

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Presley will concentrate on acting

FRIEDBERG, Germany

ELVIS PRESLEY has a secret ambition. He wants to be like Frank Sinatra. The rock and roll singer, now acting sergeant Presley of the U.S. Third Armoured Division, leaves Germany at the end of February. In April he takes up his former career. But he'd like to branch out.

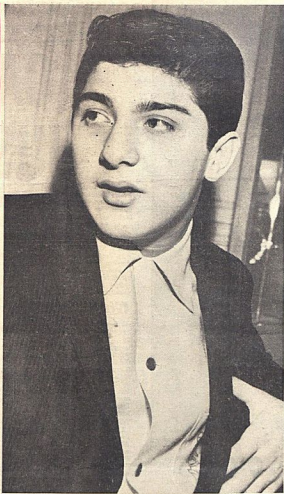
"Frank Sinatra was just a singer when he decided to branch out into acting," Presley said in a recent interview. "Now look at him—one of the highest paid people in the profession and tops both as a singer and as a straight actor. I'd like to do that, too, or at least give it a try. So when I get home, look for me to do more acting."

Does this mean Elvis is unstringing his guitar and stopping the rocking and rolling which first brought him fame?

"Not at all," he said. "But anyone can sing and strum a guitar. I'd like to show that I can do more than that, that I'm an entertainer and not just a hip-twirling freak who happens to be able to sing. And I think I can do it."

Presley is due at the Hollywood set of "GI Blues" on April 1 to finish off the picture, exteriors of which were shot in and around Friedberg last summer. After this he has several other commitments lined up which will keep him in

(Continued on back page)



Four years ago, PAUL ANKA started the record buying public with his first ever recording, "Diana," a multi million seller which he wrote at the age of 15. In all, this disc sold over eight million copies throughout the world. "Since then he has gone from strength to strength, writing much of his own material, appearing on TV and in films as well as doing many variety tours all over the world. Now he breaks new ground, cabaret, and for this he will dance as well as sing. There seems little doubt that he will be as successful in this as in everything else he has tried.

JACK GOOD TURNS BACK TO 'OH BOY!' STYLE

JACK GOOD, producer of A.B.C. TV's "Boy Meets Girls," is to return, at least partly, to the style and approach of "Oh Boy!" in his new show which is due to open on Saturday, April 23. And one of its stars may be Adam Faith. "I still have to work out the format of the show," said Mr.

Good, "but it will definitely be more animated than 'Boy Meets Girls,' steering towards 'Oh Boy!'"

"The new programme will have a seven-week run. Then it will be rested for a short time in the summer, returning to the screens on Saturday, September 10. No definite time slot has been

arranged, but it will last half an hour from either 6 or 6.30.

"I intend to follow my 'B.M.G.' policy of including American stars whenever available. I expect one of my early guests to be Neil Sedaka."

No contracts have yet been signed, but the Musical Director will probably be John Barry.

**IN
THIS
ISSUE**

**Cliff
Richard
tour
special**

**Teenagers to
get more TV
shows**

FEATURES ON

**Acker Bilk
Craig Douglas
Mike Holliday**

PLUS

**SIX PAGES OF
RECORD
REVIEWS**

It's time to cry

Have you heard

PAUL sing?

(from film 'Girls' Town') with

Something has changed me

Columbia Records

48-DB1390



RONNIE HAWKINS, American rock singer who makes his second TV appearance in 'Boy Meets Girls' on Saturday, says

'BOY MEETS GIRLS' 'PRIZE LETTER'



IT'S got this straight, ma'am—I can't sing. I just boogie. If I could sing I'd have never been as lucky as I am now."

Ronnie Hawkins, the American rocker who arrived in England a fortnight ago and appeared on "Boy Meets Girls" last Saturday, was certainly a remarkable guy! Anyone who saw his performance should agree about that. As for me, I've seen him and talked to him—and things will never seem the same again!

Good excuse

In the first place he was late for our appointment, but his excuse was a good one.

"Sorry," he said, in an accent as Southern as fried chicken, "but I didn't know what time of the day it was. Last night I went to a jazz club and saw a swingy little group by the name of Sonny Stewart and His Band. You know, I got so interested in listening to them that I guess I forgot to go to bed 'til late."

"You know, I nearly didn't come at all because I couldn't bring my four-piece combo with me. I turned down a chance to come before my old friends at the Royal Twitly, for the same reason."

"You see, I don't read music and And with that Ronnie Hawkins left—scared of your musicians, man."

"But I found you have some of the best musicians in the world over here. In the show, I just said: 'It goes something like this, boys,'—and away they went."

"You know something—if I hear music playing, I just gotta dance. Choreography is just a long word to me, I just do whatever comes into my head. As long as there's a music anytime, anywhere, then my soul comes to life."

"I love singing," he went on. "One of my uncles was one of the original 'Sons of the Pioneers.' I love playing a guitar, too, but it's the same as my singing—I can't do that either. You might say as well say that I have no car for music. It was, while I was studying for a teacher's diploma that I first started singing professionally—and I never did get that diploma. At first I played a rhythm guitar, too, but I sometime so terrible that just I couldn't do it. As I can't read music and I understand nothing about chords, was the best thing I could have done!"

Pick it out

"You wanna know something? I write music with my drummer, yet neither of us can read music. We create a tune, pick it out on the strings of a guitar and then we have to remember the rest. And with that Ronnie Hawkins left—for Manchester. Not to test the

theory about the rain, but to be hit in the head by an explosion in Columbia, who wanted to let the North have a chance of meeting this unusual young man."

So last Friday Ronnie Hawkins was introduced to his northern public at A.B.C. Dinkley Studios in Manchester. Having filmed his second appearance for "Boy Meets Girls" (February 6), a Press reception was thrown for a playback of the film, and Ronnie was duly introduced to the Manchester Press.

Mr. Dynamo

Ronnie is naturally anxious to return to the show after all the enthusiasm he raised in such influential quarters. "It all depends on how the fans react," he said. "I've booked solid until May doing night club stunts in the States and, followed by a film in Miami."

In the past he has got one disc in the lower regions of the American Top Twenty—"My Lou"—and just missed with another, "Forty Days." He writes a lot of his own material and revealed that his next disc would probably be his own composition, "Clara."

And if after all this you still haven't seen him, look for "Boy Meets Girls" on Saturday. By the time the show is over you will probably have discovered that the American call him "Mr. Dynamo."

Why the oldies seem better

THE older generation seem to lose their sense of proportion when they offer criticism of modern popular music and compare it most unfavorably with that of their own youth. We are continually being reminded that their music has lasted through the years, and we are often told that we do not produce artists of the calibre of Crosby, Sinatra, etc., today.

But what they seem to forget is the very best of this age. I think that they would agree that popular music today equals that of yesterday.—(Miss C. E. WHITNEY, 23 Stanley Street, Lincoln.)

If our elders were to hear only the very best of this age, I think that they would agree that popular music today equals that of yesterday.—(Miss C. E. WHITNEY, 23 Stanley Street, Lincoln.)

PRIZE LETTER

SCRATCHES

TO save a great deal of fuss and bother, may I advise record buyers to check their discs for scratches before they leave the shop. These scratches, which are usually the result of a number of mishaps, may cause a lot of unnecessary arguments in record shops, for you will find it hard getting them replaced.

I recently purchased a single by Marty Wilde and noticed when I got it home that there was quite a long scratch on it. Naturally I couldn't get it replaced.

Records can often be warped, too, thus preventing a disc played on top



of them on the turntable from slipping properly.—**J. BEARD, 1 Forest Close, London Road, Ascutt, Berks.**

Good advice, should save a lot of lost tempers.

BRITISH ENTRIES

WE have never had it so good! That is my conclusion after looking through the recent Top Twenty charts. There are records to please semi-comedy fans, ballad fans, slow rocker fans, and beat fans. What more could you ask?

No less than six recording artists are having their first hit record in the charts. Of these, Emile Ford, Adam Faith and The Avons have high numbers. Who said there was no talent in England?—**NEIL MORLEY, 164, Mansfield Road, Kings Heath, Birmingham, 14.**

WELCOME CLIFF

I WOULD like to point out, that over here in Australia, we are not "squares" as some people think. We are just as enthusiastic about rock music as any other teenagers.

As well as the American stars, some of Britain's top exponents of rock 'n'

roll are gaining popularity here, one in particular being Cliff Richard.

If he were to come to Australia, I'm sure that his arrival here would be like Elvis returning to America.—**ROGER H. BROWN, "Mass Villa," Fisher Place, Nile End, South Australia.**

TOO SLOW

IN DISC (23-1-60), Anthony Turner wondered if the British Top Twenty was published in any American magazine. My U.S. post sent me two magazines, "Cash Box" and "Billboard"—the top twenty in published one and the top thirty with the best selling third music in the other.

Cut out these money agents

WITH the up-and-coming British singers now making discs, it would appear from various record programmes, that unless these performers along with a phony American accent, their agents call for criticism.

What does this really do to the performance is ensured by this variation on the usual trend.

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

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

In addition to this, there was a full page photograph devoted to Cliff Richard and advertising "Living Dolls." The caption read "Soll No. 1 in England! Soon to be No. 1 in America!" The picture of Cliff had since the States sooner, this probably may have been a mistake.—**VERIE HOBSON, 4 Moss Close, Plymouth, Middlesex.**

TONY'S TOPS

MY friend told me that the record he had bought Little Tony's record of "Too Good" (thus helping it to get into the Top Twenty).

These fans have also helped themselves, because Jack Good said that if Tony got his record into the Top Twenty, he would bring him back to England. This, I know, would be very much appreciated.—**WENDA BARNHILL, 31, Bucklow Avenue, Moberly.**

Little Tony is coming back here for a variety tour in two weeks' time.

MORE FOR FILMS

JOHN BRIDDON (DISC, (9-1-60) made a very annoying

So let's have more British artists, accents and all, and leave the phony rock to those who can't get into the Top Ten without it.—**L. G. GEAR, 41, Billingsgate Road, New Cross, Gt. London, SE14.**

We couldn't agree more. If some British artists did a little less copying they'd get on much better.

statement when he said that there were only two recording stars (Presley and Ricky Nelson) capable of making films worth seeing.

Perhaps he has not been to see Tommy Stinson in "Tommy the Toreador," for in this film Tommy proves his ability as an actor, dancer, and singer.—**PAULINE DAVIES, 35, Forest Road, Southport, Lancs.**

And what does Mr. Briddon think about my friend Newley? He cannot say that this pop star can't act, because he was doing so long before Presley was singing.—**PAULINE DAVIES, 35, Forest Road, Southport, Lancs.**

And before Presley was singing, too.

A CHANCE

A FEW weeks ago, in "Gossip Column," I mentioned a record called "The Fiddle Chicken" by The Atmospheres, with ideas of a piano, banjo and once on Radio Luxembourg or anywhere else.

Well, I think that the record (one shop had never even heard of it, all my friends agreed that it was a great disc, and I read nothing instrumental, with ideas of a piano, banjo and once on Radio Luxembourg or anywhere else.

So while you, you give lawyers and at least give this disc a chance.—**S. VERNON, 29, Oliver Road, Penlidney, Salford, 6, Lancs.**

ALL FOR FLIPS

I COLLECT as many pop records as I can, and one thing I look forward to when buying a new disc is the

Not so long ago, flipides were hardly worth listening to, but now, in the new wave, they are doing a lot better than the top side.—**GERALDINE McNESEY, 18, John Hadden Way, Northwood, Lancs.**

Flips are getting better and now before time.

The Editor does not necessarily agree with the views expressed on this page.

TEEN ANGEL

ALEX MURRAY

45-F-11203

DECCA

45 rpm only

New Sinatra

film opens

Frank Sinatra's latest film, "Never So Few," opens in London today (Thursday). A great day for the fans of his acting, but not so good for the fans of his voice. Frank doesn't sing a note.

In the film, which begins its general release through the Rank Odeons on February 29, Frank plays the role of a U.S. captain in charge of guerrilla fighters harassing the Japanese in Burma. Costarring with Frank is Gina Lollobrigida appearing in her first Hollywood film.

TOD TWENTY

Compiled from dealers' returns from all over Britain
Week ending January 30, 1960

Newley takes over top spot . . . Faith crashes in with 'Poor Me' . . . Acker Bilk also there

List	This Week	Title	Artist	Label
4	1	Why?	Anthony Newley	Decca
3	2	Voice In The Wilderness	Cliff Richard	Columbia
1	3	Starry Eyed	Michael Holliday	Columbia
2	4	What Do You Want To Make Those Eyes At Me For?	Emile Ford and The Checkmates	Pye
6	5	Way Down Yonder In New Orleans	Freddie Cannon	Top Rank
7	6	Heartaches By The Number	Guy Mitchell	Philips
5	7	What Do You Want?	Adam Faith	Parlophone
8	8	Oh Carol	Neil Sedaka	R.C.A.
9	9	Johnny Stacato	Elmer Bernstein	Capitol
10	10	Poor Me	Adam Faith	Parlophone
11	11	Little White Bull	Tommy Steele	Decca
12	12	Seven Little Girls	The Avons	Columbia
13	13	In The Mood	Ernie Field	Philips
14	14	Bad Boy	Marty Wilde	London
15	15	Be My Guest	Fats Domino	Philips
16	16	Rawhide	Frankie Laine	Columbia
17	17	Summer Set	Acker Bilk	Fontana
18	18	Misty	Johnny Mathis	London
19	19	Some Kinda Earthquake	Duane Eddy	London
20	20	Reveille Rock	Johnny and The Hurricanes	London

ONES TO WATCH

Pretty Blue Eyes - Craig Douglas
Harbour Lights - The Platters



JIM REEVES

HE'LL HAVE TO GO

45/RCA-1168

RCA RECORDS

45 rpm only

JERI SOUTHERN

VISIT IS NOW OFF

JERI SOUTHERN, the American singer, who was due to make her first British visit later this month, will be unable to undertake her tour. She has had a nervous breakdown.

The tour, which was due to begin on February 24, also included Elaine Delaney, Don Lang, Matt Monroe, Rose Murphy, Stan Stewart and The Modern Jazz Six.

Vic Lewis, who is responsible for the bookings, told DISC that he was hoping to get an American replacement for Miss Southern, possibly Chris Connor, Carmen McRae or Anita O'Day.

Should a replacement be found, then the tour will continue as planned, but if not, then it is quite possible that the whole package may be cancelled.

AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending January 30)

List	This Week	Title	Artist
1	1	Running Bear	Johnny Preston
2	2	El Paso	Marty Robbins
3	3	Why?	Frankie Avalon
4	4	Teen Angel	Mark Dinning
5	5	Way Down Yonder In New Orleans	Freddie Cannon
6	6	The Big Hurt	Toot Fisher
7	7	Village of St. Bernadette	Andy Williams
8	8	Go, Jimmy, Go	Jimmy Clanton
9	9	Pretty Blue Eyes	Steve Lawrence
10	10	Where Or When	Dion and the Belmonts

ONES TO WATCH

What In The World's Come Over You? - Jack Scott
Let It Be Me - The Everly Brothers

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending January 30)

List	This Week	Title	Artist
1	1	Why?	Anthony Newley
2	2	Starry Eyed	Frankie Avalon
3	3	Way Down Yonder In New Orleans	Freddie Cannon
4	4	Voice In The Wilderness	Cliff Richard
5	5	Heartaches By The Number	Guy Mitchell
6	6	What Do You Want To Make Those Eyes At Me For?	Emile Ford
7	7	Seven Little Girls	Paul Evans; Lana Sisters
8	8	What Do You Want? Again	Adam Faith
9	9	FB Never Fall In Love	Johnnie Ray
10	10	Oh Carol	Neil Sedaka

Published by courtesy of "The World's Top 100"

TAKE A TRIP WITH...

EMILE FORD

AND THE CHECKMATES

"ON A SLOW BOAT TO CHINA"

PYE 7N 15245 (45 & 78)

GET THIS!!

LANCE FORTUNE

SAYS

"BE MINE"

PYE 7N 15240 (45 & 78)

TV? Just try to make a ball

says

ACKER BILK

whose 'Summer

Set' now stands

at number 17 in

the charts

MR. ACKER BILK nudged his wasp-striped waistcoat, scratched his beard and looked puzzled. "The secret of my success, man? I just don't know," he said in a mixture of jazz talk and his native Somerset.

He may well feel bewildered. It is not long since the ex-blacksmith and quarryman had serious thoughts of hanging up his clarinet and disbanding his Paramount Jazz Band.

Now his first single disc—the quiet blues "Summer Set" (backing "Acker's Way") is climbing fast in the record charts; his engagement book is bulging with TV, radio and concert appearances, and tours of Ireland, Wales and the West, and Germany, and his appearance on Saturday last in the B.B.C. Saturday Club Jazz and Rock Night at the Royal Albert Hall was greeted with the ringing cheers and stamping feet of thousands of delighted fans.

We enjoy it

"If you'd told me two years ago I'd be playing in the Royal Albert Hall, I'd have said you were crazy."

Was the gay Edvardian waistcoat-and-bowler-hat uniform of the band the thing that had caught the imagination of the public? "Not particularly. If we've got a gimmick, and I don't think you can say it that, it's enjoying, and believing, in what we are doing."

"If you genuinely love doing something, it must come across to the audience."

"The real hard core—I suppose about 95 per cent—of our fans are in the jazz clubs, and we like playing for them. Of course, there isn't a lot of money in those clubs, but we get a big kick out of them."

As for the features of "Summer

EP of his songs, including "What Do You Want?" and "Pretty Blue Eyes."

This week, rock takes off the film "Climb Up The Wall," in which Craig sings two numbers in a nightclub setting—"Of Love" and "Miss In-Between"—will be seen by Bunny Lewis. "I'm scared stiff,"

Craig said, "They'll have to drag me home to see them."

This screen debut could be a big moment for the farmer's boy. Lewis feels that he is good material for film musicals, and that his future may well be in film and records.

But it is not only in Britain that the name of Craig Douglas rings a bell. He has a big following in South Africa, where "Only Sixteen" was a rave; in Norway, in the Benelux countries and in New Zealand. Biding his time, aiming his performance at family audiences and the older, more sophisticated teenager, Craig Douglas may well prove that it is only hard experience which gets an artist to the top—and keeps him there.

Set" that had made it a hit, said Acker: "I can't put my finger on it. The tune's been around for about six years, and I thought it was a good one. It was originally part of an LP, then we made a waxing in Bristol for a private label, and the bloke couldn't make enough copies. Columbia took it up, and it's gone like a bomb."

Acker and the boys will be featured in ATV's late-night show "The Melody Dances," this month. Acker himself found he needed a different approach for TV. He shrugged his broad shoulders and tilted his bowler over his eyes. "I just try to have a ball," he said.

Free hand

"I like TV. Of course, there's a lot of rehearsal, and when you run through a number several times it may not go so well, but that's bearable. They've got to get their lights and camera angles right. I'd like to do more production numbers—like on a river boat with us in the middle."

"I suppose the most enjoyable thing I've done was the series on Radio Luxembourg. We had very much of a free hand there."

Acker is interested in all kinds of jazz, but has always preferred the New Orleans style, which he follows. "It's hard to explain. It's not entirely made up of ideas—you can create a dynamic swing, which is good in itself. And then there's improvisation, of course. With arrangements you lose that free feeling of spontaneity."

Now at the crest of the wave, Acker is not a man to worry about the future. Calmly he said: "If we fade out, well, that's bad. I go to being a blacksmith in Somerset. I guess it would be difficult after all this, but my motto is, "Play the music and don't worry."

Footnote for the curious: The strange name Acker is of Somerset origin. "I think it's like the Scottish word 'Wacker,' but I've never heard it outside Somerset," said the colourful Mr. Bilk. "It's been my nickname since I was a kid. I've almost forgotten what my real Christian name is!"

Alan Jeffries

CRAIG DOUGLAS IS TO WAX HIS FIRST LP SOON

"PRETTY Blue Eyes"—it's a happy, buoyant song, and one that has made its singer, 18-year-old Craig Douglas, pretty happy, too. For Craig, whose version of "Only Sixteen" soared to the top of the charts, is confident that "Pretty Blue Eyes" is destined to repeat the performance. Last week its sales were up three times on those for the previous week.

And Craig also has great hopes for his first LP, to be called "The Singer, Not The Song," which is to be cut later this month. At the moment details are being kept very secret.

It's a far cry from a quiet, if hard-working life, on an idle of Wight farm to the cut-and-thrust of show business for this shy, quiet and unassuming young man. And perhaps it is his country upbringing that has taught him not to rush his fences. While Craig has not been so much in the public eye for the past six

months, he has been far from idle—content to acquire experience in the testing atmosphere of a provincial theatre tour.

And now he is taking lessons in tap-dancing and he may introduce this into the new act that he is planning. Craig's manager, Bunny Lewis, is quoted as saying that he believes too much TV is bad for an artist.

"I think it is true," Craig said. "If you're always on TV, people won't turn out to see you at their local theatre. Certainly, we've had very good audience figures wherever we've been."

Both Craig and his manager believe in TV in moderation—following the Harold Fielding dictum for Marty Wilde that four appearances

a year are just about enough.

But fans will be pleased to know that Craig will be on television again this month. He is booked for ATV's "The Melody Dances" (February 9) and A.B.C.'s "The Sunday Break" (February 14). And he will also be a guest in the new A.B.C. Ernest Maxine-Anne Neagle show which replaces "Boy Meets Girl."

On Friday Craig returned from Paris to take part in the B.B.C. Saturday Club's Jazz and Rock Night at the Royal Albert Hall on Saturday.

It was in Paris for a camera session for a new magazine. I had a wonderful time, and I'm going back for appearances in the Michael-Clark television show and to launch an

THE GREAT NEW CONTINENTAL HIT

"BACILARE, BARARE"

Recorded by ILSE WERNER - QUALITON
DOROTHY COLLINS - TOP RANK

Southern Music Company Limited, 8 Denmark Street, London, W.C.2

VAUGHAN v. COMO

Whose side are you on?

TEDDY JOHNSON'S

MUSIC SHOP



FOR NEW READERS

The story so far: **Teddy Johnson**, television personality, singer, disc star, columnist, husband and part-time televiewer, is caught in a bit of mis-understanding. He finds himself in a tight corner for making a seemingly innocent remark in posing the question "Was Perry Como the perfect host to Frankie Vaughan in a recent TV show?" (DNC He-Lo). The tempo of feeling mounted—and before one could say *Magie Moments* he was being assailed from all sides by vehement *Como fans*. As this week's installment opens **Teddy** is sitting in a seat of mail from readers.

NOW READ ON

PEARL WHITE, as portrayed by **Betty Hutton**, never endured anything like this. The Queen of the serenade was always sure of being rescued from the railroad track just in the nick of time to shoot the next week's installment. But not so Johnson. Nearly have had all sorts of things written upon me? Let's turn to the anti-boogie-to begin with. **Fred Belton**, South Devon, young **Miss Dorothy Cole** wishes I'd mind my own business. And adds that she wishes that

Frankie "and others had a small fraction of Perry's modesty." Miss Cole added that she was "shocked" by the very thought of criticizing Mr. Como.

And in railing to his defence she states "I cannot see him as anything other than a very nice, kind and modest person."

Frances Horeburgh from the Hythe, Portsea, Blackie, Banfillier, gives a straight Scots reply.

"Why shouldn't Perry hog the limelight on his OWN show. He is doing his guests a favour by inviting them to appear. I consider his clouting was light-hearted and not malicious."

As I said—straight talking. As was the opinion of **Gordon Stockman**, from Castle Cary, Somerset. He states with the firing of a seven-pound hammer striking an egg—"the question is stupid."

Hard punches

He pleases me with some very nice words about this DISC column and then punches hard again by categorically denying that Perry "hogs the limelight."

Miss Eilian Wren, from Prittlewell, Southdevon, is obviously not among

those who willingly declare allegiance to Mr. Vaughan. She felt that he sang "an awful song with all that ghastly leg kicking..." and she states that she "utterly fails to see" that the host was unkind.

Fanny Scantlebury lives in Ealing, London. She contends that the gagging was not in bad taste. She states that the B.B.C. cut out a lot of the show. This contention was advanced by many other readers, intimating that the British screening of the show was not a fair medium for criticism as much was obviously deleted.

So much for those again me? Now I'm glad to say, about 60 per cent, were in favour of the motion that Perry WAS unfair.

Carol Wardle from Elton, Gosport in Hants, felt that Britain's showman of the year "wasn't given a chance."

Mr. Stratton from Westcliff-on-Sea, was "dugested." **Mrs. Neek** from Naiton, Sheffield, 8, was "very indignant to see him so treated." Her remark that Perry's "vanity is beginning to bore and spoil what was a top show" must be like a red rag to a bull for Como fans.

Mr. Barnes, of Merfield, Rochdale, feels that definite case of "hogging" had been made out... the

"micky taking... left an unpleasant taste in the mouth," he asserted, adding "the same thing occurred to a lesser extent when Max Bygraves appeared."

"Guilty," says **Mrs. Howell** from Long Grove Road, Epsum, and 12-year-old **David Gates**, felt Perry "looked stupid." His longer analysis gets him the award of the LP prize. I hope that it will help you while away the hours David down at Aslesbury. (David is rather ill at the moment). So that was the storm in the tea cup. I couldn't quote all the letters... but I must mention the reply given by B.B.C. TV's Press office.

A spokesman stated that the American telecording lasts approximately 50 minutes including the commercials. But apart from cutting these the Corporation exclude any allusion to an advertised product or company that might be made during the show.

They stated "NONE OF FRANKIE VAUGHAN'S ACT WAS CUT."

So that's that. Now **Pearl** and I are going to spin one of the latest American releases of one our favourite American singers—**FERRY COMO**.

Round-up

BUT before I do, I must give a quick LP round-up of news from America. **MONTY BARSON**, erstwhile drummer-turned-singer at the Stork Room, London, is getting a further boost of rave reviews for his latest disc, "I Wish I Were You" on R.C.A. "Cash Box" gives an overall with the declaration that it is the "Pick Of The Week" and foretells hit parade status. But I



read that it seems like an adaptation of a classical theme—so that means that the B.B.C. may put up the bars.

MIKE PRISTON also comes in for a weller of plaudits for his latest "An Ordinary Couple," backed with "Till Tomorrow."

You may think that Decca have kept you waiting a long time for the follow-up to "Mr. Blue," but the wait will apparently be prolonged. Because Mike's top deck is from the show "Sound Of Music," which has restrictions upon performance here. Composers? Rodgers and Hammerstein.

It is nice to see another British boy's promotion being continued in the States. Yet another whole page advert to trigger off interest in the **MARTY WILDE** disc, "Bad Boy."

QUALITON announce their ^{latest} Off Beat releases

IANE WERNER Sing
"Loving Is A Way of
Life" and "Backers"
with Joe Nicosen's
PSP 7125

HANS-GEORG ART
AND HIS ORCHESTRA
CHORUS (Kölnischer)
La BELLE Anpelo
PSP 7129

Peggy, Peggy
(Tony Sandier and Joe
Dixie and His Band)
I Miss You So Much
(Tony Sandier and the
Peggy Quartet)
The Hans Bernd Elton
Orchestra
PSP 7126

Micky Kupper and His
Orchestra
"Trumpet Festival"
Alaska—Song
PSP 7128

HOT FROM

★ **EDDIE FISHER** may get the title role in the TV version of "The Johnson Story."

Kenton, Christy, Freshmen are really great

ONE of the most successful road shows ever to tour this country is the **Stan Kenton-June Christy-Four Freshmen** lineup. They have been working together now since September, and will continue until February. I caught the show myself twice recently, in two completely different arenas, first at the lovely Clevelands, then again at the vast Shrine Auditorium.

The Kenton Band, which was newly formed for this tour, is great and well on the way to being the best lineup Stan has ever had, and, as he told me, "most certainly the happiest." It really sings. "I have always been a big fan of June Christy, but most admit was a little bit afraid of being disappointed at hearing her in the flesh. But my fears quickly vanished when June walked on in a beautiful shimmering dress and swung into 'I Wanna Be Happy,' following with a fabulous version of 'That's All.'

Altogether she did 12 of her best-known numbers. All were great, but standouts were "Midnight Sun," "Let There Be Love," "Something Cool" and "Brazilian." Talking to June later, I asked her, who was her own favorite album? She at once said, "Miss Minsky." "I'm."

June asked me to send her fondest love to Ted Heath and his crew who does nothing but read about them, and was telling me of the fun they had

HOLLWOOD

on the tour. So, indeed, were **The Freshmen**. Ted's orchestra certainly led behind a vast amount of friends, as well as fans.

The **Four Freshmen** are a show within a show. Apart from being a great vocal group they also accompany themselves, with Ross Barbour on drums, Don Barbour on guitar, Bob Flaegan and Ken Albers playing bass, Bob and Ken also playing trombone and trumpet, and sometimes even the flonophone. They feature mostly numbers made famous by themselves, on albums such as "Do By Day," "How Can I Tell Her," and a very funny version of "Sweet Lorraine." The boys finish the act with the Kenton brass section in a wild "How High The Moon." Altogether an evening to remember—and Capitol Records recorded a live performance of their LPs. They will issue them under the title "Road Show."

The Freshmen are greatly looking forward to making their English debut later this year, and I know you will just love them.

by MAURICE CLARK

she introduced Dorothy, as the bouncer of two of the numbers she features in the set—"The Gipsy" and "Tee In The Meadow." Dot will have a chance to show them herself soon, as she is booked to play the club in a few weeks. Then she and boyfriend, **Roger Moore**, hope to buy their annual visit to London.

Ava sings

Nice rock and roll treatment of "Froggie Went A-Courtin'" by newcomer **Judy Harris**, also sung in a two-year contract with Neuman Grant's Verve label. First assignment is two albums, which will be released worldwide, to coincide with her forthcoming trip to Europe.

Ava Gardner will sing again in her new movie, now being made in the Hawaiian Islands, to coincide with the song, of course, "Temptation," one of the top all-time hit single songs.

Frankie Avalon has just put out a new album for his father, Mr. Avalon Sr., was badly injured three years ago in an industrial explosion.

Eddie Goren and husband **Steve Lawrence** have just cut their first disc LP, "We Got Love." It will be out soon on H.M.V.

The **Kingston Trio** have awarded all the royalties of their new album to one of America's biggest charities, the "March Of Dimes."

Always good to hear of a new **Billy Eckstine** album. His latest one, "Once More With Feeling," is just great. **Billy May** handled both conducting and arrangements.

By the time you read this you

should have heard, and seen, **Perry Como's** version of "The Village Of St. Bernadette." If that performance doesn't put the song into the British hit parade, nothing will.

Many people, after seeing **Vicki Bent's** night club act, remark on her arrangements, saying they must have been done by Nelson Riddle, Billy May or some such person. Well, the truth is, many of them were done by your own **Ray Obenson**, during Vicki's stay in London. You will soon be able to hear them for yourself on her new album, "A Shade Of Blue."

TV Jolson

Actor **Gene Barry**, who stars here in a very popular TV series, "Taxi Masters," has just signed a long-term recording contract with Capitol Records.

We may see **Eddie Fisher** in the title role of "The Johnson Story" on TV here. Columbia Pictures, who made the original film version, are holding up the sale of the TV rights in the hope that they can get Fisher to do the TV special. **Edna Mae Fisher**, a firm A.J. Jolson fan, told the movie 11 times, and again recently with his wife **Liz Taylor**, in Columbia's screening room.

One of the main problems about bringing **Jolson's** life to television, is doing certain songs and scenes with the actor's face blacked—The National Association for the Advancement of Colored People has, in the past, frowned upon the use of black-face on TV. It is possible, though, that in the case of **Jolson** the N.A.A.C.P. might not consider this distasteful.

The TV chief promises more teenage shows

"I CAN see no reason why there is not at least one programme a week which is specially prepared for teenage tastes."

So said **Brian Tesler**, the new head of Features and Light Entertainment for A.B.C. TV, the company that presents "Boy Meets Girls" and will present the new **Jack Good** teenage show in April. With all the other TV companies apparently not interested in purely teenage-appeal shows, this is an encouraging statement.

Brian Tesler took up his new appointment on Monday, after having been "snapped up" by A.B.C. for this all-important job.

After four years as a producer with the B.B.C. and three years with ATV he decided to turn freelance. Not

Donald Clive talks to **BRIAN TESLER** who this week became head of Features and Light Entertainment for ABC TV



BRIAN TESLER—"B.M.G." moulded tastes.

within twelve hours the offer for him to take over features and light entertainment came.

"I was reluctant to give up full-time work to become a full-time executive," he explained. "But thinking about it, I realised that work involved and I will still get a chance to do a bit of producing. My new job embraces all forms of entertainment so there is plenty of scope."

I asked Mr. Tesler what plans he had regarding best shows designed solely for teenagers.

"We don't have more shows of the 'Boy Meets Girls' type in the future?"

"First," said Mr. Tesler, "I don't think 'Boy Meets Girls' is just for teenagers. A very large proportion of its fans are teenagers, but many have been forced to watch—because their teenage had the show on—but many were fascinated by the atmosphere of the programme and the great technical skill with which it is done."

"But," he added, "we will put on shows designed for teenagers hoping, as with 'Boy Meets Girls,' many other people will like them as well. I think they will."

Branching out

Mr. Tesler said that as far as he could tell, the "B.M.G." had been successfully attempted to help mould the teenagers' tastes towards the better, more lasting kind of pop music.

Speaking about rock 'n' roll, he said he thought that British singers were at least as good as their American counterparts.

"I am glad to see that most of our top rock 'n' roll acts are branching out into becoming all-round entertainers," he told me. "Billy White, who has been one of our top acts, has all moved on. That is because rock 'n' roll is terribly limiting."

On the question of jazz I pointed out to Mr. Tesler that in the past television had given it little support.

"It is not really a question of

ignoring them," he replied. "I'm a jazz fan from way back. But the difficulty is the 'treatment' for television. What jazz there has been on the screen has been meaningless."

"It has either been the arty type of thing with a scullery lit studio, cigarette smoke curling up to the ceiling and bottom girls prancing around, or it has been a blatant presentation with the camera focusing on the wrong instruments at the wrong time. Jazz needs a more thoughtful, careful treatment for television, otherwise it doesn't come across."

Regarding the interests in jazz, Mr. Tesler said: "There is no doubt that today there are many people who are keen—but there are more who are not. I don't see why we should show them their throat any more than we would the mere serious classical musician."

From what Mr. Tesler said regarding the general policy of music on A.B.C. television, it appears he will attempt to introduce all kinds—from teenage beat music to the lighter classical type for older people.

"We just want to do it brightly and originally," he said.



The B.B.C.'s Jazz and Rock night at the Albert Hall was in full swing on Saturday, but taking a breather in their dressing-room were (left to right) The Lana Sisters, Mike (of Mike and Griff) and Sylvia Sands. Jazz musicians Terry Lightfoot, George Chisham and Dill Jones (right) also took time off for a chat. (DISC FILE)



'Shows through Exhaustin he's a gra

DETROIT, United States.

TITO BURNS, Cliff Richards on air this week as a result of American audiences during the tour of the U.S.A.

Tito began the tour with an American teenagers who were sold of Cliff's fine performance on the nationally. Tito maintained that himself to live audiences in the Montreal. Tito will look forward to declaring emphatically: "Canada is the United States." Then followed Cliff's smash success in American cities like Rochester, Indianapolis, Youngstown, and Detroit and Tito is now taking as though never had the slightest doubt that a 17-year-old star would be a hit in the country.

Mobbed by fans

At the Sheraton Hotel here, where he and Cliff are staying, Tito said: "The reaction has been fantastic. Cliff would walk on the stage and audience obviously didn't know who I was. But after his first number, he were with him."

The reactions for Richard

EXCLUS

THE success of Cliff's appearance on the Fat Boogie TV show is now history, but for me and I rest of the showmen that Thursday night was one of almost unbearable suspense. Cliff was on the show of his own—and we watched it on it set in our hotel. You can imagine our relief when we saw that they were going well. As soon as Cliff finished he dashed back to the hotel, but congratulation had to wait until we had boarded the coach which was to take us to Montreal, Canada, the place of a first one-night stand.

Old friends

This was the first time we had met all the stars of our package show, but we were soon chatting like friends. They are all really wonderful to work with. The journey to Montreal was a

LIBERACE'S PALLADIUM DATE NOW SET

Emile Ford spot on Pop Parade

THE date has now been set for the British opening of star showman, Liberace, due to make his fourth visit to these shores in April. He will start in an eight-week season at the London Palladium, opening on Thursday, April 7.

Title of the show, which is to be produced by Robert Nesbitt, is "Till Be Seeing You," and with him, Liberace will be bringing with him his musical director, Gordon Robinson, Janet Medlin, Vampira and the Devotee Trio. British artists so far booked for the bill are The Beverley Sisters, Savena, The Ballet Traine and Les Graces.

At the end of his Palladium season, Liberace is set for a tour of Most Empires. He will be visiting Manchester, Glasgow, Liverpool and Birmingham, over a period of two months.

FIELD WAXES SECOND

ERKNE FIELD, currently in the charts with "In The Mood," recently waxed his second record—"Charanga Cho-Choo," a hit of the forties.

Kenneth McKellar gets TV series

KENNETH MCKELLAR is to have his own weekly series of six shows on B.B.C. television commencing on February 19.

Guest in the first programme will be musical comedy star Patricia Brecken, who recently signed with Top Rank.

Film job for Johnson

COLUMBIA Films of America have commissioned Laurie Johnson to write the complete score for their forthcoming production, "I Am For The Stars." He will conduct a 70-piece orchestra for the sound-track recordings.

EMILE FORD and the Checkmates, who scored a triumph when they made their debut on "Sunday Night At The London Palladium" last weekend, have been booked for an appearance on the B.B.C. Light Programme in "Parade Of The Pops" on February 6.

Lena Horne is to guest in the Perry Como Show on Wednesday, February 17.



TV round-up

NEW Welsh singer Maureen Evans, is to appear in Teddy Johnson's "Music Shop" this coming Sunday (February 7). Other guests in the same programme are York de Souza and German singer, Die Warner.

The same evening, "Sunday Night At The London Palladium" will present Max Bygraves and The Peters Sisters, Craig Douglas and The Jones Boys are Cyril Stapleton's guests in "The Melody Dances" on February 9, followed by The Mudlarks, Steve Marsh and York de Souza the following week.

In "Music Shop" on February 14, Teddy Johnson will introduce American singer Mark Murphy, making his British debut. On the following day, Mark is due to open for a short season at London's Astor Club. In his television show, he will be joined by Joan Small and Rawitz and Landsauer.

David Whitfield will be making what is likely to be his last TV appearance before leaving for Australia in "Saturday Spectacular" on February 13.

'El Paso' near a million

AMERICAN chart topper Marty Robbins, who is due to visit Britain soon, announces that his recording of "El Paso," released here on Fontana, has passed the 100,000 mark in the U.S.

Hurricanes' new contract

AMERICAN pop group, Johnny & the Hurricanes, have re-signed with Warwick Records (London here). They have been with the company for a year.

Meet Suzie

One of the stars of the film "South Pacific," Francie Norton, has been chosen to star in the film version of "The World of Suzie Wong."

ROBERT HORTON

IN

"SUNDAY NIGHT AT THE LONDON PALLADIUM"

PYE NEP 24118 (7" E.P.)

DIANA DORS

"POINT OF NO RETURN"

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EDDIE COCHRAN

HALLELUJAH, I LOVE HER SO

NEW 9022 LONDON

THE BECCA RECORD COMPANY LTD. BECCA, HANTS

st per' Cliff sweeps

h U.S.

tour, but at success

ever-worrying manager, is floating
Cliff's astounding successes with
young singer's current cross country

that Cliff might not catch on with
hair with the Richard style. In spite
of those TV shows, which was televised
prize would still have to prove
frican hinterlands.

omous. His fellow artists who are
on tour with him call him "the show
stopper." During his first appearances
of the tour, Cliff is getting mobbed
by hundreds of admirers after each performance,
but now the word has spread,
and crowds of teenagers lie in
wait for him as he arrives at the theatre
as well as cheering him when he leaves
after the show.

Cliff says: "I owe a lot to Pat Boone
who not only gave me a chance to
appear on his show, but also gave me
a very good recommendation to
American audiences." Pat praised Cliff
as one of the brightest singing stars
beyond had ever seen in this country.

Cliff looks a little tired, but he says
he is having a fine time and wouldn't
miss it for the world. "The tour
schedule is a bit rough," he said. "We

SIVE from JET HARRIS

of The Shadows

overnight haul. We travelled nearly
24 hours before we made our first
stop at a transport depot. The
morning took on the ground as we
humbled out.

the proprietor of the diner had a
table booked. First the sudden
deluge of customers and second the
realization that he had a restaurant
full of stars. It was an hour before
we moved off again and headed
westward the Canadian border.

his show in Montreal was held in an
arena stadium called The
Forum. There were 7,000 teenagers
in the audience.

Night 11 was our big rank. We had
just enough time for a quick snack
of hamburgers and coffee before the
show.

MARY JOHNSON

YOU GOT WHAT
IT TAKES

HIT REG. LONDON

RICKY NELSON

I WANNA
BE LOVED

HIT REG. LONDON

EMPIRE ENTERTAINMENT LONDON E 8 11



JET HARRIS (left) and The Shadows with JERRY KELLER (centre) at Birdland. Behind the American star is Ian Samwell, the group's manager.

play in a different town each day and
often there are two shows a day."

Cliff also says he is happy about the
reception he is getting from Americans
who are packing the theatres to over-
flowing. He added: "I am sorry I
don't have time to meet more people.
If I'm not singing, I must be sleep-
ing."

Tremendous

Back in the theatre we felt very nervous
and anxiously wished each other
good luck. We planned to do five
numbers: "40 Days," "Willie Did
The Cha-Cha," "Living Doll," "My
Baby" and "Whole Lotta Shakin'".
I started my third packet of cigarettes
in about four hours, I was so nervous.

Finally, we were on. The chord was struck and we launched into "40 Days." The applause and screams were tremendous.

It was then that we realized that
although we are comparatively un-
known the audience was completely
with us. To teenagers everywhere
rock 'n' roll is an international
language.

We left the theatre that night happy
and utterly dazed with our success.

DION AND THE BELMONTS

WHERE OR
WHEN

HIT REG. LONDON

CARL DOBKINS

LUCKY DEVIL

©EMPIRE ENTERTAINMENT



4876 RPM RECORDS

Cliff finds America fascinating and
he is looking forward to seeing Texas,
where he will perform in Dallas, Fort
Worth, San Antonio and Lubbock.

On the tour with Cliff are Frankie
Avonzo, Bobby Ryshel, Clyde
McPhatter, Freddie Cannon, Sammy
Turner, Linda Laurie, The Clovers, The
Shadows, and a score of other top
names.

Robert Horton to return in April

FOLLOWING his successful appear-
ances on recent ATV programmes,
Robert Horton is to return to Britain in
April. No definite date has been fixed,
and as yet his programmes have been
lined up, but in all probability, he will
do a second "Sunday Night At The
London Palladium."

Definitely scheduled for an appear-
ance at the Palladium is Bobby Darin,
who is expected to appear on the show
at the end of March.

MORE DATES FOR KEVIN SCOTT

MORE dates are in hand for Parlo-
phone singer Kevin Scott, who is
shortly to commence rehearsals for the
lead in the Rodgers and Hammerstein
musical, "Flower Drum Song," due to
open at the Palace Theatre on March
24.

On February 16, he will play a
straight role in "The Member of the
Wedding" on Granada television. This
will be followed by two broadcasts
from Manchester, for "Music Merry
Go Round."

WARWICK SIGN FRAN

FRAN WARREN, American song-
stress who recently had an album
released in Britain on the Gale label,
has been signed to an exclusive con-
tract with Warwick Records in
America. Her first releases, an LP and
single, are due later this month.

Craig gets U.S. release

TOP RANK are to release, through
their Jaro label in the States, the
Craig Douglas recording of "What Do
You Want?" This will be Craig's
first U.S. release.

LOGAN GUESTS

GUESTS have now been lined up for
the next three Jimmy Logan
Shows on B.B.C. television. They are
The King Brothers (February), Pe-
tula Clark (27) and Yana (March 12).

TOP HITS

FROM



THE GREATEST RECORDING ORGANISATION IN THE WORLD

PAUL ANKA
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(Film "Girls Town")
COLUMBIA 45-28408

NAT KING COLE
Time and the River
CAPTOL 45-033111

CARMELLA CORREN
Now and Always
R.K.Y. 45-10306

THE PLATTERS
Harbour Lights
MERCURY 45-ANTHUS

Johnny Preston
RUNNING BEAR
MERCURY 45-ANTHUS

MALCOLM VAUGHAN
Oh so Wunderbar
R.K.Y. 45-10310 (45 & 78)

Sarah Vaughan
YOU'RE MY BABY
MERCURY 45-ANTHUS

"POP" FANS! get the disc news of the month in 'RECORD MAIL'—
a 16-page paper, price only 1d., obtainable from your record dealer

6 PAGES OF POP, JAZZ, LP, EP AND CLASSICAL

RATINGS

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

D
 N
 T

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

WELL, it's an all-star week all right! How else can you describe it when the review bag turns up with horoscopes in it? The first three of Pye's Zodiac series are out now and they could be very popular.

Singing stars include Edith Piaf, the Kingston Trio, Jane Harvey, Ernestine Anderson, Buddy Brennan and bright offerings from Emile Ford and Jerry Lordan.

Lordan writes, Jordan sings

AND THE RESULT'S A HIT

JERRY LORDAN
 Do I Worry? Who Could Be Bigger?

(Columbia DL9627)
 D N T
 A power Lordan? Do I Worry? offers a smartly placed in the modern light ballad vein and it could soon find its way to the Top Twenty, too. Jerry's performance is extremely likable, and the arrangement directed by Johnny Spence mixes rhythm and strings very smoothly indeed. The one and lyric approach are first-class and they go so well together that the disc seems a certainty for heavy sales.

"Who Could Be Bigger?" is also a clever little composition. Varies the rhythm from the other deck and has a catchy lift to it.

EMILE
 FORD

Emile sticks to the oldies

EMILE FORD
 On A Slow Boat To China; That Lucky Old Sun

(Poly S1243)
 D N T
 YOUNG Mr. Ford and his disc company continue to pin their faith on revivals and in the same style of arrangement as "What Do You Want to Make Those Eyes All For?"

Emile and the Checkmate slip cleverly through the old "Slow Boat" and they should have another run as a result. How long they can go on with this kind of thing remains to be seen. Perhaps themselves with something different by the time a new release has rolled out. Will this one repeat the success of the first? I think it'll make the Top 20. That Lucky Old Sun is taken with a slow, low beat which fits the oldie perfectly.

your weekly D N T DATE with DON NICHOLL

BUDDY BRENNAN
 Big River; The Chase
 (London HL99041)

D N T
 This is going to be a big, big disc. Don't see how it can fall. There'll probably be more versions of "Big River" rolling along, but Mr. Brennan's Quartet should find themselves washing their hands without any bother at all.

A solid best arrangement of "Anniversary Song" (which itself was based on an old folk melody) this disc really whips along with a great music and compelling rhythm. "Big River" will bring a head of steam.

"The Chase," with piano lead-off, is a rattling treatment of another familiar tune ("Working On The Railroad," if you're not mistaken). Fine, powerful contrast.

CATHY CARR
 Little Sister; Dark River
 (Columbia DL94408)

D N T
 I'll be a big side in America, and I can well see the possibility of that. I'm more down about the chances on this side of the Atlantic, however. Although the melody's an easy one to hold, the story is strictly sentimental in that over sweet way the American fans seem to like.

Peggy Ford borrows a leaf from Ducky Lee's "Fever" arrangement (I wonder how many sides this has influenced by now?). Fairly catchy.

WINK MARTINDALE
 Life Gets Tired; Don't Be I Never
 (London HL99042)

D N T
 RHYTHM of the great Peter Lind Heays complains Life Gets Tired. Don't it should be a useful commercial hit for Mr. Martindale. He talks the old chatter up simply and amusingly enough, but I'm afraid that for me it doesn't measure up to the original. For those who never heard Heays.

I Never See Mazels Alone is another old favourite, and Wink whips through this trippy tune in friendly fashion.

LENIE FREEMAN
 Night; Nobody Knows Me
 (London HL99041)

D N T
 BIG RIVER with its so-well-known melody is done so sure to become a very big hit. My own preference is for the disc version by Buddy Brennan's Quartet, but that's by no means a knock against Mr. Freeman. This version is an exciting heavy beat arrangement using the bass guitar and drum powerfully. It'll have a few all right.

Night Sounds brings in a more varied voice with organ and saxophone having their say in the sturdy rhythmic effort.

TONI EDEN
 No One Understands; Teen Street
 (Columbia DL94407)

D N T
 TONI EDEN has a real way with a ballad that deserves the solo breaks she's now getting. Firm treatment by the girl of the light beating ballad No One Understands should bring many fans over to her side.

Toni sings this one in girl chorus company in a simple rhythm accompaniment.

Teen Street on the reverse moves more quickly and with a more pronounced beat. Good gimmicky use of the title, too. Fresh and lively vocal here on a number that could get plenty of juke box plays.

EDITH PIAF
 Milord; Je Sais Comment
 (Columbia DL754)

D N T
 THE wonderful "Sparrow" who was so steady in the news some



Modern light ballad from JERRY LORDAN that seems all set for high sales.

Doesn't matter whether or not you understand French. Not one which will flash to the Top Ten, but a truly delightful side which sparkles like vintage champagne.

Milng bubbles and bounces its way through and Je Sais Comment provides dramatic contrast. A joy whichever side you spin.

ERNESTINE ANDERSON
 You, You, You; There Are Such Things
 (Mercury AM1103)

D N T
 M for the slow, wailing, romantic ballad You, You, You. Makes it a much better song than it really is, and there's no doubt that she'll weave her way into many young hearts with this velvet performance.

Chorus and rhythm backing help considerably, and there are also some lush strings to embellish the mood.

The ballad There Are Such Things succeeds, but that's not to say it's poor either in production or performance. It's of average quality.

THE KINGSTON TRIO
 Gee-Gees; Green Grass
 (Capitol CL1311)

D N T
 TRIO's little number, with that touch of difference, The Kingston Trio bring it to all their work. The Gee-Gees, a jaunty piece with plenty of novelty about it and a compulsive rhythm which will draw plenty of custom.

It hasn't the feel of a runaway seller, but it deserves to move, and I think it will, but gradually.

Green Grass by contrast is gentle and sentimental. Song sweetly and softly by the group to a delightful guitar backing of their own. Melody has folk song simplicity and the side is one of those that is always nice to have around.

ROY YOUNG
 Gileet; I Hardly Know Me
 (Fontana F127)

D N T
 ROY YOUNG goes off on a wild song duet about Gileet who is the only girl for him. Strutting beat and a pretty solid sound from the Ken Jones backing which uses male group for additional weight. A loud juke box confederate.

On the turnover, Roy turns to a slow clumping kind of ballad. I HARDLY KNOW ME, a stunner little song of the type which would have been a natural for the Spooky sound some time. Adroit performance by Mr. Young.

BOB MILLER
 The Banker's Tune; My Guy's Come Back
 (Fontana H236)

D N T
 THE Millionaire rolls out a grandly naive for The Banker's Tune. This, presumably, to convey something of the street noise atmosphere the piece calls for.

If the tune sounds familiar don't be surprised. You will have heard switches as introduction to a TV interview series. Could move as a result of this and as a result of the slick band work.

My Guy's Come Back is a good old odde and the steady beat arrangement used here brings it to fresh life. Once again I've got to say it—I like this band.

THE BARRY SISTERS
 Spoilspout; Bonnie Prince Charlie
 (Decca F1312)

D N T
 THE Three Barry Sisters offer a slow and rather attractive ballad in Spoilspout. Fairly straightforward in construction and in performance, too, but with quite a quota of charm. These girls work well together and I've a feeling that they must number plenty of feminine customers among their fans.

They have the knack of sounding the way most girls like to think they sound when harmonising with their friends.

Sneak drums which trio into a Highland fling on the Bop Bonnie Prince Charlie is a bright beauty that will help the disc to move. A real piece of Edinburgh rock.

JERRY WALLACE
 Little Core; Palms; Mission Blue Blues
 (London HL99040)

D N T
 JERRY WALLACE joins the South Sea Islands kick with his shuffling arrangement of Little Core Palms. The Hawaiian mode is mixed with the modern beat feeling as Jerry sings his lula song. Attractive and fairly contagious, too. Not one which has you over the head, but it could clock. Mission Blue Blues is a slow beat which Wallace drags moodily. In guitar, piano and vocal team accompaniment.

MARK DINNING
 Teen Angel; Bye Bye Baby
 (DGM 105)

D N T
 TEEN ANGEL has been climbing high in the States via this recording by Mark Dinning and it's easy to see why it appeals.

(Continued on facing page)

JANE HARVEY

BILLY FURY

BOBBY DAY

PAUL EVANS

Dancing sins easily and lightly with a vocal team and here he is softly pleasing with a sad story. Personally I don't like the lyric, but as I say, there is an infectious thing about the ballad.

Be interesting to see whether or not it's too macho for British consumption.

Hawaiian guitar glides through the backing of **My Now Baby** and the whole thing has this kind of atmosphere. Sweet and melodious, if a trifle sugary.

JANE HARVEY
I'm Gonna Go Fishin', A Hundred Dreams From Now

(Poly International) N25046 *****
Oscar of Duke Ellington's melodies which he wrote for the film "A Study of a Murder," I'm Gonna Go Fishin' is a lacy ballad with so much mood you can almost touch it. Jane Harvey glides through it superbly to a colourful backing directed by Don Elliott. Way out of the era and well worth your ears. Billy Strayhorn picks up the conductor's baton on the flip for the Ellington. Ritzie song, A Hundred Dreams From Now, And he produces a splendid modern groove which does Miss Harvey into the ballad. The type of material we usually find reserved for LPs. This one gets under your skin.

DICKIE HENDERSON AND JUNE LAVERICK
Simpatico; It's So Nice To Sleep With No One

(Odeco CH153) *****
THE Co-stars of the new musical show "When in Rome" transfer one of their stage stars to disc for Odeco. And of the pairing I like the guy ballad form of **Simpatico**. This is the song from the show which could possibly develop into a seller outside the theatre.

Dickie and June handle it gently and smoothly.

It's So Nice To Sleep With No One fits up the tempo and contains some very humour. But it has an old hat feeling about it—as if it came from a juke-walk instead of a post-war musical.

JITTY WEBB; JUNE LAVERICK
Concertino Shop

(Odeco CH317) *****
CONCERTINO is a bouzouk concertina tune from the show "When in Rome" and it is the "sing-along" from the stage production who sings it on the disc. Johnny Webb trots it out happily and in very

JANE HARVEY, seen here with Duke Ellington, glides through one of his film numbers.

enjoyable fashion with a gay romantic air.

Jane Laverick takes over the other half with **Love**, a plangent enough melody. Don't think it has strength to sell by itself, but it makes a suitable accompaniment.

ANDY COLE
When in Rome; When You're In Love

(Odeco CH153) *****
ANDY COLE has been given the A-When in Rome title song by Odeco and he sings it well to a soft, cushiony accompaniment directed by Billy Terrence.

The melody's evocative and simple enough to remember quickly. Andy's fans will enjoy this one and may sell steadily.

When You're in Love is a straightforward romantic ballad with little new to commend the lyric. Cole's singing is firm and clear.

BILLY FURY
Collette; Baby How I Cried

(Decca F.11200) *****
DOUBLE-TRACKING by Billy Fury as he steps into the steely heat of Collette. Twangy background for this country baby's song.

The beat will get it into the juke boxes I almost imagine and all in all the side should improve.

The boy's standing. Both sides of this release seem to

have equal strength, though they're by no means the same in approach. **Baby How I Cried** is a stark little number which Billy fills with hiccupping feeling.

PAUL RAVEN
Alone In The Night; Too Proud

(Decca F.11200) *****
NEWCOMER Paul Raven—I gather from the publicity—is being manufactured like a robot for stardom. I'm afraid the blueprint follows a very routine design for I cannot say I'm impressed by his performance on **Alone In The Night**. The slow romancer is very ordinary indeed. Not bad, but not good either.

Too Proud shows that Paul is not

too proud to utilise all the conventional vocal tricks of the beat boys.

THE FLEETWOODS
Outside My Window; Magic Star

(Top Rank JAK284) *****
THE FLEETWOODS have a gentle little ballad in **Outside My Window** and it'll be well worth watching.

NEAL ARDEN & MAURICE WOODRUFF
Aquari (Pyx ZOD31); Piece (Pyx ZOD2); Aries (Pyx ZOD3) *****

THE new Zodiac records have already had a good publicity start and it's going to be very interesting to see just how commercial the idea has been.

Maurice Woodruff, well-known astrologer, has written summaries for people born under each of the various signs of the Zodiac. In these he picks out the faults and virtues usually blessed on people by their stars. Neal Arden reads the horoscopes with his usual professional narrative manner.

They're on about the same level as newspaper horoscopes—and if they attract as many fans they'll sell a million. A good idea for birthday gifts.

Pyx are issuing the discs to tie-in with the relative birthday periods covered by the casts. The first three take in on January 20 to April 20. If you're born later than that you'll have to wait patiently.

The discs come in a nice shade of blue and the second side features music taken from Golden Guinea LPs... again announced radio fashion by Neal Arden.

Star rating is for novelty.

could be a hit—but it will need pushing hard.

Magic Star completes a potent coupling. Little quirky, Latin-like tempo this time.



could be a hit—but it will need pushing hard.

Magic Star completes a potent coupling. Little quirky, Latin-like tempo this time.

PAUL EVANS
I Met You Baby; Midnight Special

(London HL 9045) *****
QUITE a contrast to Paul's "Seven Little Girls Sitting In The Back Seat" is this slow romantic ballad, **I Met You Baby**.

Paul sings it softly and feelingly, making the most of the likeable tune. **Midnight Special** has Paul adopting a coloured South accent, but the ball strikes me as being too American for big sales on this side of the Atlantic.

ANNE SHELTON
Where Can I Go; The Angels' Lullaby

(Philips PH949) *****
GYPSY soul gets a haunting introduction to Anne Shelton for the dramatic ballad **Where Can I Go**. Art chosen for World Refugee Year, this song is the soulful plea of every wanderer without a country. Anne fills the side with sincerity and—while it probably won't set her into the Top Ten—there can be no denying that the song was certainly worth singing.

The **Angels' Lullaby** is a traditional melody which the star takes gently in hand so that the sentiment never falls to sentimentality.

ALEX MURRAY
Teen Angel; Pappy Doll

(Decca F.11200) *****
LITTLE tune should have been matched to the type of "Teen Angel." Yet it's

telling hard in America, when the boy sings about **Teen Angel** he's not kidding—the really it's an angel now!

Mr. Murray's performance on the song could ask for and it won't surprise me in the least if it takes him into the hit parade. It can certainly prove a tough competitor for Mark Dinning's original.

Revival of Paper Doll on the flip is sung honestly with something like an old jazz flourish about it.

JIM LOWE
He'll Have to Get Dressed Rehearsal

(London HL 9045) *****
JIM LOWE goes into compulsion with his old rival Jim Reeves as he sings his idea of **He'll Have to Get Dressed** very good case it is, too. Lowe's warm, strong voice is just right for the mood of this easy number. It should find plenty of customers, but my own money still remains on Reeves.

(Life Is Just A Dress Rehearsal lifts the tempo to sprightly pace for the other side. Lowe charts the lyric easily.

BOBBY DAY
My Blue Heaven; I Don't Want To Remember This "Rockin' Robin"

(London HL 9044) *****
Bobby Day's "Rockin' Robin" is a tough beat for the oldie **My Blue Heaven**. Folks who still think that wearing Jack boots was the only one may throw up their hands in horror at this modern rock treatment, but it should sell heavily.

Girl group join in with **Bob** and there's a very polished hand backing.

I Don't Want To is a wild, croaky, rocking romancer with Ray getting a hooking ease in the accompaniment this time. Girls are still there, too. Not so pleasing or so potent.

JOE VALINO
Hidden Persuasion; Back To Your Eyes

(Columbia 104640) *****
GOOD up-tempo tune for Valino as he whisks through **Hidden Persuasion**. Has the feel of a slow

ALEX MURRAY—a tough competitor for Mark Dinning.

The other side, **Back To Your Eyes**, has an odd title and though the lyric tries to explain it, the result is a little confusing. A slow ballad gets tangled up in its own web of words until frankly, I think, many hearts will lose interest. Warm vocal is better than the song itself.

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CAT ANDERSON ORCHESTRA

Cat On A Hot Tin Horn

Little Man! Get In The Attire; Blue Jean Bop; My Adonis; Don't Give Me; Don't Get Around Much Anymore; Blow Up The Blues; I Got The Cream In My Coffee 'N' You.

(12in. Mercury MMB12006)★★★★

Personnel: Cat Anderson (trumpet) leading Ernie Royal, Ray Copeland, Ronald Jones, Chet Terry (trumpet); Jimmy Cleveland, Frank Rehak, Henderson Chambers (trombone); Earl Warren (alto); Ernie Wilkins, Jimmy Forrest (tenor); Sahib Sabab (saxophone); Jimmy Jones (piano); George Daviner (bass); Panama Francis (drums).

HOW I let this one pass me by, I do not have an idea! It has been on the bottom of my review pile for weeks. What a waste! This is one of the happiest, stomping, swinging big band records of the past two years.

All the scores (save two by Ernie Wilkins) are by Duke Ellington's high-note trumpet, Anderson, who also wrote the six originals.

Frankly, the band sounds nothing like Basie or Ellington. There is almost a rhythmic-and-blues feeling to it at times, 4/4 rocks so much.

Drummer Panama Francis is a gas! So is Jimmy Forrest, who must be one of the most underrated and heaviest, hustling tenors of his kind in jazz today. Both musicians have led, and the backgrounds, and have brought to the band its most exhilarating qualities.

The sections are a trifle rough and ready in places, but on the whole the ensembles are nearly as polished as they are swinging. Anderson himself blows excellent trumpet in every register, with musicianship, taste, vigour and humour. On a couple of tracks, he sounds a little like Louis!

The long opening blues, *Little Man*, is an absolute knock-out.

I think this record is excellent value and, despite a little schmaltz here and there, well worth buying. It gets five stars from me.

ART FARMER QUINSET

Modern Art

More Nic; Pale Weather; Don't Let Dream; The Touch Of Your Lips; Subliminal; Like Someone In Love; I Love You; Cold Breeze.

(12in. London SAH-7602)★★★★

Personnel: Art Farmer (trumpet); Ronny Gibson (tenor); Ed Egan (piano); Addison Farmer (bass); Dave Bailey (drums).

IT is a common charge amongst jazz writers, with no appreciation of the New York modern musicians, to say that they all sound the same. That they have completely abandoned lyricism and melody for a relentlessly hard, essentially rhythmic concept. Whether you go along with that theory or not (and I, for one, certainly do not), you would find it hard to

level such a charge against Messrs. Farmer, Gibson and Egan.

Farmer is the latest in a short line of lyrical trumpeters which maybe began with Rex Naylor and continued with Miles Davis and even included Kenny Dorham and possibly a little Chet Baker.

There are quieter trumpeters around today, but Farmer has a sound and sensitivity of his own, along with develop into something really great. Two fine examples here are the lightly jumping *Touch Of Your Lips* and the wistful *Like Someone In Love*. Beautiful solos by any standards.

Golson matches Farmer's feeling well, and it is not at all surprising that the two of them, along with trombonist Curtis Fuller, have got together on a (see below) permanent basis and formed the Jazztet.

Farmer has yet to find his final personality. Here he plays more in the Don Byas-Louis Thompson idiom with which he was first identified.



CAT ANDERSON — Excellent value and well worth buying.

But the strong current Coltrane influence is still very evident especially in the upper reaches of his horn.

Bill Evans goes well with these two. He comes and solos with sympathy, understanding and usefulness. I

STARRED UP? NOT MR. LIDAY

JOHN AISTROP looks at that old ballad problem

MICHAEL HOLLIDAY shrugged his shoulders. He was talking about the sensational success of his ballad-with-a-beat, "Starry Eyed." "The disc that looks like putting the ballad really back in business again."

"It's light, ear-catching and tuneful," he said. "But it isn't specially made to have a teenage appeal. If it just happens to have clicked more than the others. Sure, it has a beat—why not?"

The friendly Mike, who likes to hand around bouquets when he gets the chance, added: "It was the Mike Summers singers who really helped to make this disc a success. They're married women singing just like girls, they're great."

"It doesn't mean there's any change in my style. My long players always appealed more to the teenagers because it's the kids who buy the records. My television shows appeal more to adults."

"I don't think rock 'n' roll is dead. Look at 'Way Down Yonder' in New Orleans. That's rock."

If the ballad is really back, and it means even greater success for Mike Holliday, the ebullient and much hand isn't going to get excited.

'Relaxed' tog

"It depends what you mean by success," he said. "I have no ambition to be a big international star, just going to the States and fighting through the jungle. You lose your sense-life—and I did enough roaming around from the time I left school. It's nice if I'm doing well in England. It's nice when your record does well."

Then Mike talked about the "relaxed" tog he shares with Perry Como. "I got it because a TV producer decided on the title 'Relaxing with Michael Holliday,'" he said.

"But I'm probably the most unrelaxed singer in the business. I hate rehearsal. It embarrasses me having to act. I just like to be myself and save the performance for the show. It worries producers who don't know it's one of my biggest drawbacks."

"I can relax with no audience but an audience in the TV studio throws me a bit."

How do other ballad singers react to the trend indicated by the success of "Starry Eyed"? I asked **Ronnie Hilton**, appearing in "Goldlocks," at the Grand Theatre, Leeds, if he had

thought of putting more teen-appeal into his work.

"It may seem like banging your head against a wall but I've never tried to switch from my original style," said Ronnie. "I've got a certain following, and where I might gain a few fans, I might lose none."

"We all know that you have got to put a big beat into the ballad nowadays and I have nothing against this trend, but I prefer to stick it out with my style of singing. . . . Como and Sinatra are still getting away with it and that proves that if a good song comes along it will get through."

"It's a matter of getting the songs . . . songs of the calibre of 'Begin the Beguine' and 'Night and Day' and the kind of songs we need to get in the 60s. I think everybody's scared of writing them. . . . It's the problem of catering for mixed audiences—for the kids and the Mums and Dads at the same time."

"I'm afraid I don't like the 'seventies.' They put out all the favour."

DICKIE VALENTINE "I'm all in favour of a big beat, but not rock 'n' roll."



adult audiences and detract from the artist's performance."

Dickie Valentine was equally determined. "I wouldn't change my style, but it depends on the type of number," he said.

"I have done beat numbers like that one of Mike Holliday's, but I wouldn't go to rock 'n' roll because I don't do it well. I am all in favour of the big beat as long as it isn't rock 'n' roll. You can get some good numbers with a beat, like 'Starry Eyed' and 'Way'."

"I must say I hope that plain rock 'n' roll is finished—four people have been saying that for five years and you can never tell what the public want these days."

"I'm keeping my fingers crossed as far as the ballad is concerned. We may get some good songs. There are enough good songs about but it's a problem of getting the recording companies interested in them. The trouble is the good songs are not regarded as commercial propositions."

"I'm sticking to the stuff I usually do. I've gone through the rock 'n' roll period and I wouldn't change now. . . . I can't see myself doing 'Charlie Brown' or 'Hound Dog.'"

RONNIE HILTON "I prefer to stick it out with my own style of singing."



Dramatic? Elvis really preserved it

(Continued from front page)

the movie capital most of the year. "I'd like to get in a personal appearance tour of the country, and perhaps recognize a few of the discs which are being released around the time I get back," he said.

"But I doubt that there will be time for that. I can't be in two places at once and I want to make good in the movies. Perhaps there'll be time for a tour later."

Elvis got a stack of records before leaving the army which his careful managers have doled out. These have kept him in the public eye even though, while cleaning his jeep or doing his turn at peeling potatoes in the barracks, he has not made a record.

"There have been one or two suggestions that I made a record or two while I was over here," Presley said. "But I've turned them down. I just want to be a good soldier."

"He's certainly succeeded in doing that, and more, in his time overseas. In February he was promoted to acting sergeant from his regular rank of corporal, and put in command of a 40-man reconnaissance team."

"He's earned the job and I would

be glad to have him in my platoon any time," said his platoon commander. His commanding officer, Capt. Hubert Childress, said Presley was made acting sergeant before his promotion since "because of the way he needed a good man for the job."

Elvis was formerly a jeep driver. As a soldier and as a person he was won high praise from the young Americans serving with him in the Third Armoured.

"Elvis is a regular guy," according to Corporal Gary Gates, a private youngster from Minnesota who used to repair jeeps with Presley. "The fellows respect him because he didn't try to duck out of military service, or get a soft job entertaining the troops, but decided to get on with it just like the rest of us."

Another, though unspoken, reason for Presley's popularity is that he runs a one-man lunch club at the end of each month. When one of his buddies gets low on funds, Elvis is always good for a dollar or two, according to Gates.

'I DON'T GO OUT MUCH'

"And that's another way you can tell he's popular," said Gates to a grin. "Nobody has failed to pay him back yet."

Elvis himself refuses to talk about such philanthropic activities. In fact his vast wealth seems to embarrass him at times. Asked recently what he did with the day's salary—his was done, he said, "Oh, I like to throw a football around with some of the other guys, or go down to the PX (NAAFI) and have a beer, or maybe just sit around at home and listen to records. I don't care to go out much."

"Home" is one of Elvis's few extravaganzas since he has been—along with a dashing white sports car which an enterprising salesman gave him free for his personal use—Elvis brought his father, grandmother and a retinue of aides to Memphis with him and the whole crew are installed in an eight-room furnished house in nearby Bad Nauheim.

PRESELY NEEDS PEOPLE

The bill posts upwards of 20 pounds a week, more than double Elvis's pay as a sergeant, and he foots the bill himself, along with the food for everyone and the salaries of various employees.

"Elvis is a busy man, and he needs a lot of people to help him out," said a friend. Presley, the singer's father.

"The people" include two bodyguards, a busky pair of valets, two friends who keep away the body-worers, a female secretary and usually a friend or two visiting from the United States—at Elvis's expense.

Outside the house, with its white picket fence, a knot of temptress gals every day, hoping for a glimpse of the great man.

Another group is usually to be found in the yard. Here they are urged to berg camp. Both groups are usually unlucky. When Elvis goes to work "I'll get something in my cup out of the house by a side door and into the camp the same way."

FANS CLEAN HIS CAR

Local police, who at one time tried to clear the fans away, now look on patiently and only step in if the traffic gets blocked.

"The fans just have their uses. When Elvis and the fence pointed, there were 20 volunteers and the job was done in 10 days. It's a good thing every day, or sometimes twice a day by some female hand."

Some of these girls really come a

ON THE TRAD SCENE with Owen Bryce



Quick work

CLARINET discovery Nick Cooper, who replaced Jerry Williams in the Graham Stewart Band now playing in Germany, comes from Acker's home country... Bristol. So does Sandra Smith, Chris Barber's secretary, who sent Nick to Germany purely on spec.

The Stewart Band was originally booked in Germany for 2 months only. Owing to the phenomenal business the band pulled in the visit was extended to 19 weeks.

Jerry Williams reluctantly decided he must return to England to continue his studies in Philosophy.

Delighted to Miss Smith, Miss Smith to Nick Cooper. Cooper to the Schwabinger, Knowlter Keller Club in Mannheim. A very appreciative Graham Stewart waits for the first note... then he was literally knocked out by Nick's playing.

And all this in the space of two hours!

Bilk tour

TODAY (February 4), Acker Bilk starts his first one of Ireland, his first to that country where abroad. Opening in Dublin, he will follow appearances in Moate, Roscommon, Cork and Belfast. Bilk will be taking all these as ballroom dates. John Smith, who fixed the deal, tells me he has arranged an Irish band, Jimmy Connon's All Stars from Belfast, to complete the package.

He will follow this up by a Barber concert tour in May.

Toni Dalli booked at Blackpool

ITALIAN singing star Toni Dalli has been booked for a 26-week summer season at Blackpool this year. He opens at the Queen's Theatre on June 2.

Toni, currently in "Dick Whittington" at the Lyceum in Cardiff, is due to finish in pantomime on March 5. But the run may be extended.

When he does finish, Toni will be coming back to London for recordings.

GRAHAM STEWART, seen here (right) with kid in arms, in Germany, has had his visit to that country extended.

To college

DICK CHARLESWORTH goes to college next month. To nine colleges in fact. The list ranges from Stafford Technical to Keele University, is too long to list in detail. But the places will include Derby, East London, Manchester, Swansea, Leeds and Chelsea.

In Leeds the band will appear two nights running. Watch out students!

On February 1 the Charlesworth Band did a self-recording for Children's TV. The same night they appeared at Welwyn Garden City. On the 24th, they play at St. Albans Jazz Club.

Trad city

THE St. Albans Club will be featuring Paul and the Viking Jazz Band on February 18. To be followed by Acker Bilk, Charlesworth, Sonny Harris and Terry Lightfoot. So it's REALLY traditional in Hertfordshire during February. At Ken Tadlow's other club, the English Jazz Club, they will be closing on the 19th. No doubt to encourage a more regular trip to the Danish Band's session.

Difference

I HAD myself a ball on Wednesday night. The gap between the old-style dingy club and the modern lavishly decorated emporium continues to grow.

In the Ken Colyer Club I found twenty-five people around the interval group, waiting for Kid Martin and his Ragtime Band to finish the session.

At Jazzhops All Fairweather and Sandy Brown, I had a gathering of 150 with their Basicism mainstream jazz. Eric Luster gave forth with some bubbly entertaining Jimmy Rushing.

To finish a trip, across Oxford Street to hear the Humphrey Bogart Band at the Gaiety Theatre. What an improved band! It's the arrangements, changing to modern but not so you'd notice if overmuch of the old was still being used.

So does Cap Cyfar's singing. Brian Taylor, Cyfar's old boss, is still looking for a replacement. What'll he be doing these days? He should sit, and I fear that his stint with the Pete Hodge Band is likely to end to a close with the poor business they are reported to be doing.

Replaced

TEDDY LAYTON, who left the Sonny Morris band to join Gonella, has been replaced by Cyril Keefer, a clarinetist to watch and a great fan of the late Brian Taylor. Cyril's old boss, is still looking for a replacement. What'll he be doing these days? He should sit, and I fear that his stint with the Pete Hodge Band is likely to end to a close with the poor business they are reported to be doing.

Frankie Avalon to guest on Como Show



Frankie Avalon will be a guest on the "Perry Como Show" in March. At the same time, Warner Brothers are due to release his first film, "Guns Of The Timberlands," in America. Frankie is on tour with Cliff Richard.

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long distance," said Elvis, who holds an autograph signing session at his front door Mondays, Wednesdays, Fridays from six to seven-thirty in the evening. "The other day I had one who said she'd come all the way from Sweden to see me." And, of course, we get lots of luck in meeting Elvis socially. His dates have been few and far between.

ROMANCE? "OH NO"

In fact only two girls have really been out with him long enough to be linked romantically with him by the Press, and in each case the girl has laughed off the rumours of a romance.

"Elvis is such fun to be with," teenage German movie star Vera Tuschova told a reporter. "On our dates we would go for rides in his car, or perhaps to a movie. But romance?"—Oh, no.

Margit Bargin, a 16-year-old secretary introduced by a friend to Elvis, also laughs at the romance rumours. "On our dates we mostly used to just stay around his home playing records, and dancing," she says. "There was nothing to it really, but—and she sighs—he was so charming."

FOUR DATES ARE FIXED FOR THE EVERLY TOUR

THOUGH the complete itinerary has still to be finalised, four dates have now been confirmed for the forthcoming British tour by the Everly Brothers. They are the Guildhall, Portsmouth (April 2), De Montfort Hall, Leicester (17th), Colston Hall, Bristol (18th), and the Free Trade Hall, Manchester, on April 22.

In all probability, the Everly Brothers will open their 21-day tour at the New Victoria, London, on April 3, but this is yet definite.