT, 18, Bellevue Street, Folkestone, Kent.

### CASH IN

AFTER all the recent controversy about cover versions, I think it is interesting to note the singers who have made their names with original discs, and did not merely try to cash in on American hits.

Cliff Richard, who made it with "Move It"; Adam Faith, with "What Do You Want"; and Emile Ford, with "Eyes," have become three of the most popular artists in the country, without copying American records.

These three indicate the formula for lasting success—originality, every time.—M. H. MCCAUSLAND, 86, Manor Road, Harrow, Middlesex.

### PUBLICITY

AFTER observing the success in sales of Elvis Presley's "It's Now Or Never" and The Shadows' "Man Of Mystery," I feel that publicity is the biggest selling factor of any record.

I am not deprecating the merits of these two discs. But the wide exploitation before their release, and the resulting advance orders, made their success a foregone conclusion.

What chance has a disc by a lesser known artist, on a smaller label, whose publicity capacity is limited?—KETH MATTHEWS, 2, McKenzie Road, Dargets Wood Estate, Walderlade, Chatham, Kent.

### DOESN'T HELP

RECORD companies go to a lot of trouble to publicise their latest records, but no amount of publicity will sell a disc that is not out of the ordinary. Similarly, no excessive publicity is needed to sell a really good record.

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

## 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.

Bonus winner for December is: MOYRA PICHATT, 18 New Park Road, Kingsteigton, Devon. (December 17 issue.)

However, possibly the sure formula for success is to bring out a moribund disc that is banned by all broadcasting companies after topping the U.S. charts. It should sell a million!—T. M. B. RICE, Popfield Farm, Nr. St. Albans, Herts.

### WHAT'S WRONG?

WHAT is the matter with today's DJs? There are some great records out, but do they get plugged? No, you're lucky if you hear them three times a week, and that's usually on request.

Why doesn't every singer get an equal chance to make good? When a record has reached the top ten, then I say leave it alone and plug an up-and-coming one in its stead.—DOROTHY TREE, 15, Church Lane, Flitton, Bedford.

# DISC'S GREAT PHOTO OFFER

ALBUM OF STARS

HERE is a wonderful chance to build up your own portrait album of some of the world's greatest recording stars. A really beautiful, glossy, 8in. x 6in. photograph from DISC's own star-picture library can be yours on request. And underneath each photograph is an autograph panel for the stars to use when you meet them in person.

Look through the list of famous artists printed below and choose your favourite. Print the name or names you choose on the coupon, fill in your own name and address, in block capitals please, and send the coupon—with a postal order for 3s. 6d. for each photo—to: DISC Star Picture Library, 161, Fleet Street, London, E.C.4. All photographs are carefully packed and sent post free.

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

## Pick your pin-up

- |                |                   |                |
|----------------|-------------------|----------------|
| Chris Barber   | Lance Fortune     | Cliff Richard  |
| Shirley Bassey | Billy Fury        | Lita Roza      |
| Eddie Calvert  | Wee Willie Harris | Marion Ryan    |
| Freddy Cannon  | Ronnie Hilton     | Dave Sampson   |
| Tsai Chin      | Les Howard        | Harry Secombe  |
| Alma Cogan     | Joni James        | Peggy Seegar   |
| Jess Conrad    | Kaye Sisters      | The Shadows    |
| Dallas Boys    | Jerry Keller      | Anne Shelton   |
| Lionel Donagan | Eartha Kitt       | Jo Shelton     |
| Craig Douglas  | Lana Sisters      | Tommy Steele   |
| Duane Eddy     | Ewan McColl       | Cene Vincent   |
| Peter Elliott  | The Mudlarks      | Bert Weedon    |
| Adam Faith     | Donald Peers      | Marty Wilde    |
| Emile Ford     | Mike Preston      | Danny Williams |
|                | Tommy Price       | Mark Wynter    |



Please send me photographs of—

.....  
 .....  
 .....  
 .....  
 .....  
 NAME .....  
 ADDRESS .....

3/6 FILL IN TODAY

# JIM REEVES

## AM I LOSING YOU



45/RCA-1214 45 rpm

### AMERICAN

These were the ten numbers that topped the sales in America last week (week ending December 24).  
Last This Week

- 1 1 Are You Lonesome Tonight - Elvis Presley
  - 2 2 Last Date - Floyd Cramer
  - 3 3 Wonderland By Night - Bert Kaempfert
  - 4 4 North To Alaska - Johnny Horton
  - 5 5 Sailor - Lolita
  - 6 6 Exodus - Ferranti & Teicher
  - 3 7 A Thousand Stars - Kathy Young and The Innocents
  - 8 8 Many Tears Ago - Connie Francis
  - 9 9 You're Sixteen - Johnny Burnette
  - 7 10 He'll Break Your Heart - Jerry Butler
- ONES TO WATCH**  
Blue Tango - Bill Black's Combo  
Angel Baby - Rosy and The Originals

### TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending December 24).  
Last This Week

- 1 1 It's Now Or Never - Elvis Presley
- 2 2 Save The Last Dance For Me - The Drifters
- 3 3 I Love You - Cliff Richard
- 4 4 Strawberry Fair - Anthony Newley
- 5 5 Little Donkey - Nina and Frederik
- 6 6 Goodness Gracious Me - Peter Sellers' Sophia Loren
- 7 7 Rocking Goose - Johnny And The Hurricanes
- 8 8 Man Of Mystery - The Shadows
- 9 9 Lonely Pup - Adam Faith
- 10 10 Poetry In Motion - Johnny Tillotson

Published by courtesy of "The World's Fair"

# DON GIBSON

## SWEET DREAMS



45/RCA-1217 45 rpm

### ROUND THE PANTOS

# Faith struggles gamely

"Dick Whittington," Wimbledon. (Adam Faith).

IF you are a faithful, accept anything, fan of Adam Faith, make the trip to Wimbledon where he is now appearing in "Dick Whittington." But if you like seeing him at his best, then have your money.

This is Adam's first venture into the world of pantomime. It's another string to his guitar, but it is as flat as some of the notes he got from the pit orchestra on his opening night on Christmas Eve.

During the entire production, which on the opening night ran for three and a half hours, Adam appears for 45 minutes. He has one 25-minute spot right at the end where he sings and plays guitar, going through all his hit songs since he first started in show business.

Adam, of course, was without John Barry to back him, though the pit orchestra did attempt some of his arrangements, unfortunately with the result that Adam was a little baffled over the origin of some of the notes, though he covered up wonderfully well.

Most of the troubles with "Dick Whittington" could have been overcome if they had been willing to use more of the "gold from the streets of London." At least, it certainly seemed that too many economies had been made with Adam's supporting cast.

A pity, because Adam could have been so very good. J.W.

### Spectacular

"Turn Again Whittington," London Palladium.

(Norman Wisdom, Yana). THIS year's Palladium pantomime, "Turn Again Whittington," which opened on Thursday last for the longest-ever pantomime run—it is due to continue until the end of

April—turns out to be a mammoth spectacular reminiscent of the *Goldwyn Follies*.

It is aimed at the eye rather than the ear. The thrust of story-lines serves as a vehicle for some of the most colourful and glittering presentation numbers ever seen even at the Palladium.

Norman Wisdom is a tower of strength, clowning his way right through the show using all the well-known and well-trod Wisdom gags, and nobody could ask for more than that.

Musically the show is adequate but not outstanding and it is a great pity the delectable Yana is not better served with material.

Her best numbers are a swinging version of "Partridge In A Pear Tree" and a delightful ballad, "Any one Can Have A Dream" which, with more production, could well be a commercial hit. J.S.

### Tuneful

"Cinderella," Adelphi, London. (Jimmy Edwards, Janet Waters).

WHEN two masters of pop music like Richard Rodgers and the late Oscar Hammerstein II turn their attention to a popular pantomime fairy tale such as "Cinderella," enjoyable results are a foregone conclusion.

Harold Fielding's presentation at the Adelphi theatre in London, starring Jimmy Edwards and featuring singer Janet Waters in her stage debut, provides three hours of all the traditional pantomime ingredients in a glittering production enhanced by fine scenery and costumes.

Musically it introduces two more tuneful winners from Rodgers and Hammerstein in the songs, "A Lovely Night" and "Do I Love You," as well as reviving their "No Other Love."

Jimmy Edwards is superb as the king, garnishing the book with his own, unprompted ad lib.

Soprano Janet Waters plays Cinderella. The part is a formidable one with its acting and singing requirements and she handles it with appealing charm and skill. N.H.

# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending December 24, 1960

**Johnny Tillotson now in third place... Adam Faith four... Russ Conway in at 15**



**BARRY—moves up one slot**



**NEWLEY—down to number six**

Last This Week	Title	Artist	Label
1	1 I Love You - - -	Cliff Richard	Columbia
2	2 It's Now Or Never -	Elvis Presley	RCA
3	3 Poetry In Motion -	Johnny Tillotson	London
4	4 Lonely Pup - - -	Adam Faith	Parlophone
5	5 Save The Last Dance For Me - -	The Drifters	London
6	6 Strawberry Fair - -	Anthony Newley	Decca
7	7 Little Donkey - - -	Nina and Frederik	Columbia
8	8 Goodness Gracious Me -	Peter Sellers and Sophia Loren	Parlophone
9	9 Perfidia - - - - -	The Ventures	London
10	10 Gurney Slade - - -	Max Harris	Fontana
11	11 Rocking Goose - - -	Johnny and The Hurricanes	London
12	12 Counting Teardrops	Emile Ford and The Checkmates	Pye
13	13 Man Of Mystery / The Stranger - - -	The Shadows	Columbia
14	14 Little Girl - - - -	Marty Wilde	Philips
15	15 Even More Party Pops - - - - -	Russ Conway	Columbia
16	16 Like Strangers - - -	Everly Brothers	London
17	17 Black Stockings - -	John Barry	Columbia
18	18 My Heart Has A Mind Of Its Own	Connie Francis	MGM
19	19 My Love For You -	Johnny Mathis	Fontana
20	20 Dreamin' - - - - -	Johnny Burnette	London

**ONE TO WATCH**  
Portrait Of My Love - - - - - Matt Monro

LONNIE DONEGAN

"BLACK CAT"

7N 15312 45 rpm

JOAN REGAN

"MUST BE SANTA"

WITH DR. BARNARDO'S CHILDREN

7N 15303 45 rpm



EMILE FORD

"COUNTING TEARDROPS"

AND "WHITE CHRISTMAS"

7N 15314 45 rpm

LONNIE DONEGAN

"BEYOND THE SUNSET"

7N 15315 45 rpm

# The questions you want answered

NEVILLE NISSE

talks to:

# THE ANDREWS SISTERS



THE ANDREWS SISTERS ... they all picked the same record as their favourite. Left to right it's Maxene, LaVerne and Patty. (DISC Pic)

What do you want to do most while you are in England?

**Maxene:** I want to take my 13-year-old son, Peter, around London and show him as many of the famous sights as possible and also try my best to explain the English way of life.

**Patty:** I want to go and see all the famous sights and on my last trip here in 1951 and to renew all my old friendships.

**LaVerne:** I want to see all the famous sights and also explore a few of the back streets.

What is your happiest memory of this country?

**Maxene:** The night we made our English debut at the London Palladium in 1948. We got a terrific

reception and it was wonderful.

**Patty:** The biggest thrill of our whole career was the opening night at the London Palladium in 1948.

**LaVerne:** The wonderful ovation we got on our second visit to the London Palladium in 1951. We had just lost our mother, were very sad, but a warm audience made us feel much better.

Of all your records which is your favourite?

**Maxene:** "Apple Blossom Time."

**Patty:** "Apple Blossom Time."

**LaVerne:** "Apple Blossom Time."

Which do you consider was your best?

**Maxene:** It was one we made over here with the strings of the London Philharmonic Orchestra

called "Love Is A Cheat."

**Patty:** "I've Just Got To Get Out of The Habit."

**LaVerne:** "Rum And Coca Cola." What has been your happiest show business memory?

**Maxene:** It was without doubt our opening night at the London Palladium in 1948. After a day of terrible worry we were amazed and knocked over by the fantastic ovation we received.

**Patty:** It was during the war when we were entertaining nearly 30,000 troops at a concert in Italy. A lot of them were going off to the

Far East to fight the following day and we broke the news that V.J. day had been proclaimed.

**LaVerne:** Being a nobody one night, having a hit record, and being a somebody.

Why did you split up in 1953?

**Maxene:** We were working too hard. We had little troubles and problems which became magnified into big troubles and problems. Finally we blew our lids and that was it.

**Patty:** Things got out of all perspective. We were the working Andrews Sisters all the time. We were cooped up together and on the go without hardly a let-up. Things got on top of us. We began

rowing and then we just split.

**LaVerne:** I don't know I guess it was because Patty wanted to go out as a solo singing act.

How did you get together again?

**Maxene:** Because of the many offers of work which kept rolling in.

**Patty:** MGM wanted to do a film of our life story so they called the three of us together. Publicity boys put it around that we were back together. Offers started flowing in. We had a discussion, laughed at the things which had made us break up and decided to start again, as a threesome.

**LaVerne:** Time proved a healer and we forgot our differences.

Who are your favourite male and female singers?

**Maxene:** Ella Fitzgerald, Nat "King" Cole and Bing Crosby.

**Patty:** Ella Fitzgerald, Bing Crosby and Frank Sinatra.

**LaVerne:** Kay Starr and Frank Sinatra.

Which is your favourite vocal group?

**Maxene:** The Ames Brothers.

**Patty:** Ed Sella for The Mills Brothers and The McGuire Sisters.

**LaVerne:** The McGuire Sisters and an adorable Japanese group—the Kim Sisters who play 37

musical instruments between them and sing real wild.

Do you have a favourite British artist?

**Maxene:** Yes, Sir Laurence Olivier and Glynis Johns.

**Patty:** Yes, Grace Fields and Beatrice Lillie.

**LaVerne:** Yes, Beatrice Lillie, she is marvellous.

What is the biggest difference you have noticed in the world of show business over the past 10 years?

**Maxene:** It's not so big as it was. It's gone through a terrible lot and some awful changes.

**Patty:** Television has changed everything. The worst thing is that there are now far fewer chances to make personal appearances and that is very sad.

**LaVerne:** Show business is not what it was. The traditional sense of it is not there. There are fewer and fewer good performers coming up, too.

What would you do if you had to give up singing tomorrow?

**Maxene:** Buy a little farm and start raising animals and growing things.

**Patty:** Take up golf more seriously and try to bring my handicap right down.

**LaVerne:** Concentrate more on being a good wife.

If you were not yourself, who would you like to be?

**Maxene:** Ingrid Bergman.

**Patty:** A great singer like Ella.

**LaVerne:** Mrs. Lou Rogers (her married name).

What advice do you offer to any aspiring vocal group?

**Maxene:** Work hard because there is no easy road and learn to give and take.

**Patty:** Make up your mind what you want to do. Practise and rehearse and give as much time as you can to it.

**LaVerne:** Work, practise and rehearse and then do the same thing all over again.

# ALONG THE ALLEY

## Film music even more important

LAST week's news about the commissioning of Norrie Paramor to write his first major film score for the forthcoming picture "The Frightened City" represents a significant achievement by Harold Shampain of Filmusic.

Harold has been associated with films for a long time. Before the Filmusic concern opened up, he worked with the Rank Organisation, and it has always been his contention that British films should use commercial music that will mean something exploitable outside the context of the film itself.

He has pushed this theory ever since he moved over to manage the affairs of Filmusic. Now the film industry is responding to his suggestions.

As well as "The Frightened City," there are two other new films on the way for which Harold has been assigned the task of fixing the musical themes and background material.

One is "Very Important Person," a comedy about a scientist starring James Robertson Justice, Leslie Phillips, Stanley Baxter, Eric Sykes and Jeremy Lloyd. This is already on the floor of the

Rank studios at Beaconsfield, and in charge of the composing chores is Reg Owen.

Reg is also writing the theme and incidental music for "Payroll," which will feature a song entitled "It Happens Every Day" composed by Norman Newell and Tony Osborne and sung by Indian-born singer Eddie Ellis.

Harold told me that "Payroll" will have a main theme in the style of "Peter Gunn." Good disc coverage is likely for the music from all these productions.

Filmusic's next film interest where premieres are concerned is "The Singer, Not The Song," which makes a charity showing debut on Thursday of next week. This stars Dick Bogarde, John Mills and Mylene Demonceol, and the theme has been recorded by The Knightsbridge Strings for Top Rank and by Ronnie Aldrich and The Dreamers for Decca.

General release of the film will be early in February.

Non-film Filmusic items which are current or forthcoming include an amusing light ballad called "Messing About On The River," written by Tony Hatch and recorded for Pye by Josh Macrae; the Day Brothers' "Angel" on Oriole, which is moving healthily now after a slow start, and Ray Merrill's "Why Did You Leave Me?" on Ember is also receiving a lot of effort from Filmusic's plugging staff.

Both these latter discs were



recorded by Filmusic's Len Taylor, and placed with the companies concerned by Harold.

LEEDS Music are starting the New Year with a formidable line-up of discs. Lionel Conway provided the details as usual.

There's a German song with English lyrics entitled "Sailor" which has been recorded by Anne Shelton for Philips, Petula Clark for Pye and The Andrews Sisters for a label as yet officially unknown but probably Decca.

The theme from the forthcoming film "The Sandowners" has a liberal disc coverage from Billy

VAUGHN (London), Felix Slatkin (London), Mantovani (Decca) and harmonica star Tommy Reilly (Philips).

Leeds have the follow-up to the Kaye Sisters' highly successful "Paper Roses," "Come To Me."

Last but not least on the Leeds roster is Sam Cooke's RCA rendition of "Sad Mood" and "Scenery" by coloured singer Davy Jones on Pye. N.J.L.

NEWS from the street of MUSIC

THIS WEEK'S



HITS

**Eddie Calvert**  
WONDERLAND BY NIGHT  
COLUMBA 45 28481

**Dion**  
LONELY TEENAGER  
TOP MUSIC 45 28481

**Michael Holliday**  
CATCH ME A KISS  
COLUMBA 45 28484

**Manuel**  
and the Music of the Mountains  
LA DOLCE VITA  
(from the Album)  
COLUMBA 45 28483

**Matt Monro**  
PORTRAIT OF MY LOVE  
PARLOPHONE 45 28474

**The Planets**  
CHUNKY  
H.M.V. 45 28491

**Marion Ryan**  
IT'S YOU THAT I LOVE  
COLUMBA 45 28410

**Dean Shannon**  
BLINDED WITH LOVE  
H.M.V. 45 28485

EXCHANGE YOUR EMI RECORD TOKENS  
FOR ANY OF THESE GREAT RECORDS

STAR TALK

by John Wells

HOW much longer are the publicity men going to keep on pushing our stories of Annette's romances? Of hard, she's just good friends with" Janan, Paul Anka, Dion, Dick Roman, Dick Caruso, Frankie Avalon.

Diane Ladd has given Tuesday Weld a guitar. Tuesday is the Hollywood starlet currently causing havoc among the young hearts. Romance with Dianne?

When Frankie Vaughan finally has a tour of one-nighters at Bristol he won't be returning home... not for a while anyway. The fishing down there is just too good to miss.

A record tipped for the top in America is "Dreams" ... it's sung by Adam Wade, and written by one composer, Fredi Garner. Both of them come from Pittsburgh, and both went to the same school there.

Kirby Stone wrote "Lady Loves Me" one of the songs from "The

Hank and Bruce of The Shadows, now in clover after two hits, "Apache" and "Man Of Mystery," were recalling their early days in the business when they first came to London. They stayed almost. Diet consisted of a roll and drink of Oxo for lunch and an apple for tea. No wonder they decided to sell themselves The Shadows.

THEY'RE, of course, these girls who get their names romantically attached to Frank Sinatra: I lost court long ago, but here's another to the list, Mitsuko Takara. She's a 22-year-old Japanese dancer now appearing at London's Pagine night spot, Saturni Davis. He introduced them, and Frank has given her a ring and mink coat, but then he gives presents to all the girls he likes," says Mitsuko. Poor old Frank... looks like he's not going to see her until at least February, when the current Pagine show ends.



DOTTIE STEVENS—  
Dream car, but no license.

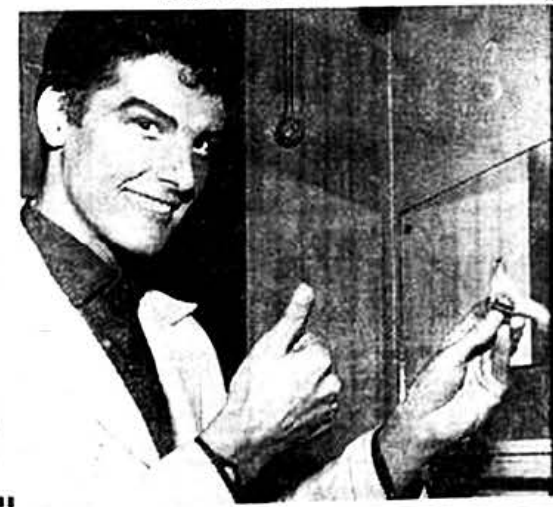
"Right Approach" which Frankie Vaughan duets with Gary Crosby. Just before the holiday Tommy Steele went out singing... not round the streets of Bernershey though. But from the stage of the Theatre Royal, Drury Lane, and in the five ruinea head and once was the Queen Mother. The show was in a lot of homeless children.

Dottie Stevens ("Pink Shoe Laces"), 15 on February 17, has another year to wait before the grey her driving licence. But she already has a dream car, a white MG sports. This birthday is especially important for Dottie her parents will then allow her dates... but only one a week.

Singer with a string of hits to his name, Craig Douglas, must be one of the hard of few who haven't got a flat in London. He spends so much time on tour that he doesn't think it worth the expense. Instead he stays with manager Benny Lewis, when he's in town and spends his money on a red Jaguar.

"Where's The Girl For Me," Pete Shroyder's first Capitol disc, was written for him by two admirers while he worked, and

JESS CONRAD, owner of many mascots, including a miniature sea-lion. But on celebrations for his 21st birthday, fans are aiming to present him with a lifetime mascot at a celebration dance on February 3. Jess's birthday is on February 24. (DISC Pic)



LPs of the week



**JIMMY SHAND** "Step in early"  
PARLOPHONE FACETS (MONO); PCS 5817 (STEREO)

**SATURDAY CLUB** (Recorded in co-operation with the B.B.C.)  
Artists include Ricky Valance, Gary Mills, John Barry, Tommy Bruce, Sylvia Sands, Keith Kelly, etc.  
PARLOPHONE FACETS (MONO)

**PETER SELLERS AND SOPHIA LOREN**  
"Peter and Sophia"  
PARLOPHONE FACETS (MONO); PCS 5817 (STEREO)

**PEGGY LEE** "Pretty eyes"  
CAPITOL TIAN (MONO); AT 1141 (STEREO)

**CHRIS BARBER'S JAZZ BAND** "Elite Sycopops"  
COLUMBIA LANSDOWNE JAZZ SERIES 38 5134 (MONO)

EMI Records Ltd. EMI Music  
25 Manchester Square London W.1

sing in a New York Bowling Club.

Continuing taking over the reins behind Dion And The Belmonts' spot. Reports reaching me so far have put it down to the wrong sound economics, and the fact the Dion was more ambitious than Jerry or Carlo.

Dean Shannon, one of HMV's new singers who debuts with "Blinded With Love," once a more successful showaway. In such London from South Africa he spent seven days as a non-paying traveller before giving himself up and working his passage.

RICKY NELSON, on tour in the States, played Memphis recently and was invited to the home of Vernon Presley, Elvis' father. Vernon's wife, he recently remarked, asked for autographed photographs of Ricky, as he there was by a previous marriage were great fans of his.

Glen Mason must be in his element... "I Like It When It Rains" and "That's What I Want," his latest release. Makes a nice change from dreaming of a white Christmas.

Edith Piaf, whose disc of "Milou" trouped the other very well, now well on the way to recovering from an illness at one time thought would be fatal. First professional step was a return to the stage when she performed before an audience of 16,000 in Rheims.

Lemmy Lord at present holidaying in Switzerland... he won't be home again till next week. If present progress at the charity of "Counting Teardrops" continues it should be a nice welcome home surprise.

After filming "The Right Approach" in Hollywood, a film about a town on wheels, everything from drive-in restaurants to drive-in post offices, Frankie Vaughan decided to make his family. Two days after he arrived home he bought himself a new Jaguar. David was given a bicycle for being a good boy while dad was away, and Susan had David's three-wheeler handed down to her. Frankie's wife, Stella, also bought a bike... to keep David company and to teach him road sense.

# CABLE from AMERICA Edited by MAURICE CLARK

PROBABLY few people remember **Bill Black** as the bass man of the original **Elvis Presley Trio**, even though he made 21 hot records with Elvis, appeared in three movies, and has been on stage before millions when he played with **Tommy Dorsey**. Most ardent record fans may remember him for his Combo's hit recordings of "Smoke" and later "White Silver Sands" which reached the millions. His latest disc for Hi Records will, or should, establish him for good. It looks like a double-sided smash hit. Main side is "Willie," the flip-side "Blue Tango." Both are now climbing fast.

**Maurice Williams and The Zodiacs** now topping the charts



\* **MITCH MILLER** ... five big selling "Sing Along" albums.

with their Herald Record's "Stay." The boys are beginning to know how it feels when you have a big record like this. Work of every kind is coming in and for the first time they are having to turn some down. Pianist **Williams** wrote the number, their first for the label. **Henry Gatten, Willie Bennett and Charles Thomas** make up The Zodiacs, and they all hail from South Carolina.

Decca Records now feel sure that little **Brenda Lee** is here to stay. The child singer everybody thought was a one-disc girl is proving more and more by her public appearances that she is a true performer and has a whole field in front of her of movies and Broadway shows. Brenda next year starts drama lessons.

**Dinah Washington** was having so much trouble finding a good enough ballad to record, that she and friend **Alfonso Higgins** wrote one, and it's a gem of a number called "We Have Love."

I HEAR there are a few private records floating around Hollywood of the song parodies taped at the stag party given for **Sammy Davis** the night before his wedding. I believe they are very funny, but will definitely not be for sale.

**Erroll Garner** is very proud—he has just had his 200th composition published in under 15 years.

**Verse Records** will record 15 of **Ella Fitzgerald's** concerts in her forthcoming European tour for later release. On these concerts she will feature many new numbers.

**Edmundo Ros** has a nice double-sided disc out this week on London Records. Top side is "Climb Every Mountain" from Rodgers and Hammerstein's hit show "The Sound of Music" and it's backed with a lovely version of "Miss Fandango" from the forthcoming

Connie Francis movie "Where The Boys Are."

20th Century Fox films are so thrilled with **Jimmie Rodgers's** performance in "The Little Shepherd of Kingdom Come," his first time as an actor, they feel sure he will be suitable for many more parts.

## A flash-back to 1960—the year of Payola

### JANUARY

The "Payola" war started. Investigation into disc jockey's programme format. Sweet music and big bands started to be making a big comeback. Also radio and TV flooded with better type pop songs. Son born to husband and wife singing team **Steve Lawrence and Eydie Gorme**.

**Frankie Vaughan** started filming "Let's Make Love" with **Marilyn Monroe**.

### FEBRUARY

Young war stars really began to bulge box office receipts.

**Paul Anka** had his nose operation, with great success.

### MARCH

**Elvis Presley** arrived back in the USA after his two years army stint. "Theme From A Summer Place" starts trend towards "theme" movie albums.

**Johnnie Ray** taken very ill; had to cancel all engagements.

**Johnnie Scott** died on April 22, aged 22.

### APRIL

Disc Jockey Association formed to adopt code of ethics.

English stars seen on American TV nightly in the telefilm "Jack Paar Show."

First time in a year Capitol had three girls in the hit parade—**Peggy Lee, Janis Harper and Kay Starr**.

The **Everly Brothers** made their smash debut on Warner Bros, with the world-wide hit disc "Cathy's Clown."

Mr. and Mrs. **Jimmie Rodgers** had a daughter.

Fragile death of **Eddie Cochran** in Britain on April 27, aged 21.

### MAY

Top DJ **Dick Clark** investigated by the "payola law." Found not guilty.

### JUNE

**June Christy** celebrated her fifteenth year with Capitol.

**Connie Francis** started filming "Where The Boys Are" for MGM.

### JULY

**Elvis** flips the critics with his sweet crooning on "It's Now Or Never." Disc sold 700,000 in first week.

Comedy albums started selling by the million.

Unusual summer slump on disc sales saved by "Theme" sales.

Songwriter **Al Hoffman** passed away, aged 58.

### AUGUST

Charts began to show some artists with two hits on different labels at the same time.

**Bobby Rydell** brought "Volare" back into the hit parade.

The great **Oscar Hammerstein**



\* **BRENDA LEE** ... No longer considered a one-hit wonder.

died on August 23, aged 65. Mr. and Mrs. **Don Costa** had a son.

### SEPTEMBER

Everybody rushes to make their discs "down south," either Nashville or new studio costing 750,000 dollars in Memphis.

Record labels begin to fight for soundtracks from big movies.

Son for Mr. and Mrs. **Lindsey Crosby** and daughter for Mr. and Mrs. **Sam Cooke**.

**Oscar Pettiford** died aged 37.

### OCTOBER

Youth spreads its wings as more and more young recording stars pour into TV, movies and Broadway shows.

### NOVEMBER

"Sing Along" albums really started selling well. **Mitch Miller** alone had five in the top sellers.

Answer songs, which began with "Hell Have To Stay," became everyday occurrence.

European instrumentals registering great success in the US charts.

**Johnny Horton** killed on November 5, aged 33.

### DECEMBER

Big rush of new Christmas songs, but "Rudolph" and "White Christmas" still tops.

# DICKIE VALENTINE — just back from South Africa says Presley's top... but it's not all pop

**PRESLEY** and Richard are the two big names in the South African pop music scene, according to singer **Dickie Valentine**, who returned from a tour there last week. "Chick's records are very popular," he said, "and every record shop has its window stacked full of Presley records and sleeves." Dickie covered several thousand miles

during his stay in the Union, doing mostly concert and cabaret appearances. He also went north to Rhodesia and Kenya. "They knew me to some extent out there through my Decca records. Of course, I've been with Pye for some time now but, unfortunately, those discs are not released there yet."

Dickie's old Decca version of "Mr. Sandman" was quite a hit in South Africa, and he discovered that people still remembered it.

"They knew me as a singer, but had no idea that I did some comedy and impressions as well. These went down very well. Night club audiences can be tough, but the ones I played to were wonderful. I found I could work for an hour or longer and still have them with me and asking for more."

Their tastes differ a little from those of English nightspot audiences.

"In England you need to include a fake number of current pops in your act. In South Africa they're quite happy if you sing nothing but standards."

His tour lasted for two months and,

owing to the distances involved, he was unable to take his wife and family with him.

"I'm glad to be back, but I like to work overseas from time to time. It's a great challenge to go thousands of miles and play to audiences who may never have heard of you or what you do."

Dickie, who had only been back for a few hours when he spoke to DISC, is hoping to do some radio and TV work after enjoying a rest, and will probably be making plans for his next single for Pye.

Asked about rumours of an Australian tour next year, Dickie laughed.

"It's the first I've heard of it," he said. "I've had some Australian offers before, but the trouble is they usually specify a tour lasting up to six months, and I don't want to be away from home that long."

### John Summers

\* **DICKIE VALENTINE**

... "In South Africa you're quite happy if you sing nothing but standards." (DISC Pic)



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Photo Department, DISC, 161 Fleet Street, LONDON, E.C.4.

# JACK GOOD answers

## WILL You ever produce another 'Oh Boy'? There be more teenage sensations?

**THIS** is Jack Good reporting the thoughts of his hazy and smoke-befuddled mind following two weeks of alternating between ear-splitting record sessions and head-splitting parties. Every year at Christmas, we are presented with the awe-inspiring vision of the whole of the music business assembled together in giant jumbled jamboree—a sobering sight. It needs to be.

At these shindigs I am usually asked two questions, and since my answers by repetition have become engraved on my memory, and more to the point, since my mind is otherwise a perfect blank, I propose to recite them here and now:

**QUESTION ONE:** When are you going to produce another "Oh Boy" show?

**ANSWER:** (Mumbled apologetically into glass) I don't know. . . I doubt if there ever will be another "Oh Boy" . . . Yes, I did see Joe Meek's letter in DISC asking why we can't have a new series, and I was very touched by what he said.

But "Oh Boy," as opposed to other similar shows, was done under very special circumstances, with a team of technical staff and production staff that was the finest that has ever been assembled for such a programme.

It is, frankly, not in the power of any one person to produce a show like "Oh Boy."

He would need a director of the calibre of Rita Gillespie, an MD as good as Harry Robinson, a Lighting Director as brilliant as James Boyers, and Sound Engineers like Bill Nuttall and Ray Knipe, not to mention the necessity for camera crews as good as those who worked for us at Hackney Empire.

Such people are rare. But apart from this, the studio must be right.

### No demand

It definitely needs a television theatre—and most of these, if not all, are being used for spectacles. But even assuming it were possible to assemble such a team—and since it has been done once, it could be done again—there is a much more serious consideration—does any television company want such a programme?

The answer, I'm pretty certain, is "No." "Juke Box Jury" and "Cool For Cats" seem to satisfy fully the demand—which is not very great these days.

I know the people whose job it is to get exposure for records and songs on TV and radio, would argue with that statement. But it cannot be denied that the public have made no strong demonstration that they want any further place given to pop music on television.

And in show business, in the end, the public always gets what it wants—even if not always what it deserves.

For my own part I should not be very anxious to produce another show of the "Oh Boy" variety unless there was a sizeable demand for it, which I frankly do not see at the moment.

In the past it was different. The "Oh Boy" team felt that they were pioneering a new sort of music, a new sort of entertainment, a new sort of visual presentation. There was the

excitement of innovation. We had something to prove and we proved it.

The artists we featured and the music associated with them have become so much a part of the general world of entertainment that they are now an integral part of the average variety programming.

It has now all been done and we must look for "fresh woods and pastures new."

At the moment I am more interested in exploring the possibilities of pop music in other media—films, stage, and of course records. Here progress can be made. In television we seem to have come to a halt, and as far as the presentation of music is concerned, I feel I have nothing new to offer at the moment.

**QUESTION TWO:** Have we seen the last of the teenage sensations?

Did Adam Faith make the grade just in time?

**ANSWER:** There are very few things one can be dogmatic about in this business.

But of this I am convinced: there will continue to be new figures arising on the teenage scene making an impact just as big—if not bigger—than those who have already arrived. I can see no end to this process of events. Certainly it is not now so easy. But then it never was very easy. You can count the number of really big British stars in this field on the fingers of one hand.

The boy who has got what it takes will get through to his public whatever the difficulties are. The common cry is that there is no television exposure and that therefore there will be no more teenage idols.

At one stage, indeed, I myself shared this view. But the deciding factor is the public. If there exists a demand for more of these idols, somehow or other that demand will be

supplied. I am certain that the demand now is strong for a new teenage star.

I do not suggest that a boy will come along and out Adam or Cliff. That is not the way it works. Tommy Steele did not out Elvis, nor Cliff, Tommy, nor Adam, Cliff. All are still there and in the orbit.

The new star will join the constellation and twinkle with the rest. In fact, everyone in show business benefits from the birth of one of these phenomena. A new interest is created and business improves all round—in the same way as a really big record, like "Living Doll" or "It's Now Or Never," has been proved to benefit the sales of pop records.

### New star

Similarly the appearance of a new star adds rather than detracts lustre to those who are already at the top.

Who will this new boy be? There is no doubt in my mind on this topic, either. It will be **Jon Conrad** and he will be there by August of this year. Some people will say "He's been around for a long time already and hasn't become really big."

But overnight stardom is the exception—not the rule.

Stardom always seems to be over-



night, because the public are not aware of the spade work that is involved before the big break.

Adam had been going for some couple of years before "What Do You Want." Before Elvis made his big impact over here, he had been going for quite a while in the States. Norm Raby remembers employing Elvis before his first hit when he was a cowboy singer . . . even apparently before he had developed the wiggle that now comes so naturally.

But in the stories published about these stars it is so much more glamorous to tell of an overnight success that very often the early ground work is conveniently forgotten.

## TEENAGE TOPICS

# At last, Billy's getting the breaks he needs

by  
**MARION RYAN**

**WELCOME** to "Spot The Tune" Billy Raymond! A hard-working, oh-so-talented trouserer has finally got the big break he has always deserved.

Billy is not yet 23, he's been in show business since the age of 16 and has come up the hard way. Born in Paisley, Scotland, Billy went to music and drama school for two years but was "asked to leave" by the principal of the school because he was earning money entertaining in variety theatres.

The venerable gentleman did not think that one could combine "To be or not to be" with a pee in the eye!

Billy went on the boards touring with various variety shows. He came to London on holiday and looked in at the Irving Theatre. It tickled his fancy so he asked for an audition and was given a job as compere for four weeks. His engagement was extended to five months.

He was seen by a London agent, who arranged a BBC Television audition for him and he landed a job on "The Night And The Music" with the TV Toppers and Jill Westlake.

### Recording test

After his first show an executive of EMI Records contacted him and asked him to make a recording test for them. This led to his first record on HMV, "Making Love." Things were really moving for Billy. He made several appearances on "6.5 Special" and "Cool For Cats" and made many local television appearances.

During this period, too, he was compereing rock and roll shows all over the country and acting as MC in many West End night spots when he had the time.

While he was compereing a rock show in the north this month a certain Roger Clifford of Pye Records was visiting The Vicounts who were appearing on the show.

**BILLY RAYMOND** . . . Marion's new partner in "Spot The Tune," and tipped to be a big name in 1961. \*

He saw Billy, felt he was a "natural" and asked him to audition as a disc jockey for his company.

Don Moss, the regular Pye Radio Luxembourg DJ, was due to go on holiday, and a replacement was needed. Billy was chosen for the job. His first programme is broadcast on January 6.

Johnny Hamp, the Granada theatre booker, suggested to top Granada TV executive Eddie Pola that Billy would be an ideal partner for me on "Spot The Tune." Once again Billy was auditioned and once again he was successful.

I met Billy for the first time the other day for a photo-session. I found him an extremely likeable, natural, and charming fellow who looks as if he's on his way to the top. I'm sure you will agree with me when you see his first programme on January 2.

I hope 1961 continues to be as wonderful a year as it has started out for Billy Raymond.

### To the States

**I'M** off to America on January 10. It will be my first visit and although I'll only stay for about four days I'm looking forward to it tremendously. I wish I could stay longer, but I just don't have the time. I hope to see some of the shows on Broadway, "Camelot" and "Gypsy" in particular, and do lots of late-Christmas shopping.

I have also received rather an intriguing and awesome invitation. It's to appear on the Jack Paar television show. Maybe you've heard of Jack Paar. He has a two-hour show every night of the week in which he introduces guest artists, and chats about this and that. He has the reputation of being very casual and unpretentious to his guests and this creates, somehow, a very homely and natural atmosphere.

There is no script and he and his visitors just say whatever comes into their heads. He is probably one of the most popular TV personalities in the States today, and his show is networked across the country every night.

This will be an entirely new experience for me, and, although, truth to tell, I'm a shade nervous, I'm looking forward to it tremendously.

### Biggest sale

**WHAT** record would you say, at a guess, has sold more than any other in 1960 in the London record shops? Sinatra? Presley? Richard? Faith? Well, it's none of these. It's not even a man. Furthermore, it's not even an English or an American record. It's French.

Yes, you guessed it that time, it's Edith Piaf's "Milord."

I spoke to the general manager of one of the largest record stores in London, and he tells me that "Milord" has been in and out of his store's best selling list since January. How about that?

### Old cards

**EVERY** year, after 12th night, there are thousands of people wondering what to do with their Christmas cards.

Let me make a plea—DON'T THROW THEM IN A DUSTBIN . . . send them to me at DISC.

I will see that they get to the disabled men who make use of them.

Send them to **MARION RYAN**, DISC Christmas Card Appeal, Longport Press Ltd., Fleet Street, London, E.C.4.



# PARTIES and PANTOS



The Palladium panto this year is "Turn Again Whirlington" and in the title role is "principal boy" Norman Wisdom, with glamorous singer Yana as Alice Fitzwarren. And now you know why Dick turned again!

Pulling a cracker at the Philips party are two of the Kaye Sisters and Jimmy Lloyd. In between are Jimmy Young and Anne Shelton.

"Cheers!" says DJ Alan Freeman (centre) at the party given by Fye, and he finds quick response from (left to right) Jack Train, Wilfrid Thomas, John Hobday, Ian Menzies, the two Brook Brothers and Terry Young.

- \* Christmas may be over, but it will be a long time
- \* before photographer **Richi Howell** and reporter **Ken**
- \* **Johns** forget those parties!

*All pics are DISC Pics except that of Yana and Norman Wisdom.*

A drink at any time is fine, but when there is beautiful model Kersten Lewes to pour it out (right) it tastes all the better. On the receiving end are Adam Faith and Lionel Bart. Has Jack Good turned pop singer (below right)? With him at the EMI party were (left to right) Michael Cox, Jet Harris of The Shadows, Tommy Bruce, Dave Sampson and Bruce Welch of The Shadows.



**RAY CHARLES**

COME RAIN OR COME SHINE

45-HLK 6251 London Atlantic

**MAX BYGRAVES**

WHEN YOU COME TO THE END OF A LOLLIPOP

45-F 11208 Decca

**COSY THE BEAR**

THE CARSON TWINS

45-F 11304 Decca

**BRYAN JOHNSON**

SWEETHEART TREE

45-F 11287 Decca





# 'I didn't dig that fancy gear'

In recent years pantomime has turned to the talents of Tin Pan Alley for most of its leading performers.

So it came as no great shock that one of the highest paid British singers in the business would make his bow in a pantomime.

On Christmas Eve Adam Faith began a six-weeks run in "Dick Whittington" at the Wimbledon Theatre. He plays the part of a young tailor.

As a recording star he has achieved colossal fame. His flair for dramatic acting has been keenly displayed in his two films. And now dapper Adam is proving he can have his audiences laughing, in his first light-comedy part.

"It's all been so relaxed and easy-going. I don't think I have ever worked in such a pleasant, happy-go-lucky atmosphere," said Adam.

"When there was talk of doing a pantomime, it was a toss-up whether it would be in Manchester or here in Wimbledon. Personally I'm very pleased it turned out to be Wimbledon, for it means I can go home and stay with my parents every night.

"I was not as worried as I thought I might have been about doing this sort of thing. I've always

says **ADAM FAITH**

wanted to have a go at pantomime, although I've never actually seen one before.

"But, of course, I was a little wary at first of doing one, because it was so different from anything else I'd done before. It is the kind of thing I don't think I could have possibly done a year ago.

"But this past year in the business has taught me such a lot and given me confidence.

"The one thing that would have stopped me doing a pantomime was the fact that I might have looked a bit of a Charles. I wouldn't dig wearing some of that fancy gear you see some people in. Not for me.

"Throughout the show I wear a simple sweater and jeans and in my twelve-minute solo spot I wear a pale blue get-up. I've been very comfortable and not at all embarrassed."

And the musical numbers?

"I've got twelve," said Adam.

"There are no new numbers at all. We weren't asked to produce any. The songs I sing are most of my hits.

"Some of the lyrics have been changed and Johnny Worth has written some very amusing lines. John Barry did all the arrangements.

"I'm opening with 'Let's Think About Loving' and closing with my latest disc, 'Lonely Papa' and I'm doing a couple of waffle numbers, too."

The producer of the show is Bill Robertson, and he was full of praise for Adam.

"He is really an amazing young lad. Very quick, and he works in the pags very well indeed. He has got a great sense of acting. You either have it or you don't, and this boy has it."



"Adam is always absorbed by the thought behind his lines and expresses them well. It has been a pleasure working with him."

Bill Robertson also wrote the script. "I didn't start on the scripting until I knew Adam was going to be in the show," he said, "but it isn't built around him, he forms part of it."

"I'd never met Adam before and I didn't want to write in his part until I had met and got to know him. I wanted to keep the character he plays as close to Adam's own personality as possible.

"In some instances I wrote his dialogue during the actual run-throughs of the particular scene. I would simply explain the situation to him and let him say the things he felt; these words would be incorporated in the script."

Advanced bookings for the show have been heavy and if it should prove a great success the season will probably be extended.

**Ken Johns**



Enjoying a spot of pre-Christmas fun on the dance floor is "Juke Box Jury" chairman and DJ David Jacobs.

Good for the complexion is soda water, says Peter Noble, but Marion Ryan is not so sure! Watching the fun at the EMI party are The Five Dallas Boys, Dean Shannon and Eric Delaney (right).

<p><b>CORRINE CORRINA</b> RAY PETERSON 48-PLX 8018 London</p>	<p><b>THE BOBBETTES</b> HAVE MERCY BABY 58-PLU 8348 London</p>
<p><b>CONNIE STEVENS</b> APOLLO 48-1013 33 Warner Bros.</p>	<p><b>DECCA</b> 45 rpm records <b>HARVEST BRON</b> <b>LONDON</b> The Decca Record Company Ltd Decca House Alden Embankment London SE 11</p>



# Off beat, off key, but full of talent

## LP OF THE MONTH

JONATHAN AND DARLENE EDWARDS

*I Love Paris; Valentine; Boulevard Of Broken Dreams; La Vie En Rose; The River Sings; April In Paris; The Poor People Of Paris; The Last Time I Saw Paris; Autumn Leaves; Paris In The Spring; Mademoiselle De Paris; Darling, Je Vous Aime Beaucoup.*  
(Philips BBL 7412)\*\*\*\*\*

FOR the sheer personal pleasure this set has given me I must award it the title of "LP Of The Month" for December. Jonathan and Darlene Edwards (alias Paul Weston and Jo Stafford) give delightful performances which are gloriously out of tune, off key, unharmonious and certainly way off beat.

This may sound an easy thing to do but believe me, to create such an effect accurately and in just the right quantity takes a load of talent—and that is precisely what this husband and wife team have in vast doses.

Certainly the album may not appeal to as wide a range of people as the average LP Of The Month selection, but for my money it is a peach of a performance.

### LIBERACE

*My Inspiration*  
*You'll Never Walk Alone; Bless This House; I Believe; Contemplation; Love Letters; Inspiration; Smile; Let There Be Peace On Earth; May The Good Lord Bless And Keep You; One Little Candle; Love Letters; If I Can Help Somebody; A Tchaikovsky Letter.*  
(Coral LVA 9134)\*\*\*\*\*

DRAMATIC piano solos with full orchestral and choral accompaniment form the first side of this album. And again Liberace proves himself to be a brilliant technician and interpreter of melodies.

Side two has the star singing and reading lyrics as only he can.

There is something very sincere about this artist which I like very much. He is a warm, understanding person and this comes over during his performances.

### JIMMY SHAND

*Step We Gaily*  
*Male's Wedding; Jenny's Bumble; Waltz Country Dance; Miss Mary Douglas; The Duke Of Perth; Scottish Reform; The Boats O' Tall; Maxwell's Horn; The Road To The Isles; Machine Without Horrors.*

(Parlophone PMC1122)\*\*\*\*\*

WHAT a wonderfully lively way to entertain your guests this Christmas! You'll have them rolling Full of the good old Scottish dances this set and if the reaction to the back the carpets before the Christmas pad is half digested and reeling and jiggling happily.

Yes, Jimmy Shand has a magic way with people in that he makes them want to play and dance immediately his band start to play.

### MITCHELL TOROK

*Caribbean*  
*Caribbean; A Rose Covered Garden; New Guitars; Especially For You; Little Hoo Wee; When The Stars Get In Your Eyes; I Want To Know Everything.*

(London HA-W 2279)\*\*\*\*\*

THIS album falls between two camps really. It contains just enough flavouring to appeal to the fringe country and western fans, and there is a strong leaning to the out-and-out pop field.



★ CLIFF RICHARD—International acclaim.



*Guardian Angel; Madras Joe; You Are The One; Rig-A-Dee-A-Boom; Johnny's Gone Away To College.*  
(London HA-W 2279)\*\*\*\*\*

THE other songs, all but two written by either himself or his wife, are good but not hit material.

### MARTIN DENNY

*The Enchanted Sea*  
*Trade Winds; My Isle Of Golden Dreams; Starburst; Song Of The Islands; Fistam And Jettam; Beyond The Sea;*



LIBERACE, seen here (right) with Billy Butler, sings as well as plays on his latest album (DISC Pic)

Mitchell Torok has had fair success in the past with his recordings and perhaps his most outstanding is the title song of this LP. I know that he has hit the top with this song at least twice.

*Off Shore; Sentimental Journey; Beyond The Reef; Bubbles, Bangles And Beads; Cross Current; The Enchanted Sea.*  
(London HA-G 2281)\*\*\*\*\*

THE more I hear of this group the more I like it. This time their "exotic sounds" deal with the sea, and what a wonderful collection of musical moods they turn out.

It is a lot different from their "bird squawks" etc. of "Quiet Village," but there still remains that magic atmosphere, though the approach may be varied slightly.

# GOLDEN BOY CLIFF HAS A SILVER HIT

## EP OF THE MONTH

### CLIFF RICHARD

*Cliff's Silver Discs*

*Please Don't Tease; Fall In Love With You; Nine Times Out Of Ten; Traveller's Light.*

(Columbia SEG 8050)\*\*\*\*\*

I'D like to pay tribute to this fine young British performer in this review by awarding his record my EP Of The Month title. His talent has brought him international acclaim during 1961—surely his best year so far.

I had the pleasure of writing the sleeve notes for this EP and all I said on the back I sincerely meant.

This youngster is brimful of the talent eagerly applauded by today's record buyers and I'll bet that a few of the Mums and Dads enjoy this artistry, too.

A fine EP from a fine young singer. And as the title implies, all four numbers were him this paper's award of a Silver Disc for a quarter of a million British sales.

several of the artists on the album. attractive sleeve design—the ladies in question are aged about three or four years, by the way.

The Marino Marini boys have a couple of mediocre offerings on show and the best of the bunch comes from Edoardo Lucchina, with Fausto Papetti getting second place by my reckoning.

The discs would make an adequate souvenir of an Italian holiday, but one should bear in mind that there are several much stronger and better releases already available in the Durium catalogue.

### SANTO AND JOHNNY

*No. 2*  
*Canadian Sweet; Dream; Harbour Lights; Summer.*  
(Parlophone GE19813)\*\*\*

I WAS quite a bit disappointed in this set as Santo and Johnny have kept up a high standard in the past. Perhaps it is the slow tempo of the disc I did not enjoy—it certainly seems to drag out quite a bit.

However one disc below standard does not mean that I have finished with them. No doubt their next will be full of zing and swing and draw a top star rating.

### THE SMART SET

*Informally Yours*  
*Lonesome Road; Careless; It's A Lonesome Old Town; It's All Right With Me.*  
(Warner Brothers WEP6002)\*\*\*\*\*

SOME nicely controlled group singing here which, while not up to, say, The Hi-Lo's standard, is way above average. The group, new to me, call themselves The Smart Set and they have two semi-female members making an

I enjoyed the song choice very much and hope that the disc has a wide hearing, as the standard of performance and recording merit success.

I would like to hear a lot more of this group.

### TONY BRENT

*Off Stage—No. 2*  
*Whisky Will Make It So; Time Waits For No One; Nice To Know You Care; Marie.*  
(Columbia SEG8040)\*\*\*\*\*

ANOTHER excerpt from one of Tony Brent's best-ever recorded works. He swings along nicely with these four tracks and Eric Jupp and the orchestra are on hand to set the smooth and happy mood.

A natural for all Tony's fans who don't own the LP and a good investment for those who are not too familiar with Tony's work but who are always on the look-out for good, new material.

### CONWAY TWITTY

*Is A Bluebird Blue?*  
*It A Bluebird Blue?; The Hurt In My Heart; What Am I Living For; She's Mine.*  
(MGM-EP738)\*\*\*

FOUR more from popular young Conway Twitty. He is right at home with these contemporary offerings and the disc should be eagerly sought after by his fans.

This makes for a good reminder of his recent visit to our shores as he is in fine voice and the mood is buoyant.



### BILLY VAUGHN

*Themes From...*  
*Theme From "A Summer Place"; Tracy's Theme; Look For A Star; Theme From "The Apartment".*  
(London RE-D1248)\*\*\*\*\*

AN excellent Billy Vaughn set featuring four very strong themes which have reached high popularity in recent times.

Much of the usual Billy Vaughn's sound remains but there is more emphasis on the string section with this collection. Very entertaining listening indeed.

### VARIOUS ARTISTS

*Italian Night Club*  
*Vol. 1*  
*Vamos (Marino Marini); Estate Violenta (Fausto Papetti); Now Set Felice (Giuliano); Politecnico (Edoardo Lucchina).*  
(Durium U20066)\*\*\*

*Vol. 2*  
*Maria Maddalena (Marino Marini); Trampol Chas Cha Cha (Gastone Papetti); Lasciami Baciarlo (Giuliano); Il Mare (Fausto Papetti).*  
(Durium U20067)\*\*\*

PLEASANT enough collection these but not very exciting. I have heard much better from

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Malcolm Vaughan and Kenneth Earle	Don Storer
The Vernon Girls	
Cherry Wainer	Marty Wilde

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# 1961

**SPIKE JONES**  
Omnibust  
Abel, Abba, Al-Saxet, 5-12;  
Loretta's Suspect; Captain Bar-  
ber; The Late Late Movie—Part 1;  
The Wonderful World Of Hari Kari;  
I Search For Golden Adventure (In  
My Seven Lucky Boots); A Mad-  
der's Day Sports Spectacular; The  
Late Late Movie—Part 2.  
(London S.A.H.G. 6090)\*\*\*  
**Stereo and Mono**  
**MAESTRO** Spike Jones doesn't  
rely on subtlety for his  
humour. The accent with this  
group is on the slapstick, the belly  
laugh and all the other stuff that  
goes along with custard pies and  
musical discord.  
Spike Jones uses the stereo  
medium to full effect and noises  
flood to and fro across the stereo-  
equipped room.  
Very enjoyable.

**TONY HANCOCK**  
Pieces Of Hancock  
The East Coast Drama Festival;  
The Secret Life Of Anthony Han-  
cock; The Pabbits Photograph;  
The Throttling Letters.  
(Pye NPL 18054)\*\*\*\*\*

**BACK** comes the happy Han-  
cock gang—Anthony himself,  
Sid James, Hattie Jacques, Bill  
Keir and Kenneth Williams—with  
four hilarious excerpts from the  
radio series "Hancock's Hall  
Hour."  
Tony tangles with a photogra-  
pher and the law among others,  
with the usual disastrous results.  
With Sid James leading a belin-  
ging hindrance the hero stumbles  
through the plots laid down by  
scriptwriters Simpson and Galton.  
But when "Ancock is stumbling  
and bumbling, the result is laughs  
galore and that is what you'll find  
on this album.

**WOODY WOODBURY**  
Looks At Love And Life  
(Hushon HAR LP 101)\*\*\*\*\*  
**THIS** latest American import to  
the comedy scene proves to be  
well up to the standard of the  
other successful Atlantic crosses.  
Woody Woodbury is a throw-  
away gagster. His stories are not  
long and involved, they include  
many one-liners, and he does not  
depend on the situation type  
comedy used by so many others on  
record.  
Several of his gags will be  
familiar to you as they were to  
me, but you will find that the  
Woodbury voice and presentation  
make them sound fresher than  
when you first heard them.  
This album is full of laughs all  
the way.

**THE BEST OF THE GOON**  
SHOWS—Vol. 2  
Tale Of Men's Shirts; The Scarlet  
Capsule  
(Parlophone PMC 1129)\*\*\*\*\*  
**THOSE** zany Goons return to  
LP for their second disc ad-  
venture. It is just as successful as  
the first and the tales told are just  
as weird and wonderful.  
The first story tells of an enemy  
invention from the last war which

**DURING** 1960 comedy record-  
ings from both sides of the  
Atlantic really became the rage.  
If your collection didn't contain  
examples by Mort Sahl, Shelly  
Berman, Peter Sellers, Bob New-  
hart and some of the lesser ones  
then, I'm afraid, you were very  
much out of the running as a  
successful host.  
Comedy is far from being a new  
thing on records. In fact, I can  
remember browsing through my  
grandparents' collection and un-  
earthng such gems as "Archibald!  
Certainly Not!" (circa 1914).

In more recent times we have  
had the magnificent Stan Freberg,  
Spike Jones with his hilarious City  
Slickers, Al "Jazzbo" Collins, with

his "hip" fairy tales and Hari Kari,  
an American-Japanese gentleman.  
And, of course, there are people  
who quite seriously consider that  
many of our hit parade entrants  
during the past few years fall into  
the "comedy" section of recorded  
music!

I don't believe I have any par-  
ticular favourites among the newer  
school of disc comedians—most of  
them have offered me a great deal  
of entertainment which I have  
thoroughly enjoyed.

So to round off 1960, I have  
compiled a bunch of recent  
comedy issues in the hope that you  
will join me and laugh your way  
into 1961.



◆ SPIKE JONES—  
Slapstick.

caused shirt tails to explode when  
sat upon. I can quite easily leave  
the action up to your imagination.  
Take two is another typical piece  
of gnomery and it is the successful  
BBC TV "Quizermass" series  
which comes under the humour  
hammer on this occasion.

**PETER SELLERS AND SOPHIA**  
LOREN  
Peter And Sophia

*Goodness Gracious Me; Smith; Zoo  
Be Zoo Be Zoo; Ukulele Lady; Set-  
ting Fire To The Policeman; Runners  
And Muth; Oh Lady Be Good; To  
Keep My Love Alive; Why Wanta  
Grandpa's Gage; I Fell In Love  
With An Englishman; Africa Today;  
Love Thee Well.*  
(Parlophone PMC 1131)\*\*\*

**A** MIXTURE of song and  
laughter from Peter Sellers  
and Sophia Loren aided by  
Graham Stark and The Tem-

perance Seven, Ron Goodwin and  
the orchestra supply staunch sup-  
port.

Peter Sellers is in good form  
with some typical material, and his  
fans will be in raptures over his  
performance.

Sophia Loren proves to have a  
voice as equally attractive as the  
herself—and quite a way with the  
humour, too.

The LP includes that recent top  
hit from the twosome, *Goodness  
Gracious Me*, and as a guide to the  
LP let me say that this, in my  
opinion, isn't the best track to be  
heard.

**THE CREAM OF TAKE IT**  
FROM HERE

*The Glums—A Slice Of Suspense;  
Incognito's Corner; Hushon; The  
Glums—Quiet Evening At Home;  
The Curious Affair; The Glums—  
Wanted; The Strange Affair Of  
Major Dreddish.*  
(Fontana TFL 510)\*\*\*\*\*

**F**OR many years "Take It From  
Here" was the family standby  
in radio homes throughout the  
world. Jimmy Edwards, Dick Ben-  
tley and Wallis Eaton are joined  
by June Whitfield in a collection  
of episodes which have set the  
English-speaking world rocking  
with laughter.

Yet another LP of high comedy  
standard, written, of course, by  
Frank Muir and Denis Norden.  
The Glum family sections are  
the pick of the crop for this

**A** mixture of song and laughter from **PETER SELLERS** and **SOPHIA LOREN**.



reviewer, but then most readers  
will have their own particular  
favourite spots in the programme.  
Whatever you hear on this  
album I can assure you will  
enjoy it one hundred per cent.

**THE EDGE OF SHELLY**  
BERMAN

(HMV CLP 140)\*\*\*\*\*

**I**N the introductory paragraphs  
to this collection of humour  
albums I mentioned that I didn't  
have any particular favourite  
among the new bunch of disc  
comedians. Well, maybe that  
wasn't quite true, for I have a very  
soft spot for the clever dialogue  
of Shelly Berman.

This third in the series of Ber-  
man collections contains more of  
his famous telephone conversa-  
tions, full of humour and the  
occasional touch of pathos.

The true comedian has the  
knack of taking everyday situa-  
tions and by twisting them slightly  
and maybe exaggerating a little,  
brings a real touch of humour to  
them.

Shelly Berman is a true comedian.  
This album is a wow and I don't  
believe there is anyone who can  
honestly claim not to enjoy his  
performance.

**WAYNE AND SHUSTER**  
Comedy Performances

*A Shakespearean Baseball Game;  
I Was A TV Addict; Rinsie The  
Blood Of My Legs; Feather  
Psychiatrist.*  
(Philips BBI 7407)\*\*\*

**WAYNE** and **SHUSTER**, a two-  
some of comedy actors who  
have appeared on our home  
screens a couple of times, drama-  
tise their comedy situations to  
good effect.

**A Shakespearean Baseball Game**  
is the only track which may leave  
British audiences a little cold be-  
cause of our unfamiliarity with  
America's national sport. However,  
even there the laughs are pretty  
frequent.

**Toga** is a gangster version of  
Julius Caesar's assassination, and  
the dialogue is hilarious at times.

This album involves with every  
playing to my way of thinking.

## LPs Contd. from page 10

This I very strongly recommend for  
some really enjoyable listening.  
**THE BILLY COTTON BAND SHOW**  
*For Got A Lovin' Bunch Of Cucumbers;  
Why Wanta Fevers On A Frush;  
Whenever Will Be, Will Be;  
The Marrow Song; The Dam Busters  
March; Friends And Neighbours; Maybe  
It's Because I'm A Londoner; I Love  
The Sunshine Of Your Smile; Strips  
Boat; I Painted It; Good Luck, Good  
Health, God Bless You.*  
(Ace Of Clubs ACL 1041)\*\*\*

**L**IKE Old Man River, maestro  
Billy Cotton just goes rolling  
along, and a lot of the telling must  
be "in the lolly" if one can judge  
by his reception with audiences all  
over the country.  
What's his secret? Let's face it, he's  
no film star, I think it must be his  
down-to-earth warmth and typical  
London humour.  
This album is made up as one of  
famous band shows, without the link-  
ing comments, but containing all

popular arrangements, featured by the  
happy bunch of musicians and singers.

**CARMEN CAVALLARO**  
Informally Yours  
*Just One Of Those Things; Falling In  
Love With Love; FD Follow My Secret  
Heart; The Most Beautiful Girl In The  
World; My Silent Love; Anita;  
Maurice's Waltz; Song; Laura; Honey-  
suckle Rose; How About You; Under  
Paris Sky; Clair De Lune; Misty; I  
Take Romance; Samba Dance; Like  
Someone In Love; For Got My Eyes  
On You.*  
(Brunswick LAT 8346)\*\*\*\*\*

**A** non-stop parade of piano vir-  
tuosity from the delicate finger-  
tips of Carmen Cavallaro makes this  
a highly entertaining performance for  
piano enthusiasts.  
Certainly it is a fussy and frilly  
piano style, but it is also most en-  
joyable, with the "extras" adding to  
the charm.  
Mr. Cavallaro's opening, *Just One  
Of Those Things*, finds him indulging  
in some jazz-type improvisation à la  
André Previn and there is also some  
interesting jazz solo guitar work  
heard, but not credited.

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# DISC DATE

by Don Nicholl

SHORT Christmas rations, this week, I'm afraid. All the companies are holding back new releases until 1961 is here. But, out of the box, here come three good ones.

## Romantic number could be a winner for the Kayes

THE KAYE SISTERS  
Come To Me: A Whole Lot Of Lovin' (Philips PB1088)

THE Kaye Sisters go very slow waltzing through the ballad "Come To Me" and sing it with a rich sense of romance. And it is a very romantic number.

The girls handle the melody easily and tunefully... pointing the lyrics without being too sugary.

Behind them Wally Stott places a high-riding bank of strings... rhythm section close up front. I think it'll build into a winner for the trio.

"A Whole Lot Of Lovin'" changes things to a booney shuffle beat, and there are male voices ra-ra-ra-ing behind the girls. Catchy second deck. Disc comes complete in a colour portrait sleeve.

TOMMY REILLY  
Theme From "The Sun-Downers": Down Under (Philips PB1094)\*\*\*

TOP side is Dimitri Tiomkin's theme music from the Warner Brothers film *The Sun-Downers* played on harmonica by Tommy Reilly to a Wally Stott orchestral accompaniment.

The theme is a trail jogger which moves along quite pleasantly. Reilly handles it comfortably, though I'd have enjoyed more separation between him and orchestra at times.

If the film does well... the disc may follow.

Down Under is also taken from the film. A bright dancing melody that seems to have barn dance origins.

Tommy breezes through it in engaging manner while Wally Stott's backing seems to be threatening to do a "Seven Bridges For Seven Brothers."

BILLY "CRASH" CRADDOCK  
Good Time Billy: Heavenly Love (Philips PB1092)\*\*\*

CRASH CRADDOCK still has to live up to his publicity, so far as British customers are concerned. And he may start selling here as a result of the fast rock 'n' roller, *Good Time Billy*. Vocal is fresh and enthusiastic.

Instrumental group and girl singers all the boy.

Heavenly Love is a rippling filler which Craddock sings firmly and perhaps a little too boldly. I have a feeling it would be better without the strength given to it in this performance.

# JAZZ - comments and reviews on

Modern expert TONY HALL picks his

# JAZZMEN OF THE YEAR

AS 1960 comes to a close, I should like to pay tribute to the men in modern jazz who have done most to further its cause over the past twelve months.

MUSICIANS OF THE YEAR:  
Miles Davis, John Coltrane, Julian Adderley

As I have said a million times, Miles is unquestionably the Mastermind of Modern jazz. The trend-setter, the trail-blazer, the far-seeing southsayer, Coltrane explored new harmonic depths. His efforts have influenced almost every instrument. Cannonball was THE success of 1960 without sacrificing swing or taste for "soul."

ALTO:  
Jackie McLean, Sonny Stitt, "Cannonball" Adderley

Jackie's soaring sincerity and intense, earthy emotion will one day receive the recognition it deserves. Sonny somewhat disappointed with Miles, but still sounded great on records. Cannon just never stopped swinging in '60.

TENOR:  
John Coltrane, Johnny Griffin, Harold Land

Not a single public performance from Sonny Rollins. But Trane atoned for Sonny's absence. The most harmonically adventurous player in jazz, he heads an entirely new "school." Griffin's tearaway tenor was a constant stimulant, Harold's consistently satisfying work through the year was rewarding and refreshing.

BARITONE:  
Gerry Mulligan, Pepper Adams, Sahib Shihab

Gerry is a veritable giant on his horn. Adaptability personified. I've not heard his new band, but I'm sure Gerry steals the show. Pepper still runs the changes, but has more melody than before. Sahib anchored the Quincy Jones band with soulful sound and spirit.



WOODY HERMAN—Commands respect.

WOODY HERMAN HERD  
At The Monterey Jazz Festival  
*Four Brothers: Like Some Blues, Man; Skunkdog; Monterey Apple Tree; Skylark; The Maggie.*  
(12in. London LTZ-K 15200)\*\*\*

PERSONNEL: Woody Herman (clarinet, sax); Zoot Sims, Bill Perkins, Dickie Kamocha, Don Lamphere, Mel Floury (sax); Al Porcino, Conte Candoli, Ray Linn, Frank Higgins (trumpets); Bill Chase, Urbie Green, Sy Senter, Bill Smiley (trombones); Victor Feldman (piano, vibraphone); Charlie Byrd (guitar); Mooty Budwig (bass); Mel Lewis (drums).

OVER the past two or three years, many American towns have followed Newport's example and have staged Jazz Festivals. Certainly one of the most highly-praised has been that at Monterey.

The 1959 concerts included sets by a specially formed Herman Herd. The personnel included a few of Woody's current Herdmen, plus the cream of

CLARINET:  
(No Choice)

TRUMPET:  
Miles Davis, Dizzy Gillespie, Lee Morgan

The magnificence of Miles and Dizzy was there to be heard by us all. Both exceptional in their individual ways. Also Lee's fine and amazing agility show signs of becoming more mature. I must mention the dry beauty of Kenny Dorham's work, the lyricism of Art Farmer, the bold brilliance of Donald Byrd and the warmth of Nat Adderley.

TROMBONE:  
Jay Jay Johnson, Curtis Fuller, Julian Priester

We heard Jay Jay, too. His command and control are better than ever—with added warmth from within. Curtis and Julian are both Jay Jay disciples, but are developing something of their own. Julian qualifies by way of a most enjoyable Riverside LP.

PIANO:  
Horace Silver, Bill Evans, Wynton Kelly

Horace has been naturally expressing sincerity and "soul" for years; now everyone's cashing in on it commercially. Evans is the most lyrical new pianist in jazz. Wynton combines the best of both worlds—and has all the technique and taste to do it well.

GUITAR:  
Wes Montgomery, Kenny Burrell, Charlie Byrd.

Wes has already done more for jazz guitar-playing than anyone since the late Charlie Christian. And it's all so sincere-sounding. Kenny is another deep-digger. Byrd is a phenomenal musician who is distinguished in "cool" or classical company.

BASS:  
Ray Brown, Paul Chambers, Sam Jones

Paul's pulsating playing has got countless record dates off the ground.

Miles Davis was without doubt one of the top three of 1960



A remarkable instrumentalist. But Ray Brown still has that edge over him that can only come with years of experience. Cannon's Sam Jones has had much more chance to record than, say, Percy Heath and has certainly made the most of his chances.

DRUMS:  
Philly Joe Jones, Art Blakey, Art Taylor

The fantastic Philly Joe has the most incredible "ears" in jazz. His

reactions are instinctive. Art Blakey could make even Khrushchev swing! Art Taylor's recordings show an ever-increasing maturity. I must also mention the west coast's Frank Butler and Thad's brother, Elvin Jones. Both extreme individualists.

FLUTE:  
Yusef Lateef, Jerome Richardson, Leo Wright

Listen to Lateef's latest records. He's no longer just a "weirdo with a beard!" Jerome gave up sessioning to swing with Quincy Jones in Europe. Leo Wright, you heard a week or two ago. All three can really "play!"

VIBES:  
Milt Jackson, Vic Feldman, Buddy Montgomery

Whenever he has the chance, the MJQ's "Bags" is still the grooviest vibist in jazz. Feldman continues to power over other "new" men on this instrument. Montgomery manages to make his Milt-influenced playing sound pleasing to the ear.

MISCELLANEOUS INSTRUMENTS:  
Jimmy Smith (Organ), Julius Watkins (French horn), Wilby Harden (Flugelhorn).

There are scores of organists around these days. But Jimmy Smith was the one who did most for that often disdained instrument. He grows in stature yearly. Julius has been with Quincy. His inventive powers have been stimulated by the experience. Harden is not too well-known. Miles-ish, but more fluent and forceful.

NEW STARS:  
Vic Feldman, Jimmy Heath, Eric Dolphy

Britain's young Vic is now talked of by Miles in the same breath as Gil and Bill Evans. The best musician we have ever produced and a credit to Cannonball's band, Jimmy, certainly no "newcomer," is only just beginning to realise his potential as a tenor-arranger. He will do even better in '61. Dolphy is a very "different" sounding altoist. Far-out, but far more conventional than Ornette Coleman.

To all these men—and many more my grateful thanks for the pleasure their playing has given me.

To them — and you — a happy, healthy and prosperous New Year.

## WOODY, plus the cream of the crop

the Californian crop of jazz sessioners—like lead trumpet Al Porcino (who came here with Herman in '53), Perkins, Kamocha, Zoot (in the area at the time), Feldman, Candoli and Lewis.

Considering that the band had had only comparatively few rehearsals and were being "buzzed" by private planes, it sounds a first-rate, roaring concern. There's the sort of spirit which comes out of love and respect for the young-in-heart veteran leader.

Highlights of this "live" performance include the saxophone exchanges on *Apple Tree* (actually "Apple Honey"), a track which generates tremendous excitement. Vic Feldman's vibes on *Blues, Zoot*, and the drumming throughout by the much underrated Mel Lewis.

MAYNARD FERGUSON ORCHESTRA  
Ray With Lots Of Brass

*Give Me The Simple Life; My Fancy Valentine; The Lamp Is Low; Imagination; The Song Is You; Jeppers Creepers; Love Me Or Leave Me; A Fogy Day; Easy To Love; Moonlight In Vermont; I Hadn't Anyone Till You; I Never Know.*  
(12in. Mercury MMC 14650)\*\*\*

PERSONNEL: Maynard Ferguson (trumpet, valve-trombone); Tom Shaway (trumpet); Joe Burnett (trumpet); Bob Burgess, Jimmy Cleveland (trombones); Jimmy Ford, Anothé Ortega

(alto, tenor); Willie Maiden (tenor); Tate Houston (baritone); Bobby Timmons (piano); Richard Evans (bass); Larry Kusker (drums); Irene Kral (vocal).

Jazz For Dancing  
*Hey, There! Where's Ted?; If I Should Lose You; I'll Be Seeing You; It's Autumn; Secret Love; I'm Beginning To See The Light; It Might As Well Be Spring; Steamboat; At The Savoy; Round Midnight; Soft Winds.*  
(12in. Columbia 33 SX 1270)\*\*\*

PERSONNEL: Ferguson with unidentified big band.

FORMER Stan Kenton high-note-hunter Ferguson has never claimed that his band is up the same street as those of Basie, Duke or even Quincy. But he must certainly head the most jazz-spirited dance band there is!

The Mercury "Brass" LP, for my money, is by far the best the band has released to date.

The excellent arrangements are warm and mellow. They move. So does the band.

Particularly penetrating are altoists Ford (a most frenetic fyer) and Ortega. Timmons, Burgess and Ferguson also do very well. I'm not ashamed to say that I find it an enjoyable, spirited album.

The Columbia LP is less of interest to readers of this page, but probably has a wider appeal.

Tony Hall

## Traditional and Modern

### TRAD JAZZ

By Owen Bryce

# Big Bill Broonzy steals the show

#### BIG BILL BROONZY

*Hollerin' Blues, Leavin' Day, Southbound Train, I Know She Will.* (Mercury ZEP 1009)★★★★

Big Bill, as you might expect, steals the show and who could expect or even want anything else? In fact, at times the otherwise excellent piano protrudes into the vocal and guitar lines.

*Hollerin'* is odd. Big sings slowly, almost out of tempo and certainly not caring consciously about the beat. The piano boogie-woogie in double tempo throughout, and quite effective it is, too.

*Leavin' Day* has a big toned tenor sax and some other undefined noises. At times Big and the sax don't hit it off. Saxophone plays in the approved rock tradition, not worrying much about intonation. Big Bill doesn't sing



JOSH WHITE—Slightly "refined," basically rough.

that way and the effect is incongruous. *Southbound Train* has the same fault, but *I Know She Will* is back to good earthy southern blues singing and guitar playing.

**LOUIS BELLSON OCTET**  
*Eight Men Swingin'*  
*Feather's Nest, Ting-A-Ling, Hammer's Hoop-up, Over We Go.* (BMV JEG 4606)★★★★

THIS is very unpretentious music, but thoroughly enjoyable for all that, and possibly because of that. There is nothing better than free-blowing swingers played by a group of men temperamentally suited to each other's playing.

I suppose a lot of this will be labelled as modern. Didn't Bellson compose "The Hawk Talks"? Haven't Red Mitchell, our bass player, been heard with Gerry Mulligan? Doesn't the avant-garde modernist consider Buddy Collette the very latest, man? Or was that last year, before they gave up music altogether? To me, on the strength of this record, he sounds just like Lester would, had he not died that much too early.

Willie Smith is the star of the disc.

There is a wonderful lightness about his playing, almost as if he were floating around the studio, instead of being glued to one chalk-marked spot, as was almost certainly the case.

Bellson on the drums can certainly swing. But on these four sides he is featured more as a writer and an arranger.

Although only two of the numbers are actually penned by Bellson, they all have something in common with his own work. It is as if Ernie Wilkins was deliberately trying to write in the Bellson manner.

Fidelity, a firm which is establishing a name for itself for quality.

This is all very typical Josh White. Slightly "refined," yet basically rough, songs made suitable for sophisticated audiences, punctuated by frequent guitar chords, and only slightly marred by the voices in the background. "I had to break them of the habit of singing beautiful and make them sing guts," says Josh. He didn't quite succeed.

The songs are mainly the songs of the chain gangs of the south, though some are simply straight spirituals.

I think the two Wilkins items on here are better than other arrangements he has done recently. The soloists are given plenty of room for the development of their ideas; and isn't that half the battle?

#### JOSH WHITE

*Chain Gang Songs*  
*Trouble, Tear On A Monday, Givin' Home Boy, Nine Foot Shoe, Cryin' Who? Cryin' You, Dip Your Fingers In The Water, The Old Ship Of Zion, Mary Had A Baby, Did You Ever Love A Woman, Every Time I Feel The Spirit.* (Elektra FKL-158)★★★★

I GET so annoyed with some sleeve notes that I often feel like leaving records aside and not bothering. Here is a beautifully produced LP cover; (wonderfully) coloured front; picture of Josh on the back; plenty of wording; but nothing about the recordings at all. We don't know when they were recorded, where, or which is the choir in the background.

Elektra records are American discs, released in this country by Audio

#### CLARINET JAMBOREE—PART I

*Acker Blik, Terry Lightfoot*  
*Boodle-oo-Boodle, My Journey To The Sky, Hilo-waha Raga, A Rovin'.* (Columbia SEG5053)★★★★

SOME of the best tracks from the LP of the same name. All these feature Acker Blik and Terry Lightfoot, and the first has the added attraction of Sandy Brown, both on clarinet and vocal, though it's only fair to point out that with two other clarinetists Sandy gets little enough to do. The voicing of the three instruments is good, and Fred Hunt solos well.

*My Journey To The Sky* is Blik and Lightfoot only. It is a good tune and comes over well. The Blik rhythm section is used in full.

The third track has the same two front line men, but this time with Terry's rhythm section providing the backing. Listen as much as I could I could detect no appreciable difference between the two groups. And isn't that the biggest grouse against our music?

## TRAD JAZZ NEWS

JAZZ will be well represented in the January releases. *Landdown* will have "Chris Barber in Copenhagen," an LP recorded last March in the Danish capital's K.B. Hall; "Little Brother," which features, in addition to Little Brother Montgomerie, the trumpet of Ken Colyer; "Monty," an EP devoted to Barber's clarinet player, Monty Sunshine; and "Swinging Chick," an EP by Elaine Delmar with the Dill Jones Trio and Victor Feldman.

There will be several breakdowns of long players by Acker, Chris and Ken Colyer. Acker will have another LP in February to be called "A Golden Treasury Of Blik."

Terry Lightfoot will also be represented with an LP, recorded at Jazzshows Jazz Club.

Terry's Columbia single of "The Omions"/"The Preacher" has already notched up big figures due largely to a leaflet campaign around the jazz clubs.

The release date of his own composition, "The Old Push 'n' Pull," is January 6.

THE Eggy Lay band returns to the Continent in February to play the Pigalle Club, Hamburg. They will play opposite The Collegians, one of the East Coast's best trad bands, on New Year's Eve for Don Read's Grosvenor Ballroom presentation at Norwich.

These weekly Jazz Band Ball affairs have been drawing capacity crowds since their opening last August.

SONNY MORRIS, upset at having to fold his own band, was playing very well when I caught him rehearsing with the Micky Ashman band. "Folding is an admission of failure," he confided, "and that's never very nice."

Cyril Kreeper, his ex-clarinetist, is going to lead a band that will in-

clude Ken Pring on drums and Trevor Williams on trumpet.

Keith Sims and Don Cook, from the Ashman band, have been approached to turn professional and plans are already well laid on with engagements booked for the end of the year.

The band will of necessity be a "banjo" band. There just isn't any work for any other sort of band, though Bruce Turner, Alex Welsh and Wally Fawkes have suddenly "made" it.

But Nat Gonella hasn't. And he's been forced to concede to the popular demand. Yes, it's a banjo for Nat from now on.

The banjo exponent with the new Ashman band is Martin Bosman from Sonny's old outfit. Micky is working on another LP to be out in January. He hopes it will include all Fats Waller numbers.

Owen Bryce



The piano is excellent, but when it is BIG BILL BROONZY on the disc it intrudes.

Tommy Garforth clackety-clacks his way through the side, much as Ron McKay does, but doesn't achieve quite the swing of McKay.

"A'Rovin'" is an Acker solo. I didn't like it. Acker plays well. Very well indeed, but that rhythm section leaps to the fore and puts paid to much that is jazz.

#### THE AVON CITIES' JAZZ BAND

*American Patrol, Upper Set.* (Temps Records 45/A169)★★★★

IN fairness let me say that I've hardly heard this record enough times to write authoritatively about it. On the other hand I feel I could have written a lot about it after the first half a dozen bars...let alone playings.

For a lot of my comments will apply to most bands. *Upper Set* almost immediately identifies itself with a particular type of popular-jazz record. Shades of "Petite Fleur," "Summeret" and a couple of others.

The clarinet breaks through with the Sunshine-Lewis-Blik tone, which is all rather a pity...for this band doesn't set out to play in this idiom. The Avon Cities play in Bristol. They adapt a mainstream approach, though it doesn't come out that way. Musically they are way ahead of a lot of better-known bands.

One doesn't get that awful sense of frustration so apparent in weak attempts at harmony. And that last remark applies to our TOP BANDS.

On the other hand the Avon Cities' outfit doesn't go. It doesn't rave. It

doesn't excite. And isn't that exact! what's wanted in the clubs? Everyone swings, really and tidily. What's wanted is a cross between the raver and the musician. It'll come one day.

I like the small band version of *American Patrol* and was thrilled to hear that Tempo had recorded the piano. It can be heard DURING the ensemble passages, which makes the a UNIQUE BRITISH RECORDING

#### GENE KRUPA WITH BENNY GOODMAN AND HIS ORCHESTRA

*Jazz Gallery*  
*Sing Sing Sing (Part 1), Sing Sing Sing (Part 2).* (Philips BBE 12400)★★★★

I DON'T know why I'm giving this four stars, but I'll try my best to justify them. One, it is a drumming record and as such drum fans will go for it in a big way. Two, it is completely symptomatic of the swing era in jazz music. Three, it is something of an historical record in its own way. A double-sided Benny Goodman from early in 1938 at the height of Goodman's fame.

There is a lot of drumming, but most of it is in good taste, and in spite of frequent breaks good swing is maintained throughout the two sides. You'll hear an exciting Harry James solo and other spots from Benny, Babe Russ and the others.

Don't look for great jazz, or intense musical emotions. Relax, turn up the volume control and have a ball. That's the way to enjoy the loud music.

# Are You Sure

of your copy of DISC every week? Don't rely on finding one unsold at your newsagent — order your copy and be certain of it.

## ORDER NOW!

# The Old Vic—yes, I would do it again

says  
**TOMMY  
STEELE**

**BEFORE** Tommy Steele opened at the Old Vic he told me: "This is just a one-shot... I'll never do this sort of thing again."

After over two months playing Tony Lumpkin in "She Stoops To Conquer," surrounded by the professionals of this famous theatre, he said he would do it again... if he was offered the right part.

Tommy finishes the Old Vic run on Saturday and after that comes a three-week holiday in Bermuda during which he'll be planning the year's work.

Whether anybody was going to come along with the right offer to put him back in a production like the Old Vic he didn't know.

Financially, "She Stoops To Conquer" or productions like it, could never be successful for Tommy.

But with the money Tommy is making from films, TV and discs he can afford this attitude.

## MONEY ISN'T EVERYTHING

"Money's not everything," is Tommy's motto... and always has been.

He took on this Old Vic assignment purely for experience. But it took a lot to convince him that he should do it.

"I turned it down at first," Tommy told me, "because I thought they just wanted me as a publicity gimmick, but after I found their offer was sincere and Peggy Mount had given me a good talking to, I accepted."

What has he learnt from it all?

"I'm not really the one to say. I feel I've learnt a lot but I'll have to wait to see if other people agree with me," Tommy explained. "But one thing I do know is that my delivery is much better."

Tommy, of course, is now very much a true artist—no one having seen him work at rehearsals would dispute that. But he always claims he's just a novice. "I'm just an apprentice... I can never learn enough about this business."

He's been to "school" for two months and learnt a lot... would it help other pop singers if they did the same?

"Yes," said Tommy, "I'm sure it would. A lot rubs off working with professionals. If another singer

asked me if I'd recommend him to try playing at the Old Vic I'd say yes.

"But otherwise it's not my place to say what will help other singers. I just know it helped me."

While Tommy and his wife are in Bermuda—"my first real holiday in two years"—they are hoping to fly across to New York "to see the shows." But he is still determined not to work out there.

In fact, when he comes back from holiday, Tommy is hoping that he can begin work on a new British musical film.

When DISC first reported his desire to make this film—entirely British, "We can do it just as well as the Americans can!"—Tommy had the script and just the hope.

Now plans are beginning to materialise and already some of the production staff have been contacted.

There are still doubts about the film because, although Tommy has the



TOMMY STEELE goes through a new number with musical director Harry Robinson. (DISC Pic)

script, he is refusing to allow it to be filmed unless he can have the very best directors, and cast.

"There aren't many British musicals as good as this one and it's too good to waste on poor production," says Tommy.

When is the film likely to be made, if and when, all the production problems are ironed out?

"Anytime," says Tommy. "I shan't be working so much this coming year—no summer season, that's for sure."

"I'm just going to do variety and short stays at that. It's a bit of a drag being in one theatre for nearly 16 weeks."

That, of course, leaves him free to think about different assignments,

like Tony Lumpkin at the Old Vic. "But," says Tommy, "I've done everything. The only thing left now is for me to appear in opera at Covent Garden... but I can't see them asking me to appear there."

I don't know though...

John Wells



## The Teddy Johnson column

# Meet Col Joye—in Australia he's even bigger than Presley

**WHOSE** records sell better in Australia than Elvis Presley's and Frank Sinatra's? Who earns £1,500 a week, every week, PLUS thousands of pounds a year in record royalties? Who has five gold records?

Who? It's Col Joye! Yes, but who is he?

Col Joye is an Australian singer. He is the most successful artist Australia has ever produced.

This week his personal manager, Kevin Jacobsen, flew into England to appoint a publicity manager for a publicity "bitz" which will start here early in the New Year.

It had originally been arranged that Col would come to England in January for a variety tour, television, etc. But unfortunately he was prevented from doing so because of a fabulous offer he received to appear with Bobby Rydell, Brenda Lee, Duane Eddy, Bryan Hyland, and The Ventures on a two-week tour of Australia.

### A feeler

However, EMI have released one of his records here as a "feeler." It is "Yes Sir, That's My Baby" and it earned him a gold disc in Australia. Further discs will be released shortly.

I spoke to Kevin Jacobsen about Col. This is what I gather:

Col Joye has hit Australia with an impact unequalled by any world famous artist. He has come a long way from a £14 per week salesman to the Number One Hit Parade Artist in Australia.

He is the only recording artist who has had four number one discs from seven single releases; his other three singles went to positions 2, 3 and 5 respectively.

He was recently awarded the "Lee Gordon Trophy Award" as



the best male Vocalist and Artist of the Year.

Here is a small list of Col Joye's other credits: In 1959 his record sales were the biggest in Australia, outstripping Sinatra, Presley and Boone; On a recent tour he broke an attendance record that had stood since Dame Nellie Melba's Farewell Performance.

He has been featured on the front page or cover of every newspaper and magazine throughout Australia; he has been offered the starring role in the Australian production of the hit Broadway musical "Bye Bye Birdie." He is an accomplished guitar and piano player. On a recent show at Sydney Stadium, Col Joye was billed with Ricky Nelson. After Col had finished his act, an audience of 14,000 called him back for four encores.

This tribute has never before been accorded to any artist at a

COL JOYE (right) receiving the Best Male Vocalist Award Of The Year in Australia.

Sydney stadium performance, where such artists as Harry Belafonte, Frank Sinatra and Sammy Davis Jr., have appeared.

LADY-WARBLER Miss Valerie Masters just had a ring from her manager. No, not a fourpenny telephone call. A £600 engagement ring. Mr. Dick Katz, manager of Valerie, Marion Ryan, Ray Ellington, Paddy Roberts, etc., etc., used to play piano in the Ray Ellington quartet. Valerie sang with the group.

Here's a new expression for your pop vocabulary. "Pop Inspirational." Translation—a commercial religious record. The latest from America.

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The rate for insertion in these columns is 1s. per word. Words in CAPITALS 1s. 6d. after initial word. Semi-display 2s. per line. Copy must arrive at DISC, 161-166 Fleet Street, London, E.C.4, not later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

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**TEENAGERS:** Pen friends anywhere S.A.G. brings details.—Teenage Club, Falcon House, Burnley.

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### RECORDS

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**TAPESPONDING.** Exchange tape recorded messages home/overseas.—Details Ewart, 87 Terrace, Torquay.

# WHO WHERE WHEN

Week commencing Sunday, January 1

Roof-top Room:	Neville Taylor (Wk.).
Empire:	Dennis Lotis, Edna Savage ("Cinderella").
BIRMINGHAM	
Hippodrome:	Bruce Trent ("Sleeping Beauty").
West End Ballroom:	Humphrey Lyttelton (Sun.).
West End Ballroom:	Bruce Turner (Sun.).
Town Hall:	Acker Bilk (Thurs.).
BOLTON	
Theatre Royal:	The Mudlarks ("Mother Goose").
BRADFORD	
Alhambra:	John Hanson ("Robin Hood").
BRIGHTON	
Deane:	Claes Barber (Fri.).
BRISTOL	
Hippodrome:	George Formby, Vanessa Lee ("Aladdin").
Colston Hall:	Frankie Vaughan, Lana Sisters (Sat.).
CASTLE DOUGLAS	
Town Hall:	Humphrey Lyttelton (Tues.).
CIRENCISTER	
Town Hall:	Free-Relkers (Sat.).
COVENTRY	
Coventry Theatre:	Ken Dodd, Janie Marden, Bert Reid ("Fiddler on the Roof").
CRAWLEY	
Tren Beat Club:	Terry Dene (Thurs.).
EASTBOURNE	
Winter Gardens:	Eric Delaney (Sat.).
GLASGOW	
Empire:	Lartha Kint, Edmund Hockridge, Joe Henderson ("Stars in Your Eyes").
Greens Playhouse:	Dr. Crook and His Crackpots (Wk.).
Pleasantry Club:	Matt Monro (Wk.).
GLOUCESTER	
Regal:	Michael Holliday ("Mother Goose").
IPSWICH	
Bards Hall:	Free-Relkers (Tues.).
KILMARNOCK	
Grand Hotel:	Humphrey Lyttelton (Mon.).
LEEDS	
Empire:	Ian Wallace, Alan Bruce ("Babes in the Wood").
LIVERPOOL	
Empire:	Bruce Forsyth, Elizabeth Lerner, Morton Fraser's Harmonica Gang ("Robinson Crusoe").
Empire:	Chris Barber (Sun.).
LONDON	
Adelphi:	Janet Waters ("Cinderella").
Palladium:	Norman Wisdom, Yana ("Turn Again Whitman").
Wimbledon Theatre:	Adam Faith ("Dick Whittington").
Talk of the Town:	Andrew Sisters (Season).
Falling Town Hall:	Chris Barber (Thurs.).
Empire Rooms:	Nat Temple, Peter Roy, Maria Pavlou, Davy Jones, Al Timothy (Wed.).
Mitquee:	Chris Barber (Wed.).
State Ballroom:	Vince Eager, Quiet Three (Tues.).
Kilburn:	Davy Jones (Sat.).
Quaglino's:	Davy Jones (Sat.).
Shakespeare Hotel:	Acker Bilk (Sun.).
Woodwich:	MALVERN
Water Gardens:	Nat Gonella (Sat.).
MANCHESTER	
Palace:	Harry Secombe, Roy Castle, Gary Miller ("Humpty Dumpty").
Odeon House:	Ernie Bowtell.
Cabaret Club:	Elaine Delmar (Wk.).
Wilton Circus:	Barry Barnett (Wk.).
NANTWICH	
Civic Hall:	Cyril Stapleton (Sat.).
NEWCASTLE	
Empire:	Ronnie Hilton ("Goldlocks and the Three Bears").
NOTTINGHAM	
Theatre Royal:	Loanie Donagan ("Cinderella").
NORTHWICH	
Memorial Hall:	Humphrey Lyttelton (Fri.).
NORWICH	
Grosvenor Ballroom:	Acker Bilk (Wed.).
PETERBOROUGH	
Corn Exchange:	Alex Welsh (Sat.).
PRESTON	
Public Hall:	Chris Barber (Mon.).
Public Hall:	Acker Bilk (Fri.).
READING	
Majestic Ballroom:	Free-Relkers (Mon.).
SLOUGH	
Adelphi:	Eddie Calvert, Rosemary Squires ("Mother Goose").
STOCKTON	
Globe:	Mike and Bernie Winters, Don Arrol, Sheila Southern ("Cinderella").
TORQUAY	
Pavilion:	Ruby Murray ("Cinderella").
WEYMOUTH	
New Theatre:	Ronnie Ronald ("Dick Whittington").
WORTHING	
Connaught Theatre:	Beverly Sisters ("Babes in the Wood").

# Discs you can hear and VIEW—that's the newest idea

A DISC revolution may hit TV soon if a new development in producing records is taken up by the men who matter in the TV world. For DJs of the future will be able to spin discs that you can SEE as well as HEAR.

A recent demonstration in London by Radiovision Ltd. presented the first five examples of visual recording. Maureen Evans, Frank Field, The Shadows, Jimmy Lloyd and The Vernons Girls appeared on a film screen singing and playing one of their records in an appropriate setting with appropriate action from extras.

The visual disc sessions were filmed under the direction of Richard Afton and Jack Good. Radiovision believe that this development completely solves the problem of presenting a disc jockey show on television.

"With records that you can see and hear, a disc jockey will have scope to operate on TV just as he does on radio," Norman Miller, a Radiovision director, told DISC. "A screen is substituted for a turntable—it's as simple as that. He can cut from one disc to another, appear in the middle of it, and manipulate his programme exactly as he likes."

## For TV sets

At the moment Radiovision are concentrating on television, but the process could become available to the general public.

"That will come in time," Norman Miller told DISC. "I believe that RCA in America are developing some sort of magnetic tape whereby people will be able to run visual disc films through their TV sets in the same way as we play record players into the radio."

All this could mean an entirely new technique for the TV disc jockey, "and if an international tie-up is fixed," said Pete Murray, "then it could be really big."

DJ Alan Freeman was also enthusiastic.

"It's a new idea which will give a lot of scope to disc jockeys," he said. "Instead of having to 'sell' the records, they will be able to concentrate more on the continuity of their programmes, as they should."

"But it might have a bad effect on some artists with big selling reputations. Their sales could drop a lot if the public saw them as well as heard them."

## No gimmicks

"It would be ideal for programmes like 'Take Box Jury,'" said panel chairman David Jacobs, while Sam Costa, though not too enthusiastic, thought "it would make life very simple and I wouldn't mind trying a TV series using this idea. It would cut out the need for gimmicks."

So far the TV companies are summing up the situation and none of them has yet made a definite move.

A BBC TV spokesman said: "We have viewed these visual discs, but no decision has yet been made about whether we'll use the process or not."

It is believed that BBC TV are awaiting the satisfactory solution of copyright and other problems by Radiovision before making a final decision.

The record companies are also watching the progress of the idea with interest, but again there are no immediate plans for action until all the various questions have been smoothed out.

An EMI spokesman told DISC: "We are naturally very interested, and

collaborated with Radiovision to produce some of the visual discs in the demonstration. But there are many aspects of the idea to be explored and settled before anything further happens—especially in relation to artists whose co-operation is essential."

The last word came from DISC columnist Jack Good, who directed some of the demonstration films.

"This is an exciting new development which is likely to produce an entirely new crop of disc jockeys who will have tremendous scope. I believe that the established disc jockeys will be frightened of trying this new medium."

and  
this is  
how  
you'll  
see them



Already on film, MAUREEN EVANS singing "Mama Wouldn't Like It."



FRANK FIELD, plus extras, has filmed "Gotta Get A Date," his Columbia disc.



JIMMY LLOYD has filmed and recorded "I Double Dare You."

# Silver Disc for Nina and Frederik

NINA AND FREDERIK have won the last Silver Disc presented by this paper during 1960. The disc—their first—has been awarded to the Danish duo for their Christmas hit, "Little Donkey."

## Loss, Ros, Shand on special radio show

AS in previous years, the BBC Light Programme is to feature a special New Year's Eve celebration music programme, to commence at 10.40 p.m., and ending at 1 a.m. Music will be provided by Joe Loss and his Orchestra and singers, broadcast direct from the Hammerstein Palace; Edmundo Ros and his Orchestra, relayed from the Edmundo Ros Club; and Jimmy Shand and his Band, from Perth.

The programme will be interrupted at midnight with New Year Greetings from Scotland.

## Hundreds entered for DISC contest

POSTCARDS, postcards, postcards. It has been years since we have seen as many as poured into the DISC office in response to our special Christmas competition, in which the first prize was a portable radiogram. The hundreds of entries were all of a high standard and it was difficult to pick the winner, but eventually top prize went to a London man, Mr. P. Riviere, of 19, Rusham Road, Balham.

The runners-up were: Miss M. Rusted, 3, Salisbury Road, Baldoak, Herts.; and Mrs. Alice Wyatt, 32, High Gate, Fleetwood, Lancs.

Winners of the 19 consolation prizes were: John Compton, Faversham; Peter Witham, Forest Hill; P. A. Southwood, Kidbrooke, London; Ann Harvey, Blackheath; E. W. Richardson, Ewell; R. MacDonald, West Derby; Maureen Spencer, Weston-super-Mare; June Dowton, Stampton; Raymond Young, Birmingham, 17; Margaret Nelson, Wyke, Coventry; J. J. Phillips, Lincoln; Miss J. Lloyd-Benson, Blackwood; W. Lees, Nottingham; Joan Skyrer, Farnouth; John Carter, Morescombe; Elizabeth Goodwin, Bow, London; B. R. Page, Maidstone; Hazel Mortimer, Belfast; and T. M. R. Rice, St. Albans.

## 'Pepe' London premiere fixed for February

"PEPE," Columbia multi-million dollar film production, is to have its London premiere on Monday, February 13, at the Columbia Theatre in Shaftesbury Avenue.

The film, which was premiered during Christmas week in the States—to rave reviews—stars Cantinflas, Dan Dailey and Shirley Jones, with several cameo appearances by some of filmland's top stars, in addition to others by top recording stars.

Among the musical personalities who appear are Sammy Davis, Jr., Bing Crosby, Judy Garland, Bobby Darin and Maurice Chevalier.

The film's sound-track was scored by Andre Previn, and the musical includes several standards, including "September Song," "Let's Fall in Love," and "Pennies From Heaven."

Several discs from the movie have already been made, including an original sound-track, which has been released by Colpix in the States, and

Their Columbia disc entered the charts at number 11 on November 19, rising to number 7 the following week and finally to number 4, a position it held until December 17.

Sales of the disc are still reported to be high and it exceeded the Silver Disc 250,000 mark in the Christmas week.

In previous Christmases "Little Donkey" has been a hit disc with versions by Harry Belafonte and The Beverley Sisters.

## Robeson on BBC

PAUL ROBESON is to record a series of ten 30-minute programmes for the BBC Light Programme.

These will be broadcast every week from January 1, in the late evening, and Robeson will be accompanied by his musical director and pianist, Lawrence Brown.

## TORME ON PALLADIUM

MEL TORME will star in the two hundredth edition of Val Parnelli's "Sunday Night At The London Palladium" on January 8.

Co-starring with him will be comedian-singer Bruce Forsyth, whose rise to nationwide fame was closely linked with the Sunday shows from the Palladium.

Torme is also scheduled for a "Saturday Spectacular" date for ATV on January 14, when he will co-star with Vera Lynn.

Another star booked for the Palladium TV spot is Frankie Vaughan. He will top the bill on January 22.

Vaughan is due to return to Hollywood at the end of February to make another picture.

## Drake gets series

AMERICAN singing star Alfred Drake, best known over here for his starring role in "Kismet," is to have his own BBC Light Programme weekly series, beginning on March 12. He will be introducing songs from the show.



Caught by DISC photographer having a hall at Decca's Christmas Party (left to right): DJ Keith Fordyce, Robb Storme, Glenda Collins and Bob Cort. (DISC Pic)

## Lionel Bart to direct 'Why The Chicken'

LIONEL BART, Britain's most highly successful songwriter, turns director for a new show, called "Why The Chicken," which opens a season at the Wimbledon Theatre on February 20, prior to West End production.

The plot of the show is about the problem of teenagers being unable to settle down on the new town estates. Star of the show will be Terence Stamp, a young actor who was born in Cable Street, in the East End of London.

Incidental music for the show is being written by drummer-bandleader Tony Crombie, who will act as MD of a quartet comprising piano, vibes, bass and drums.

This is not Bart's first venture into stage direction. He did some work in this line in an amateur capacity for the Unity Theatre some time ago.

Bart has written a song for the show which will also be called "Why The Chicken." There is a strong possibility that this number will be recorded by Adam Faith.

## Disc stars in UA films

UNITED ARTISTS FILMS have completed their film schedule for the forthcoming year.

Still under production "West Side Story," starring Natalie Wood, Russ Tamblyn, Rita Moreno and George Chakiris, is to be followed by several dramas, and "Piaf Blues," starring Paul Newman and Jeanne Woodward with Louis Armstrong and Duke Ellington.

Shirley MacLaine is set for two new movies, the first being "Two For The Seesaw," the big stage hit, followed by the title role in "Irma La Douce."

## Christy tour

BOB MILLER and the Millermen have been lined up to back the June Christy-Foxy Freshmen tour, which opens in London on February 11 at the Gaumont, Hammerstein.

In addition to backing the American artists, Miller and his band will have their own spot.

## PLEIS CHANGES

JACK PLEIS, A & R man, and Musical Director, for the American Decca label, has left that company and been appointed A & R man for Columbia, released over here on Philips.

Pleis was with Decca for six years.

## TV before cabaret

DATES have finally been set for Janet Richmond's American cabaret debut. She will be opening at the Cloisters in Hollywood on February 11, for a six-week season.

Before she sets out, Janet has several television dates lined up.

On Tuesday, January 10, she will appear in "Cool For Cats," singing her new Top Rank disc, "Suzora."

On January 23, Janet will visit Belfast, for a week at the Rooftop Room, followed by four days in ATV's "Lunch Box," from Birmingham, January 31-February 3.

There will be some final TV dates for her before she departs for Hollywood but these have yet to be finalised.

## Babson cuts first single

MONTY BABSON, the British singer who won the praise of Frank Sinatra, has been signed by Palette Records and will be cutting his first single some time next month.

Monty recently completed an 18-month stay in the States, where he appeared on most of the top TV shows and at many cabaret venues as well as singing for a while with Harry James.

## Martin, Crosby on TV

ON New Year's Day BBC TV will televise the musical film "Two Tickets To Broadway," starring Tony Martin and Janet Leigh, with Ann Miller and Bob Crosby.

This will be followed in the evening by David Nixon's "Showtime," in which he will introduce Carole Carr.

In Joan Regan's "Be My Guest," on January 6, the singer will introduce the Max Jaffe Trio and The Polka Dots among her visitors.

## Mark Wynter offered his first film role

MARK WYNTER, a discovery of 1960, may start off the New Year with his first film part.

A script has been submitted to him by producer Michael Gordon, who was responsible for "Cyrano de Bergerac."

It calls for a straight part, with no singing whatsoever, and should negotiations be successful, it will not only be Mark's first film role, but it will also be a starring one.

Tentative title of the film is "Butterflies," and shooting should begin in the New Year.

Mark has also been selected by Granada TV to appear in "Looking Ahead," on Friday, December 30.

This is a programme which sets out to forecast the stars of 1961, in every sphere, and Mark has been selected as the most promising pop star for next year.

## IVOR LEAVES

WELSH singer Ivor Emmanuel, well known to his home audiences through his appearances in TWW's "Land Of Song," is to leave the programme which brought him thousands of new followers. His last appearance will be in January.

The singer wishes to have more time to concentrate on theatre engagements, although he will be appearing in future editions of the programme.

In his place, Bryan McBrye, TWW Programme Controller, has stated that they will feature more guest stars.

Alfred Marks, Derek Roy and Davy Kaye will be featured in the BBC TV's New Year's Eve pantomime "Aladdin."

## Lita postpones American visit

LITA ROZA, due to go to America in January, has postponed her opening at the Flamingo in Las Vegas, until March 30.

Reason for this is that her American agent, Leo Magid, wants Lita to star by herself—originally, it was planned that she should share top billing with comedian Jack Carter.

Lita's salary for that season will be \$4,500 a week, and for the complete stint \$27,000.