

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 149 Week ending January 28, 1961
Every Thursday, price 6d.

Stiff fight for Lolita on 'Sailor'

IN the record racks are four versions of "Sailor," the disc that recently climbed into the top placings in the American charts. With a title like "Sailor" the disc can hardly fail to be a big hit on the island of ours. It is a natural for the big plug in "Two Way Family Favourites." And how going to buy it?

The original, and the one that got away in the States, is by an attractive Austrian girl—Lolita. But it faces strong competition from Anne Shelton (Phillips), Pet Clark (Eye), and The Andrews Sisters (Decca). Already, the sales of Lolita's version have topped the million mark and others of work are pouring in and it chance that she will be able to leave America to come here to plug the record.

In Denmark she is so popular that they have named a cake after her! During one of her appearances on TV she was asked her hobbies. "Cooking and baking," she replied, and gave her favourite recipe for a cake. The next morning the recipe appeared



LOLITA—Golden Disc already for her record. The daughter of a Viennese civil servant, she has worked as a children's nurse and as a secretary. She sang in the local church choir. There followed a radio spot on Radio Lita, and her debut was such a success that she began working full-time in cabaret. Then came records—and the disc that has established her in America, "Sailor."

GENE VINCENT—a changed man
BOBBY VEE'S BIG BREAK
PLUS
DISC'S star calendar for February

LEE, PAGE, BENNETT, LAWRENCE, GORME
Top US stars are booked
Big seasons in London

FIVE of America's top singers are to play seasons in London in the next six months. They are Peggy Lee, Tony Bennett, Patti Page, and husband and wife singing team Steve Lawrence and Eydie Gorme. All have been booked for periods of four or five weeks, except Miss Lee, the length of whose stay is not yet known.

The man who has pulled off this remarkable coup is Al Burnett, owner of the Pigalle night club in London and the man who brought over the fabulous Sammy Davis Jr. a few months ago.

NEW CONTEST ON 'GINCHY' RECORD

GUITARIST BERT WEEDON is touring Ireland from today (Thursday) until Sunday. He returns to a date on "Parade Of The Pops" next Wednesday.

He stars in the Light Programme's "Easy Beat" on February 5, and five days later he is in TV's "Lucky Dip." On February 9 he appears on "Wooker's Playtime," on February 10 in Scottish TV's Larry Marshall show and on February 11 in "Saturday Club."

DISC WILL BE RUNNING A COMPETITION IN CONNECTION WITH BERT'S LATEST TOP RANK SINGLE "GINCHY." FULL DETAILS WILL APPEAR IN NEXT WEEK'S ISSUE.

Although the bookings are exclusive to the Pigalle, a spokesman told DISC that there was a good chance that TV spots would be negotiated for some of the artists, as happened in the case of Sammy Davis.

Tony Bennett, who scored heavily here some time ago with "Stranger In Paradise," and is now an established favourite in the LP field, is the first to arrive. He will begin a four-week season on April 17.

Bennett will be followed by lovely singer Patti Page, one of the highest paid American artists, and also last year voted their best dressed personality. Miss Page, who records for Mercury, has just had a new disc released — "That's All I Need To Know." Her season at the Pigalle will run for five weeks, commencing on May 15.

Next in line is the most famous of husband and wife teams, Steve Lawrence and Eydie Gorme. (Continued on page 8)

THE ORIGINAL CONTINENTAL VERSION THAT SOLD A MILLION IN THE STATES!

LOLITA sings SAILOR

(YOUR HOME IS THE SEA)

NH 66 818 (single 45 mono)

POLYDOR RECORDS, 12/13 RATHBONE PLACE, LONDON, W.1.



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/airray set.

The address: Post Bag, D.I.S.C., c/o Charter's Buchan's Publications Ltd., 161, Fleet Street, E.C.4.
 Bonus prize winner for this month is: F. CYRIL FRYE, 429, Berchill Road, St. Leonards-on-Sea, Sussex (January 21 issue).

FRIGHTFUL

WHEN are record makers going to be discussing the frightful practice of backing pop singers with tangles, screaming groups?

I bought Frank Ifill's latest release "Gotta Get A Dile" and "No Love Tonight" because I consider him the best young artist in show business today. I was appalled by the caterwauling chorus, interrupting rather than accompanying him, particularly in "No Love Tonight."

The label gave me no warning, informing me only that the accompaniment was directed by Ken Jones. I hope there will be many more discs issued in the same style, but without the sounds reminiscent of ailed singing. —WILFRED GREEN, 53, Rochester Road, Aylesford, Kent.

THE CHANGE

SOME say best music is dead, others that it is badly performed, but the position can be summed up quite simply. A few years ago the songs were good and the singers poor—now the position is reversed.

Some of the records I have collected are The Dream Weavers, Bill Haley and Elvis Presley. Although some of the songs were brilliant, none has survived except Presley, and his voice has changed a great deal since then.

These days, the singers are generally of a far higher standard, even though they sometimes have to go commercial.

If only songs of the 1955-7 standard

AFTER A LITTLE GET TOGETHER WE MISS

CONTRARY to most people, I don't want my favourite artists to produce hit discs, for it certifies that if they do, then their next half dozen records will just be slight variations of that hit.

Prime examples of this, at the moment, are Sam Cooke and Jim Reeves. Reeves' "I'm Getting Better" and "Am I Losing You" might as well be called "I'll Have To Go" as parts two and three,

and Cooke's "Sad Mood" still has the sound of the men working on the chain gang.

Because of their hits, it seems unlikely that Reeves will ever record a masterpiece like "Mexican Joe" again, and it seems equally unlikely that Sam will record such great material as "Summertime" and "Teasing Sonata" again.—FETE FOWLER, 170, Uxbridge Road, Hatch End, Pinner, Middx.

PRIZE LETTER

were being written today, nobody would complain about pop music changing. We would then have the perfect, but elusive combination of good songs and good singers.—M. McCAISLAND, 86, Manor Road, Harrow, Middx.

HE DISAGREES

P. D. MEREDITH (DISC, 7-1—p. 61) is mistaken when he compares Duane Eddy's "Songs Of Our Heritage" with Johnny Cash's "Come To Train."

Johnny uses the natural instru-

ment for his backing, whereas Duane uses the unusual and enterprising combination of vibes, guitar, banjo, flute and drums.

Neither can I see how P. D. Meredith finds the cover of "Songs Of Our Heritage" so fancy. On the front and back there are pictures of Duane. On the centre pages are even more pictures of him. What would he prefer—dancing girls?—JAMES BROWN, 3, Coventry Road, Ilford, Essex.

UNDERRATED

THE most underrated artist in pop music must surely be Brook Benton. His recordings are raved about by the critics. Don Nicholl giving him a D.N.T. for his latest single "Four Walls" and Ken Graham giving him five stars for his latest EP, "When I Fall In Love."

Since these discs first met my eye I must agree with their enthusiasm and I draw the conclusion that the only people not appreciating his fine work are the record-buying public.—D. H. BURT, 50, Central Parade, Grimsby, Lincoln.

BAD TASTE?

I FEEL that many people who rush to buy the Bobby Vee hit, "Rubber Ball" will change their minds after hearing the flip, "Everyday."

Fans of the late, Buddy Holly will agree with me that this is a caricature of a great artist in the most possible taste.

I think "Rubber Ball" is a cert for the Top Ten, but I sincerely hope that Bobby Vee will think hard before

★
 EARTHIA KITT . . . she gave a thrilling reading from the Bible on ATX.
 ★



cutting his next disc.—(Mrs.) G. STOKES, High Street, Fordingbridge, Hants.

IGNORED

THERE are always complaints that too many records are ploughed by the DJ, without giving the newcomers a chance.

I agree with this generally, but would like to bring to their notice a record which has been almost ignored—"Like Strangers" by The Everly Brothers, which is not so big a hit at the moment as expected.

Since their harmony is just as great as ever, and since the song, backing and arrangement are well up to their usual high standard, I put their low chart position down to the lack of publicity.

I know that The Everlys are con-

sistent hit makers anyway, but I'd deserve six times as much as anyone else.—SUE BURGESS, Cherry House, Park Lane, Chertsey, Surrey, Gloucester.

Elvis is great

WHAT a tremendous follow-up to "It's Now Or Never" is "Are You Lonesome Tonight?" by Elvis Presley Jr.

At number one in the first week, my guess is that they will soon be pressing RCA 1216 in gold for million plus sales in Britain alone.—JOHN A. CURTIS, 31, Bury Street, Lowestoft, Easton, London, N.2.

Marion Ryan's TEENAGE TOPICS

DEAN WAS A HIGH KONG

MANY exciting and unusual things happened to singer Dean Rogers before the one who looks like Ed. Fred, Eddie Cochran and Cliff Richard all rolled into one. He is doing his national service in Hong Kong.

For instance, he decided he would like to be a doctor. He filled in the necessary application forms, and one bright Monday morning "fell in" on the barrack square to be taught on an army Land Rover.

"Now Gonna Rogers, let's test the speed of your reactions!" the instructor said. "Accelerate to 20 miles an hour and then stop hard when I tell you."

But Dean didn't stop, and the Land Rover was left a smoking wreck against the cook-house wall.



★ DEAN ROGERS—First disc for Parlophone.

That was the last driving lesson he ever took in the army.

But there was a bright side, too. He was asked to sign one night at "Hong Kong night club," "The Blue Star," and was so successful with the predominantly Chinese clientele that the promoters offered him a contract. But Dean's commanding officer wouldn't give his permission.

When he was demobilized Dean joined the Fast Drome Orchestra and sang with them for some time in the North of England. Impresario Arthur Howes saw him, liked him and signed him.

He was booked for several seasons at the Winter Gardens, Scarborough, and was a smash hit success. As recent Arthur Howes booked him for the "plum" touring show "Two," the "Jimmy Jones Show."

Dean has just made his first record for Parlophone's set a show "Bill End of Time." It was starred by Dean and "Keep The Mirrors Going." It's released tomorrow (Friday).

★ I WANT to thank all of you who helped to make my Christmas Card Appeal so successful this year. I was staggered to get the huge number of parcels of cards stacked up at the DISC office in Park Street during my collection.

I expected to receive a few hundred at the outside. So far we have received nearly FIFTY THOUSAND CARDS and I am still coming in!

Most of them have been distributed to hospitals all over London. It was gratifying to see what is done to help the sick and a beautiful multi-matchbox de-

signed with the pictures taken from them. They make attractive pin-on labels, covers for note-books, diaries, etc.—lamp shades, and a hundred and one other things.

★ HOWS has for an item? Singer Jimmy Young was back last week at Golden's Green Bowling Alley and he scored an admirable 214.

The management presented him with a gold bowling pin in honour of this achievement.

Jimmy has recently recorded a new disc "My Shoulder" which is reportedly selling well, could it be that the management of Columbia records are destined to present him with that elusive gold disc?

★ GIRLS DEPARTMENT, Fashion File.

HERES good news for you girls who are on the slim side. This year's summer fashions have a breath of the 1920s about them. The trends are designed to present the dresses will be sleeveless with high necks, semi-fitted bodices, big collared, buttoned pleats for the skirts.

Recommended accessory is just one chunky piece of jewellery, a bracelet; or perhaps a rope of beads—and a prayer for a warm summer.

SPELLBOUND

THE Eartha Kitt Show on ATV was one of the best I've seen. It stuck in my mind. Her artistry, beauty and versatility give her spellbound delight in all her discs, but I now expect Eartha to be able to charm me with a reading from the Bible.

I don't usually indulge in praise, there is seldom the need to do so, but I make no apology this time for it is wonderful.—(Mrs.) JEAN HUNT, 21, Wickfield Avenue, Chesham, Bucks.

PUSH IT!

FROM the way Decca handle the publicity of the late Buddy Holly it would seem that they don't want any more by the name.

In recent months he has had two singles, an EP and an LP released, the singles were the only ones viewed. In spite of this, the LP, the single of one week, entered the top ten LP charts and it is still there.

The EP received no mention and consequently making no progress.

Surely it is not beyond the scope of his record company to give him a release, "What To Do," some really worthwhile material.—BILL MELIFFE, M. Blackmore Road, Duncton, Essex.

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

RUBBER BALL

BOBBY VEE

LONDON

45-1182 9055 45 rpm

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending January 21).

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

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending January 21).

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

Published by courtesy of "The World's Fair"

BRIAN HYLAND

LOP-SIDED OVERLOADED AND IT WIGGLED WHEN WE RODE IT

LONDON

45-1182 9050 45 rpm

Anne's
Away!
with her latest Hit...




SAILOR

Voted a hit on "Juke Box Jury"
PB 1096

ANNE SHELTON



PHILIPS

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending January 21, 1961

Bobby Vee comes
bouncing in at No 9
with 'Rubber Ball'

Last Week	Rank	Title	Artist	Label
1	1	Are You Lonesome Tonight	Elvis Presley	RCA
2	2	Poetry In Motion	Johnny Tillotson	London
3	3	I Love You	Cliff Richard	Columbia
4	4	Pepe	Duane Eddy	London
5	5	Portrait Of My Love	Matt Monro	Parlophone
6	6	Counting Teardrops	Emile Ford	Pye
7	7	Save The Last Dance For Me	The Drifters	London
8	8	You're Sixteen	Johnny Burnette	London
9	9	Rubber Ball	Bobby Vee	London
10	10	Sailor	Petula Clark	Pye
11	11	Stay	Maurice Williams and The Zodiacs	Top Rank
12	12	It's Now Or Never	Elvis Presley	RCA
13	13	Sway	Bobby Rydell	Columbia
14	14	Perfidia	The Ventures	London
15	15	Buona Sera	Acker Bilk	Columbia
16	16	Doll House	King Brothers	Parlophone
17	17	Goodness Gracious Me	Peter Sellers and Sophia Loren	Parlophone
18	18	Like Strangers	Everly Brothers	London
19	19	Many Tears Ago	Cosmie Francis	MGM
20	20	Scottish Soldier	Andy Stewart	Top Rank

ONES TO WATCH

Rubber Ball - - - - - Marty Wilde
A Thousand Stars - - - - - Bily Fury

THE FLEE-REKKERS

"BLUE TANGO"

b/w

"BITTER RICE"

45 RPM

7N 18306

JOE BROWN

"SHINE"

b/w

"The Switch"

45 RPM

7N 18302

TERRY YOUNG

"PARTNERS"

b/w

"Maverick"

45 RPM

7N 18321

DAVID MACBETH

THE
"PUPPET
SONG"

b/w

"ANGEL ON
MY SHOULDER"

45 RPM

7N 18328

Big names, big songs... but

NEW SONGS

ROLL UP! Roll up! Roll up! This bright, shiny New Year of 1961 is really getting under way now and here is the Jack Good Column staring eagerly to the horizons on a sharp look-out for new sounds, new names, new styles, new shows and above all, new kicks, in the top-of-the-juke, swinging, pulsing world of pop music—and what do we see?

A lot of NOTHING. If it's all happening, it must be happening somewhere else. Right now the big sound of 1961 is that of a deep, heavy, exciting, drawn-out YAWN.

True, the standard of records has gone up, and up. They are, on the whole, better arranged, better produced, better sung than they have ever been.

British artists have, by sheer dint of merit, carved themselves out in rock a permanent place in the top ten.

So what?

Songs and lyrics are getting to be very polished and clever. All this is great, splendid, superb. But in the words of the immortal Bard—"So what?"

To top all the polish, the clats, the clacks, the snail-paced success of popular music, for just one, they are launching NEW IDEAS. Something we could not under stand and we can't cultivate and develop. Something that would dissipate the crushing burdens of it all.

The business is successful all right—don't get me wrong. Last year more money was spent on pop music than ever before. But the trouble is that everyone has seemingly got the hang of the business of pleasing the public and is now churning out an ever improved version of the same old thing.

Nothing new has happened since Buddy Holly died.

Let's see what about someone? Well, Buddy Holly gave us "I Don't Matter Any More" and our

It's all so boring now says

JACK GOOD



arrangers have taken this title to heart ever since.

The Pitkin men are a cut-price Lord Rockingham, Johnny and The Musicians are every rock 'n' roll band you've ever heard. Duane Eddy is still twangy and low-pitched and The Shadows represent a type of music that has been twangy and high pitched since the very beginning of the Rock Age.

Our two great British arrangers in the teenage field—and they ARE great—have my yet managed to cut out of the cloak of Holly, Barry's strings are "It Doesn't Matter" and Blackwell's tickles are "Everyday"—only much improved, of course.

Frankly, the only new things we had last year were an instrumental group without echo—Bill Black's Combo (and Dexis are, I'm told, reducing that to type by snapping British echo on to the American tapes before releasing Black's, false over here), and a WORBLE BOARD.

Now let's look at the stars. Our teenage sensations, once the hottest, most controversial subjects of conversation in this country have become household words.

Cliff did "Move It" and "Living Doll" and Adam Faith did "What Do You Want," and by special request they've been doing them ever since.



A good luck handshake from Chris Wayne (left) who is supporting Gene on his current tour. (DISC Pic.)

Now Gene must face the music

GENE VINCENT is back. He flew into London last Friday for a healthier and happier and heavier man than when he left so hurriedly last January. He's here for a tour which promises to be one of his most successful. Already there's talk of extending his visit so good have been the advance bookings.

For Gene this is going to be quite an ordeal. Last June, you'll remember, he broke off in the middle of a tour and flew home, saying his young daughter had died.

The fans and people in the business understood what had happened and many people didn't. As far as they were concerned Mr. Vincent could go for good.

What had really happened? The car crash which so tragically killed Eddie Cochran had also given Gene concussion. "I should have stayed in hospital longer after the accident," said Gene. "Instead all I wanted to do was to get out."

The price he paid was a complete breakdown. "It's no good asking me much about it now," said Gene. "I don't remember a thing about it. When I got home I didn't even recognise my own family."

Changed man

A long spell in hospital and taking life easily since then have made him a changed man. When he was in a few days before he went home last June his limp was accentuated, his face was almost gaunt and he was incredibly tired.

Now he really looks fit... he's even put on weight, especially in the face—and he's much happier.

He had a great disc out "Reebel"

and "Maybe" voted a hit by music reviewer Don Nicholl, but Gene is worried about how the fans are going to react after he left many of them disappointed after his last tour.

"When I first heard about the tour I was frightened," said Gene. "And even after everyone had tried to convince me that everything would be all right he was still under the impression that I was."

By Richard Adams

ably apprehensive. "It's a change," said Gene, "and now I'm really looking forward to it."

I told him how, after he'd gone home last year, he had dozens of fans arriving in the office asking for Gene. "I was a difficult person to get to know but I was a good friend," he said. "I was a good friend of them," said Gene. "But I won't be convinced until those close to me are under way again."

During his stay Gene is making sure that he has enough time to look up his old friends—he misses many while he was working—and his friends, the old people he used to know but who he does miss.

The tour is being organised so that Gene will get some time off. He wants to meet the people and see the country.

"Last time I was here, I wasn't able to do any of these things. "I'm fine. I'm taking things easily. In the past I've been keeping busy with this formula. "Five days a week, four times a week, and I was doing a lot of things back home, but now I have time off for a rest."

No date has yet been fixed for Gene to return home after the tour. The TV dates now being discussed, he may stay over for a few days.

I knew that on his last visit, Gene had met his wife and daughter in London. Would they be joining him on the tour? "No," said Gene. "I want to face this alone."

Marty has for over a year now been making his "long-awakened comeback" without ever actually having left.

As far as I know the situation is roughly the same now and will continue within the foreseeable future. The only new fact displayed by one of our teenagers was revealed in Adam Faith's "Face to Face."

This programme staggered people who thought that all rock 'n' roll singers were morose.

But as far as the music itself is concerned there is no sign that any of our boys have anything new to offer. They have made films, and now it has become for them to appear at the Old Vic.

Even Presley

EVEN ELVIS HAS MADE AN EXCURSION—A TEMPORARY ONE, ONE HOPS—INTO THE REALM OF ALL-ROUND FAMILY ENTERTAINMENT—INVOLVING BEING NICE TO BABIES, ENTERTAINING CHILDREN AND BEING FRIENDLY TO FOREIGNERS.

What else? Well pop music on TV has become very tamey. "Juke Box Jury" goes on. "Cool For Cats" has been, mercifully, given a rest before one assumes, going on again... and on, and on.

Stage shows continue to be consistently terrible, owing to the congenital inability of our teenage professional artists to behave like professional artists. The public has got bored with these shows, so promoters have to assemble bigger and bigger collections of names who as a result of persistent failure to entertain, become more and smaller names.

What is the root of the trouble? It doesn't lie with the artists. I'm afraid, it is with their public.

If the same music has become samey and dull, it is because the fans have become samey and dull. IT IS UP TO THE FANS TO REALISE THERE ARE MORE ADVENTUROUS MORE CLOSELY, AND REUSE THE UNIMAGINATIVE. AFTER ALL, THEY PAY THE TUBE, THEY SHOULD CALL THE TUBE.



"Dad says he won't have a record player in the house."

TIM FRAZER'S THEME

by the TONY HATCH ORCHESTRA

45 r.p.m.

7N25068

CABLE from AMERICA

edited by MAURICE CLARK

TONY MARTIN has just cut his first rock 'n' roll record. Martin, who recently left RCA Victor after years to join the Dot label, last week recorded Marty Robbins' song "Don't Worry" in true rock fashion, complete with a recitation. Other side is a hit from 1953, "To Be Alone," by Billy Vaughn, who also provided the backing.

ABC Paramount have joined the other big companies in the Broadway Musical Original Cast field. They have just bought the rights of Don Ameche's new show "Thirteen Daughters." This will be the first cast album for this label.

Steve Lawrence has made a beautiful disc of the big English hit song "Portrait Of My Love" for United Artists. Everybody thinks this will be a big smash.

The Kingston Trio have just been presented with four golden records, representing \$400,000 in sales of LPs. A big party was given by Capitol to mark the event. It was attended by 60 members of the Press and top Capitol executives, the night before the boys embarked on a two-month tour of the Far East and the South Pacific.

Brenda Lee is spending a couple of weeks in Hollywood to talk over with three major film companies, the possibility of her shortly making her debut in movies.

★ ★ ★

ELSA MAXWELL, the well-known columnist and party giver, has done the inevitable and cut her first LP. It's called "How To Give The Perfect Party" and it's for the Carlton label.

It has been a long time now since the city of Boston has given the music business a new star (Reddy Cannon was the last) but it seems certain that Janet And Jaye are to become a smash with their first record for Kapp Records. Title is "Compliments."

Decca feel sure that Red Foley, C and W singer, will at last crack the pop field with his new release "The End Of The World."

Paul Anka invited at his expense all his buddies from Canada to be at his wonderful opening at the "Cocoonnet Grove" two weeks ago.

Dick Foley, of the Brothers Four, has just married in Seattle, lovely Joan Beings.

Dedicated to President and Mrs. John Kennedy, the B and F Record Company in Chicago, have come up with "Lead On—Mr. President" and "First Lady Of America." Tunes are sung by Lillian Brooks.

'Pirates' tape Elvis

RCA VICTOR could not understand why dealers in several States started to order the film album of "Flaming Star," starring ELVIS PRESLEY, after saying they had heard it on their local radio stations, because at yet no copies of this LP had been pressed. Then they found out that so great was the demand for this album that people had been taking portable tape recorders into the cinemas and taping the sound-track, which in turn they were selling to the small stations. This has all been stopped and anybody now found doing this will be sued on. Victor intend to bring out the album, but not until the sales of "G.I. Blues" have cooled down.



★ BRENDA LEE ... is talking things over in Hollywood.

(And Tell The Blues So Long) that he sent Donald a cable of congratulations on a fine disc. For although Al has also recorded this song for Coral, he is also the composer.

I hear Les Baxter has written the most fantastic score for the forthcoming movie "Black Sunday." He will be recording this for release on LP.

Bob And Don have recorded on "A" Records "Johnny's Gone," a tribute to the late Johnny Horton.

★ ★ ★

BECOMING quite the thing now for the larger disc companies to buy from the smaller labels anything they hear that sounds like a hit, even though sometimes the records have been on the market for some weeks. Roulette did this with "You Talk Too Much" by Joe Jones and it became one of their biggest hits. Latest master purchased from a small company is by newcomer Brenda Lee with "Chills And Fever" now on the Dot label. It has just been released by the small companies are now aware of the possibilities and consequently

Tony joins the rock 'n' rollers

are beginning to charge accordingly.

Since "Calcutta" sold a million discs for Lawrence Welk you can hardly pick up a paper without seeing his name. Welk is so very happy about this. He said he had been waiting to do this for 22 years, but began to think it would never happen.

Pat Boone's Cooga Meoga Productions have just bought the film rights to John MacDonald's novel, "A Child Is Crying." It seems unlikely that Pat will himself appear as he is so busy on "State Fair" with another film to follow.

Johnny Burnette's 28-day tour of the British Isles and Europe, due to start on February 7, has now been put off till March 11 owing to commitments in the States.

Even though it will mean competition for him in England, Al Kausha was so pleased with the Donald Perry version of "Sing,

Freelance arranger and composer Stan Applebaum, who has been responsible for dozens of hit discs, is very unhappy with the deal arrangers get, off just a fat fee, and feels they should get due recognition and some sort of participation when the session they have created results in a hit disc. He is now trying to get something worked out. Some of his most recent hits are "Save The Last Dance" by the Drifters, "Calcutta" by Neil Sedaka and "Many Tears Ago" by Connie Francis.

Capitol Records have just signed comedian Bob Melvin to a long recording contract. His first album "Close To My Fightin' It" is to be released at any time. To get an original version to his fans, Capitol recorded the comic before an audience assembled in their Hollywood studios.

England's Max Harris has just had his "Gurney Slade Theme" issued here on the Atlas label, and the disc has met with the most wonderful DJ reaction and could well happen.

THIS WEEK'S

HITS

EMI

FRANKIE AVALON

A perfect love

RAY 42-7028

THE AVONS

Rubber Ball

COLUMBIA 45-0949

JOHNNY DE LITTLE

Not guilty

COLUMBIA 45-0943

THE

FOUR PREPS

Calcutta

CAPITOL 45-0312

FRANK IFIELD

That's the way it goes

COLUMBIA 45-0938

CONWAY TWITTY

C'est si bon

(It's so good)

45-05711

RICKY VALANCE

Jimmy's girl

COLUMBIA 45-0938

THE

PILTDOWN MEN

Piltown rides again

CAPITOL 45-0312

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Fancy Meeting You.



No. 2 in our series in which the stars meet THEIR idols

Bert Weedon and NORMAN WISDOM

fair old whizz of success as a disc artist. "Don't Laugh At Me" was a big winner. I also liked "Follow A Star." But I've often wished you'd do something on a teenage lark—a disc with a big beat, that'd really hit 'em. Charlie Drake's done it. I don't see why you shouldn't.

Norman: "It'd be worth a try. Come to think of it, there have been times when I'm on set when I've really started to rock—and it certainly

you like to play comedy roles on TV or the stage?"

"No, that's over-stretching it. But I do like to feed comedy patter between my numbers. You can't put your personality across merely by playing guitar. I doubt if I could make people laugh, but I can try to make 'em smile."

The talk switched back to TV, and before long the pair were dreaming a joint series.

Norman: "It would have to be easy and informal. We could sit around, singing and playing everyone's favourite numbers. You know, a sort of revival of the old-fashioned musical evening."

Stop for tea

Bert: "Sounds great! It would be a blend of the ancient and modern. I agree; it would HAVE to be casual. We could even stop to make tea."

Norman: "That's for sure. We could call it 'Sunday Night Parloou'—something on those lines."

They kicked the idea around, ironing out problems—except the major one—how they would find time to do the serial!

They didn't solve that one, so they did the next best thing—a brief joint performance there and then.

Bert, who was due to go on to a radio rehearsal, had his guitar with him, and in a nearby room was a temporarily deserted bandstand, with a drum kit laid out.

"Tell you what," said Norman. "I've got to get in the groove with my drumming for tonight's show as the Palladium. How about a two-man jam session?"

The "king size guitar" was out of its case in a flash. Second time, the Wisdom-Weedon duo was swinging. It was non-stop for ten minutes. Thanks, Bert, said Norman. "I guess that's not some of the rest of it."

Norman's car was waiting. He said he would drop Bert at his rehearsal studio. They said: "Bye, taking you, Dick," and went off—still talking about that TV series!

NEXT WEEK
Ricky Valance and Stanley Baker

NORMAN WISDOM and Bert Weedon got together for an impromptu jam session (DISC, Pic)

So I got them together, over lunch, a few days later.

We had scorching hot down before the two-way prairie started. It was, I assume you, sincere and spontaneous, said Norman to Bert: "I enjoy your playing immensely; have done for a long time. I never buy your discs, don't have to. My wife Freda always runs up to our local record store. She's just bought 'Ginny'."

Bert grinned: "I may cause agreement in your home, but you've SPLIT mine. My son refuses to come with me to see your films. He says: 'You laugh, too much, you make a Slinking exhibition of yourself! So we go on separate nights.'"

Pop music is Bert Weedon's living, but he is an exceptionally intelligent and serious-minded man. He studies philosophy and jazz, and he has a full appreciation of the classics and the deeper reaches of jazz.

So, wondered, how come he dies slapstick and, in particular, that pastmaster of it, Norman Wisdom? Bert explained: "It comes from my father. He was a railway engineer, and a straight-line comic. When I was a lad I used to go around with him when he worked the clubs as a tenor."

Basic skills

"I learned to appreciate the basic skills of a comic—the timing, the use of props, the making of a gag and so on."

I first saw Norman on TV—some seven or eight years ago. He completely knocked me out. Since then I've seen all his films. I've watched his stage act many times. I never miss his TV shows—unless, of course, I'm working at the same time."

Norman's appreciation of the Weedon guitar needs less explanation. He, himself, is well known as a talented and versatile musician.

"How many instruments do you play?" Norman: "Let's see... there's also sax, tenor, trumpet, clarinet, piccolo, and I'm working at the same time."

Let's say eight, if you'll teach me guitar." "I'd be a pleasure. But don't get TOO good; I wouldn't want to make out just one of your careers." Bert started the ball rolling and I knew, Norman, that you've had a



by Dick Tatham

seemed to get everyone clapping like mad on the off-beat."

Bert: "How did you start as a singer?" Norman: "I was playing Blackburn Grand in March, 1947. After first house Monday, the manager said my comedy set was for the birds. He added he would have to pay me five shillings unless I could do something different. I then said my comedy had been just an experiment, and that I was really a singer."

"It was a lie, of course, but it worked. Second house I sang 'Nancy With The Laughing Face' and a couple more numbers. The audience seemed to like it. So did the manager. I played out the week as 'Norman Wisdom, the New Singing Discovery'."

And what would Norman like Bert to do? "That's easy," he said. "Disc jockey!" Bert: "Binge on that's exactly what I'd like to do."

Norman: "Why not? You've got musical knowledge. You have a sense of comedy. What better qualifications?"

Tell me, Bert, I asked. "Have you ever wanted to be a comic? Would

S by John Wells

TINA and Fredrik have a golden rule—never work in Switzerland. Though they come from Denmark they now live in a beautiful villa outside Geneva. This is because Switzerland is the only country on the continent where they are not recognised... and they intend keeping it that way.

Must be a record. Brenda Lee did nine shows in one day recently at Honolulu.

Show his people have to be good travellers. Last year Adam Faith estimates that he did over 30,000 miles in his car travelling on one-night stands.

Handelder Joe Lavin recalled recently: "My parents wanted me to become a classical violinist when I was at school." He said that when he went back to the school he attended over 30 years ago to talk to the pupils on choosing a career.

Little Lenya is a name you should know. She is one of the stars mentioned on the hit disc

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JESS CONRAD, JANET RICHMOND

David Marshall talks to the two stars many have tipped for the top in 1961 to discover what THEY think

I'd like a hit, but I'm no disc star

says **JESS CONRAD**



(DISC '61)

JANET WAITS TO BE WELL KNOWN

A GIRL singer who has stood above all others in the "I predict for 1961" stakes is Janet Richmond. She is the girl whom almost everyone has tipped for stardom. She is pleased, very pleased—has unimpaired by the laurels heaped upon her.

For Janet Richmond has her feet on the ground. "Don't think I am being silly, but they didn't have a vote choice, did they?" she said to me, playing down the praise. It looks now as if the girl is going to be right for modest Janet, for she has one of the best records she has ever made in the shops—*"Senora."*

They enjoy it

It is a disc that the experts—people who have spent their lives in the trade—enjoy listening to. Janet is inclined to dismiss her part in it, and to point out that it has a wonderful backing by Johnny Spencer, and that much of the success is due to him. It was released last week—too early for sales figures to be uncovered—but even if the disc sells only to people who appreciate good singing that wouldn't prove the experts wrong.

For Janet, although being tipped as

the female name of 1961, is essentially a cabinet artist. Her success doesn't depend upon the teenage market.

She has appeared with Jimmy Jones on his tour, and that is about the only time she has come into contact with the younger record buyers. "It's wonderful to have all those people saying such nice things about me. It has given me more confidence when I appear. And perhaps people are now listening to 'Senora' who wouldn't have done so before."

What would Janet like from 1961? "My name to be known. Let's face it—it is not well-known at the moment."

"I don't want to go into films. What sort of part could I play? A Scottish maid? I'm a singer and that's what I want to be known for."

Next month Janet is off to America where she is to appear in cabaret at Las Vegas. No definite date has been fixed for her return, so she may be away for months. "I hope to do TV while I'm out there," she told me. "I'm going out there to see what turns up."

It could happen that Janet will stay in America, for many American agents have forecast a great future for her in their homeland. I hope it won't be left to the Americans to appreciate Janet. Some of us have already, do so, and I am sure it's just a question of time before the critics are proved right in forecasting 1961 as her year—**HERE!**

THIS is going to be a big year for Jess Conrad. It is the year he comes of age—twenty-one next month—and, if the Show Biz prophets are correct, he is due to become a big, big singing star. Almost within days of the forecasts being made, Decca issued "Mystery Glee," which was immediately tipped by DISC reviewer, Don Nicholl, to enter the charts. It is only Jess's third disc, but it could be the one to establish him as a singing star.

Jess is impressed by the praise lavished upon him. "All this is as others see me, not as I do myself. Obviously, Jess would like the conditions to come true. He would like a hit record. "But, I know I'm no great recording artist—people just seem to like me for what I am."

"A hit, however, would be a nice thank you to all my fans who have shown such faith in me."

"Yes, genuinity is realistic about his singing talent, and modest about his acting ability. Perhaps that is because he is no overnight wonder. He spent four years modelling, appearing in rep-making commercials—and earning about £7 a week."

Thanks to Jack

Now he earns considerably more, thanks, mainly, to Jack Good, who discovered him, for "Wham?" "When I topped the popularity poll in Jack's show I was suddenly considered to be bigger box at the cinema, and so I got better parts."

"Now I've reached the point where I'm forming myself into a limited company for films and recording. I'm learning that to be a success in this business you've also got to be a businessman—and a good one, too."

Have the "I forecast Jess Conrad to be the star of 1961" predictions made any difference to Jess? "Well, perhaps people listen a little more closely to my discs—**you**

know, to see what all the talk is about—but I don't think it has made much difference, except that I feel now as if I've a golden spoon in my mouth."

Which, of course, is undoubtedly a nice feeling, but understandable, for next month he heads a variety bill with Gene Vincent and Mark Wynter in support! It will be his first variety tour.

Does it worry him?

"No point in worrying, is there? That's one thing I'm not going to do. But I am going to do my best to make those predictions come true."

With his career on the up-and-up, Jess is now employing other people to assist him. He had a secretary before he made discs. With the variety tour coming up he now has to employ a road manager and, for his promotion, he has a Press Officer on his pay roll.

"And I don't need a personal manager, yet. My agent and I seem to do fairly well between us."

He can say that again. Very shortly, for example, Decca are to release an EP and an LP. And remember, Jess hasn't had a hit disc. It's around the corner, I know, but although it hasn't happened yet, Decca are sufficiently confident to begin releasing albums.

"Yes, it is great," says Jess. "But don't forget what I said earlier. All this is how others see me, not the way I see myself."

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THE Tedd Johnson COLUMN

Mickey Most has ousted Presley—in South Africa!

YOU may possibly have read of a big impresario booking **Wesley Harris** for a show which he was promoting in South Africa. This impresario is Mickey Most, and a year or so back he was one of the successful Most Brothers.

Mickey's story is one of incredible success since he left these shores.

He went to South Africa after splitting with the other Most Brother, Alex Murray.

For the sake of brevity let's just list his achievements in the past two years. In South Africa he has the number one record . . . having just ousted Elvis' "It's Now or Never". He also has the number seven record.

He owns one of the biggest fruit canning factories in South Africa. He is South Africa's most popular disc jockey, comparing four record shows, including the radio version of "Juke Box Jury". He is the country's premier impresario, and owns theaters throughout the area.

Penniless!

All this, and when he left Britain he was virtually penniless! But what he considers to be his most important acquisition in South Africa has been his beautiful wife, Christina.

Mickey is still only 21. He is tall, with sun bleached fair hair, and an appearance which has made him a teenage idol in his adopted country.

He was born Michael Hayes and in his early teens formed a group called The Drifters which later on joined his erstwhile friend, Harry Webb, today better known as Cliff Richard.

Richard . . . The Drifters now better known as The Shadows.

He made appearances all over the country, on radio and TV. "6-5 Special" in particular. When he split with Alex and hit South Africa, one of the first things he did was to marry Christina Finch whom he had met during a Terry Dene show in England.

Then Mickey set about conquering the hearts of the South African teenagers.

He did it, too. This little story Mickey told me is perhaps indicative of just how all-conquering he was. "There are ten girls in Bernali, for instance, who once asked me to sign my name on their arms and afterwards they had it tattooed."

Afrikaans rock

Mickey told me that at present he is busy learning Afrikaans as he would like to record rock 'n' roll numbers in that language.

In a radio interview in South Africa Mickey voiced opinions about some of our top stars.

Cliff Richard: "It's nice to listen to his records. I know him personally and can vouch for his lack of any kind of affectation. He is a sweet person."

Tommy Steele: "He is a practical joker. He would even pull a harmless joke on his own mother, provided she gave him the opportunity, which she rarely does."

Wesley Harris: (Before he had any intention of booking him) "He's phenomenal. The greatest. It's a pity that he never really made the big time."

Mickey will be coming back to England as a performer this summer. I can safely predict a wild reception for the boy who is known as "The Human Dynamo."

'JURY' IS EXCEEDED TO END OF JUNE

"JUKE BOX JURY" has been extended for the ninth time and will now run until the end of June. The show started in June 1959, and attracts an average of 11,000,000 viewers every Saturday.

Two finalists for the February 4 edition are Marion Ryan and Keith Fordyce.

Bennett—big deal

TONY BENNETT, who, as announced on the front page this week, is due to come to Britain for a season at the Regal, has completed a deal for a tour of America and South America, which will earn him more than \$250,000.

He will open for a four-week season at the Dunes in Las Vegas, on February 23. This will be followed by his visit here in April. He is scheduled to go to South America in May.

RECORD NUMBER BY CONWAY

THE Russ Conway series on ATV has set up a new record for the number of viewers watching the first of any light entertainment series on TV. The programme, screened on January 5, was watched by 19,000,000 people, according to TAM (Television Audience Measurement), the independent body which estimates the viewing figures for TV shows.

This series, which beats the previous record held by an Arthur Hayes show in September last year by more than a million, is only 22,000 away from the all-time TV record held by the Harry Secombe "The Palladium show" on December 11 last year.

It is also the first time that the start of a series has broken the TAM ratings for any week since the records were started in November, 1956. And it is also the most remarkable as the Conway show is a mid-week series.

Average viewing figure for the Palladium show is 22,000,000.

Dates for Johnson

In addition to his appearance in "Let There Be Music" on BBC Television, Harry Johnson has several other engagements lined up.

He is featured tonight (Thursday) in "Join In And Sing" on the Light Programme, and on January 30 will be appearing for the week in cabaret at the Roof-top Room, Belfry, in cabaret at 15 will be once again appearing in the Elevation Song Contest.

Leigh series

SINGER ADELE LEIGH, who is reported in "The Dickie Henderson Show" last week, is to have her own BBC TV series. She will star in a series of fortnightly programmes called "Let There Be Music." First one is on Friday, February 3.

In the first show, Miss Leigh's guests will be Bryan Johnson and Tommy Kelly, and in the second, Janet Pascoe, Miss Leigh's husband, and Jimmy Williams.

U.S. stars

(Continued from front page)
Lawrence and Eydie Gorné. They have been booked for a four-week season beginning on June 19.

Lawrence has just recorded the British hit "Portrait Of My Love," for a new release in the States, and she and Miss Gorné are currently touring the American club circuit.

PEZZE Lee begins her season on July 17, but at present no definite time limit has been set.
Peggy Lee was in a recent Bing Crosby show, screened over here, and in America, she is rated on a level with Sinatra. Her latest album, released in December, is "Pretty Face." Her next LP will be "Ole, A La Lee."



FRANK SINATRA gives a helping hand to the wife of the new President of the U.S.A., Mrs. John Kennedy, when she attended the pre-inauguration gala given by Sinatra last week in Washington.

Spectaculars for Steele

TOMMY STEELE, still holidaying in Bermuda, will definitely be starting his two "Saturday Spectacular" productions for ATV possibly both in March.

Pye issue 'Pepe' sound-track LP

ALTHOUGH the premiere of "Pepe" has been postponed to February 27, when it opens at Columbia Theatre, Pye this week has issued the sound-track LP. Artists featured are: Shirley Jones and "Lenny" Hatfield; Mavis Chevalier; "I September" and "Miss J"; Sammie Davis; "The Rumble"; Bobbs Dartin; Howie Weese; All Right; Judy Canyon; "The Far Away Part Of The Journey"; Grem; "Sara's Theme"; Ben Cooper; "Pompeii From Heaven"; "Let's Fall In Love"; and "Sound Of The Border."

LAINÉ AT DONCASTER

SINGER Cleo Laine is appearing with her orchestra at Doncaster tonight (Thursday), at Leeds tomorrow and at Liverpool on Saturday.

On Sunday Johnny and Cleo will be together in ABC TV's "Sunday Show" and on February 1 and 2 will appear for Southern TV. On 1 February 16 she stars in the Light Programme "Jazz Club" with Jimmy Douglas and on March 1 she is scheduled for TV's "Whistle Stop" show.

Musical delay

DEAN ROGERS, young Parlophone recording artist, shortly due to go out on tour with Emile Ford and the Checkmates, has waxed the three main songs from the American musical, "Bye, Bye, Birdie."

The show, a hit on Presley's draft into the U.S. Army, is not due to come to Hulton until June, and the Rogers disc cannot be released until then.

HMV have the original sound-track from the American production, and this, too, will be issued to fit up with the opening of the show in Britain.

Classic again for Jackie

JACKIE WILSON, whose last two releases have been adaptations of classical pieces, has recorded another. It is called "My Empty Arms" and is taken from the famous "On With The Motley" from "I Pagliacci." It is released this week.

Wilson, who is reported to be earning more than £18,000 a year, has recently signed a new long-term contract with his recording company, Coral.

NEW RELEASES

Everybody likes it Don Arrol

49-71188 Decca

Sentimental Journey

Harry Robinson's XV

49-71189 Decca

Johnny Tillotson Jimmy's girl

49-71187 Decca

Chills and fever Ronnie Love

49-71187 Decca

I want to be loved

Sevanah Churchill

49-71187 Decca

A teenager feels it, too

Denny Reed

49-71187 Decca

Jackie Wilson

My empty arms;

The tear of the year

49-71187 Decca

TED HEDD AND HIS MUSIC

REUBY-DUBY-DU

49-71187 Decca

RICKY NELSON

YOU ARE MY ONLY

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DECCA

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Elvis - sales half million

Huge rush for 'Lonesome'

SALES of Presley's latest hit, "Are You Lonesome Tonight," have already topped the half million mark in Britain, and they are still climbing. Most up to date figures available from Decca as we went to press were 572,000. This took into account returns up to last Thursday, less than one week after the disc first entered the shops.

When the week-end returns are in, it seems certain that the total will have passed the 600,000 figure. And as if to confirm Presley's success, Decca are to release next week two answer discs, both called "Yes, I'm Lonesome Tonight." One by Dottie Stevens on London, and the other by Belma Carpenter on Coral.

Vaughan, Conrad dates

BOTH Frankie Vaughan, who appeared in "Sunday Night at the London Palladium" last week-end, and Ivo Conrad, who heads the Great Vincent tour in February, are to be featured in "The One O'Clock Show" on Two Ties TV next Tuesday.

Both stars will sing their latest releases—Vaughan, "This World We Love," and Conrad, "Mystery Girl."

LONNIE DOWEN is signing his new long-term recording contract for Pye in the dressing room at his theatre in Nottingham, where he is playing Buttons in "Cinderella."

OLDIE AGAIN FOR FORD

LATEST Emile Ford title, to be released by Pye on February 24, are "Kiss To Build A Dream On," the old Rosemary Clooney hit backed with "What Am I Gonna Do?" which the Ford sound engineer three weeks in a year picture disc arrangement.

The disc is to be released on the day Emile Ford goes to Paris for television and radio. This will be his first short tour of one-nighters.

This time, which will also feature Dean Rogers and the Hi-Fi's, Patti Brook and The Diamonds, Bobby Deacon, The Fordettes and Alan Field, will open at the Rialto, York, on February 5.

Subsequent dates are: Southport (6); Keighley (7); Bay (10); Durham (10); West Hartlepool (10); Barnsley (11); with a final date at the Esquado, Rotherham, on Sunday, February 12.

Wynter on TV

MARK WYNTER, who, it was announced last week, is to take part in the second "Rock 'n' Trad Show," will be the special guest on the "Machin' Man" Show on BBC TV, Wednesday, February 15.

Mark's singing on his latest recording, "Dream Girl," which he will also sing in this year's Eurovision Song Contest. Release date for the disc, the flipside of which is "Two Little Girls," is February 15.

Mark's new songs are still in hand for Mark's first film role. Tentative title is "Banned Singers." Mark will play the lead, and also sing two numbers.

What our stars think of the new Presley

STUNNING REVELATIONS IN NEXT WEEK'S ISSUE!

Pet sets up chart record

PET CLARK, the British singer who last week stated in DISC that he intends to spend most of his future in Paris, has set up an all-time record in this country.

She has become the first British girl singer ever to jump straight into the top half of our Top Twenty. She has done it with her recording of "Sailor," which has come in at 10, and this in spite of stiff opposition from other versions by Loida, Anne Shelton and The Andrews Sisters.

Comstock picked

MUSICAL DIRECTOR Frank Comstock, who has been commissioned by Jack Webb and William Bowers to compose and conduct the score for a new film comedy.

Film to be called "The Last Time I Saw Archie," and will star Robert Mitchum, Jack Webb, Martha Hyer and France Nguyen.

BRUBECK— HE WAS SO BORING!

A CAPACITY crowd filled the Royal Festival Hall last Saturday afternoon. They gave ovations galore to the Dave Brubeck Quartet. Their blind adoration was quite frightening.

As on the group's two previous tours, drummer Joe Morino was the star. He is quite fascinating to watch. And whatever else is going on, it's hard to take one's eyes off him. What an imaginative, brilliant musician. Basing Gene Wright worked with Joe with complete professional competence. But his solos contained too much obvious humour for my liking. Paul Desmond did nothing to enhance his reputation here. He is given so little to do. And what he did play was almost inaudible.

With the audience, he could do no wrong. Personally, I have never been more bored by any musician. His solos were so monotonous. Funderos and percussive—but, in my ears, completely devoid of any real jazz rhythmic feeling. A competent pianist, but not definitely no jazz player. And his so-called blues-planting is a mockery.

The Quartet's best showing was on Friday's time in 3/4 from the "Time Out" album. But even there, mostly because of Morino's fascinating solo,

Tony Hall

in brief...in brief

TYNE Teens TV are to feature a special Elvis Presley edition of their "Star Parade" on Monday next, January 30. The programme will be recorded on Thursday, before an audience of 250 Elvis fans, and it is hoped that it will include a special message of greeting from Elvis in Hollywood.

HARMONICA star Max Geldray, currently appearing in Melbourne, has had his Australian tour extended until the end of February.

JOHNNY DE LITTLE, the John Barry discovery whose first disc "Not Great," will be making his debut in "Saturday Club" on February 4. John Barry and the Seven will also be featured in the same edition.

ONE of America's greatest jazz and blues singers, Nina Simone, is to have her first album released in Britain. It is called "Nina Simone At The Town Hall" and will be released by Pye on February 3.

PETER WYNNE, Sammy Samwell and Dance Arnold star in a charity cabaret show at London's Grosvenor Restaurant, on February 4. Songwriter Sammy Samwell will mark occasion by making his debut as a vocalist.

TWO new American groups now in the hit parade in the States make their British disc debut on London next Friday. They are The Stringalongs with "Wheels," and The Miracles, with "Sloop Around."

MONTY BARSON, Pallette singer who took from the States, will be one of the guests in the "Joke Box Jury" panel on February 4.

LATEST Johnny and the Haricaines' single disc, released in States as "Mr. Lonely" and "J-u-D," another oldie revival, will be made available to us by their next release here, although no date has been set.

COMEDIAN Benny Hill makes his record debut when Pye release a single on February 3. "The Bachelors," "Pep's Diary" and "Gather In The Moonrooms." The first of his monthly spectaculars for BBC-TV will be transmitted on Saturday of next week.

Artists known to appear with... in this show are Peter Vernon, Dorita y Pepe, Ronnie Brodie and The Irving Davis Duoette.

Ruby to tour S.A.

RUBY MURRAY is to make a two-week tour of South Africa. She will visit Durban, Johannesburg and Capetown, heading a bill of South African artists. Her husband, Bernard Burgess, and their eight-month-old daughter Iain will travel with her, and the tour commences on March 7.

Ruby finishes her pantomime season in "Cinderella" at Teatree this Saturday, starts in variety at Crewe during the week beginning February 6, and she may appear in a "Saturday Spectacular" before the leaves for South Africa.

Knight pens 'Festival'

COMPOSER-MD Peter Knight has written the signature tune for A.R.T.V.'s forthcoming Song Festival. Tentatively called "Festival," it is described as a young, fast-moving piece.

Peter is likely to record it with a full concert orchestra for Parlophone. The other side will be his theme for the ITV "Knight Errant" series.



<p>CORRINE CORRINA RAY PETERSON</p> <p>45 RPM 1000</p>	<p>SHELBY FLINT ANGEL ON MY SHOULDER</p> <p>45 RPM 1000 Warner Bros.</p>	<p>ANGEL BABY ROSIE and THE ORIGINALS</p> <p>45 RPM 1000 London</p>
<p>THE CRICKETS DON'T CHA KNOW</p> <p>45 RPM 1000 Coral</p>	<p>BILLY FURY A THOUSAND STARS</p> <p>45 RPM 1000 Decca</p>	<p>45 rpm records The Decca Record Company Ltd and their names are a registered trademark London E.C.2</p>

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RUSTY DRAPER FRANKIE VAUGHAN DAVID
MACBETH MICHAEL COX JOHNNY DE LITTLE

The new girl is really different.

your weekly
DISC

with DON NICHOLL

ROSHIE AND THE ORIGINALS

Angel Baby / Give Me Love
(London HL19266)

ROCHING (the blues comes a girl singer who's new in an... Roshie with a group called The Originals, "Angel Baby" is a slow, razzing romancer which she chants in an odd little hi-pitched voice. A bit different from anything around at the present time, though the dark, dragging background from the instrumental team isn't novel.

A slow beat offering which I'm hoping to move very quickly indeed. "Give Me Love" is a muzzy rocker (same again according to label) by Roshie and The Originals... but it sounds to me as if Roshie took the side off. This must be one of the naive vocal team leading.

JOHNNY TILTONSON

Jimmy's Girl / His True Love Said
Goodbye
(London HL19275)

A SMASH follow-up to "Pretty in Motion" for Johnny Tiltonson, the 23-year-old, graduate of Florida A. & M. University. "Jimmy's Girl" is a middle tempo 12-bar ballad which fills quite nicely all the way. Tiltonson sings it softly and pleasantly.

Rather sad aspect of the lyric could get it a place in many young hearts. Girl song is used unobtrusively. "His True Love Said Goodbye" is another romancer, slower and lacking the impact of the top track, but again well performed by Tiltonson.

RUSTY DRAPER

Ten Thousand / Agony Jealous Heart
(Mercury AM1127)*****

HERE is a disc to wake up anyone—even Cheopsa. Rusty sings in

wondering fashion about the possibility of being alive Ten Thousand Years Ago. A zany, humorous ballad that goes out a happy, beach path. Rusty pounces it across in excellent form to a crum accompaniment arranged and conducted by Cliff Parman.

The odder from Country and Western pastures Jealous Heart is used to a striding tempo by Mr. D. Suitable orchestra and chorus support.

BILL MCGUFFIE

During One Night Harry's
Harmonica
(Philips PH110)****

BOTH melodies on this coupling were composed by Bill McGuffie for the film, "During One Night," and they are presented by an orchestra under the pianist's direction. The little tempo is a slow haunting thing with a nostalgic quality. It is led

here by mouth organ, played by Harry Paak.

Harry, appropriately, takes the solo for Harry's Harmonica on the latter. This is a brighter, more bouncy melody with gaiety where the other carries a tear.

Both have an Irish flavor.

MILVA

Flamenco Rock / Una Storia Cool
(Columbia SP410)****

FLAMENCO ROCK gives you its own atmosphere in the title even if you cannot understand MILVA's language. A tuneful song which the girl sings boldly and not unconvincingly.

More rock in the instrumental backing than in the singer's performance. Una Storia Cool has Milva doubling-tracking for a light-hearted Latin effect, but her appearances seem more like interjections in an instrumental ballad.

FRANKIE VAUGHAN

The World We Live In / The Day
That It Happens To You
(Philips PH110)****

THE World We Live In is a Country by Don Raye. A slow ballad, it is not too easy to remember unless you play it several times. The label has it as the vehicle for a "New" Frankie Vaughan—and they are right about that!

Whether you will like the Vaughan in this "new" voice I don't know, I am not happy about it.

RUBY MURRAY—Not seriously, but pleased.

How tragedy gave Bobby his chance

A FEW weeks ago, Bobby Vee was just another unknown 16-year-old American singer. Born out of high school, and now taking a correspondence course in order to complete his senior year, his name meant little, but this week he has rocketed into our Top Twenty at nine with "Rubber Ball," a number which you are certainly going to hear a lot more of in the next few weeks.

And all this was, in the beginning, due to the tragic misfortune that befell Buddy Holly, the Big Bopper, and Ritchie Valens almost two years ago. After the accident that cost these three, a call went out from Moorhead, Minnesota, for local talent to fill in the time spot. Bobby, his brother Bill, and some friends gave it a try, calling themselves Bobby Vee and The Shadows. They were a great success, and Scott Branson, musical director, took the boys over, coaching

them into a routine after school. Last June, Bobby signed his first recording contract, with a small American company. The master was bought out by Liberty Records, who then released the disc—"Sueie Baby." Later, Bobby signed exclusively with that company.

Bobby Vee's second disc, "Devil Or Angel," hit the American jackpot, and stayed in the charts for 21 weeks, reaching fourth position.

His follow-up, "Rubber Ball," will in the American top ten, reaching number six. Bobby Vee has already cut his first album for Liberty. It has just been released, and it promises to be a really swinging seller, for it contains his three hits, and other new material. And in spite of his success, it is not likely that you will hear his next single, for he has waxed the Adam Faith hit, "What Do You Want?" Decca may take a risk and try it again, but it seems



Bobby Vee

unkindly, and so you may have to wait some time for another Bobby Vee hit! J.H.

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



The singing sounds odd and contrived, at the singers had been working some of those spots on it. There is nothing "new" about the Vaughan on the disc. Here he is back to his familiar smiling personality. And this I would not rather have. I like The Day That It Happens To You better than the one upstairs.

DAVID MACBETH

The Puppet Song / Angel On My
Shoulder
(Pic N1523)***

DAVID MACBETH covers the "Puppet Song" with a light, sentimental touch, and makes quite an entertaining The Johnny Douglas orchestra and the Michael Sannes singers provide the background for this muffled novelty.

Angel On My Shoulder is given an attractive, quiet, lifting performance by David for the reverse. He is on two long songs here and should play down plenty of sales.

MICHAEL COX

Tenage Love / Linda
(Mercury AM1127)****

MICHAEL COX comes lifting lightly back into the picture with Tenage Love, which he sings at tempo as he has put over his previous releases.

Likable from most aspects, with girl voices choosing behind Michael. Linda is another girl's name choice for Cox. Slow, rapping romancer which he handles with a soft sure touch.

BERT WEDDON

Ginchy Yearning
(Top Rank JAR37)****

A WEDDON composition Ginchy is a quick, colorful item with Bert and the angels conjuring up some good effects from the air.

The note is all different—enough to make you stop, listen and enjoy. Plenty of atmosphere throughout. Should be a big one.

A rousing brings the tempo almost to a halt by comparison but it is played attractively by Bert and the instrumental group.

RUBY MURRAY

Living For The Day / Goodbye Is
The Loneliest Word I Know
(Columbia DB470)****

LIVING For The Day, with its Latin beat, is sung softly in double-track by Ruby. Norrie Parmer supplies the accompaniment and gives the song its right colour. Pleasant without being overdone.

Goodbye Is The Loneliest Word I Know is a sentimental ballad of the kind Ruby can sing with her Irish wistfulness right to the fore. Again some duetting with herself.

JOHNNY DE LITTLE

Not Gailly Try
(Columbia DB 4570)****

SONG with a good idea is Not Gailly, which that John Barry discovery, Johnny De Little, sings on the top track.

Johnny has a voice that will get us a few more while he will get with a few more while he will get a colorful Barry backing.

It could make a Top Twenty debut. They is a slower one which Little sings on the second couplet vein. Not quite so successful, but it illus-



MIKE COX—Lifting back with "Tenage Love"

trates the fact that there is a lot of potential to be tapped in this performer.

THE PLATTERS

True Love / If I Didn't Care
(Mercury AMT1128)****

TRUE LOVER has one of The Platters singing way out in front of the group, and he sings strongly and firmly on this ballad.

Good noise swings along sedately as David Carroll directs the accompaniment. The beat is infectious enough to give them another powerful seller. If I Didn't Care brings back memories of The Ink Spots, and The Platters seem determined to per-

FRANKIE AVALON • ALEX WELSH • SYLVIA SANDS • FABIAN

BUDDY KNOX • THE SHIRELLES • THE PACKABEATS

RATINGS

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

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

peruse those memories by their performance on this release. All that is missing is the old deep voice narrative track.

JOE REISMAN
Ballad: Joe's Song
 (Columbia DB4577)****
 JOE REISMAN'S orchestra plays a sultry South Americana melody, and backed by plenty of sweeping strings.

The rhythm gets into your bones, and I doubt if there is the strength for big sales.

The familiar Joe's Song bounces along as catchily as ever, and Reisman's treatment is fresh with a dancing lightness about it.

FRANKIE AVALON
A Perfect Love: The Puppet Song
 (HMV POP828)****
 FRANKIE AVALON has a good, well-moving ballad in the romantic, *A Perfect Love*. Lyric and melody are constructed with some charm.

Performance by the singer is warm and enjoyable. Big orchestra conducted with clockwork precision by Peter De Angelis.
The Puppet Song on which we have

already heard Hughie Green was part-authored by De Angelis. Avalon sings in simply and sweetly... Chirpy "puppet voices" pop in neatly.

ALEX WELSH
Montmartre: Lazy River
 (Columbia DB4578)****
 ALEX WELSH and his band come up with a breezy piece of trad jazz as they whip into *Montmartre*, they have a smooth, pleasing noise on this side which will attract more than the jazz fans.
Hoagy Carmichael's Lazy River is taken at the lazy pace it demands. Vocal drifts freely from the start, then the musicians have their say.

SYLVIA SANDS
Autumn Tears: Stepping Out With My Baby
 (Columbia DB4579)****
 AUTUMN TEARS is a British ballad which has a very effective introduction from the big Geoff Love orchestra before Sylvia Sands steps in to sing it slowly, sweetly and with a lot of appeal.

A disc which ought to get off the ground, and which will draw custom not just for Miss Sands' vocal but because of its merits as an overall production.

The old Irving Berlin hit *Stepping Out With My Baby* again reveals the Love genius for accompaniments. Miss Sands gives it the stinky intimate start before opening the song out delightfully.

HANK THOMPSON
It Got To Be A Habit: Will We Start All Over Again
 (Capitol CL15177)****
 CAPITOL'S country and western top star snaps into action with the western fiddles and guitars as he sings

Slow, sincere ballad from glamorous SYLVIA SANDS.
 (DSC Fc)

It Got To Be A Habit. Predictable material and a performance which is no better and no worse than standard fare in this category.

Hank's own composition *Will We Start It All Over Again*, is a slower cowboy romantic which Thompson sings soulfully and masterly.

Time and idea are good and may be worth listening for a more pop treatment.

FABIAN
You Know You Belong To Somebody Else: Hold On
 (HMV POP829)****

FABIAN has a tremendous crew accompanying him on the top side here. There is a vocal team—The Fabulous Four—plus a large chorus and orchestra directed by Peter De Angelis.

You Know You Belong To Somebody Else is swept along skillfully in a

fast, swinging arrangement that gets your feet moving at once.

Fabian doesn't stand out as the star. It is a group production, and as such it worth your money.

Hold On is a conventional rocker with Fabian in good form. Again a good backing directed by De Angelis.

BUDDY KNOX
Love Doves: I Got You
 (London HLG9268)****

COMING UP before the first time under London's label, after being heard via the EMI group, Buddy Knox could come back to the charts direct, as a result of the amazing rocker *Love Doves*.

A happy kind of number which Knox chains more than capably. Strips, rhythm and chorus in the backing.

I Got You is a snappy, talking-type

disc which Knox lifts to quite a standard. There is a clipped appeal about this half which will help the sales of the coupling enormously.

THE PACKABEATS
Gloopy Beat: Big Man
 (Parlophone R472)***

A ROCKING instrumental with the guitar noise dominating as The Packabats present their *Gloopy Beat*. I expected it to break into "The Old Wild Goose", but it didn't. Juke box filler.

Big Man is not the song with which The Four Preps had such a success some time back. It is another swampy, beat instrumental.

THE SHIRELLES
Will You Love Me Tomorrow: Boys
 (Top Rank JAR540)****

THE SHIRELLES have jumped into the American Top Ten with this disc of *Will You Love Me To-*

Contd. on next page



CHRIS BARBER IN COPENHAGEN

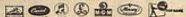
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disc

Contd. from page 11

morrow. Be interesting to see if they can really come in Britain.

The girl group, with strong lead vocal, chant are not a string backing. Beat is contagious and not too ordinary.

Boys is a lively little rocker for which Luther Dixon directs a swing accompaniment while the girls chant.

MARY JOHNSON

Happy Days: Baby Baby
(London HLY255)★★★

MIDDLE SCHOOL Happy Days is a good choice for Mary Johnson, and it will be a natural choice for his growing following on this side of the water.

As related to the old "Happy Days Are Here Again," this is an up-to-date romancer with a good, busy background from orchestra and chorus.

Baby Baby is a rocker too with just so much punch as the top deck though, perhaps, more ordinary in concept.

ENRICO LEANDROS

Calcutta: Triotone Dance
(Odeco CH159)★★★

ANOTHER version of the catchy Calcutta melody. Played by the Enrico Leandros orchestra, the particular performance has been selling in huge quantities on the Continent.

Triotone Dance is another happy-go-lucky tune. A bouncy, happy effort with production to match.

BILL BLACK'S COMBO

Blue Tango: Willie Anderson
(London HLY267)★★★

THE revival of Leroy Anderson's should be a winner for Bill Black's Combo.

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Midnight Lace which Ellis directs surely with a slow, surging approach. "These From 'Grand Jury'" is one of those mighty, striding, sound-track efforts. Not a side I'd be inclined to buy for itself alone.

HUGHIE GREEN

The Pupper Song: The Valley Of Peppermint Springs
(Decca F113)★★★

HUGHIE GREEN will be the first to admit that he's no singer. But his personality is such that he does expect to sell many a copy of The Pupper Song. A delightful little novelty number with a touch of the Border favour about it.

The Valley Of Peppermint Springs is a skipalong, sassy item. Competent performance by Green.

CONWAY TWITTY

Cat St Bon: Don't You Dare Let Me
(MGM H118)★★★

EAKIHA KITT made Cat St Bon her own with a Stan Berger version of her version.

Now, Mr. Twitty revives and the club with a chirping girl and a bop-ping background. Twitty again brings his yawning technique to the fore.

Don't You Dare Let Me Down is a thumper which Twitty rocks slickly.

THE FOUR PREPS

Calcutta: Gone Are The Days
(London HLY152)★★★

THE FOUR PREPS introduce a vocal version of the catchy Calcutta. And the group sings it with an exquisite feel.

No-fella, just solid, straight down-to-earth, no-frills, which lets the tune have its course.

Gone Are The Days is attributed here to Glen Larson, but the name and the title phrase appear to be a steal from Stephen Foster's "Poor Old Joe." I prefer the original.

ROY YOUNG

You Were Meant For Me: Plenty Of Love
(Fontana H290)★★★

ACCOMPANIED by The Hunters, Roy Young jumps into a modern rock arrangement of the classic "You Were Meant For Me." Young's happy, cheery vocal will have some fans, I'm sure.

His own composition, Plenty Of Love, is a steady beat which could probably be heard to better effect if it was given the large Lloyd Price kind of accompaniment.

THE GREGORY STRINGS AND VOICES

Where The Hot Wind Blows: Thired
(Fontana H249)★★★

THE Gregory Strings and Voices come up with a fine, film-style theme. Where The Hot Wind Blows is a lovely, airy tune by Jimmy McHugh and Buddy Kaye. It's slow, soothing theme that takes to this kind of lush production.

The old Third Man Theme gets a plain, clear treatment for the strings and a new Latin rhythm, too. Effective.

DENNY REED

A Teenager Feels It Too: Hot Water
(Mercury H290)★★★

A TEENAGER Feels It Too is a light little tune sung with a light voice by Denny Reed. Lyric puts over the ear-shattering point that "Hot Water" can kill in love just as easily as some other water.

Hot Water strikes me as being a most amusing, if not a very original, concept. Story of a kid in trouble after borrowing Dad's car.

MATT MONRO

Quite A Little Bit Of The Ghost Of Your Past
(Mercury HMB 5120)★★★

WITHOUT EMB 5120 of the hows, whys and wherefores of a Matt Monro composition, I can't say that Embury's label, let me just say that Quite A Little Bit strikes me as the song of the year. It follows the pattern of "My Love" in its title parade for the year.

A slow, rather out-of-joint ballad with a sting of the gypsy sound, sung in a superbly understated way. The Ghost Of Your Love is an old hat, but it's a very nice string accompaniment that is also out-of-date, I'm afraid.



ANDRE PREVIN, seen here (right) on the set of "Pepe" with his wife and Bobby Darin.

Another sure hit for The Shadows

THE SHADOWS

Manikin: Theme From Manikin: Shotgun
(Columbia SEG 8061)★★★

WITH The Shadows rapidly emerging as the most popular instrumental group, this EP can't fail to notch up further strong sales for them.

Their very individual sound is nicely adapted for these offerings, including one from the pen of Jerry Lordan whose Apache proved such a strong seller for the group.

Don't miss this one.

LONNIE DONEGAN
Hit Parade—Vol. 7
My Old Man: A Duet with The Golden Stars: So's Got A Square Lip: Talking Guitars: Rock

(Pye PE 2418)★★★

ONE of the early rock successes who has lasted through the years is Lonnie Donegan. The reason is that the lad, who began his career as the "Skiff King," is a bundle of talent who knows how to entertain an audience like a true artist.

The top Vol 7 on this album is another pointer to Lonnie's string of successes.

It is a winner all the way and PVC will be kept busy rushing copies to the shops.

CUADRO FLAMENCO
Fandangos De Harba: Tamba: Bulerias: Sevillanas
(Collector Records JEP 3004)★★★

NOTHING is the increasing popularity of Flamenco music which have been reaching my turntable in the past year.

While as far from being an expert in this music, native to Spain, I have come to love the stimulating, throbbing of the guitars and the exciting stamping of heels.

So, if the sound of castanets and a soaring voice mingled with the other exotic sounds I have mentioned appeals to you, why not lend an ear to this entertaining EP.

IT STARTED IN NAPLES
Sound-track Excerpt
Stay Home: My Love: Doce: In The Evening: Carina: Tu Fenella
(Columbia SEG 8057)★★★

NAPLES is the home of the Italian song. An entry into the best sellers in company with Peter Sellers, perhaps this EP will attract a lot more attention.

She is joined by Paolo Bacchelli and Franco Pace on the disc and the set makes an excellent souvenir of

These are a joy to hear

EP OF THE MONTH

ANDRE PREVIN
DAVID ROSE
Secret Songs For Young Lovers
Blame It On My Youth: Young Man's Lament: Young And Tender: Too Young To Be True
(MGM EP741)★★★

THE magnificent teaming of these two great musicians in an excerpt from an LP about which I have previously raved, gets my vote as EP of the Month.

The sweeping strings and intricate piano stylings make a combination which is a joy to hear. You will not go far wrong by investing in this set—and its companion volumes.

Really good, lasting material.

plunk! And may they never go short of burnt cork.

RON GRAINER
Original Music of "Inspector Magret"
The Magret Theme: A Little Bit
Towards: A Little Bit Towards: A Little Bit
(Warner Brothers WEP 6012)★★★

THE haunting Magret Theme ticks off this excellent EP played and composed by Ron Grainer. The BBC-TV series is having a great success with viewers, and this disc should have a strong sale as a result.

Recording sound is good and it's music very easy to listen to.

I predict great things for this catchy record package.

LISTEN TO THE BAND
The Royal Air Force March: Whirling Bells: The Goodbye Serenade: Fantasy: My Heart: Troubadour: The Four

(Decca DFE 6637)★★★

THE masked bands are those of "Fodens", "Fairy", Aviation and Morris Motors combined under the baton of famed conductor Harry Mortimer. O.B.E.

An entertaining collection for the diehard enthusiast and for those who just enjoy a parade.

The album is bright and full of the lively atmosphere we associate with this section of the entertainment field.

BIG BEN BAND
Big Ben's Minstrel Show
On The Minstrel: Samba: Bill: He'll Hear To Get Out And Get Under: All You've Got: Waltz: The House: My Nellie: Break Away: Chanson: My Chanson: Old Fella At Home: Poor Old Joe: My Old Kentucky Home: Solemo: The Song Of The Sea: Golden Slippers

(Columbia SEG 8057)★★★

FOR a romping, lively, bright and breezy and highly entertaining few minutes I can think of nothing better than a disc by Norris Parramore's Big Ben Band. And I don't think of a longer such disc as this, their latest offering to come my way.

Long may their banjo strings



Reviewed by
Ken Graham

SONGTRACK



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MODERN

JAZZ - comments and reviews on

Through and through his fire and fury

AS ARE SCAGGE OF THE BORDER

EVERY time an American band comes to Britain, the cry goes up: "Why no Scottish dates?" Now I've discovered the reason. And it's not particularly encouraging. The answer is simply that there just aren't enough jazz promoters in Scotland to make it worth a promoter's while. Modernist fans that is.

This I fear, is the lesson to be learned from the experimental jazz town tour (the other week-end in Britain's most outstanding modern combo, the Tubby Hayes Quartet, said Tubby: "I'm afraid it's a pity that a bit of foot. Both the Glasgow and Edinburgh concert dates have had much better attendance. It wasn't his fault, least of all Glasgow. The concert was well publicised. We even went on TV twice that day to plug it. I did separate interviews and later in the day, the band played."

"It wasn't one fault either," I don't think. The band has never sounded so inspired in its life as it did at Glasgow. It was the most inspired playing experience I can remember. That audience was just tremendous. It was just so appreciative. You know, we had to do two sets of about an hour and 20 minutes each. Just the Quartet. A better responsibility for any band, especially a British one. The audience started cheering from the beginning. And at the end, they wouldn't let us off the stage. It was about three hours. By the finish, Samming up, Tubby said: "Seems that Scotland has the most appreciative fans in Britain. The only trouble is... there just aren't enough of them. Though in fact, the University students were on vacation that week. That might have made a difference."



TUBBY HAYES... in Glasgow they wouldn't let him off the stage.

SONNY STITT
Solo's 11, Cool Manbo; Blue Manbo; Easy Manbo; All Mischief; Later; P.S. I Love You; This Can't Be Love; Impassioned; Chronicle; Can't We Be Friends; Lisa.

(12 in. Enigma 32-117)★★★★★
Personnel: (sax) - Sonny Stitt (sax); Joe Newman, John Hunt, Billy May (trumpet); John Heston (piano); Eric Sheppard (bass); Shadow Wilson (drums); Hankabe (timbales); (5, 6 Solo) (tenor); Kenny Drew (bass); Tommy Potter (bass); Art Blakey (drums); (7, 8) Milt (bass); Charlie Bates (piano); Gene Wright (bass); Teddy Stewart (drums); (9, 10) Sonny (sax); Junior Mance (piano); Wright; Blakey; (11, 12) Milt (sax); Batesman; Wright; Stewart.

I THOROUGHLY enjoyed this recording on the balt. Stitt was swinging his head off and the whole LP, especially the roaring head tracks, played immensely satisfyingly. Then I suddenly remembered that these are 1951-52 recordings. Yet I can't recall any critic mentioning Sonny in print as of late.

The West Coast product was in fashion and New York critically speaking was "newborn." But here is Sonny bubbling with fire and fury and tremendous spirit. Somehow it comes across as if he had completely out of perspective.

Sonny is almost as stimulating on his recordings as he is in person. He has decided to make the baritone his major instrument, he could

by Tony Hall

easily have won every poll. But, in view of the critic's attitude then to his alto and tenor, that's probably just wishful thinking!

Well, worth adding to your collection of LPs.

GIL EVANS ORCHESTRA
Great Jazz Standards

Personnel: (tracks 1, 3, 5, 9) Gil Evans (piano arranger); Steve Lacy (soprano); Al Blake (woodwind); Johnny Cole, Louis Miller, Alan Smith (trumpet); Curtis Fuller, Bill Hill, Dick Lah (trumpets); Bob Newman (French horn); Bill Barber (sax); Chuck Wayne (guitar); Dick Carter (bass); Charles (drums); (3, 4, 6, 7) Evans, Lacy, Bob Johnson (tenor, clarinet); Ed Calvo (woodwind); Miles, Maceo Danny Sells (trombone); Jimmy Cleveland, Fuller, Rod Lavin (trumpets); Earl Chapin (French horn); Barry, Ray Crawford (upbeat); Tommy Potter (bass); Elvin Jones (drums).

AL THOUGH Gil's earlier World of Soul (tracks 1, 5, 9) New Bottle, Old Wine (LAE 12173) was most kinds of awards in this country and on the



SONNY STITT... he swings his head off in his roaring record "Kaleidoscope."

continent it didn't move the top too much (except Cannonball's contributions).

This second album may not be so highly acclaimed, but I found it as stimulating and enjoyable.

Gil is unquestionably the most important and impressive arranger in jazz since Ellington.

He has left plenty of solo space. Johnny Cole takes the Miles Davis

role. He plays with so much understanding and warmth. Delicate, but with a lot of feeling.

Budd Johnson, a real veteran jazz man, possibly steals the show with some re-roaring, "tough" tenor on the only Evans original, Theme.

There are other good solos by Lacy, Fuller, Cleveland and Crawford.

And you cannot ignore Elvin Jones's unconventional drumming.

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RECORDS OF THE WEEK. Free enquiry. Details S.A.E. (M.J.): Ethel, Madras, S. 29.

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RECORDS BOUGHT. Every kind. Paid to us. Cash by return. Silverdale, 114/5, Argyle Street, Glasgow.

Heifetz is superb on Sibelius

Classics
by Alan Elliott

selections from: The Count Of Luxembourg, The Land Of Smiles, Fredericka The Merry Widow and Gipsy Love.

All the tunes are so well known that even if you can't place the titles you will certainly know the music.

This disc provides a wonderful cross-section of Lehar's best known works, and his genius is brought well to the fore by his faithful disciple, Robert Stolz.

The conductor is himself no mean composer of this type of work, and he certainly knows how to get the best from Lehar.

WAGNER

The Ride Of The Valkyries: Prelude to Act I from Detroit Symphony Orchestra conducted by Paul Paray (Mercury XLP955)★★★★★

HERE is an EP which is difficult to assess, partly because of the two contrasting sides, the Ride Of The Valkyries is noisy, heavy, and orchestral combination beautifully peaceful and reassuring.

I think the latter scores over. Valkyries is OK, but with much more confidence.

THIS is a wonderful recording of Franz Lehar, and includes such favourites as The Gold And Silver Waltz, and

After their tour of Scotland last Northern England, the Heifetz (Clayton - tenor), and Robert Taylor; Sherran - pianist; and Fritz - bass; Bill - piano; and returned to London to play several club dates in as many days.

Germany to work at Frankfurt, and the Cologne, Vienna, Stuttgart, and the Störing there.

Upon their return to Britain several most requested items in the band's concert library, including at least one original, the Heifetz's "troubadour" (named after his very young son, Richard Trewe Hayes) and he had to supervise the recording of Decca's West Hampstead studio.

SOUNDTRACK

ON SALE NOW!

Traditional and Modern

Good news for collectors . . .

'SCRAPER' BLACKWELL'S
WITH THE BLUESFRANCIS "SCRAPER" BLACKWELL
Blues Before SunriseBlues Before Sunrise; Sully-In-The-Dirty
Rain; Shady Lane Blues; K. Blues;
To Jolly About Here; Soft Blues;
Good Woman Blues; Let's Get You
Gone; Blue 'N' Whining; Back Stop
Blues; How Long Blues.(7) Records 77-LA-12-4-8-8-8
My first reaction, and yours too, to doubt if you are anything but a blues collector, to seeing the name of Scrapper Blackwell on a record label, was to remark, "Isn't that the guy that recorded with Leroy Carr. It is, of course, and Sevcy seven Records have anticipated that

remark from collectors by starting their descriptive leaflet with just this sentence.

Carr and Blackwell were a famous partnership in the great days of the country blues. Shortly after their first serious quarrel they parted, but they made a vocal disc on his own and Blackwell done likewise on the guitar. Then Leroy dropped dead

at a Christmas Eve party. Since then little has been played by "Scraper." He did record a few sides with a pianist, but they are little known. There, then, are the first record recordings by this great man of the post. They were made, with one exception, in two sessions in March and April, 1960.

The exception is How Long Blues made at a public concert in Indianapolis in September 1959. On this the guitarist plays piano and surprises with the simple delicacy of his playing of this his own composition.

DUKE ELLINGTON AND
JOHNNY HODGESBeats Street Blues; Loveless Love.
(HMV 7EG 8633)*****

THE stress is on the blues and on Duke Ellington and his playing of them on the piano. Leonard Feather, who writes the sleeve notes, has taken this as his theme but I do feel this is the wrong one. The greatness of Ellington as a pianist and that of Johnny Hodges is not due to their playing of the blues. No one can be a jazz performer and NOT be conscious of the blues.

So for my part, I find it distress that wonderful tone of Hodges, the fact that Duke is a much better pianist than he is normally given credit for, and the beautiful, muted tone of Harry "Sweets" Edison. After all Beale Street Blues although in 12-bar form, has little of the earthy blues, that of the earlier, Beale Smith, or the blues pianists, or the hardhouse pianists. And Loveless Love it not in the 12-bar form at all.

Of the soloist, I thought Hodges stood supreme with Duke not too far behind.

LITTLE BROTHER
MONTGOMERY

Plays and Sings

Ken Colyer Blues trumpet

Little Brother

I Keep Drinking; Just The Blues; Farish Street Jivier One!; Wishful Blues; Plenary's Boogie Woogie; I Ain't Gonna Give Nobody None Of My Jelly; Red Meat; Blues Connection; Sinner; Farish Street Jive-Take Three; Red Meat; Blues Connection; Sinner; Buddy Bolden's Blues.
(Columbia 315X 1289)*****

LITTLE Brother Montgomery, in Furrall Waldorf to his baptizing minister, brings a high degree of musical quality to what has more often than not been purely rhythmic piano music. Though he uses typical boogie woogie has passages, his right hand adopts passages which lean closer to melody than to rhythm. In this, respect his performance of Plenary's Boogie Woogie is superb . . . the best yet and only matched by the original version.

Ken Colyer, described as the finest blues player in this country, plays on three sides, but I wasn't impressed. In fact I thought the sides with his trumpet the weakest of the lot. One of these is straight twelve bar blues, "Get nowhere" fast. It is my considered view that Ken, considered as leader of his own band, is not the man for delicate, blues-fused melodic piano/trumpet duets.

Chinese Man Blues is a pleasant original bearing a close relation harmonically to "Some Of These Days." Montgomery sings in striking lyrics with ease, feeling and quite a deal of swing.

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RED ALLAN JACK TEAGARDEN,
KID ORYRamble In High Society
Clara Boy; Rain Street Blues; Madcat
Ramble; High Society.
(HMV 7EG 8634)*****

IN spite of the all-star personnel and in the spite of the aura of a live, Newport Jazz Festival atmosphere, this in many ways a disappointing record.

Experience has proved to me at least, that these things rarely come off. The big element of it is invariably a complete let-down in the cold light of the morning after or the inevitable recording. Allen Teagarden, Higginbotham and Kid Ory in the front line do not really produce lasting, worthwhile music. There are, of course, moments of intense swing; moments of wonderfully integrated front lines; moments as dynamic excitement. The overall effect, however, is of playing to the crowd, crowd corroutines of old successes with show-off sound.

Teagarden's old stand-by, Beale Street Blues which he helped with, was one of his many other versions. His solo contains a well-timed trill, otherwise played no less than seven times, which is not bad going in a 16-bar chorus.

WHO WERE THEY
WHEN WE WERE HERE

Week commencing Sunday, January 29

Empire:	BELEASE Dennis Leno, Eddie Savage ("Cinderella"), Bryan Johnson
Empire Room:	BELEASE Dennis Leno, Eddie Savage ("Cinderella"), Bryan Johnson
Hippodrome:	BIRMINGHAM Bruce Trent ("Sleeping Beauty")
Alhambra:	BROADFOOT John Hanson ("Rocky Road")
Hippodrome:	BRISTOL George Furstly, Vanzor Lee ("Aladdin")
Pravison:	Hampshire Lyttleton (Six)
Repal:	CHESTERFIELD The Shadows, Dallas Boys, Frank Hield, Paul Harris, and The Diamonds, The Trilobites, Brooks Brothers, Tony Marsh (Three)
ABC:	CLETHORPES The Shadows (Six) See Chesterfield.
Covevny Theatre:	COVENTRY Ken Dodd, Janie Marden ("Fidd Pipet of Hornsea")
Covevny Theatre:	GLASGOW Adam Faith, John Barry Seven, Gerry Dorsey (Six)
Empire:	GLASGOW David Whitfield ("Rose Marie")
Repal:	GLOUCESTER The Shadows (Six) See Chesterfield.
Empire:	LEEDS Ian Wallace, Alan Bruce ("Babe in the Wood")
Empire:	LYVERPOOL Bruce Forsyth, Elizabeth Larner, Morton Fraser's Harmonica Gang ("Robinson Crusoe")
Paladium:	LONDON Norman Wisdom, Yana ("Turn Again Milkmaid") Janet Wyatt ("Cinderella")
Adelphi:	LONDON The All Stars Jazzboogie Jazz Club Acker Bilk (Six)
Orpheum:	Hammerstein's Dave Brubeck (Six)
Grosvenor House:	MANCHESTER Five Freshcut, Jimmy Logan, Harry Secombe, Ray Cantle, Gary Miller ("Happy Days")
Palace:	MANCHESTER Acker Bilk (Three)
Five Trade Hall:	MANCHESTER Acker Bilk (Three)
Five Trade Hall:	MANCHESTER Frankie Vaughan (Six)
Five Trade Hall:	MANCHESTER Maia Vassiliou (Six)
Colston Club circuit:	MANCHESTER Ronnie Hilton ("Goldlocks and the Three Bears") Acker Bilk (Six)
Empire:	NEWCASTLE Ronnie Hilton ("Goldlocks and the Three Bears") Acker Bilk (Six)
Outland Galleries:	NOTTINGHAM Lonnie Hilton ("Cinderella")
Theatre Royal:	NOTTINGHAM The Shadows (Six) See Chesterfield.
ABC:	GREENSMITH Acker Bilk (Six)
Guildhall:	SCARBOROUGH Acker Bilk (Six)
Sea Pavilion:	SOUTHALL The Shadows (Six) See Chesterfield.
Dominion:	SOUTHALL The Shadows (Six) See Chesterfield.
Pravison:	TORQUAY The Shadows ("Cinderella")
New Theatre:	WYMOUTH Ronnie Rombo ("Dick Whittington")
Scala:	WOLVERHAMPTON The Shadows (Six) See Chesterfield.
Ritz:	WOLVERHAMPTON Joe Brown (Six)
Scala:	WOLVERHAMPTON Hampshire Lyttleton (Six)
Bands Hall:	WOLVERHAMPTON Hampshire Lyttleton (Six)

Trad-Bound-up
by OWEN BRYCESykes joins
jazz carnival

ROOSEVELT SYKES, currently here to play the round of Jazzboos jazz club, and a few others besides will be an added attraction at their Annual All Night Carnival of Jazz tomorrow (Friday). Once known by the name of the Clyde Barber and Acker Bilk in the top spots will be supported by the Clyde Valley Stompers, the Temperance Seven, the Merseyvalley Jazz Band and the band of Ken Colyer, Bob Wallis, Kenny Ball and Pete Ridge.

The Clyde Valley Band, the Temperance Seven and Sykes will also appear at the Hammerstein's Palais Jazz Band Ball, February 18. They will have Mick Ashman, Mike Peters, Eric Allendale and Dave Nelson with them.

ERIC ALLENDALE is the latest addition to our jazz scene. His name—the above is his own spelling in spite of what you might have been elsewhere—the coloured trombonist featured for a long time with the Soney Murray Band. He leads Will Hastie, Geoff Brown, Jimi Gonzalez, Eddie Edwards and drummer Laurie Chescoe. The band goes under the name of the New Orleans Knights. Allendale has been in Düsseldorf for the last three

months and plays his first West End date at Jazzboos on January 28.

THE Committee of the Jazz Musicians Association, which represents all the bands booked through the major jazz agencies and some independent outlets, has now met three times. Forms of membership have been sent out to all the leading bands, and any bands or individual musicians who have not received one are invited to apply.

Report forms are being given to members to complete in respect of the venues at which they play so that an accurate picture of the club scene can be formed.

Although the Association was primarily formed to help traditional bands there is no reason why modern musicians should not apply for membership.

The Committee wish to stress that the A.M.A. is in no way an "anti-promoter" group. "Our aim is to foster co-operation between promoter and musician to improve conditions and presentation of the music to the benefit of all concerned."

AFTER days of rumours it can now be revealed that Mandy Sunshine WILL sign with the Lyn Dulton Agency. He claims to form an all star quartet much on the lines of his recent recording for Denis Preston. One of his first engagements will almost certainly be a long tour of Germany, where he is much in demand.

Ian Wickham's place with the Sims/Wheeler band, now to be renamed the Vintage Jazz Band, will be taken by Cyril Keetley, another recruit from the Sims/Wheeler outfit.

Hear ALL these Great Stars

on this wonderful star-studded
soundtrack album

Maurice Chevalier

Bing Crosby

Bobby Darin

Sammy Davis, Jr.

Judy Garland

Shirley Jones

Andre Previn

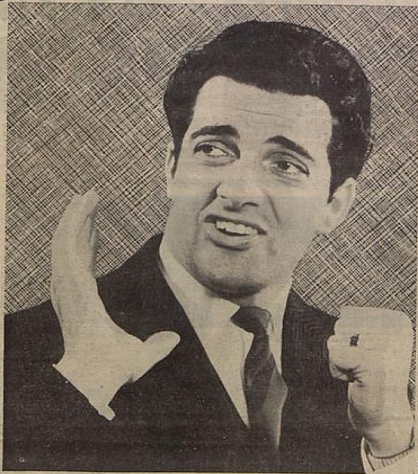


"PEPE"

12" LP, NPL 20015

DISC 1961 CALENDAR

Frankie Vaughan



LIKE many of today's top singers, Frankie comes from Liverpool. He was born there on February 3, 1928. He attended Leeds College of Art, and is a qualified commercial artist.

First appearance was at Kingston Empire; then followed his first hit disc, "When My Sweetie Went Away." Since joining Philips in 1955 he has cut 29 singles, 4 LPs, and 12 EPs.

Frankie lives with wife Joyce and two children in London. He is a keen sportsman, having played soccer for his school. Much of his spare time is now devoted to fishing.

He is very much sought after in America, and made his first trip there in 1958. He has appeared in almost all of the big U.S. TV shows. Also in this year he was named "The Show Business Personality Of The Year." After his first cabaret appearance at Las Vegas he was booked for two more years.

He has made four films under the Herbert Wilcox/Anna Neagle banner: "Those Dangerous Years," "Wonderful Things," "The Lady Is A Square," and "Heart Of A Man."

In 1960 he was signed by 20th Century-Fox to star with Marilyn Monroe in his first Hollywood film, "Let's Make Love." He recently completed "The Right Approach" in Hollywood.

His latest disc is "This World We Live In."

February

DATES TO WATCH

Shadows on one-nighter tour until February 4.
Frankie Vaughan tour February 4-8.
Cliff Richard starts three-week tour February 5.
Adam Faith on "Sunday Night at the London Palladium" February 5.
Emile Ford tour February 5-12; Paris concert February 24.
Jane Christy, Four Freshmen tour begins February 11.
Gene Vincent tour February 12-19.
Second Rock 'n' Roll show, with Billy Fury, Joe Brown, Mark Wynter, etc., begins February 16.
Adam Faith in "Saturday Spectacular" February 25.
Marty Wilde to South Africa for shows and filming "The Helsons."
Probable visit by Bobby Rydell.

BIRTHDAYS

Don Everly (1); David Whitfield (2); Norman Wisdom (4); Fabian (6); Kalle Twins (16); Stan Kenton (19); Guy Mitchell (22); Marion Ryan (24); Johnny Cash (28).

Sun	Mon	Tues	Wed	Thur	Fri	Sat
♦	♦	♦	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	♦	♦	♦	♦