

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 197 Week ending December 30, 1961
Every Thursday, price 6d.

World trips for Bassey in 1962

SHIRLEY BASSEY is to return to the scene of her great New York success by appearing at the Persian Room—she is to play there NEXT CHRISTMAS.

Shirley's first cabaret appearance in 1962 will be in Puerto Rico. She will be the first starring attraction at a splendid new hotel that opens in the capital, San Juan, on January 8. She will appear there for two weeks.

On January 27 she flies to New York to plan a guest appearance on the Garry Moore Show—one of America's top TV programmes—on February 2.

Then she pays a return engagement to Britain, appearing with The Temperance Seven at the London Palladium on April 30, after which she goes to Vienna for a well earned rest with her husband Kenneth Hume.

In July, Shirley pays South America a visit for a series of cabaret dates in Rio de Janeiro. She intends to stay there for three or four weeks.

Then she returns to England for what she hopes will be a lengthy concert tour. In the autumn she is to head the show at London's Theatre Restaurant "The Talk Of The Town."

Phase 4 out soon

DECCA'S new Phase 4 stereo LP series is now scheduled for release in this country in mid-February. It is devoted to instrumental albums, and is described as an improved method of recording stereo sound.

Phase 4 releases began in the States on Decca's London label some time ago, and have won widespread praise and high sales.

British artists featured in the series include Ted Heath, Stanley Black, Bob Sharples, Eric Rogers and Edmundo Ros.

ALBUMS BOOM IN RECORD YEAR FOR DISCS

'Wimoweh' LP is Decca's fastest

KARL DENVER'S first and fastest-selling Decca LP "Wimoweh" has set up a new album record for a British artist in that group. Although it has been available for only a fortnight, it is believed to have passed the 20,000 sales mark already.

A Decca spokesman confirmed that it had set a record, but would not reveal exact details of figures.

Denver has been asked by Decca to take part in BBC TV's "Song For Europe" Eurovision contest in February, and has tentatively accepted.

IT has been another record year for record sales, with albums showing the biggest increase, making record collecting a family habit and no longer mainly limited to teenagers and people in their twenties.

Every major disc group has achieved a bigger turnover in 1961 compared to the previous year, and all of them are confident in forecasting still further expansion in 1962, provided no major economic recession or political crisis complicates the growth of the huge record market.

Decca have noticed the widening appeal of records during 1961, especially where albums are concerned. Their sales manager, S. A. Beecher-Stevens, said: "Our singles have held their own, but both classical and popular LPs have increased considerably in sales."

"The market's broadened, and the whole family is now interested in records instead of just the teens and twenties. I'm sure this trend will continue in 1962. The beat is certainly dominating pop music still, but it's much more polished and less rough than it was a short while ago."

His opposite number at EMI Records, Ron White, said: "We're very happy about 1961's results, which were well up on the previous year. We've had a

Contd. on back page

Oriole issue 'Time'

ORIOLE will start releasing albums from the American Time catalogue in the New Year in this country.

Described as a catalogue for connoisseurs, the Time label's selling motto in the States is "For those who dare," and is designed for those who appreciate high-quality sound.

Amongst artists whose LPs will be issued here are guitarist Al Caiola, British-born jazz pianist Marian McPartland and jazz trumpet star Kenny Dorham.

The label's repertoire in the main part consists of jazz and light music.

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CLIFF RICHARD waves a greeting after the highly successful premiere of "The Young Ones."

Richard cancels African trip to dub 'Young Ones'

JUST before Christmas Cliff Richard suddenly cancelled his South African holiday-cum-business trip. He did intend to leave on December 23 for a rest and to attend the premiere of "The Young Ones" in that country, but Cliff told DISC:

"The South African people wanted me to do some dates as well while I was over there, but I wasn't too keen about that."

"But the main reason why I didn't go was because I'm going to dub the film sound-track of 'The Young Ones' in French. This is quite a task for me, and Christmas was the only time when I had a chance to get down to learning the job. "I'm pleased that I was in England over Christmas really as I was able to spend most of it with the family."

Cliff's next trip to South Africa for concert appearances will not take place before Christmas, 1962, because he thinks that a year or 18 months should elapse between tours of

individual countries abroad.

Richard was still excited about the great reception given to "The Young Ones."

"Everyone had so much faith in it right from the beginning that I felt it just couldn't click," he said.

"All the enthusiasm seemed too much, and I was expecting an anti-climax when the film was premiered.

"I thought the best we could hope for was the critics saying: 'It's just another British musical.'"

"We never dreamed the reaction would be so favourable. I've been knocked out by the reviews. I'm still reading them, and I can still hardly believe it's all not a dream."

Humphrey Lyttelton, Joy Beverley on magic series

HUMPHREY LYTTELTON, Billy Wright, Sheila Buxton and Joy Beverley are among the celebrities who will appear on the panel in magician Chan Canasta's new eight-week series for A-R TV.

The series starts on Monday (January 1) and will be networked to all the ITV regions. Each show will have a panel of four celebrities.

'Quintet' on 'Jazz Club'

THE Light Programme's "Jazz Club" on January 11 will feature "The Quintet," consisting of modern jazzmen Ronnie Scott, Jimmie Deuchar and the Alan Branscombe Trio. Compere will be Alan Dell.

TV quiz personality Hughie Green is the guest of the Home Service's "Desert Island Discs" programme on January 8.

Out next week—order your copy now!

CLIFF RICHARD

singing the title song from his great new film

THE YOUNG ONES

c/w WE SAID YEAH 45-DB4761

The film will be generally released during January

COLUMBIA RECORDS

E.M.I. RECORDS LTD., E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON, W1

The genius behind Helen Shapiro

PRIZE LETTER

WHAT subtle management in the career of Helen Shapiro. Firstly the unsophisticated pop numbers with plenty of beat and "yeah yeahs" to gain the complete acceptance of the teenagers. Now an EP with plenty of bounce, but what a difference in songs and treatment.

And soon? An LP containing the mere lasting pop songs of the last few years. In this way, Miss Shapiro will double her adult audience who appreciate the better class of pop song and still retain her teenage fans who can remember pop songs of recent years.

Such genius in management coupled with Helen's superb talent is a guaranteed cert for a great career.—**B. S. FLETCHER**, 56, Birmingham Street, Willenhall, Staffs.

TALENTED

WHEN will the British record buying public realise how talented Floyd Cramer is? Apart from making excellent records himself, he has backed other artists too. And it is a well-known fact that he has played for Presley.

Admitted "On The Rebound" was a big hit, but what about "Last Date," "San Antonio Rose" and "Hang On"? I fail

to understand why they didn't make the charts, for they all had the essentials of a hit record—good beat, good backing and a great artist.—**PATRICIA WHITE**, 385, Pontefract Road, Lundwood, Barnsley.

BE FAIR

AFTER reading two articles about all star packages, I would like to ask, "What has happened to Scotland?"

Do the promoters forget that the big stars have just as many followers up here as in England? It does not seem fair that Scottish teenagers should buy the latest discs week after week, without getting any live shows.

So on behalf of Scottish teenagers, I plead with promoters to be fair to Scotland.—**IAN GORDON**, 9, Ravensheugh Crescent, Levenhall, Musselburgh, Scotland.

QUALITY

ALTHOUGH I agree that a lot more British talent is now coming to the fore, there will always be a fair percentage of American artists in the British charts.

Stars like Presley, The Everly Brothers, Roy Orbison, Del Shannon, have a very large following in this country, and they turn out records that you would buy because of their quality, regardless of the fact that they are American.

I should think that it would be

POST BAG

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

Bonus winner for December is: **B. GAHAME**, 129a Brockwell Lane, Chesterfield, Derbyshire.

practically impossible for our charts ever to be entirely British dominated.—**TERESA SPIERS**, 18, Sutton Gardens, Merstham, Redhill, Surrey.

THE SEVEN

IT'S about time someone gave credit and praise to Britain's top instrumental group—The John Barry Seven. If ever a group deserved a Top Twenty hit record it's the Seven.

Their latest offering, "Watch Your Step," is a really great, exciting, different instrumental, way out in front of "The Savage."—**STEPHEN KAY**, 94, Rock Dene, Westwood Edge, Golcar, Huddersfield.

IN COLOUR

I WAS delighted to see that Joan Regan's latest disc, "Surprisin'" is supplied complete with a colour sleeve. Surely this must be something which all record collectors have been waiting for. After all, considering the price of records today, I feel a coloured sleeve should be supplied.

I would like to congratulate Pye on this idea, because I think they have made a very smart move.—**MISS C. TWIST**, 80, Glengariff Street, Liverpool 13.

COPYING

SHARON SHEELEY said in DISC recently that the American public would not touch a record if they thought that the artist was copying another.

Well, what about Ral Donner and "You Don't Know What You've Got"? This reached the number four spot in America, so

HELEN SHAPIRO checks over a number during a recording session. See Prize Letter (DISC pic).

the Americans must have liked it, and if Sharon Sheeley tries to tell you that Ral Donner does not copy Elvis Presley, she must need a hearing aid!—**RICHARD MORTLOCK**, 25, Tutelina Road, Great Whelnetham, Bury St. Edmunds, Suffolk.

COMO, PLEASE

IT is now some time since the BBC announced they were dropping the Perry Como Music

Hall and having a reshuffle of programmes. Well, we, the viewing public, are still waiting for the reshuffle to take place.

It seems to me that all that has happened is that all the old, tired and worn-out BBC shows have been shuffled back into place.

All we ever get is repeats of the old shows. It's about time the Como Show returned in order to give British fans a break.—**LILIAN WREN**, 16, Richmond Drive, Prittlewell, Southend-on-Sea, Essex.

RAW DEAL

SURELY teenagers are being given a raw deal by the BBC. Although there are now more programmes aimed at youngsters than ever before on the radio, why must the songs, in the main, be sung by third-rate singers? The original records would be much more appreciated.

Local commercial radio stations cannot come too soon to this country. Then, perhaps, we can hear our favourite singers without having to rely on Radio Luxembourg.—**GEORGE SAMSON**, 13, Bannatyne Street, Lanark, Lanarkshire.

NOT BEAT

I WAS very disappointed with the article about beat groups in a recent issue of DISC. I am, of course, referring to Peter Jay and the Jaywalkers.

I seldom miss one of their shows and I think it was very unfair of your reporter practically to accuse them of copying The Shadows and to say they have no chance on record.

If this is the case, why has Larry Parnes chosen them to take part in his all-star package shows?—**DIAN ROBERTS**, 130, Horesferry Road, London, S.W.1.

ARTISTRY

I HAVE just bought an LP entitled "Shirley Bassey," and I have never heard such wonderful artistry.

On this record, Miss Bassey proves she is at least the equal of Ella Fitzgerald, and the qualities of her singing could not possibly be matched by some of today's so called "prodigies."—**JOAN HARVEY**, 86, Bromyard Road, St. John's, Worcester.

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



Congratulations ELVIS on a Silver Disc year

March . . . **Are you lonesome tonight?** 45/RCA-1216

March . . . **Wooden heart** 45/RCA-1226

June . . . **Surrender** 45/RCA-1227

September . . . **Wild in the country** 45/RCA-1244

and now, October . . . **His latest flame** 45/RCA-1258



Also the fabulous LP

GI BLUES

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GARRY MILLS
TREASURE ISLAND
DECCA
45-F 11415 45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending December 23).

Last This Week	This Week	Title	Artist
6	1	The Lion Sleeps Tonight	The Tokens
1	2	Please Mr. Postman	The Marvelettes
5	3	Walk On By	Leroy Van Dyke
7	4	Run To Him	Bobby Vee
4	5	The Twist	Chubby Checker
15	6	Peppermint Twist	Joey Dee and the Starliners
—	7	Can't Help Falling In Love	Elvis Presley
3	8	Goodbye Cruel World	James Darren
9	9	Let There Be Drums	Sandy Nelson
2	10	Big Bad John	James Dean

Last This Week	This Week	Title	Artist
10	11	Happy Birthday, Sweet Sixteen	Neil Sedaka
—	12	When The Boy In Your Arms	Connie Francis
—	13	When I Fall In Love	The Lettermen
—	14	Unchain My Heart	Ray Charles
19	15	I Don't Know Why	Linda Scott
8	16	Tonight	Ferrante and Teicher
11	17	Moon River	Jerry Butler
20	18	Gypsy Woman	The Impressions
13	19	Fool Number 1	Brenda Lee
—	20	Rock-a-Hula Baby	Elvis Presley

LANGUAGE OF LOVE
JOHN D. LOUDERMILK
RCA RECORDS
45/RCA-1289 45 rpm

Leyton gets that urge to act

Britain is making top discs AND top films apart from Anthony Newley?

Leyton already has the disc success, and though he would be the first to admit he doesn't know everything about acting, he's certainly had more training than most disc stars who try for film fame.

Said John: "I think it's more important for an actor to have training than a singer. A lot of good voices are untrained but there aren't very many good actors who haven't been trained in one way or another. Don't get me wrong, but there's much more to acting than there is to singing, an awful lot more."

"I don't think," added John, "that the bookers and casting directors have forgotten I am an actor, but I do expect they think of me now more as singer/actor. I don't really mind if they put the word singer or actor first. I just want to try and keep them both as important."

John Wells

THERE were some red faces last week when John Leyton's latest disc, "Son, This Is She," crashed into the Top Ten. On release it hadn't been received with unanimous praise. It was different from his two previous hits . . . but, said many of the experts, too different.

Even a cursory glance at the charts shows John and his advisers took the right decision. But there is another side to it which could, in fact, cause John himself the slightest blush.

The disc has firmly established him as a top disc seller, but in the last six months singing success has had to be achieved at the expense of serious acting.

And before John had even thought of making discs he was going through the mill of rep training to be an actor.

A film

"I hope I never have to choose between one or the other," said John. "I like both so much. But next year I am hoping to do much more acting and try to make both careers run side by side."

"What I'm really looking forward to—my ambition for 1962, if you like—is a straight acting role. I'm still very new to singing. Ever since I did 'Johnny Remember Me' in 'Harper's West One' I've had to concentrate on my singing career."

"I don't think it's done my acting any harm and I'm very happy with the way things are going, but now I'd like to DO some acting again."

In January John will, in fact, make a film . . . a half hour colour feature to be called "Background To A Star." But it will be some time in April when he achieves his ambition

I'd like to do some acting again, says JOHN LEYTON

to star in a full feature film with a straight acting role.

"I've always wanted something like this," said John, "practically for as long as I can remember. And I'm as sure as I can be that this is going to be the right film for me."

"We've turned down a lot of film work recently because we didn't feel the parts offered were right for me. But this one is being specially written, though it hasn't been decided yet whether I shall sing in the film or not."

"The important thing, really, is that it will give me a chance to act again."

There are few artists in show business who can successfully stand on their own as both singers and actors. Who in



TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending December 23, 1961

Last This Week	This Week	Title	Artist	Label
1	1	Tower Of Strength	Frankie Vaughan	Philips
2	2	Moon River	Danny Williams	HMV
3	3	Stranger On The Shore	Acker Bilk	Columbia
8	4	Let There Be Drums	Sandy Nelson	London
4	5	Midnight In Moscow	Kenny Ball	Pye
6	6	Johnny Will	Pat Boone	London
7	7	So Long Baby	Del Shannon	London
5	8	Take Good Care Of My Baby	Bobby Vee	London
9	9	My Friend The Sea	Pet Clark	Pye
10	10	Son, This Is She	John Leyton	HMV
18	11	Happy Birthday, Sweet Sixteen	Neil Sedaka	RCA
17	12	Toy Balloons	Russ Conway	Columbia
11	13	I'd Never Find Another You	Billy Fury	Decca
13	14	I'll Get By	Shirley Bassey	Columbia
15	15	Walking Back To Happiness	Helen Shapiro	Columbia
—	16	Mrs. Mills Medley	Mrs. Mills	Parlophone
20	17	Goodbye Cruel World	James Darren	Pye
12	18	His Latest Flame/Little Sister	Elvis Presley	RCA
—	19	I Understand	The G-Clefs	London
19	20	Baby's First Christmas	Connie Francis	MGM

ONE TO WATCH

King Kong - Terry Lightfoot

MRS. MILLS CHALLENGES RUSS

THE big jump of the week is Neil Sedaka's "Happy Birthday, Sweet Sixteen." It moves from the number 18 position seven places into the Number 11 slot.

Neil seems to have found a number that is a strong contender for the top honours on the hit parade.

Has Russ Conway got something to worry about in the success of Mrs. Mills? Or is this only the bang of a seasonal cracker? Her "Medley" shoots from nowhere into the Number 16 spot like a rocket.

Whether it will get any higher before burning itself out is questionable.

The G-Clefs' "I Understand" finds 19 and should do better, but Bobby Vee's "Take Good Care Of My Baby" is now dropping, from 5 to 8.

Underlining the popularity of trad, Terry Lightfoot's "King Kong" is a "One To Watch" this week. It could well climb into a good position in the charts.

"Tower" is still as strong as ever in the Number 1 position, and "Moon River" and "Stranger On The Shore" hold on to their second and third places.

NEIL SEDAKA—Big jump to Number 11.



NEW
PE
POPS

THE
Laurie Johnson
ORCHESTRA
'DOIN' THE RACCOON'

7N 15406

Joan Regan
'SURPRISIN'

7N 15400

GARY MILLER
'THERE GOES THAT SONG AGAIN'

7N 15404

GIVE
A
GOLDEN
GUINEA
FOR
CHRISTMAS

I knew all along 'Tower' would be a big hit

SAYS

FRANKIE VAUGHAN

"I KNEW 'Tower Of Strength' was going to be a hit." So said Frankie Vaughan of his current top selling record that stands as strongly as its title suggests at the top of the charts. His statement prompts a question. How is it possible to tell when a number is going to get into the top twenty? Just how wise can you be before the event?

"I can't say that we expected it to get into the number one slot. That is always hoping too much and would be very presumptuous. However, when I heard 'Tower' I knew that this was it. Here was a record that gave me every possible chance of getting back into the charts in a big way.

"Johnny Franz, my A and R man, and I put our heads together because we decided that I needed another hit record soon. It really happened just like that. I hadn't made a record for ten months and we said that the next one had to be a hit.

"hit parade" at you. We played around with a lot of numbers deciding what could go and what couldn't, what suited the trend at the moment, what suited me.

"I had already chosen 'Rachel' as one side, and I thought that here was a number that stood a good chance of being a contender for the top twenty. But we wanted something really meaty to go with it.

"Then we heard 'Tower Of Strength' and there was no ifs or buts. We knew, without any shadow of a doubt, that this was the one.

Great care

"We had to choose very carefully and we cooked the whole thing up purely as a hit parade contender.

"Johnny and I played a lot of demo discs and we looked at a lot of sheet music. It never is easy when you are not just looking for a good number to record, but are definitely looking for something that is going to shout

"First of all it had beat, secondly it was meaty enough for my style. But, above all, it was up-to-date. It fitted the current trend like a champagne cork fits the bottle.

"When you have a number that is a good number, and you like it, and you know that you can give it everything that it deserves, then the next thing you do is take a look at the charts. That is if you are intent, as we

were, in producing a chart contender.

"You can tell from the charts what is selling well at the moment, but if you have always studied them then sometimes you can tell which way the trend is going. There are clues.

"I have noticed that the charts over the past months have gone in cycles. When I recorded 'Garden Of Eden' the beat ballad was in favour at the time and the record was a hit. We hit the nail well and truly on the head with that one. There was no trend away from beat ballads when I recorded 'Pity The Poor, Poor Man.'

A change

"Then there came a change of opinion. The wilder rock and roll type of number became the best bet for a chart rating. That prompted us to do 'Green Door' and it put me at the top of the list.

"The beat ballads came back and I changed my tack and recorded 'Kisses Sweeter 'n Wine,' followed by 'Wandering Eyes,' and a dramatic tango in 'Man Of Fire.' These were all

in the style of 'Garden Of Eden.' Then 'Heart Of A Man' put me into the number six slot.

"Since that time I have been watching the trends and been looking for a chart contender. I thought 'Milord' would do it and I also thought that 'This World We Love In' would get me into the charts. Before I recorded that number I had high hopes for it. But I realised before it went out that I had made a big mistake.

"It was the right kind of number to become a chart contender at that time, but our treatment of the record was wrong.

"It needed a different sound to the one we had given it and, on top of that, we had tried a new studio and the balance was all wrong. I didn't want it to go out at all.

"After that I decided to be more careful and it was not until 'Tower' came along that I really knew I had a hit.

"Now I am looking around for another chart contender. But I can't say yet whether it will follow the pattern of 'Tower.' That will depend on when I record it or when I happen to find it."

P.H.

FRANKIE VAUGHAN . . . we put our heads together and decided we needed another hit record. (DISC Pic)



Can Loudermilk repeat his U.S. success?

"HIS sense of humour has saved many a recording session!" So said Chet Atkins when he was asked what he thought of songwriter John D. Loudermilk.

And Atkins is fully equipped to pass this comment. In addition to having worked with him on his own recording session, in which he produced Loudermilk's first disc, "Language Of Love," Atkins has been blessed in the past with having recorded some of John D.'s compositions.

Says Chet: "I've known him a long time, and it's always a pleasure just to be with him. Besides being talented, John D. Loudermilk is also a lot of fun."

Hit songwriter turned singer, Loudermilk was born 26 years ago in Durham, North Carolina. He now lives in Nashville, where,

apart from writing songs, he is also a session man on guitar at the RCA Studios.

But, although he is a proficient guitarist, it was as a composer that Loudermilk found fame. Among his early hits were Bobby Vee's "Stayin' In," and the Everly Brothers' "Ebony Eyes."

He has also written material for Bob Luman, Ricky Nelson, Connie Francis and Hank Locklin. Loudermilk's most recent American chart entry was "Sad Movies," which was recorded by Sue Thompson.

Then came "Language Of Love," which marks the first time a man who is dedicated to composing and not singing, has reached the American Top Thirty.

Chet Atkins, in describing the work of John D. Loudermilk, calls him a "folk singer in a modern style, who writes in the idiom of today. He doesn't bother with rhymes like June, moon and spoons; he prefers to write very simply, and set the words to an easy tune with a light treatment."

An album

Although no one could have been more surprised than John D. Loudermilk when his disc started taking off in the States, he wisely decided to jump on his own band wagon and he recorded an LP of a dozen new numbers. Title is "Language Of Love," and it was released in the States in November. It will be issued here early in the New Year.

Will Loudermilk go on producing good material for other singers to record, or will he concentrate on a career as a singer?

It's the general feeling that, in spite of his success, John D. will still continue to play the composing field. After all, this is the one in which he made his name and he is not likely to give it up for the more uncertain fortunes of a singer.

JUNE HARRIS



"Kindly don't interrupt while Mr. Conway is playing to me!"



THE BROOK BROS. . . . have they upset too many girls?

THE BROOK BROS BOOBED

THE Brook Brothers, who failed to click with their most recent—and most tipped record—"Married," think that their female fans may have been responsible for the failure of the number.

"We weren't too keen on the song anyway," said Geoff, "because there didn't seem a lot of tune and it sort of knocked the girls being so anti-marriage.

Otherwise I suppose it just wasn't one of the numbers that people buy.

The boys, who have been out of the charts for some time, have again gone for an up-tempo number on their new single which is released in early January.

"It's not a comedy number but has some amusing lines in the places and is very busy," said

Geoff. "We've again got Tony Hatch on the backing because he seems to know exactly what fits us.

"We've stuck with semi-comedy numbers because once you're on a good thing it's as well to stay with it. I've composed the flipside which is more in the rock idiom."

One of the most difficult parts of recording for the Brook Brothers is finding the right material. "You see, not everything will harmonise so we have to reject a lot of very good material which is offered to us," said Geoff. "It's much more difficult than being a solo singer.

"We've done ballads and if we do any more in the future there's not much danger of us being compared with The Everlys because I feel we're

well away from that stage now."

But being out of the charts has made little difference as far as bookings go.

"Naturally, we would love to get back into the charts," said Geoff, "but it's not made much difference; but we can't afford to be out very long because people can forget."

The future for this talented pair looks rosy because aside from recordings there have been several offers of acting roles in films.

"Our big ambition is to act," said Geoff, "and if the right parts came along we'd think seriously about accepting. But at the moment, we feel we aren't ready.

"It might mean breaking up the act but I'm not sure; certainly we're very happy and neither of us have any intention yet of going our separate ways."

Brian Gibson

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JACK GOOD

of all trades. Last week he was in the DISC news editor's chair. This week he dons a mortar board to write a few end of term reports.



SCHOOL REPORT

Exam results, autumn term, 1961

BRUBECK, David. A most satisfactory result. He has broadened his approach to work and shown an unexpected aptitude for commercial studies. Has done some interesting original research, proving that five into four will go. Should do well at the university even though his work is irregular at times.

BILK, Acker. Has at last quietened down quite considerably, and although his personal appearance and behaviour still show marked eccentricities his work has been solid and has even tended to become conventional. Absence through dental treatment.

CORNELL, Lyn. Fair only. Although a modern, forward-looking girl, she must show more enthusiasm—her approach throughout this term has been cool.

FURY, William. Marked improvement in his tidiness, although hair still needs attention. He's only half-way through Paradise, and if he is to progress he must avoid things like Jealousy. If he can do this we have no doubt that this boy will not stand still but will get down to the solid grind that is expected of him.

SHELDON, Doug. A promising first exam result, but must try to develop his own ideas—Sheldon is far too easily led.

LEYTON, John. He has achieved most unexpected and resoundingly successful exam results, but now he must go back over his ground work if he is to maintain his lead. Tends to depend on the inspiration of others.

ELVIS PRESLEY . . . the captain of the school.

SUTCH, His Grace the Earl of. Sometimes I wonder if this boy is taking his work seriously. His exam results are poor, he is noisy and uncontrollable. Could be neater.

VAUGHAN, Frankie. Underneath an apparently happy-go-lucky attitude to work this senior boy is a very serious worker. He really tries hard, and exam result is well merited even if the apparent ease with which he has achieved top marks is surprising.

CHECKER, Chubby. An energetic term, but if he is to progress he must be prepared to move his attention from the purely physical aspect of his work to the purely vocal.

STEELE, Tommy. Once again this boy has stayed in the background. No exam result owing to absence.

LEE, Brenda. Must pull her ankle socks up. In the past has tended to rest on her laurels as being the youngest of our bright girls. She is this no longer, however, and must now compete on equal terms.

PRESLEY, Elvis. As Captain of the School, Presley continues to command the respect of every pupil. Still a dogged worker, with great sticking power, but his responsibilities have perhaps taken the keen edge of enthusiasm and originality from his efforts. Could do with less pocket-money.

FAITIL, Adam. Steady worker. Must relax to get best results.

FABIAN, Shows. No particular bent for this subject.

RICHARD, Cliff. Has worked extremely hard and become an excellent all-rounder. A shining example to the rest of the school.

NEWLEY, Anthony. Newley is a bit of a problem. Apart



LYN CORNELL . . . must show more enthusiasm.

from Presley he must be our most gifted boy, but he must find out once and for all what he is doing and do it, otherwise he will discover that he has become a dilettante.

KING, Ben E. Diction needs care. Must concentrate more.

BONDS, U. S. Persistently searches for scientific formula. I like the logical follow-through of his work, but must be careful not to become hidebound.

SHAPIRO, Helen. An extraordinarily gifted girl, with tremendous self-confidence that

is by no means misplaced. Has won the admiration of the school of her form. Her work has a depth and richness which is quite exceptional in a girl of her age. One warning—she should avoid the temptation of dissipating her talents in amateur theatricals in the coming term.

KANE, Eden. An exceptionally well turned-out youth, Kane's inquiring mind led us at the beginning of term to expect great things from him. But he didn't seem to be able to follow-through, and has somehow got lost on the way. We still have high hopes for his next term, providing he doesn't get lazy over the vacation. Too much pocket money?

FENTON, Shane. Must snap out of it.

WYNTER, Mark. (Gated once). Must not allow outside activities to interfere with his work.

DENVER, Karl. Languages particularly strong. Natural gift for free expression.

DONEGAN, Lonnie. Works consistently, bringing a particularly original turn of mind to religious subjects. Excitable at times.

VEE, Bobby. Phenomenal progress. Attention to detail, but must learn that it is neither necessary nor desirable to do everything twice.

ALLISON, Robert and John. Have lost ground considerably. Continual introspection is not healthy. Asking themselves so often whether they are sure, inevitably leads to the answer "No."

MILLS, Hayley. Natural exuberance compensates for the lack of any real grasp.

THIS WEEK'S



STAR SINGLE!

JOHN LEYTON

SON, THIS IS SHE

H.M.V. 45-POP956

COLUMBIA
45-DB4745

BIG BEN TRAD BAND
Bourbon Street Shuffle

COLUMBIA
45-DB4750

MR. ACKER BILK
Stranger on the shore
(from the BBC-TV series)

TOP RANK
JAR596

GLEN CAMPBELL
Turn around,
look at me

COLUMBIA
45-DB4758

JOEY DEE
and The Starlitters
Peppermint Twist

PARLOPHONE
45-R4859

RAL DONNER
Please don't go

MERCURY
45-AMT1166

LEROY VAN DYKE
Walk on by

H.M.V.
45-POP959

JOE LOSS
and his Orchestra
Twistin' the mood

H.M.V.
45-POP957

MORECAMBE & WISE
We're the guys
(who drive your baby wild)

ALONG THE ALLEY

Very pleased
with Cleo

CYRIL SHANE of Shapiro-Bernstein Music was full of the Christmas spirit (non-alcoholic) when I talked to him last week. Which wasn't surprising, considering the progress this outfit has made during the eight and a half months of its existence in Soho Square. S-B have been in the charts nine times with numbers, and "You'll Answer To Me" reached the No. 1 spot in the sheet music best sellers as well as scoring heavily via the Fontana record by Cleo Laine. "We're particularly pleased about that song," said Cyril. "Cleo hadn't had a single hit up until that time, and Jack Bayerstock

of Fontana decided the song was worth a try. It certainly paid off."

Currently arousing temperatures in the S-B office is "Image," the two-sided instrumental work-out by the Hank Levine orchestra on HMV. "Juke Box Jury" panellists have echoed Cyril's praise of the disc.

Duane Eddy's latest for London is another S-B item called "The Avenger." This number is a reversion to Duane's beatnik and twangist old style, and could well zoom into the hit parade before 1962 is very old.

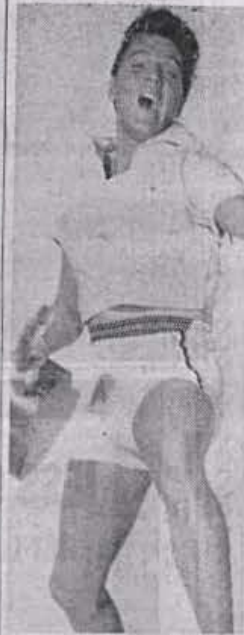
CHRISTMAS time is not complete without a social get-together in Syd Green's Morris Music office at Chappells. This year was no exception, and Syd was kind enough to interrupt his Twisting guests for a few minutes while he

NEWS FROM
THE STREET
OF MUSIC

played me his first plug for January.

It's a catchy item called "You're Following Me," and there are three discs already lined up for its release this Friday. The one I heard was by American Jimmy Breedlove, which Pye are putting out. The other two are by Perry Como (RCA) and Peter Gordanio (Parlophone).

DICK JAMES of Dick James Music has been concentrating on Charlie Chester's "The Onion Song" (Pye) and Zack Lawrence's pianistic "Snowman's Land" (Parlophone) for Christmas. He's starting 1962 off with material recorded for Fontana by new beat singer-composer Brad Newman, details of which are promised soon. N.H.



Pic from "Blue Hawaii"





BILLY FURY, GLENDA COLLINS and EDEN KANE drink a toast to the New Year — or are they just comparing how much each has got?

'DISC' JOINS THE F EMI AND DECCA PA



EMI Chairman Sir Joseph Lockwood looks on as CHUBBY CHECKER puts Exploitation Manager Arthur Maxlow through his Twist paces.



"Give us a kiss for Christmas," says LIONEL BART, and actress Carole White duly obliges.

S * T * A * R T * A * L * K by JUNE HARRIS

The time Torme talked non-stop

It seems that when Mel Torme recorded his Boxing Day programme, which was broadcast on the Light, producer Derek Chinnery had no trouble in getting him to do the link-up material for it. It was nearly midnight, after a pretty long recording session when Chinnery went down to St. John's Wood. Torme just picked up the mike and talked non-stop for the best part of an hour.

Frank Sinatra, Vic Damone and Bobby Darin all have their own barber. He's 21-year-old Jay Schring, who has only recently left school. Last month, he flew from Hollywood to Las Vegas just to cut Paul Anka's locks.

some time, even though it may be broken up into singles first.

For the third successive year, the Joe Loss Band played at the Royal Household Social Club Ball at Buckingham Palace just before Christmas.

"And," says Joe, "we played everything from the old-time waltz to the Twist."

help of a songwriter recorded "A Little Bit," his first record. It missed!!!

Glen Campbell, the singer with the Scottish name who recently made his debut with "Turn Around, Look At Me," is, in fact, the seventh son of a 12-strong family, and was born and raised on a farm near Delight, Arkansas. He is six feet tall and has blue eyes. Guess when talent like that's knocking around, it doesn't matter where he comes from!



AMONG the Christmas presents that Harry Secombe sent out before flying to Barbados, where he is currently spending the holiday, were a hairnet for Ena Sharples, and a lollipop for the composer of "Sucu Sucu"!

Neil Sedaka looks like having his biggest ever single hit with his new release on RCA Victor, "Happy Birthday, Sweet Sixteen." Already this is getting plays galore, and it could easily become a standard seller.

Neil is now going to start writing a Broadway musical as he says he would like to see this business through until he is at the retiring age, and the only way to do this is to write "class" music. After all the years Neil spent learning to become a concert pianist this should come easy to him.



HOW much younger can our girl recording artists get? Robin Clark (real name Ilo Hershter—no wonder it was changed), is just 11 years old, and signed to the Capitol label. She's already made two discs, and her second, "It's Love," has recently been released here as her debut.

According to Hollywood's young set the famous Sinatra Clan is decaying, and a new "clan" and a new leader is on the way up. He is singer Vic Damone—leader of the Damone Cobra Ring.

Main aim of the new group is to live up to Hollywood until it reaches the flamboyance of its pre-Sinatra days.



VIC DAMONE—Leader of a new clan?

The latter, naturally enough, was Joe's own twist version of his famous "In The Mood" signature tune.

Comedian-singer Ken Dodd has written to Mr. Kruschev asking for samples of Russian gags to use in a book he is writing on the international significance of humour. He has suggested that perhaps the Russians' favourite joke is "Why Did the Chicken Cross the Red Square?" or a "Shaggy Huski Story."

Kenny Dino, the American singer who's fighting for chart honours with "Your Ma Said You Cried In Your Sleep Last Night," was launched by the supervisor of a large bowling chain in Hicksville, Long Island, whose name is Al Dankoff.

Dankoff, who is no gambler, invested \$1,000 dollars in the young singer, and with the



<p>JESS CONRAD HEY LITTLE GIRL 45-F 11412 Decca</p>	<p>CZARDAS NERO AND THE GLADIATORS 45-F 11413 Decca</p>
<p>BRYAN JOHNSON LOVE THEME FROM 'EL CID' 45-F 11411 Decca</p>	<p>TED HEATH TONIGHT from 'West Side Story' 45-F 11410 Decca</p>

FUN AT THE PARTIES

The man behind the camera:

RICHI HOWELL



Mrs. FRED MUDD gets a kiss from hubby on the right and FRANKLYN BOYD on the left.

DISC LP and EP reviewer NIGEL HUNTER talks South American music with Dorita Y PEPE.



At every party, it seems, at least one person lets his hair down—in this case, as if you haven't already guessed, it's SCREAMING LORD SUTCLIFF.



All the best for 1962 from PIM NEVARD, PEARL CARR, TEDDY JOHNSON and COLIN DAY.

↑ DOUG SHELDON chats to singer SYLVIA SANDS at the Decca party.

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 45-F 11429 Decca

Brenda Lee can pick from thousands of songs

WHEN Brenda Lee enters a recording studio the result is invariably a smash hit disc. She can't go wrong . . . certainly not in America. That's not news. It isn't even surprising when you learn, as I did last week, that when Brenda cuts a single she can pick her titles from the five to ten THOUSAND numbers submitted.

This was the number given to me by two songwriters who have written two out of three of Brenda's recent discs — the last one hasn't been released yet. Sharon Sheeley and Jackie de Shannon.

They are over here to study the British market and write songs for our own singers—particularly Marty Wilde and Billy Fury.

"That's only an estimated number, you realise," said Sharon. "I shouldn't think that anybody's ever taken the trouble to sit down and count them."

"By the time Brenda arrives at the studio the number has usually been cut to 12. Then she and her A and R man reduce this number to four which they actually record."

"Then comes the problem of which two they will issue as the single."

"We usually go along to sessions when our material is being recorded—but not to Brenda's."

The studios are 3,000 miles away from our home and anyway she and her A and R man seem to do okay without us!

"But, seriously, as songwriters

admired Sharon's songs and wanted to meet her for a long time. I wanted to see what sort of girl it was who could write such great numbers.

"But, gee, I didn't get off on the right foot at all. Some friends, the Crickets, said they'd introduce me and off I went with them to Sharon's house. I was told that she always worked late into the night, so I wasn't too worried about the time.

JOHN WELLS talks to



Sharon Sheeley Jackie de Shannon

we usually attend sessions and help in the production of the disc. We normally have some ideas to offer but we never do so unless we are asked.

"We wouldn't dream of telling an A and R man, or the artist, how to make records. They don't tell us how to write songs. But I think this co-operation helps a great deal. I gather you don't do the same over here."

"I think Jackie and I have been extremely lucky to have had two accepted by Brenda. 'Dum Dum' was the first. It was also the first number Jackie and I wrote as a team. I can't reveal the title of the latest one as it hasn't been released yet."

Sharon, who hit the headlines over here as Eddie Cochran's girl friend, has only been working with Jackie for seven months.

"It was crazy how we got together," said Jackie. "I'd always
BRENDA LEE . . . from thousands down to two.

"But when I realised that Sharon was being dragged out of bed I felt terrible. I've never felt so awful. It was four o'clock in the morning."

"At that meeting we didn't take too kindly to one another," said Sharon. "I think all I said was, 'Nice to meet you, I'm going back to bed.'"

"We met again some time after that," related Sharon. "A bit earlier in the evening. Jackie started playing around with a few bars on her guitar and I was really knocked out. We fooled around a bit and wrote a number."

"It turned out to be 'Dum Dum' . . . imagine it, we fooled around with what turned out to be a million seller!"

During the last seven months they have built up a reputation for writing hit songs. "So far we've been very lucky we haven't yet been asked to write a number specially for an artist and had it turned down."



THE EVERLY BROTHERS . . . they're always keen to look at new songs (DISC Pic).

everybody is convinced that they can write better songs than some they hear in the charts.

"Back home," continued Sharon, "there are 400 singles released every day, 20,000 a week."

"Of the 20,000 releases a week only about ten get any noticeable national air time. One will get into the charts and only about nine a year will reach number one."

"Competition is pretty tough, but sometimes something horrible comes crashing through and a number which is really great means a big nothing."

"Ten years ago there were

about eight major labels and a handful of top singers. Then along came Presley and Bill Haley. They started all this."

"When Presley bought himself a guitar no one even knew that rhythm and blues existed, though the coloured people of America had been singing it for years. Presley made it catch on."

And think — Sun Records, whom Presley started with, sold him to RCA for a mere \$40,000. He earns this from films alone — a week.

Thousands

"There must be many thousands," said Sharon, "not including the artists who write their own material. Everybody, at some time in their life has composed a song or ditty of some sort—on the way to the office or coming out of school."

"Our local milkman, back home in Los Angeles, even writes songs. We find them stuck in milk bottles in the morning. Even the parking lot attendant has slipped them to us and once after a magazine interview the reporter left a song for us to comment on."

"It's not really surprising . . .

Cable from AMERICA Edited by MAURICE CLARK

This was 1961

JANUARY
BEN E. KING left the act known as *The Drifters* to go solo. He has since become a big name in his own right.

June Christy had her fifteenth anniversary as a successful recording star with Capitol Records. A party was given by Capitol in her honour.

Elvis Presley broke all his previous sales records with his sales on "Are You Lonesome Tonight," and proved he was back to stay.

Bobby Rydell signed film contract with Columbia.

FEBRUARY
ELVIS PRESLEY signed with MGM to make four pictures.

Johnny Burnette had to cancel his English tour owing to his appendicitis operation. Debut of Frank Sinatra's Reprise label.

Jackie Wilson shot by woman fan. On danger list.

MARCH
DION left The Belmonts to go solo.

Brenda Lee signed and started to make her first movie, "The Two Little Bears." This is still to be shown.

English song by Jerry Lordan becomes a smash hit in States by Jorgen Ingmann — the title, "Apache."

BOBBY RYDELL — film contract.

APRIL
DUANE EDDY started taking his first drama lessons for his part in the film "Thunder Of Drums," with more movie parts lined up.

Peggy Lee had her first book published — called "Poetry And Blues."

Elvis Presley completed "Blue Hawaii."

MAY
CLYDE OTIS, after many years with Mercury during which he was responsible for most of their hits, left to join Liberty Records.

Johnny Mathis was presented with his fourth golden LP to mark the millionth sale of his last album, "Merry Christmas."

The Everly Bros. launched their own record label, Callope Records.

JUNE
JOE WILLIAMS, late of the Basie Band, made his solo debut with great success.

Tony Martin given a testimonial luncheon to honour his 25th year as a star. "Compact 33" disc getting more and more popular.

JULY
DECCA, Columbia, United Artists Records announce they will issue specially designed singles for the juke box market.

Frank Sinatra's first single for his Reprise label, "Granada," out. It became a hit.

Dick Clark devoted every minute of his hour long TV show to Brenda Lee—called her "The Youngest First Lady of Show Business."

AUGUST
NANCY, daughter of Frank Sinatra and wife of Tommy Sands, made her disc debut on her dad's label, Reprise.

The Kingston Trio had some trouble, and Dave Guard left to form his own team.

Rock star Little Richard, after a two year self-imposed retirement from show busi-

ness, announced his comeback.

SEPTEMBER
JOHNNY MATHIS stated again he would retire in four years, but that we should be hearing more of his young brother, Mike.

Fred Astaire formed his own record label, called Choreo Records, to be marketed by MGM.

Sad parting of great act, Louis Prima and Keely Smith.

OCTOBER
NEW writers, singer Paul Evans and Fred Tobias, write first song together for Pat Boone, "Johnny Will." It became a world hit.

Stanley Kramer signed Bobby Darin for starring dramatic part in his new film "Point Blank." Darin not to sing.

Paul Anka about to leave his original record company, ABC Paramount, after many hits, to join RCA Victor.

NOVEMBER
FRANKIE AVALON reached his 21st birthday. Able to draw on the money put in trust for him.

The Four Freshmen celebrated their thirteenth year as professional entertainers—the same week as founder member Don Barbour met his untimely death in a car accident.

Peggy Lee scored possibly the biggest success of her career when she re-opened at New York's plush Basin St. East, only to have her stay cut short owing to illness.

DECEMBER
MORE and more artists producing their own records, including Frank Sinatra, Nat Cole, Paul Anka, Fred Astaire, Bing Crosby, and Erroll Garner, with more expected next year.

Newest faithful will no doubt be "Baby's First Christmas"—by Connie Francis. "Old faithfuls" being "Rudolf The Red Nosed Reindeer" and "White Christmas," back in the charts again this year, as every year.



Don't forget to tell him he will enjoy the new Charles Buchan's SOCCER GIFT BOOK. It's the finest annual for all football enthusiasts. P.S. Even better — buy him a copy. It's on sale at all paper shops for ten shillings and sixpence

CHARLES BUCHAN'S SOCCER GIFT BOOK 10'6



NOT A WORLD BEATER—BUT YOU'LL ENJOY IT

NAT ADDERLEY'S BIG SAX SECTION That's Right!

The Old Country; Chordations; The Folks Who Live On The Hill; Tadd; You Leave Me Breathless; Night After Night; E.S.P.; That's Right!
(12in. Riverside RLP 330)

PERSONNEL: Nat Adderley (cornet); Cannonball Adderley (alto); Yusuf Lateef, Jimmy Heath, Charlie Rouse (tenors); Tate Houston (baritone); Wynton Kelly (piano); Jim Hall or Les Spann (guitar); Sam Jones (bass); Jimmy Cobb (drums).



NAT ADDERLEY

CANNONBALL'S young brother Nat Adderley will never be rated "the world's greatest jazz player." But his work is always immensely enjoyable, swinging and musically. He writes good tunes (viz. The blues, That's Right). And he always has a go!

This time he got little Jimmy Heath to write most of the arrangements for a cornet-five saxes ensemble. And they're pretty successful. The saxes get a full, fat sound and surge along soufully.

Nat's own solos have a strong sort of "happy Miles" sound. Cannon solos only on *Breathless*. The title tune features extended blowing by the tenors (with

Heath and Lateef especially groovy) and Tate Houston. There's some Lateef flute and oboe on a couple of tracks. And Wynton Kelly waits when he gets an opening.

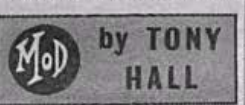
No world beater. But you'll enjoy it.

KAI WINDING
The Incredible Kai Winding Trombones

Speak Low; Lil Darlin'; Doodlin'; Love Walked In; Mangos; Impulse; Black Coffee; Bye Bye Blackbird; Michie (slow); Michie (fast).

(12in. HMV CLP 1457)***

PERSONNEL: Kai Winding, Johnny Messner or Ephie Brwick or Jimmy Knepper (tenor trombones); Tony Studd or Dick Lieb, Paul Falter (bass trombones); Ross Tompkins or Bill Evans (piano); Bob Cranshaw or Ron Carter (bass); Al Beldini or Stick Evans (drums); Olatunji (conga—tracks 1, 5 only).



KAI WINDING is a business man as well as an extremely professional musician. And this album would probably rate five stars on Nigel Hunter's LP review page. Frankly, it's "commercial."

One point worth mentioning: despite his determination to appeal to a wider market, Kai never loses his sense of humour. I must say I found it very easy on the ear. All the tunes are good. Kai did most of the arrangements. *Speak Low* (scored by one Ray Starling) incorporates some figures from "Milestones." Kai's own *Michies* (slow and fast) are both excellent.

The personnel with Evans, Carter and Knepper produces slightly more interesting solos. Though Tompkins, a new name to me, does well in his several spots.



Singers should NOT pen their own songs

Don Nicholl spotlights a trend that could spell disaster for pop music

LOOKING back on the year's pop reviews drives one phrase home very hard. Over and over again I've had to repeat the fact that here was so-and-so singer, or playing, one of his own compositions.

The trend, of course, has not gone unnoticed. There have been plenty of comments about the number of singers who have written their own disc material . . . and, latterly, the number of composers who have turned themselves into disc vocalists in a kind of strangled fight back.

BUT HAS ENOUGH—IF ANYTHING—BEEN SAID ABOUT HOW BAD THIS TREND COULD BE FOR THE BUSINESS? AND, ON THE WHOLE, BAD IT CAN ONLY BE.

The great upsurge of singers writing their own songs was started by the rock 'n' roll wave. It began because most of the reputable composers—and many publishers—opted out.

'Rubbish'

The writers declared they couldn't write "the rubbish." The publishers declared they wouldn't publish it. Like cooperative Canutes they waited till the tide had washed them out of their thrones. And, too late, they learned to swim. The damage was done.

It had become the normal thing for youngsters without an ounce of true composing ability to walk into an office and whistle any ordinary jingle which was floating around in their heads. Some long-schooled music men would patiently write down the dots, shuffle them into some kind of sense . . . and away would

Frequently, because of a lack of good outside material, a singer's own song rode along with his own popularity into the parade. Frequently it still does. Even more frequently a singer's song is used as B side material . . . giving comfortable additional royalties.

Though an own composition may often prove commercial for the singer, it will rarely have any lasting quality. The same goes for writers who are persuaded (or persuade themselves) to sing their own numbers.

A singer writing for himself is automatically restricting his own development as a singer. He is not going to write above himself by an inch. He will serve up something easy, quick and/or gimmicky for a simple, swift return.

Decline

The result is a decline in general standards. And I think the trend must share a great part of the blame when it comes to the point of asking why so few "standards" are born nowadays. It is easier for a star—and for his recording manager—to get their compositions on disc, than it is for a recognised songwriter. Particularly if the writer turns out material which is too good for the singer. And by "too good" I don't mean uncommercial . . . I mean too taxing.

I've been in publishers' offices where they've had some excellent songs. Songs that would not stand a chance of seeing the light of disc. "A great number" the publisher would say, "but who can sing it on disc?"

Often they would admit there was a performer capable of recording the number with true effect. Only the performer happened not to be in hit parade favour at the time.

For the past eight years we've

been watching terrific changes in the disc business. We've been through rock and we've seen a slight return to good ballads. Both beat and good melody are now in favour with the customers. So, too, are good lyrics when they're given a chance.

Good melodies and good lyrics of lasting value can only come, in the main, from true professional songwriters; people who have studied their craft and who have polished their natural gift.

With rare exceptions they do not come from performers



JERRY LORDAN — A professional.

supplying their own disc material. Items like "Moon River," "You'll Answer To Me" and "Take Five" prove that pop customers are eager to welcome something out of the top drawer.

But these successes cannot expand throughout the business while singers, and those in charge of them, are content to take the easy way out. While they're content to be a little too greedy. While they're allowed to get away with mediocrity.



LIONEL BART — One of those who have studied their craft. (ABC TV picture)

go the latest star to record his "own composition."

The trend gathered momentum—and it was encouraged by some A and R men who didn't like being tied to publishers' apron strings anyway. It ran along hand in hand with the liking of many Recording Managers for putting their compositions on disc, too.

John Coltrane is the musician of the year

FOR modern jazz, 1961 has been an exciting year. Established stars have refused to stay still and rest on their laurels. Many outstanding new individualists have emerged and much of the jazz heard and/or recorded in the States over the past 12 months has been highly experimental and definitely "avant garde."

Much of this music is in its early, raw, embryo stage. Some may be more fully resolved in the year to come.

Because it was new, it has not necessarily been good. But some of it clearly indicates that a major musical revolution is at hand.

Unfortunately, few of these adventurous recordings are available here. But Mingus must claim much of the credit for showing one way ahead. The Eric Dolphy, Ornette Colemans and Ted Cursons have gone their own way from there.

Status symbol

"Soul" was the status symbol of '61 jazz. Subconsciously and sincerely started some seven years ago by Horace Silver, the "funk" movement blossomed and finally snowballed . . . until it has virtually run itself into the ground.

"Soul" has reached saturation point and lost its sincerity. The word is now a joke (though a "bread"-earning one) amongst most American musicians.

The outstanding individuals of 1961? Unquestionably the Musician of the Year has been John Coltrane. Armed with what he learned from Monk and Miles, Trane has gone from strength to strength . . . and is still far

from realising his maximum potential.

Though some of his current work is completely incomprehensible to the average fan, his blazing integrity and sincerity of purpose and constant level of emotional communication shines forth for all to dig.

And now Sonny Rollins is active again . . . and Dexter Gordon, to whom both Trane and Sonny owe so much, is back and blowing with a sound as big as a house, showing that he has learned from those who have learned from him.

On the local scene, as last year, my choice inevitably must be Tubby Hayes—as tenorist/flautist/vibist/arranger/composer and general musician extraordinary.

Made history

He made history by working at a New York club with top-rank American musicians and by more than holding his own in such company.

At home, he has been responsible for blending together probably the most sympathetic rhythm section (Terry Shannon, Jeff Clyne and Bill Eyden) in the history of British modern jazz. And Tubby's extremely advanced music, via TV and records especially, has entered areas previously untouched by jazz.

The British fan has been fortunate, too. First, we heard



JOHN COLTRANE has gone from strength to strength. (DISC Pic)

Miles . . . Cannonball and Victor Feldman (the band's best soloist for my ears) . . . Monk and Blakey, Lee Morgan, Bobby Timmons and Wayne Shorter . . . then Coltrane, Elvin Jones, McCoy Tyner, Dolphy (though his message didn't reach me) and Dizzy. . .

Yes, it's been quite a year for jazz, all over the world. And Brubeck made the Top Ten, as if you didn't know.

I wish you all a happy New Year. I'm sure it will be for jazz.

May the
NEW YEAR
herald
Happiness and Joy
for all

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LONDON CO-OPERATIVE
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Faith changes his tune— and it's a success

BOBBY DARIN
Love Swings

Long Ago And Far Away; I Didn't Know What Time It Was; How About You; The More I See You; It Had To Be You; No Greater Love; In Love In Vain; Just Friends; Something To Remember You By; Skylark; Spring Is Here; I Guess I'll Have To Change My Plan.

(London HA-K 2394)*****
ANOTHER winner from Mr. Darin. Taking the regular pop standby of love as his theme, he's turned in a marvellous set of pop singing which is a credit to both him and the composers of these well-matched songs.

Arranger and MD for the LP was Torrie Zito, a new name on

I've been able to listen to Steve by himself for any length of time in an album without his wife, Eydie Gorme, and I enjoyed every moment of it. He sings faultlessly with all the interest and understanding which the true artist devotes to high-class standard material.

Don Costa, Steve's regular MD, did the arrangements and supervised the orchestra and the recording. The orchestra comprises a round-up of New York's top sessioners and, as you can imagine, swings out of this

LP OF THE MONTH

ADAM FAITH

Watch Your Step; I've Just Fallen For Someone; I'm Coming Home; All These Things; It's All Over Now; Come To Me; If I Had A Hammer; A Help-Each-Other Romance; Sho' Know A Lot About Love; Second Time; I'm Gonna Love You Too; Little Yellow Roses; As Long As You Keep Loving Me; You And Me And The Gang.

(Parlophone PMC 1162)*****

FOURTEEN tracks of full value for the Faith-ful. Arranged and conducted by John Barry, of course, Adam's done his best to take advantage of the greater latitude offered by the LP as opposed to the single. His familiarly wistful vocalising characterises several of the numbers like "I've Just Fallen For Someone," with the familiar, lilting Barry lift in the accompaniment, although pizzicato strings are seldom heard.

Elsewhere something different is attempted. For my money, it fails completely on two tracks, "Watch Your Step" and "A Help-Each-Other Romance." Adam's light voice struggles desperately in the first to avoid being swamped by the chorus and accompaniment, but lacks the power for the task.

And in the second, also up-tempo, I could hardly distinguish a word he was singing. But these two duds are far outweighed by the successful tracks. In particular, the last three, all penned by Trevor Peacock.

Adam makes a first-class job of the folksy tragedy in waltz time, "Little Yellow Roses," and "You And Me And The Gang" is notable for a full, pulsating brass team setting a swinging example to which Adam readily responds. I'd like to hear a lot more like this one from him.

John Barry deserves much credit for his scoring and accompaniments which reveal Adam's voice and the material to their best mutual advantage. He's made interesting and effective use of a French horn in several places, too, and has resisted the temptation of resting on his ginnick laurels.

A very definite star in the Faith cap.



ADAM FAITH, seen here during his recent ATV "All Kinds Of Music" show, tries something different on his new LP.



this side of the Atlantic and one we're not going to forget. I'm sure. He's scored some ideal settings for Bobby and these songs, ranging from the brassy, up-tempo swingers depicting love's exhilaration, to the slow, string-studded melodies representing love's disillusionment.

First-class in every respect.

LONNIE DONEGAN

More Tops With Lonnie; Battle Of New Orleans; Lorelei; Lively!; Sal's Got A Sugar Lip; I Wanna Go Home; Leave My Woman Alone; My Old Man's A Dushman; Fort Worth Jail; Have A Drink On Me; Bury Me Beneath The Willow; Little Liza Jane; Puttin' On The Style; Campion Races; Knees Up, Mother Brown; On Top Of Old Smokey; Down In The Valley; So Long.

(Pye NPL 18063)*****

ANOTHER handy round-up of Donegan single hits for those of you who like to have them all on one disc.

Lonnie is his usual breezy, energetic self except in numbers like *Bury Me Beneath The Willow* which he puts across in a suitably sombre manner.

In contrast, there's the wildly swinging rendition of *Fort Worth Jail* which must have nearly melted the microphones.

STEVE LAWRENCE

The Steve Lawrence Sound; Begin The Beguine; Someday; Let's Face The Music And Dance; Mademoiselle; Temptation; Frenesi; Night And Day; All The Things You Are; Make Believe; You Only You; What Is This Thing Called Love; The Song Is You.

(HMV CLP 1462)*****

ANOTHER top-grade, well-recorded, swinging set of superb vocal artistry from the States which should inspire us all: artists and fans, and tin-eared disc reviewers alike.

This is the first occasion when



STEVE LAWRENCE, without Eydie Gorme this time, sings faultlessly.

world, with bongos augmenting some wonderful work on the conventional drum kit.

If you're an enthusiast of modern stylings of evergreen pop standards sung by a really accomplished artist, you can't afford to miss this one.

"DO RE MI"

Original Broadway Cast; Overture (Lehman Engel & Orch.); Waiting, Waiting (Nancy Walker); All You Need Is A Quarter (Chorus); Take A Job (Phil Silvers, Nancy Walker); It's Legitimate

(Phil Silvers, George Givot, George Mathews, David Burns and Chorus); *I Know About Love (John Reardon); Cry Like The Wind (Nancy Dussault); Ambition (Phil Silvers, Nancy Dussault); Fireworks (John Reardon, Nancy Dussault); What's New At The Zoo? (Nancy Dussault and Chorus); Asking For You (John Reardon); The Late, Late Show (Phil Silvers); Adventure (Phil Silvers, Nancy Walker); Make Someone Happy (John Reardon); All Of My Life (Phil Silvers); Finale (Company).*

(RCA RD-27228, stereo SF-5107)*****
THE Broadway set of this American hit musical about a basically pleasant and honest small-timer wanting to become a big-time in the juke box and recording industries I found interesting listening.

I reviewed the London production of the show for DISC, and I thought at the time that Phil "Bilko" Silvers would register better than Max Bygraves in the leading role of Hubie Cram, because Hubie is a fast-talking American and not a fast-talking Cockney.

But I reckoned Max would be better at putting across the songs.

Contd. on facing page

Underrated—but this EP should alter that

EP OF THE MONTH

BROOK BENTON

People Will Say We're In Love; More Than You Know; May I Never Love Again; You'll Never Know. (Mercury ZEP 10125)*****

SIMPLE, polished vocal stylings from the talented Mr. Benton which do him much credit.

The backings lay emphasis on a swinging beat and a nimble but mellow string section, providing a perfect backcloth for Brook's neat and relaxed singing.

One of the best yet from this high-grade artist, who still seems underrated over here, judging by his single sales.

PETER SELLERS and SOPHIA LOREN
Peter And Sophia (No. 3); Ukelele Lady; Why Worry; Zoo Be Zoo Be Zoo; Fare Thee Well. (Parlophone GEP 8848)*****

SOME more amusing entertainment from this talented twosome. Peter has the first side to himself. The Temperance



Seven and some artificially induced surface noise and scratches provide the right atmosphere for the 1920-style Ukelele Lady, and Why Worry?

But I reckoned Max would be better at putting across the songs.

the general public on the subject of The Bomb. Sophia solos charmingly in Zoo.

The pair get together for the last track, a smooth number including a Noel Coward take-off by Peter and a nice bit of chat at the end.

MAHALIA JACKSON
The Holy Babe Of Bethlehem; The Holy Babe; I Wonder As I Wander; When I Wake Up In Glory; God Knows The Reason Why. (Philips BBE 12483)***

A SPIRITUAL EP set from one of the most famous gospel singers of all time, with an accompaniment including vibist Lionel Hampton who happened to be visiting the studio at the time and was invited to take part.

There's no doubting the sincerity and purpose of this artist's style, although I personally find it a little overpowering in places.

CLIFF RICHARD
Listen To Cliff (No. 2); Unchained Melody; Idle Gossip; First Lesson In Love; Almost Like Being In Love; Beat Out Dat Rhythm On A Drum. (Columbia SEG 8126)***

CLIFF has the Shadows backing him on the first and third tracks here. In the first case the boys are not working with material which suits them best. Cliff hasn't the vocal style to cope adequately with slow, sustained melodies like *Unchained*, and the electric jive wailing in Hank Marvin's guitar does nothing to enhance the melody.

First Lesson, penned by Bruce

A bit of a mixture from **CONNIE FRANCIS.**

Welch and Pete Chester, is much more suitable and successful. Cliff has the Norrie Paramore orchestra backing him for *Idle Gossip*, and again this is not his type of song.

The last two tracks, with a beautiful Bernard Ebbinghouse band accompanying, are the best, particularly *Beat Out* with Cliff handling a tricky arrangement smartly.

CONNIE FRANCIS
Connie Francis Favourites; Together; Someone Else's Boy; Breakin' In A Brand New Broken Heart; Too Many Rules. (MGM EP 759)***

I FOUND this a bit of mixture with definite weak points. First and foremost, the terrible saccharine corn of Connie's soulful narration in the middle of *Together* had me really cringing.

Why does she do this to us? But, there again, the fact that she does, probably sells a few more thousand discs for her in the States at least.

Someone Else's Boy is the best track, a lively beater which moves nicely and shows Connie at her best. *Breakin'* features the duet-with-herself gimmick which I don't care for, but *Too Many Rules* is reasonable enough.

ROY ORBISON
Only The Lonely; Here Comes That Song Again; Blue Angel; Today's Tears. (London RE-U 1274)***

REASONABLE beat balladeering from an American artist who's already visited our singles hit parade.

The backings bear all the hallmarks of the modern beat ballad, but I could have happily done without the corny chorus chanting.

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ROUND-UP

Champion Jack is a great blues singer

TEACH 'EM JAZZ IS THE RULE NOW!

JAZZ is coming more and more into its own now that education authorities are catching on. First the Middlesex County Council with its evening classes at Hendon. Then an extension to Chiswick Polytechnic.

Last year the London County Council started two classes in the London area. Then Hertfordshire County Council sponsored a course of six lectures on jazz.

This coming year three other authorities are spreading out. East Herts County Council is undertaking a course of six talks on the History and Development of Jazz; Shropshire have booked a week-end course in January at Nash Court, Ludlow; and 11 different schools in Ipswich have booked lectures on jazz during the first week of April.

School

ON the matter of jazz education, may I remind readers that the Workers' Music Association's Summer School of Music, held each August at Wortley Hall, near Sheffield, has already received several bookings for the courses.

This comprehensive school includes both a jazz course and a folk one, in addition to instrumental courses.

The London Co-operative Society also include a jazz course in their week's summer school, held sometime in June near Dorking, so jazz is certainly looking up.

Back again?

BOB WALLIS, who returned from his Northern Ireland tour only a fortnight ago, has already had four offers to tour the Southern part of Ireland. No decision has yet been made, but it seems certain that he will follow in the steps of Dick Charlesworth and achieve as much success over there.

Doghouse

THE Dick Charlesworth Band, together with its various pushers, are going all out to make "I'm In The Doghouse" a top seller now that the film of the same name is generally released.

LPs

The British cast album is not yet at hand, so I can't make a direct comparison. But Phil's singing is not up to the Byraves calibre. Nancy Walker plays Hube's wife very well here, although she doesn't exceed Maggie Fitzgibbon's wonderful character study in the London production.

The score is bright, lively and tuneful, but Make Someone Happy is about the only song which I think will qualify as a possible standard outside the show.

JUNE CHRISTY AND BOB COOPER

Do Re Mi
Cry Like The Wind (JC); Adventure; Make Someone Happy (JC); Ambition; All You See In A Quarter (JC); All Of My Life; I Know About Love (JC); Fireworks; Asking For You (JC); It's Legitimate.

(Capitol T 1586)***

JUNE CHRISTY and her jazz and bossa-nova star husband, saxist Bob Cooper, work through the tunes from the Broadway musical in a way which will



CHAMPION JACK DUPREE is in more serious mood with four Leroy Carr numbers.

CHAMPION JACK DUPREE Plays Leroy Carr
How Long Blues; Blues Before Sunrise; Midnight Hour Blues; In The Evening When The Sun Goes Down.

(Storyville, SEP. 381)****
JACK DUPREE in more serious mood still makes first-class listening. This is not the kidding, double-entendre, satirical

cal entertainer that we know from his visit. This is "Champion" singing four of Leroy Carr's best known compositions. But it's still Champion in spite of the lack of asides.

Here he concentrates on the material of the songs and makes wonderful blues music. His piano playing is as always superbly matched to his vocals and there is an intriguing relaxation at all times.

Probably dating from the early fifties, these four sides are not to



be missed. In the same series you can also look forward to a Snooks Eaglin, a Big Bill Broonzy, a Speckled Red and a Memphis Slim.

EDDIE CONDON
Tiger Rag And All That Jazz
Tiger Rag; Ostrich Walk; Livery Stable Blues; Lazy Duddy; Sensation Rag; Original Dixieland One Step; Bluin' The Blues; Lazy River.

(Vogue LAE 12249)****
NOT for once the mixture as before because it's Rex Stewart blowing the lead horn in place of the more usual Nixie-land brigade.

Rex found his way a couple of years back to Condon's Club and has stayed there... happy... ever since. His trumpet blowing is far removed from most of the Condons, though there are affinities with Wild Bill Davison. At least Rex is just as exuberant and inclined to vulgarly on occasion.

This is particularly so on Tiger Rag, the last track where he plays shocking stuff. Elsewhere

he is exciting, providing a hard driving lead.

The rest of the group is much the same as it always is. Freeman his usual self, Cutty Cutshall often repeating himself, Wetling, Schroeder, and Leonard Gaskin supplying a firm rhythm. Clarinet player is Herbie Hall, Edmund's less famous brother, who is at times almost indistinguishable from him.

There are, I feel sure, some odd spots from Dick Cary's horn, though he is not listed.

A point of interest is that all the tunes except Lazy River are by the members of the Original Dixieland Jazz Band. The treatment is different but the music great.

STEVE LACY
Soprano Today
Day Dream; Alone Together; Work; Rockin' In Rhythm; Little Girl You're Doodly; Is Calling You; Easy To Love.

(Esquire 32-143)***

THIS was described to me as a modern record and as far as the pianist, Wynnton Kelly, and his rhythm section is concerned, this is probably true. But it is a Steve Lacy disc and his soprano can only be called modern in as much as it isn't an exact copy of Sidney Bechet.

The only other soprano players of note have been Charlie Holmes, an excellent player, and Johnny Hodges, a very personal style. And Pierre Bravlsky, who did nothing better than duplicate Bechet's own work. Other

soprano appearances on wax have been sporadic.

Steve Lacy's modern outlook is limited to altering the time values of certain notes and reducing vibrato to negligible proportions, a quality which has been



EDDIE CONDON

described as "cool." Cool he certainly is, but cold might be a better description, for Hodges delightful Day Dream loses all its essential warmth.

On the other hand another Ellington number, Rocking In Rhythm, is better in as much as a slight alteration in the melodic line brings it up to date as if Duke really needed such a thing.

Easy To Love and Little Girl I found attractive, but wasn't really impressed with the album as a whole. Its greatest attribute is that here is a soprano player who can be classed as "different."

Learning

THE Ed Corrie Band, which everyone is raving about, claims to be just about the youngest professional band in the country and THE ONLY ONE WHERE EVERYONE IS TAKING LESSONS.

As a teacher of jazz musicianship I can only give them my heartiest congratulations. Too many times I go to hear top bands and come away disgusted at some stupid wrong chord, some elementary harmonic progression gone wrong, or, more often than not, a bass player who can't play a single correct note.

Dick, of course, plays the tune (which he did not compose!) on the sound-track.

Dick also had his "Yes, It's The Gents" LP out this month. This is the first, by the way, that has singer Jackie Lynn. Two of the titles have been composed by Dick for this one: "Black Friday," which features Miss Lynn, and "Babo," a trio number.

So successful was their cabaret spot at the Park Lane Hotel earlier this month, that Dick is making an effort to get into this type of work. On February 16 he has been booked by the Sunbeam-Talbot Owners Club for a half an hour cabaret show at the Kensington Palace Hotel during the club's annual dinner and dance.



CLIFF RICHARD

Pick your pin-up

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

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

ALBUM OF STARS



DANNY WILLIAMS

- | | | |
|------------------|--------------------|----------------|
| Chris Barber | Les Howard | Cliff Richard |
| Shirley Bassey | Joni James | Lita Roza |
| Michael Bentine | Eden Kane | Marion Ryan |
| Tommy Bruce | Kaye Sisters | Joan Regan |
| Eddie Calvert | Jerry Keller | Dave Sampson |
| Freddy Cannon | King Bros. | Harry Secombe |
| Alma Cogan | Eartha Kitt | Peggy Seeger |
| John Coltrane | Lana Sisters | Helen Shapiro |
| Jess Conrad | Peggy Lee | Anne Shelton |
| Sam Costa | Ewan McColl | Jo Shelton |
| Dallas Boys | Chas. McDevitt and | Tommy Steele |
| Lonnie Donegan | Shirley Douglas | Robb Storme |
| Craig Douglas | The Mudlarks | Gene Vincent |
| Duane Eddy | Donald Peers | Bert Weedon |
| Peter Elliott | Duffy Power | Marty Wilde |
| Adam Faith | Mike Preston | Danny Williams |
| Emile Ford | | Mark Wynter |
| Lance Fortune | | |
| Billy Fury | | |
| Dizzie Gillespie | | |
| Robin Hall and | | |
| Jimmie MacGregor | | |
| Ronnie Hilton | | |

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FILL IN TODAY

Contd. from previous page

certainly appeal to modern jazz enthusiasts.

June's tracks are indicated by (JC) above. She sings in her usual individual manner, backed by Bob and a slightly different group from the one which he leads for the instrumental work-outs.

A pleasant set firmly fixed in the West Coast cool school.

THE CAMBRIDGE STRINGS
Twelve Great Movie Themes
(Ace Of Clubs ACL 1087)***

RECENT and older pie tunes played by a group including other instruments as well as strings. There's also a chorus by the corny vocal version of The Guns Of Navarone and make wordless, aimless noises elsewhere.
Fair enough for background.

DANNY KAYE
Danny At The Palace
(Ace Of Hearts AH 4)****

WE don't hear much from this jester these days, either on record or any other way. So this re-issue of some of his classics is all the more welcome. Included

are Anatole Of Paris, The Peony Bush, Manic Depressive Presents and of course that wonderful Ballin' The Jack.

PETE SEEGER
Story Songs
(Philips BBL 7507)****

NOTED American folk balladeer Pete Seeger works through a set of songs drawn from various states of his native country, accompanying himself on the five-stringed banjo with skilful dexterity.
A cert for folk fans

THE STAITLER DANCE ORCHESTRA
Strictly For Dancing
(Golden Guinea GGL 0102)

STANDARDS like Beguine The Beguine, The Nearness Of You and Cherokee served up specially for dancers by this highly competent American group.

The up-tempo items swing with controlled precision, and the slower, sentimental numbers have strings to emphasise their melody.

Adam Faith wins fourth Silver Disc

ADAM FAITH has won his fourth Silver Disc, this time for his record of "The Time Has Come," the song that was featured in Adam's film "What A Whopper."

"The Time Has Come" is another triumph for Adam and his regular associates on disc, songwriter Johnny Worth alias Les Vandyske, and arranger MD John Barry, and it comes almost a year after his third award for "Lonely Pup."

"The Time Has Come" was released on October 20 and entered our charts almost immediately.

Faith's other awards were for "What Do You Want," "Poor Me" and "Lonely Pup."

Now Decca claim five for Elvis

IN response to continuous inquiries and requests from hundreds of Elvis Presley fans, the Decca group have decided to claim officially the five outstanding Silver Discs to which he is entitled.

The records concerned are "Are You Lonesome Tonight?", "Wooden Heart," "Surrender," "Wild In The Country" and "His Latest Flame."

Presley has already received Silver Discs for sales in excess of 250,000 each for "I Need Your Love Tonight," "A Mess Of Blues" and "It's Now Or Never" since DISC inaugurated the scheme, and with these new awards now holds a total of eight—one behind the top Silver Disc winner, Cliff Richard.

As there is still much confusion surrounding the belated award of these five trophies, it must be pointed out that a Silver Disc can only be awarded by this manner upon receipt of an official notification from the record company concerned that the sales of the record by the artist involved have reached the quarter-million mark.

Colossal

Presley disc sales are so phenomenally large that Decca deemed it rather superfluous to claim Silver Discs for each of his RCA singles.

However, due to the great interest expressed by Presley fans on the subject, Decca have now decided to claim our award for the five records named above.

In future, Presley singles will be claimed for as soon as they qualify for the award.

MOSS HART

FAMOUS American director, playwright and film scenario writer Moss Hart died last week in Palm Springs, California, aged 57.

Starting his working life as an errand boy, he eventually became a multi-millionaire through his various activities.

One of his more recent triumphs was the direction of the fabulously successful Lerner and Loewe musical "My Fair Lady."

February visit by 'Frogman'

CLARENCE "Frogman" Henry, the American rhythm and blues singer, is to make his British bow here next year, probably in February.

Agent Aussie Newman is planning a supporting cast of British artists for the Henry package, but no dates or venues have yet been fixed. The tour is expected to last at least 17 days, and Henry may also appear on a major TV programme, probably the Palladium show.

Castle show for ATV

ATV rerecorded a show starring Roy Castle last Thursday for transmission in the New Year. Also on the bill were Cleo Laine, The King Brothers, Jimmy James, Kenny Baker and singers from the Corona children's stage school.

The show will include a ten-handed drum session featuring Roy Castle, Jack Parnell, Phil Seamen, Art Morgan and Kenny Clare.

Palladium—all star bill

THE final 1961 edition of Val Parnell's "Sunday Night at the London Palladium" on December 31, will star Roy Castle, Ronnie Carroll, Alma Cogan, Lonnie Donegan, Cleo Laine, Vera Lynn, Janie Marden, Gary Miller, Cliff Richard and Bert Weedon.



BRUCE WELCH, BRIAN BENNETT, BILLY FURY, CHUBBY CHECKER and CLIFF RICHARD learn the Twist for this Saturday's edition of "Thank Your Lucky Stars."

Lordan wants U.S. producer for his new musical Chubby Checker may tour here next summer

SINGER-SONGWRITER Jerry Lordan is flying to New York on Monday next (January 1) to seek an American producer for a musical which he has written entitled "Manana."

It has a topical, semi-political theme, and is set in a fictitious Central American country. Comedy, love interest and, of course, songs feature in the show, which Jerry finished taping some months ago.

"I feel it is the type of show which needs an American producer," he told DISC last week. "I've had an offer from a British company to stage it, but I'm marking time until I've been to New York."

He will discuss the musical with various producers in America in order to discover whether they are interested personally in the show or if they can suggest someone else suitable.

Jerome White, producer of "The Sound Of Music," and Jerome Robbins, producer of "Ballets U.S.A.," are two people whom he is hoping to contact.

Jerry has no thoughts about likely stars for the leading roles yet, but hopes that it will be staged initially in this country.

"I'm also seeing some recording managers about placing some more of my songs for recording, and I hope to see a few disc sessions and shows while I'm there."

'Garrard Sings'

CANADIAN singer Don Garrard is to have his own radio series, "Don Garrard Sings." This will commence in the Light Programme on Wednesday, January 3, and he will be accompanied by the London Theatre Orchestra conducted by Rae Jenkins.

The series will run for 13 weeks.

Dick Jordan on 'Club'

NEW recruit to the Piccadilly label, singer Dick Jordan, has a "Saturday Club" for the Light Programme on January 6, and a series of five appearances in the same wavelenght's "One O'Clock Jump" programme beginning on January 2.

He is also in line for a guest spot on Belgian radio in Brussels on January 20.

Jordan, who moved recently to the Piccadilly label from Oriole, has not yet recorded for his new company. It is understood that Decca A and R man Ray Horricks will be handling him when he moves to Piccadilly.

BBC change 'Turn'

FROM January 1 "Teenagers Turn," the BBC's Monday to Friday programme for teenagers is to be given "a new look."

Instead of records played by various DJs, the 30-minute programme will feature music by the Northern Dance Orchestra on Mondays and Thursdays, a "talent spot" on Tuesdays, and "Get With It" on Wednesdays, with Clinton Ford, Toni Eden and Kenny Ball in the first week (January 3), and "Cool Spot" on Fridays with the Earl Guest Combo, the Nashville Five, the Galliards and Shirley Jackson.

For "Get With It" the BBC plan to feature a guest trad band and a guest girl singer in every show.

Shapiro interviewed

HELEN SHAPIRO will be featured in an eight-minute interview conducted by Gordon Gow in "Woman's Hour" on the Light Programme on January 3.

Gow will talk with Helen, her mother and other members of the Shapiro family under the theme of "A Pop Star And Her Mother."

Jacobs' show extended

DAVID JACOB'S Light Programme "DJ Show" is to be extended to no less than 75 minutes in the New Year.

Starting on January 1, the series will be aired from 10.40 to 11.55 p.m.

'Pick of the Pops' moves

ALAN FREEMAN'S "Pick of the Pops," which is being dropped from "Trad Tavern" from January 6, will be heard instead on Sunday afternoons.

NO STORY— BUT A LOT OF TWIST!

ONE of the first Twist films to be released in Britain opens at the New Victoria, London, on January 1. It is Chubby Checker's "Twist Around The Clock," and, as was revealed in DISC last week, it is to be coupled with a re-release of the James Darren picture, "Gidget Goes Hawaiian," for general release on January 8.

The story-line of "Twist" is a thin one, but it is the music and the people who provide it that count in this kind of film. And the people are, of course, Chubby Checker, who appears very little despite his top bill-

Peter Hammond reviews 'Twist Around The Clock'

ing, Clay Cole, Dion, The Marceles, and a grand newcomer, whose name should be in a different bracket, Vicki Spencer. This girl is terrific.

The story of the film is simple. It deals with the birth of the Twist, or purports to.

An unemployed band manager sees a hand performing the Twist in a small mountain town. He persuades the band leader to bring his outfit and the dance team to New York where he feels that he has something big on his hands. Something new to replace rock 'n' roll.

A night club agent comes on to the scene and there is the usual love interest that serves to complicate the story. And complicate it does.

However, if you are paying to see Chubby Checker, Dion, The Marceles and a lot of Twist from Clay Cole, then you get your money's worth.

Dion is allowed to sandwich among the Twisters his "Run-around Sue," a welcome breather from all that hip-stakin'.

But frankly, for my money, I would see this film just for that superb young singer, surely the contender for America's Helen Shapiro spot, America's Helen Shapiro spot. Her rendering of "Too Many Boy Friends" is superb.

The most exciting Twist number? The Marceles "Merry Twistmas."

Conway series

RUSS CONWAY is to do a series of children's programmes on the BBC Home Service, starting on Wednesday, January 3.

Each week he will play one of his own well known compositions, followed by a simple version of it to show it is possible for children to pick up the basic tune.

There will be six programmes.

'Club' book King Bros.

STARRING in the Light Programme's "Saturday Club" on January 13 will be The King Brothers, the Karl Denver Trio, Don Rennie, Janice Feters, Cliff Bennett and The Rebel Rousers, Paul Russell-Vaughan, Tommy Sanderson and The Sandmen, and Dick Charlesworth and his City Gents with vocalist Jackie Lynne.

Record year

terrific Christmas, and we're delighted with everything.

"Our sales of every speed have expanded, and EPs have figured in a big part of our turnover. LP sales have risen steadily, too, and we've had three highly successful album sellers in Cliff Richard, The Shadows and The Dick And White Minstrels.

"I certainly agree that record buying has now become a family hobby rather than just a teenage one. The increased album sales reflect that.

"As far as the content of pop music is concerned, noisy rock 'n' roll hasn't meant as much as it used to, and there is more melody now."

Leslie Gould of Philips announced that Frankie Vaughan's single of "Tower Of Strength" has now topped the half-million sales mark, making it that group's best-selling single of the year apart from "The Allison's "Are You Sure?" on Fontana.

"The kids are still buying singles as much as ever, but the

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other age groups are taking much more interest in records, boosting the sales of LPs," he told DISC. "1961 has been our best year yet."

"The only disappointing aspect is the stereo side of the business. This has proved to be much slower than was anticipated at the beginning."

Reprise

Louis Benjamin of Pye reported "the most progressive year we've had yet." The Golden Guinea series was now consolidated as a first-class low-price range, and Reprise had added great strength to the Pye group's catalogue.

Their sales had increased at all speeds, and he anticipated that 1962 would see Pye Records established as an international company.

Mr. Gould was the only person to pass comment on the stereo position, but it is believed that the slowness in sales for these records is being experienced by all the disc groups.

JANETTE SCOTT IS GREAT



JANETTE SCOTT

were the start as if the show were built around her rather than around Drake.

In "Old King Cole" she sings several numbers that have nothing you can remember them by, except the performance.

Janette Scott is well worth a Palladium visit and so is the spectacle of "Old King Cole." Here is the usual Robert Nesbitt glitter in a show that takes the breath away with its colour and its imagination in decor.

The costumes are superb, the settings and stage effects are startling.

Just it is supposed to be Charlie Drake's panto. He doesn't quite come off despite his capacity for work that reminds you of Wisdom and Forsyth.

Undoubtedly Janette Scott steals the show. What a pity that there couldn't have been some really good songs for her to sing. P.H.

FIRST met Janette Scott when she was the bright young thing of A.B.P.C.—Estrée Studios. This was seven years ago. Now, since her marriage, she has blossomed into star potential and is really worthy of the scintillating adjectives that were used to describe her in her early contract days. It is unfortunate, then, that in order to see Janette perform you have to go to a pantomime such as "Old King Cole" at the London Palladium, where she stars with her husband, Jackie Rae, and Charlie Drake in a Robert Nesbitt spectacular that is more spectacle than pantomime. For it is Janette who shines through this show as if she