

# DISC

THE TOP RECORD & MUSICAL WEEKLY

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## Brenda Lee: That Christmas hit had me worried

FROM Nashville, Tennessee, Brenda Lee told DISC over the transatlantic phone that the success of her latest record here has ended one of her most anxious spells!

Brenda's current smash hit, "Rockin' Around The Christmas Tree," was made FOUR years ago.

The tapes were received here in October, 1958—more than a year before she crashed into our charts with her biggest hit, "Sweet Nuthins."

"Styles in music change so much, and my other '62 hits in Britain were all practically new recordings—I just didn't know whether it would go down

reverting to the old style," Brenda said.

She added: "I'm so glad that since my tour last March—when 'Speak To Me Pretty' was released—all of my records have been hits. It would have been a terrible shame if 'Christmas Tree' had broken that little record for me.

"They've been wanting to release it in Britain ever since it was made, but I believe things were too late for it to be issued in time for Christmas, '58, and I had another one

selling reasonably well at the end of '59.

"Since then there has always been a good seller just before Christmas time—and you can't release a record like this at any other period, can you?"

But this year came the opportunity to tie the disc in with Christmas, and despite the long wait it has leapt into the charts. "I'm terribly thrilled," says Brenda.

So is her record company, for initial response indicates that

the disc is likely to match the fantastic 1960 sales of "Sweet Nuthins."

Brenda's now undoubted supremacy here owes much to her visit earlier this year. Her tour this coming March looks like being one of the major show business events of 1963.

"It is very, very important to me; I just can't wait to get over. There's so much I want to do on this trip and a lot I think I can establish in England.

C.H.

Jack Good writes from Los Angeles

# PRESLEY'S FILMS ARE A WASTE OF HIS TALENT

Freeman to take over 'Pick of Pops' again

ALAN FREEMAN will return to the BBC Light Programme's "Pick Of The Pops" on January 6, David Jacobs—who took over from Freeman at the end of September—ends his run on December 30 with a "Pick Of The 1962 Pops." Jacobs will have his own Saturday night show for 40 minutes from 11.15 starting on January 5.

"Pick Of The Pops" originally started as a late-night Saturday show with Jacobs in the chair. In September of last year it was incorporated in "Frad Tavern" until it moved to the Sunday spot and Freeman took over.

Barber is off again

THE Chris Barber Band will make a return trip to Switzerland on January 28 for eleven concert dates. Following their U.S. trip in February, the band will visit Austria for five days during April followed by another five concerts in Hungary and dates in Czechoslovakia.

I'VE just seen Presley's latest film "Girls, Girls, Girls" and in my humble opinion it is a waste both of technicolour time and Presley's considerable talent. He can do better than this—why don't they let him?

It starts like all his recent efforts, with Elvis, lazy-eyed, lounging in some sort of transport, he in car or boat. He is pursued by enough girls, girls, girls to make a host of James Bond movies. There's one vamp but, of course, she doesn't win him.

Pretty soon he strikes up—miming actually—a dreadful disc, and comes up with

dozens more in the course of the picture.

The story is banal, Elvis looks soppy and gets bogged down in it. I think he's a good comedian, I would go so far as to say the boy is a good dramatic actor—look at "King Creole."

BUT AS HE'S CONCENTRATING MORE AND MORE ON FILMS NOWADAYS, HE OUGHT TO LOOK AT SOME GROWN-UP SCRIPTS.

Elvis is getting older and the public is getting older and I think they can take it. He could do with a few grown-up songs too.



## Do it, said Joe Meek

THE man behind "Telstar," Joe Meek, made the final decision which led to young Neil Christian's first disc. "Neil Christian came to my office a while ago with a great number," said Joe. "It had been written by John Barlow, but neither Neil nor John was sure that it was the right kind of song for a first disc.

"I heard the number and

NEIL CHRISTIAN— Couldn't make up his mind.

flipped, not only over the way Neil sang it, but over the arrangement, too.

"I insisted on recording Neil, and am not sorry about my decision."

Neil is equally pleased, and coupled his first disc, "The Road To Love," with a Joe Meek composition, "The Big Beat Drum."

He will sing the number on "Thank Your Lucky Stars" on December 16, and other dates are being lined up by Joe Meek, who is now his manager.



PRESLEY in a scene from his latest release in Britain, "Kid Galahad."

# Neil Christian The Road to Love

45-DB 4938

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COLUMBIA



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WRITE TO POST BAG, DISC

PRIZE LETTER

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# A GREAT YEAR FOR BRITISH DISCS



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 and ashtray set.

BRITISH discs have truly struck gold this year. In the past 12 months I can recall five million-selling British discs, the most pleasing thing being that they are all different types of record — Cliff's "Young Ones," The Tornados' "Telstar," Bilk's "Stranger," Ball's "Midnight In Moscow" and Ifield's "I Remember You."

Yet I'm convinced we can produce our own "wild ones" who could go into orbit in the States for longer than a mere few weeks.—PETE WARRACK, 103, Alexandra Road, Gl. Crosby, Liverpool 23.

**LIVERPOOL**  
I WAS very pleased to read David Smith's letter praising Liverpool's beat groups (DISC, Nov. 24). Our rock groups are rock groups. A great part of their performances are directed to 1956-7 type music and it never fails to bring the house down which goes to show that this style of rock is still very popular.

Just because we don't come from London, it doesn't mean that we are talentless, old-fashioned country bumpkins!—SHEILA DARLEY, 18, University Road, Liverpool 20.

**WHY NOT PET?**  
WHY isn't Pet Clark regarded as the top singer in her own country, Britain? Other stars get praised for their success abroad but not Pet, who doesn't receive half the praise she deserves. Who else could be British and get an all French disc into our

own charts, in addition to having three straight hits in France and the Continent? — GORDON SHAW, 14, Fisher Crescent, Goldenhill, Clydebank, Dunbartonshire.

**CERTAIN**  
HALF a million disc buyers can't be wrong over Frank Ifield's "Lovesick Blues." Everyone is entitled to an opinion, but I don't think W. A. Finlay (DISC, Nov. 24) has any right to pull the disc to pieces. Lots of people buy discs before hearing them, but that only goes to show that people are quite sure that Frank and others will come up with a lip-top disc.—EVERLYN HARDMAN, 46, Harradon Road, Aintree, Liverpool 9.

**GESTURE**  
CHEERS for Frank Ifield. Last week, a party of blind teenagers were taken to the Frank Ifield Show at the Odeon, Guildford. The person in charge asked Frank if he would sign their autographs, and not only did he do this, but he went into the stalls to speak to each one personally. This wonderful gesture not only thrilled the teenagers, but also showed me that Frank Ifield has a very big heart.—VALERIE BISHOP, 2, Talbot Road, Farnham, Surrey.

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

**LIFE-SIZE?**  
IT seems a shame that after British discs ride the American charts, follow-ups are never forthcoming, even after personal visits by the artists. I blame our publicity men who



## Freddy Cannon raves over OUR R and B music!

**They're wild**  
NATIONWIDE fame and success is truly well earned for Liverpool's top group, The Beatles. These four Merseyside musicians work their hearts out to give the public an act of sheer excitement and dynamic thrills. Their music is played with an air of wild abandon and a deep feeling, and they really deserve the fame that awaits them.—DAVID SMITH, 309, Skeffington Road, Deepdale, Preston, Lancs.

seem set on giving every singer the "boy next door" tag. Surely this doesn't suit the Americans who prefer their idols larger than life.

**STRICTLY non-working hours** for Freddy Cannon whenever he visits Britain are spent, whenever possible, at London's Marquee jazz club, watching Alexis Korner at work. As you'll gather—he's wild about rhythm and blues, and even more enthusiastic about the way Alexis's Rhythm and Blues Incorporated play it. "You know, I just can't understand it," he told me over lunch. "Seven hundred people cram into the Marquee every Thursday night just to listen to that great music. But can R & B discs get off the ground

in this country? No! "When I went down to that club for the first time I figured here was a group that could knock every British rock group sideways. They're the greatest thing I've heard in your country, and the nearest thing to the type of R & B played back home. "You know, there really isn't too much difference between hard rock and rhythm and blues. It's the harmonica which makes it real, and the enthusiasm with which the guys play which gives R & B its authenticity. "Alexis Korner has that enthusiasm and that's why I dig him so much.

**way out**  
"Maybe the American type of rhythm and blues is a little way out for the British public, but when you have one of your own recording it, it should make a terrific difference. "Me record rhythm and blues? Guess I don't have enough soul. Wasn't born to the music like you should be, even though I think it's great. "My record collection at home is stacked with albums by Lightnin' Sam Hopkins, Jimmy Reed and others. "I have a few discs by Chuck Berry too, but I don't agree that Chuck is an authentic R & B singer. He's great, but more on a rock kick. "No, I'll leave it to the people who are doing a good job of it. I'm still happy singing original rock 'n' roll, and learning about R & B from those who know what they're playing — Alexis Korner included."

## The Greatest Comedy Single Ever!



Max Miller and Lonnie Donegan  
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B/W "TIT-BITS"  
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# The world's top pops

## AMERICA

Week ending December 1

Last This Week	This Week	Artist
1	1	Big Girls Don't Cry — Four Seasons
2	2	Return To Sender — Elvis Presley
3	3	Bobby's Girl — Marcie Blane
4	4	Don't Hang Up — Orlyons
5	5	Ride! — Dee Dee Sharp
6	6	The Lonely Bull — Tijuana Brass
7	7	Telstar — Tornados
8	8	Limbo Rock — Chubby Checker
9	9	All Alone Am I — Brenda Lee
10	10	Release Me — Little Esther
11	11	He's A Rebel — Crystals
12	12	(Dance With The) Guitar Man — Duane Eddy
13	13	My Own True Love — Diptees
14	14	Love Came To Me — Dion
15	15	Rumors — Johnny Crawford
16	16	Keep Your Hands Off My Baby — Little Eva
17	17	The Cha-Cha-Cha — Bobby Rydell
18	18	Desafinado — Stan Getz and Charlie Byrd
19	19	Eso Beso — Paul Anka
20	20	Go Away Little Girl — Steve Lawrence

## Australia

(Courtesy Music Maker, Sydney)

Last This Week	This Week	Artist
1	1	Workin' For The Man — Roy Orbison
2	2	Alley Cat — Bent Fabric
3	3	The Cha Cha Cha — Bobby Rydell
4	4	The Monster Mash — Bobby Pickett
5	5	Telstar — Tornados
6	6	Mama Sang A Song — Stan Kenton
7	7	Lovesick Blues — Frank Ifield
8	8	If I Didn't Have A Dime — Gene Pitney
9	9	Limbo Rock — Chubby Checker
10	10	Ramblin' Rose — Nat King Cole

## Norway

(Courtesy Verdens Gang)

Last This Week	This Week	Artist
1	1	Loco-Motion — Little Eva
2	2	King Of The Whole Wide World — Elvis Presley
3	3	She's Not You — Elvis Presley
4	4	Send Me The Pillow Talk — Johnny Tillotson
5	5	Telstar — Tornados
6	6	Ramblin' Rose — Nat King Cole
7	7	Let's Dance — Chris Montez
8	8	Jag Har Bort Vid En Landsvag — Ray Adams
9	9	Roses Are Red — Bobby Vinton
10	10	I'll Be Me — Cliff Richard

## Ire

(Courtesy Teenage Express, Dublin)

Last This Week	This Week	Artist
1	1	Telstar — Tornados
2	2	Lovesick Blues — Frank Ifield
3	3	Devil Woman — Marty Robbins
4	4	Send Me The Pillow Talk — Johnny Tillotson
5	5	King Of The Whole Wide World — Elvis Presley
6	6	Venus In Blue Jeans — Mark Wynter
7	7	Let's Dance — Chris Montez
8	8	Bobby's Girl — Susan Maughams
9	9	Loco-Motion — Little Eva
10	10	Sheila — Tommy Roe

## Hong Kong

(Courtesy Southern African Record Distributors Assn.)

Last This Week	This Week	Artist
1	1	Return To Sender — Elvis Presley
2	2	The Longest Day — Mitch Miller
3	3	Limbo Rock — Chubby Checker
4	4	Eso Beso — Paul Anka
5	5	He Still Thinks I Care — Connie Francis
6	6	Ten Lonely Guys — Pat Boone
7	7	Ramblin' Rose — Nat King Cole
8	8	Love Me Tender — Richard Chamberlain
9	9	I'm Here To Get My Baby Out Of Jail — Everly Brothers
10	10	A True True Love — Bobby Darin

## Holland

(Courtesy Platennews, Amersfoort)

Last This Week	This Week	Artist
1	1	Paradise — Anneke Gronloh
2	2	Sheila — Tommy Roe
3	3	Speedy Gonzales — Pat Boone
4	4	I'll Be Me — Cliff Richard
5	5	Brandend Zaand — Anneke Gronloh
6	6	She's Not You — Elvis Presley
7	7	The Loco-Motion — Little Eva
8	8	Lessons In Love — Cliff Richard
9	9	Roses Are Red — Bobby Vinton
10	10	Guitar Tango — The Shadows

## S Africa

(Courtesy Southern African Record Distributors Assn.)

Last This Week	This Week	Artist
1	1	Kiss Me Quick — Elvis Presley
2	2	Things Bobby Darin
3	3	I'll Be Me — Cliff Richard
4	4	Loco-Motion — Little Eva
5	5	Ramblin' Rose — Nat King Cole
6	6	Al Di La — Emilio Pericoli
7	7	She's Not You — Elvis Presley
8	8	Spanish Harlem — Jimmie Justice
9	9	Telstar — Tornados
10	10	Breaking Up Is Hard To Do — Neil Sedaka

Compiled by courtesy of the American trade paper, "Billboard"

June Harris

CHART CHATTER BY JOHN WELLS

# CLIFF LEAPS IN WITH TWO SIDED HIT

"CLIFF crashes into the charts with his latest release." Now there's a tired, worn out, old phrase. It's got so little news value these days it seems hardly worth writing.

But this shouldn't be the case. When Cliff's discs make the charts it's still as important as when he broke with "Livin' Doll."

Cliff, better than anyone else on the British recording scene, could well slung off the occasional misses. The fact that he's never had one is of tremendous credit to him. When

so many stars get blasé about chart success, Cliff has never let up for one moment.

Why? He's not the sort of star who will try getting away with second rate material . . . as some do.

With the golden boy reputation Cliff has to live up to every current hit becomes harder to make than previously. The credit should be bigger too

particularly in the case of "The Next Time" and "Bachelor Boy."

This week Cliff has put both sides of his disc in the charts in the same position. I can't recall anybody ever having done this before—not even that other star whose hits are also so often taken for granted—Elvis P.

America's Cliff Richard has now jumped up to second position with "Return To Sender"—a disc which many thought

wasn't the best Presley could achieve.

But before he reaches the top 10 he must out-Cliff who is still enjoying a long run with "Lovesick Blues" and also hold off Cliff.

He MIGHT be able to do it. But Frank still looks set to continue his top position run for a few weeks to come and Cliff is going to come up with a bang. This, in fact, MIGHT be one Elvis disc which doesn't make the top.

## SHUTTERS AND BOARDS

JERRY WALLACE

RLH 9330 45 rpm



## ELVIS RETURN TO SENDER

RCA 1020 45 rpm



## Frank holds off Elvis

# TOP 30

Week ending December 1, 1962

Last Week	This Week	Title	Artist	Label
1	1	Lovesick Blues	Frank Ifield	Columbia
7	2	Return To Sender	Elvis Presley	RCA
2	3	Let's Dance	Chris Montez	London
3	4	Swiss Maid	Del Shannon	London
8	5	Guitar Man	Duane Eddy	RCA
4	6	Bobby's Girl	Susan Maughan	Philips
10	7	Sun Arise	Rolf Harris	Columbia
5	8	Telstar	The Tornados	Decca
6	9	Devil Woman	Marty Robbins	CBS
—	10	The Next Time/Bachelor Boy	Cliff Richard	Columbia
11	11	Sherry	Four Seasons	Stateside
9	12	Venus In Blue Jeans	Mark Wynter	Pye
16	13	A Forever Kind Of Love	Bobby Vee	Liberty
12	14	No One Can Make My Sunshine Smile	Everly Brothers	Warner Bros
18	15	Rockin' Around The Christmas Tree	Brenda Lee	Brunswick
17	16	James Bond Theme	John Barry	Columbia
15	17	Desafinado	Stan Getz & Charlie Byrd	HMV
14	18	Loco-Motion	Little Eva	London
26	19	Main Attraction	Pat Boone	London
21	20	Must Be Madison	Joe Loss	HMV
13	21	Ramblin' Rose	Nat King Cole	Capitol
28	22	It Only Took A Minute	Joe Brown	Piccadilly
20	23	Oh Lonesome Me	Craig Douglas	Decca
27	24	Love Me Do	The Beatles	Parlophone
19	25	Love Me Tender	Richard Chamberlain	MGM
24	26	Because Of Love	Billy Fury	Decca
—	27	Always You And Me	Russ Conway	Columbia
25	28	What Now My Love	Shirley Bassey	Columbia
29	29	We're Gonna Go Fishin'	Hank Locklin	RCA
—	30	Like I Do	Maureen Evans	Oriole

Compiled from dealers' returns from all over Britain

## Kenny Ball got back from the U.S. last week after 35,000 miles of the hardest tour he's ever done

KENNY BALL had just enjoyed a good night's sleep . . . his first in more than a month, and was talking to me about his tour of Australia, New Zealand and America which ended last week.

"The hardest I've ever done in my life," is how he explained it. "Thirty-five thousand miles in five weeks, and that's not like travelling from London to Birmingham and back!

"We've been on the go all the time, and not having a home to relax in has meant we haven't had a moment off. But man! It was wonderful!"

Kenny had been back from America only a matter of hours when I spoke to him. But it was Australia and New Zealand that he was raving about.



# Man, it was just great

played, didn't even come in for the vaguest praise. From what Kenny told me, I gather they're not all they're cracked up to be, not from the musician's point of view, anyway.

"I don't want to play them again," said Kenny. "People go there to drink, not listen to the music. You don't get the sort of atmosphere you do over here."

"To start with you've got to be over 21 to get in and the clubs are not the sort of places where young people come along and meet friends."

"This was really a try-out for the band, I think the promoter wanted to see how we would go down before offering better things."

"As far as I know we passed the test. They've asked us to go back, but this time to play at the colleges which is what we'd really like to do.

"This is where the real jazz is played and appreciated . . . not in the drinking clubs."

Was Kenny sorry he'd undertaken the trip? Not at all.

"It's been tough," agreed Kenny, "but we've also learned a heck of a lot. You can get very stale playing concerts and working in Britain alone," he added.

"We're very confined in this country. After this tour we've come back fresh and with a lot of new ideas. If you don't do this sort of thing it's very difficult to keep on your toes all the time."

Kenny will, in fact, be going back to America and Australia next year. "My agents are chattering about the Australian trip at this moment and we've also been asked back to America."

"They want us in the spring, but I reckon that's a bit too early in the year. Anyway it won't be back at those clubs!"

BY

JOHN WELLS

"At every town we went to there seemed to be about 25,000 autograph books to sign. That's a bit of an exaggeration, of course, but there appeared to be that many at times!"

"I can tell you, we didn't have much of a break. TV appearances, personal appearances and the concerts didn't leave us any time at all."

"But was it worth it? I'll say! The reception we got was at least ten times greater than I'd ever hoped for. It was tremendous. At times, I honestly thought the audience was going to take the roof off."

America, though, and in particular the jazz clubs Kenny

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The BOB LEAPER Orchestra

NICOLA (Bossa Nova)

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# INDEPENDENCE

## Tornados' success sets the seal on a new trend

**THE TORNADOS**, Joe Brown, Eden Kane, John Leyton, Craig Douglas, Acker Bilk and Mike Sarne have one thing in common. And it's NOT that they have all made hit records! They have all had discs produced independently, released by the big companies, but not MADE by the big companies.

A few years ago this sort of thing was unheard of. The stars were tied to the companies who made and distributed their discs and that was that. But not any more. And make no mistake about it, the new trend is here to stay **BECAUSE IT IS PRODUCING HITS.**

Probably the best known independent producer in this country is Joe Meek. He is unconventional, preferring to use his home as a studio. The Tornados record in his three roomed North London apartment. They hit number

one with "Telstar."

Joe produces discs with atmosphere and vitality. His sound is said to be more American than the Americans'. He's just signed an independent deal with the American Kapp label and already has lucrative contracts with both EMI and Decca.

### • formula

Take Michael Barclay and Philip Waddilove. Both worked for Pye and a little over a year ago set up on their own. Their formula? Johnny Worth, Johnny

Keating and Eden Kane, and far more routine than their artists would get under a company A and R man.

Robert Stigwood manages John Leyton and Mike Sarne. He also records them John had four straight smashes, and Mike two. He invariably records his artists, with the help of Joe Meek in a Baker Street studio on Sunday morning.

He uses brilliant arranger-MD, Charles Blackwell, and sometimes takes a number a dozen times or more before he is satisfied with the result.

Ray Horricks, who worked with Anthony Newley before leaving Decca and joining Pye. He produced Joe Brown's "Picture Of You" and "Your Tender Look" on an independent basis for George Cooper and Harry Dawson. The completed masters were issued by Piccadilly.

Since then Joe has produced his latest disc, "It Only Took A Minute."

Acker Bilk records at Lansdowne Studios under the supervision of Dennis Preston. Dennis was one of the first independent producers to set up in this country, and his Lansdowne Jazz series is issued through Columbia.

Bunny Lewis clinched a deal with Decca which ensures that all his artists will be recorded on Ritz and released on that label, through the major company. This includes The Mudlarks and Craig Douglas, who's in the charts with "Oh Lonesome Me."

The company A and R man is still important, but he's not the king he was—but does this matter as long as we get the hits?

### June Harris



BILK—Lansdowne



JOE—His own



SARNE—Stigwood

## Locklin record is breakthrough for the REAL C and W



**LAST** week a record crept into the bottom of the thirty, "We're Gonna Go Fishin'" by Hank Locklin. THE FIRST TIME IN AGES THAT A GENUINE COUNTRY AND WESTERN RECORD HAS BECOME A COMMERCIAL HIT.

And for REAL country fans it's a major breakthrough!

Murray Kash, who champions the cause of country music practically 24 hours a day, was more than enthusiastic when I broke the news to him that the disc was in the charts. "I can't tell you how happy I am to see that the record buyers are more and more appreciating the authentic country sound," he told me.

### mish-mash

"We've had a lot of what I describe as debased country discs making the charts, but at last it looks as if the genuine sound is getting a foothold. I'd say it was a big breakthrough." The disc doesn't fit the usual conception of country—there's no screeching fiddles. But it's genuine none the less. "Country music is difficult to define," added Murray. "But Locklin's disc is a folksy humorous rendition, closer to real country than many we've been hearing recently."

Quite a few country-flavoured discs have been big hits in recent months. "Picture Of You," "I Remember You," "Adios Amigo" and currently "Devil Woman."

"But these," said Murray, "were a bit of a mish-mash. Good pop, but not really good country. They've been useful as an introduction to genuine country, but I wouldn't say they're much lasting value."

"Hank's success is a sign of the times. I think. Just recently I've been playing a disc by Houston Wells, 'This Song Is Just For You' on my programme and it's been getting

very good response. I don't think this would have been quite so noticeable a year or so ago."

"We're Gonna Go Fishin'" has been a slow climber. It was released early in September and the number was originally the flip.

Decca first made the slower "Welcome Home, Mister Blues," the A side—the number which was the hit in America. But they had second thoughts.

Locklin's name is fairly new to the British charts, although he had a hit here two years ago with "Please Help Me I'm Falling." In America, however, he's no newcomer to disc successes.

### old-timer

He's one of their top country singers, appearing in "Louisiana Hayride" and "The Grand Old Opry" as well as the charts.

He also wrote a recent hit for Johnny Tillotson, "Send Me The Pillow You Dream On."

For the record he was born Laurence Haukins Locklin just over 40 years ago, which, as far as the charts are concerned, makes him a bit of an old timer. And has been charming country fans for 20 years.

If he comes up with a few more discs like his latest—he'll also be wooing British fans . . . in person.

John Wells

## THE GREATEST EVER OPPORTUNITY FOR BUDDING STARS THIS WEEKEND

Can you sing like —  
CLIFF ★ ELVIS ★ BILLY FURY  
BRENDA LEE ★ HELEN SHAPIRO ★ GENE VINCENT  
— or any other POP STAR?

Then here's YOUR chance to join a major show with AMERICAN stars in January  
**AUDITIONS This Sunday, Dec. 9th at**

**METROPOLITAN EDGWARE ROAD**  
1-30 p.m. — 5-30 p.m.

## IN SPITE OF THAT PRICE TAG LABELS STILL WANT RICK

**ALTHOUGH** it was reported a few weeks ago that young RICK NELSON would only consider a contract which will guarantee him around \$1,000 per week for the next 25 years when his present contract with Imperial expires next January, it certainly hasn't frightened the companies off. Already RCA, Dot, Columbia and now Decca have made a bid, and Imperial may still top their offers and retain Rick themselves.

No less than four artists are expected to make the hit parade with a newly-recorded ballad called, "My Colouring Book." Kitty Kallen on RCA, George Chakiris on Capitol, Barbara Streisand on Columbia and newcomer Sandy Stewart on the Colpix label. All these are in the race and it's just a matter of who will make the highest place. At the moment it looks as though Sandy Stewart will win, after the terrific mail she got after performing the

song on the Como show. It is expected that Roy Hamilton will be leaving the Epic label after a stay of almost ten years. No decision has been made yet about the label he will join, but he has had many offers and the strongest contender so far looks like Columbia.

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## CABLE FROM AMERICA

Walt Disney's disc company, Vista, have high hopes of their recent signing of Billy Storm. Billy's first single, "Puppy Love," is out this week; he is also one of the artists, along with Hayley Mills and Annette, who are included in the shortly-to-be-released album, "Teen Street."

The Kingston Trio's new song (it's also the title of their latest album) "The New Frontier" may shortly become the official song of the Peace Corps. All members throughout the world have been sent a copy of the sheet music, which was written by one of the trio, John Stewart. The album is dedicated to the volunteers of the corps.

Talented young comedian Pat Henry is soon to cut his first album for the Reprise label.

Chubby Checker has his third million seller with "Limbo Rock." Cameo-Parkway will make the award at a party in Chubby's honour at Christmas time.

Capitol are to issue yet another Frank Sinatra album. This time they have taken all the tracks from previously released albums written by Rodgers and Hart and entitled it, "Frank Sinatra Sings It." "Frank Sinatra Sings It." There is Rodgers and Hart. There is one track that has never been issued before—the lovely, "Wait Till You See Her."

### edited by Maurice Clark

Walt Disney's disc company, Vista, have high hopes of their recent signing of Billy Storm. Billy's first single, "Puppy Love," is out this week; he is also one of the artists, along with Hayley Mills and Annette, who are included in the shortly-to-be-released album, "Teen Street."

Capitol Records are rushing out a single version by Peggy Lee of "I'm A Woman," recorded by them live at Peggy's current smash appearance at the Basin Street East. This number, which has been stopping the show every night, was written especially for her by Leiber and Stoller. The Four Seasons, with two smash hits behind them, are now ready to make the Christmas charts with their rendering of "Santa Claus Is Coming To Town," and even with a title like that it's the wildest and most exciting thing they have yet done.

## THE U.S. NOVELTY HIT!

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## LOU MONTE



reprise R20106

# EMI

## NEW POPS

This week's TOP single

**GENE McDANIELS**

# Spanish Lace



LIBERTY LIB 55510

**Frank Cherval**  
HOW COME?

M-G-M 45-MGM1183

**Dion**

LOVE CAME TO ME  
STATESIDE 45-SS139

**Nicky Henson**

TILL I SEE YOU CRY  
PARLOPHONE 45-R4976

**Lloyd Price**

UNDER YOUR SPELL AGAIN  
H.M.V. 45-POP1100

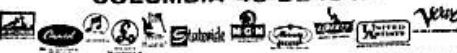
**Mike Sarne**

JUST FOR KICKS  
PARLOPHONE 45-R4974

**Dorothy Squires**

ARE YOU?

COLUMBIA 45-DB4942



### LONG FIGHT IS NEARLY OVER FOR THE KESTRELS

WHEN you're a small group struggling for recognition, the rich rewards of show business don't come easily—as the Kestrels have discovered.

Fortunately for them the struggle now seems to be over. Once they were nearly starving. Now with the Adam Faith television series behind them and the Helen Shapiro, Eden Kane tour currently taking up much of their time, they are all set for success. "We've had our share of troubles but now we're beginning to do a lot better," said Roger Greenaway, their leader. "In our first year as a group we were out of work for eight months and things got so bad that we all took normal jobs and played in the evenings." "I guess our biggest break was when we met Johnny Keating and our manager Peter Walsh. Between them they've kept us in work ever since."

#### reaction

Ask Roger what kind of sound the group are aiming for and you get a direct answer—"An individual one but at the same time we don't want to ignore the commercial side. Our act on stage is a bit of everything and we've been getting good reactions to it."

But despite five records the boys still haven't found the hit record formula. Their latest one, "Don't Want To Cry," could well be a turning point in their recording life.

"It's the kind of sound we've been aiming for," said Roger, "although a lot of people may not think it very commercial. We'd like a hit although it would be wrong to depend on hit records. We're a performing group and we like to think that we can still get work WITHOUT a hit."

"Television has helped us a tremendous amount and with this tour, which could go right through to January, we look like getting through to a lot of new audiences."

*Brian Gibson*

## JACK GOOD writes from America

# Cochran genius lives on—in his nephew!



COCHRAN — More guitar than usual on new LP.

EDDIE COCHRAN fans will certainly enjoy having a new album available ("Cherished Memories," out this month), particularly as it will feature more than the usual quantity of Cochran guitar. There never was—and probably never will be—a rock 'n' roll guitarist as good as Eddie, although over here very few people know about this aspect of his work. But the Cochran feel is not entirely extinct.

Eddie's brother Bob runs an independent recording studio in Los Angeles, and a regular guitarist at sessions is Bob's son, Bobby, who has just reached 13.

Bobby started playing the guitar two years ago. After six months he was playing so well that it was just incredible. And now Bobby is on the threshold of the Cochran brilliance.

He is lucky to be able to study demonstration instrumentals that Eddie made and which are jealously guarded by Mrs. Cochran, who apparently, won't even let them out of the house to be duplicated.

Another guitarist with something of the Cochran look, as well as the Cochran "feel" is Glen Campbell, and although he hasn't had a hit in Britain he's always a strong contender—because he's a good singer.

after Christmas when he starts another picture. Meanwhile the big white house is being abandoned and he's moving up the road a bit. Something a little larger maybe. This last only cost roughly £1,000 monthly to rent.

### Chance for us

THINGS here are hectic enough at the best of times, but I've spent the last few weeks trying to be an important, efficient executive. I'm trying to get my own Television Production Company into existence.

What I want to do is make more British artists more famous in America. Our artists have an inferiority complex, aping everything across the Atlantic. And they seem to have an idea that the Americans aren't interested.

This is simply not true. We had this babysitter in the other evening — blonde, glamorous, with-it as can be. She picked up this disc of Little Richard's.

"Cliff Richard?" she asked. "No," I said, "Little Richard."

### Elvis on the move

BY the way, Pres moved to Memphis a week or so back and won't be in Hollywood till



THE KESTRELS — Still looking for the hit record formula.

"Any relation of Cliff's?" said this persistent, with-it girl. I pointed out that Little Richard lives right here in Los Angeles. But it was Cliff she wanted to hear about. Just shows how successful that tour must have been.

### TV plugs jazz

WHO should ring up the other day from the plush Beverly Hilton Hotel but old Charlie Blackwell.

So we get him round to our place and call in Mike Scoman, 22-year-old Englishman who used to manage the Durium label for Decca and who is now an international sales executive for Liberty and all we went to look round the C.B.S. television studios in Hollywood.

There they were taping one of a new series of jazz half-hours, featuring many of the very biggest names — like Dave Brubeck, the full Stan Kenton Band, George Shearing, etc.

I'd never have thought that jazz would be commercially a proposition, but this show is being successfully syndicated internationally.

What particularly impressed Charlie, Mike and me about C.B.S. studios was that the sound technique was similar to that used in recording studios.

This is a big step towards getting on TV the quality that you expect from a record, without resorting to that crude and ludicrous device of miming.

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- VIVA BOSSA NOVA! Laurindo Almeida Capitol T1759 (mono)
- THINKING MAN'S BAND Si Zentner & His Orchestra Liberty SLBY1096 (stereo) LB1096 (mono)
- LET'S FACE THE MUSIC Shirley Bassey with Nelson Riddle & His Orchestra
- CHERISHED MEMORIES Eddie Cochran Liberty LB1109 (mono)
- THERE GOES THAT SONG AGAIN Brook Benton Mercury CMS18068 (stereo) MMC14108 (mono)
- BALLET WITH A BEAT Hal Mooney & His Orchestra Mercury MMC14109 (mono)
- Colun bla 335X1454 (mono) (stereo to follow)



# DISC DATE

BY DON NICHOLL

That old Big Noise blows in from Winnetka again this week, and a lot of big names in the disc business have blown in, too. Quite a starry look to this week's releases.

For instance on one disc alone we get Sammy Davis, Frank Sinatra and Dean Martin.

I often wonder why more of these team-discs are not produced, and why

in particular they're such a rarity in the British studios.

There's plenty of potential in teaming the top male and female singers. In the States they've done it successfully on occasion as on the Brook Benton-Dinah Washington releases.

Are such sessions too much bother to set up—or are the starts not keen on sharing fame . . . and royalties?

## ELEVEN discs tipped for the Thirty

# Is this the greatest week yet?

### Cliff Richard

The Next Time; Bachelor Boy (Columbia DB 4950)

**B**OTH songs here are featured in Cliff's latest picture "Summer Holiday" and both have already come crashing into the charts at number 10. Yew, it's a double-header for the boy, with "The Next Time" probably just having the final edge.

This is a gentle ballad which Cliff handles quietly and romantically . . . The Shadows and Norrie Paramor's strings supplying the accompaniment.

### Ray Charles

Your Cheating Heart; You Are My Sunshine (HMV POP 1099)

**M**R. CHARLES revives the Hank Williams beauty "Your Cheating Heart" and gives it much of the magic he planted in "Georgia." Ray husks it slowly and extremely effectively . . . alone at first, then with the Jack Halloran Singers choring up to repeat after him.

I should think thousands will love it. The use of strings and piano achieves quite a sympathy for additional pull. The oldie "You Are My Sunshine" quickens to the beat for fine contrast which dancers will appreciate too. The Rascals girl group sing along with the big band backing, and there's a twisting bonus in the latter part vocal slipped in by Margie Hendrix.



COZY COLE—Punchy, big-band beater.

### Cozy Cole

Big Noise From Winnetka (I and II) (Coral Q 72457)

**V**ETERAN drummer man Cozy Cole started a vogue of his own when he reached the hits some time back with the double-sided "Topsy." He returns to the format for his revival of "Big Noise From Winnetka." Seems ages upon ages since this was raging around the

world as a hit, but Cole revives memories of the Bob Crosby version by bringing in a whistler too.

But Cole differs considerably otherwise. This is not just a drumsticks on bass fiddle recording. It's a punchy big band beater using organ and other instrumentalists as well as the drummer himself. But how that drummer works!

He's in complete control throughout to make this one of the discs of the year in my book. If there's any justice the big noise is about to become an even bigger noise than it was before.

### Dion

Love Came To Me; Little Girl (Stateside SS 139)

**T**HIS is one of those discs that could happen in a big way or fade from sight as if it had never been. The fact that Dion is the singer underlines the each-way possibility because sometimes he clicks, sometimes he collapses. This time I'm betting he'll click.

Because "Love Came To Me" moves along so firmly with an easy beat that'll get under most skins. Add to that a hefty noise from male chorus and you get a side that should be raising its not inconsiderable noise at many a coming party. "Little Girl" is a soft sad

# CHRISTMAS SINGLES

### Ted Heath

Skate 'n' Chips; Gospel Theme (Decca F 11556)\*\*\*

**W**ALDTEUFEL'S "Skaters Waltz" has provided the arrangers with plenty of fun during the past 40 years and more. Here the Heath band whips it into a swinging sleigh ride. Skate 'n' Chips, for the Christmas market. Good noise.

On the reverse we get the Gospel Theme. Brittle modern sound incorporating some organ.

### John Doe and Co.

Swinging Party No. 1 (Columbia DB 4946)\*\*\*

**"H**OME Town," "Underneath the Arches," "You Made Me Love You," "Happy Days Are Here Again," "You Were Meant For Me," "Put Your Arms Around Me Honey" . . . there's a good old collection of arrangements for you. Played by electric keyboard and rhythm group. For party background purely.

### Paul Evans

The Bell That Couldn't Jingle; Gilding The Lily (London HLR 9636)\*\*\*

**C**LEVER little ballad about a poor bell that couldn't jingle on the sleigh. Santa discovered the trouble—gave

it a tongue for Christmas Eve.

On the other half Paul and the girls trot out a simple catchy item Gilding The Lily. Method may be rather old hat but it's amusing enough.

### Dick Emery

A Cockney Christmas; My Two Front Teeth (Philips 326559 BF)\*\*\*

**A** COCKNEY Christmas, written by Steve Hyde and Stan Butler brings Dick Emery to the disc scene. A merry little get together.

On the other side the comedian brings out the panto favourite All I Want For Christmas Is My Two Front Teeth. There's a switch, however, because he uses an old man character voice.

### Winifred Atwell

Twist Party (I and II) (Pye N 15489)\*\*\*

**W**INNIE ATWELL could bounce back into the sellers with her latest party recording. She always meets with some success at this time of the year—and this coupling has the merit of being bang in the heat.

The tunes she brings so energetically are "Swanee River," "Loch Lomond," "The Saints," "Tavern In The Town," "Little Brown Jug" and "Auld Lang Syne."

Chorus assistance for size and Wally Stott lass down the rhythm firmly. Could be a popular request item.

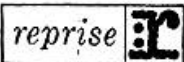
### Victor Borge

Inflationary Language; Tea For Two (MGM 1181)\*\*\*

**T**HE pianist-comedian has always been fond of playing with words and of punctuation. Here in one of these two album tracks

Contd. on page 9

# CHOOSE YOUR CHRISTMAS L.P.s HERE!



**SINATRA AND SWINGING BRASS**  
FRANK SINATRA R.1005

**DINO LATINO**  
DEAN MARTIN R.6054

**DINO LATINO**

**THE CHEEKY CHAPPIE**  
MAX MILLER NPL 18079

**THE CHEEKY CHAPPIE!**

**WINIFRED ATWELL'S**  
PIANO PARTY NPL 18078

**SING HALLELUJAH**  
LONNIE DONEGAN NPL 18073

**HALLELUJAH**

**IN OTHER WORDS**  
PETULA CLARK NPL 18070

**in other words -**  
Petula Clark

**SWINGIN'**  
NORMAN VAUGHAN NPL 18075

**ALL HITS**  
BOBBY RYDELL C.1019

**ALL THE HITS**  
CHUBBY CHECKER P 7014

**ALL HITS**  
DANCIN' PARTY  
CHUBBY CHECKER  
CAMEO PARKWAY



DEAN MARTIN, MO OSTIN (Vice-President of Reprise), SAMMY DAVIS and FRANK SINATRA make a study of "Sam's Song."

# THE CLAN HEAD FOR THE TOP

Sammy Davis, Frank Sinatra, Dean Martin

Me And My Shadow; Sam's Song (Reprise R 20128)

**DNT** SAMMY, Frank and Dean are among the greats of the business, but none of them is the sort who automatically slips into the Top Twenty. I think they should here, with a bit of luck, because this coupling's a good gift wrapping. Sam features on both sides. For "Me And My Shadow" he's joined by Sinatra in a swinging rewrite of the standard... for "Sam's Song" it's Mr. Martin with Davis. Both tracks gleam with polish and sparkle with personal humour. A little clan party that's worth collecting... they're enjoying themselves and I reckon most listeners will also.

Marvin, "All Day" has a clever South American mood with the guitars building up a noise reminiscent of the work of some of the best Argentinian groups. Robison himself directs the accompaniment and uses brass in smart unison for a selling gimmick. "You Should Be Sorry" is direct and simple... a good second half.

**The Allison's**  
I'll Cross My Fingers; You Should Be Sorry (Fontana 267255 TF)

**DNT** TWO of our top musical directors got together to pen "I'll Cross My Fingers" for The Allison's... Charles Blackwell and Harry Robison no less. The result is a polished Latin beater. I'm betting on it to bring them back into commercial favour.

**Jackie de Shannon**  
You Won't Forget Me; I Don't Think So Much Of Myself Now (Liberty LIB 55497)\*\*\*

**DNT** THE young American girl Jackie De Shannon helped to write both these compositions herself. And You Won't Forget Me should help to plant her in customers' memories here. A slow pulsing romance. I Don't Think So Much Of Myself Now is a crisp boogie-cougher.

## Disc Date

Contd. from page 8

**Borge's Inflationary Language** is described very funny indeed. You may know the gambit... before audience laughs and so and so fifth.

**The Tea For Two** track is a duet with Borge repeating his well-known confound-the-concert-pianist gag. Very clever stuff... but why the unkind fade-out?

## Mark Wynter

**Go Away Little Girl; That Kinda Talk** (Pye N 15492)\*\*\*\*

**DNT** MARK faces stronger competition I feel on *Go Away Little Girl* than he did on his "Venus In Blue Jeans" hit. He may overcome it by virtue of the fact that he is currently in the parade, of course. A very attractive extra-tracked vocal taken to a clip-clopping Tony Hatch accompaniment.

On the turnover *That Kinda Talk* is a breezy bouncer with square dance influences at work in the Hatch string backing.

## Karl Denver

**Pastures Of Plenty; Dry Tears** (Decca F 1155)\*\*\*

**DNT** KARL'S Pastures Of Plenty side moves at a steady clip all the way and he fills it with hoarse yodels in between the agricultural words. Fast strumming accompaniment and an echoing male group help to keep the ball moving. It stands a chance as does most of Denver's work of hitting the charts, but the studio sound could have been vastly improved. When the words are trying to say something it seems wrong to have to strain to understand them.

*Dry Tears* is a slower country mood.

# Nat Cole is all set to make it three in a row

**Nat King Cole**  
Dear Lonely Hearts; Who's Next In Line? (Capitol CL 15280)

**DNT** ONE of the best things about the recent chart lists has been the reappearance of Mr. Cole. Be interesting to see if he can now make it three in a row. I think he will, because "Dear Lonely Hearts" is a fine example of a western song which he fills with his own brand of sentimental magic.

Excellent accompaniment from orchestra and chorus under the direction of Bedford Hendricks as Nat glides this one into your hearts.

"Who's Next In Line?", a Clyde Otis-Van McCoy song, switches Nat into Latin tempo but the country feeling is still strong.

## Gene McDaniels

**DNT** Spanish Lute; Somebody's Waiting (Liberty LIB 553)\*\*\*

**DNT** A MORI Shuman song "Spanish Lute" will find its way on to all those turntables that are finding the Latin fill in their taste. Gene McDaniels sings this contagious ballad steadily and with a nice feeling for the commercial aspects.

The backing's bang on form for

dancers with castanets, strings and a unison trumpet team. Snuffy Garrett has produced a winner with this session.

"Somebody's Waiting" — by Randy Newman — opens comically with the trumpet calling mournfully for army fashion, but whips into a sturdy beat number that's out of the rut.

## Lonnie Donegan and Max Miller

The Market Song; Tit-Bits (Pye N 15493)

**DNT** LONNIE and Peter Buchanan wrote the chirpy "Market Song" which Donegan and Max Miller offer on the top side of this release and it's a breezy, earthy whiff of the old music halls.

A neat idea, this teaming of Miller and Donegan — even though the gags have "whiskers on their fingers" emerging at this particular time of the year it'll probably bounce into the sellers.

The innuendo jokes in Max's composition "Tit-Bits" are typical of the material Miller used to hammer across so successfully. Audience on this disc laps the rhymes up — and not surprising, because Lonnie and the veteran work perfectly together.

## The Tokens

A Bird Flies Out Of Sight; Wishing (RCA 1322)

**DNT** A BOSSA NOVA that deserves to be among the bosses of the new heat — "A Bird Flies Out Of Sight" is chanted in their own peculiar fashion by The Tokens. High-flown group work with grunts and fables about abounding while Sammy Love puts down a fine hand backing in which the sax and guitar men move out boldly.

"Wishing" is a crisp Latin second side which ought to satisfy dancers too, though it lacks the distinction of the selling side.

## The Shadows

Dance On!; All Day (Columbia DB 4948)

**DNT** THE instrumental team come back to the charts with this one — that much seems certain. "Dance On!" beats a very infectious path and the side has a lot more to offer than their "Guitar Tango" dramas.

First-class studio sound on the boys helps a lot to make this a must, and customers everywhere will keep dancing on.

By Bruce Welch and Hank

### Short and Sharp

# IF YOU'RE BUYING A BOSSA NOVA DISC....

**JOE HARNELL — Fly Me To The Moon; Harlem Nocturne** (London HR 9637)\*\*\*\*

**DNT** If you're looking for further Bossa Nova recordings, then pick up this one by the Joe Harnell orchestra. Fly Me To The Moon weaves the Latin spell perfectly, with piano leading rhythm and strings in very clean style.

**GUS VALI — Love Theme From "Phaedra"; Candlelight** (United Artists UP 1008)\*\*\*\*

**DNT** Gus Vali's orchestra playing two of the Theodorakis compositions for the new film, "Phaedra". The Love Theme has a strong Continental current running through it, but is inclined to be a trifle pretentious.

**FRANK BARBER FIVE — Fly Over; Golden Shadows** (Ember EMB JHS 709)\*\*\*\*

**DNT** Leo Towers, who wrote some of the great pre-war hits like "Sally" and "Silver Wings In The Moonlight" is part composer of Fly Over — an instrumental which shows he's not living in the past. A snappy modern instrumental, cutely played by the Frank Barber Five.

The sound is made up of Barber on clarinet, Chester Smith on ocarina, Art Morgan on drums, Brian Taylor on guitar, and Joe Modell on bass. They slow-down a little for Golden Shadows, but dancers will enjoy this one.

**MAXINE BROWN — Am I Falling In Love; Promise Me Anything** (HMV POP 1102)\*\*\*\*

**DNT** Maxine puts plenty of emotion and a shout or two into the question Am I Falling In Love. Dancers ought to be with it, but promise me enough of them. Promise Me Anything drags its feet, while Miss Brown implores in playably.

**ANTHONY TEAGUE — Like I Don't Love You; My Guardian Angel** (Decca F 11548)\*\*\*

**DNT** Singer Teague chants briskly through a quick up-beater, Like I Don't Love You, and is given an echoing girl group as he ploughs, catchily through this half. My Guardian Angel is a throbbing ballad for stronger romantic contrast. Good studio sound could help sales.

**RAY BENNETT — Go Away; Little Girl's Twistin' To The Blues** (Decca F 11550)\*\*\*\*

**DNT** Roy Lester produced this session with Arthur Greenslade acting as musical director, and Greenslade's piano influence creeps through strongly while Bennett sings the low ballad, Go Away

Little Girl. Very pleasant semi-country effort.

On the turnover, we go Twistin' To The Blues for a beely contrast.

**DEAN SHANNON — Blowing Wild; Ubangi Stomp** (HMV POP 1103)\*\*\*\*

**DNT** Revival of the Tomkin-Webster film song, Blowing Wild is tipped out edgily by Dean Shannon here, with plenty of echo for dramatic effect. May find fresh custom, though I've heard it blow wider.

**UBANGI STOMP** is a quick rocker with thumping piano and rowdy guitar in the backing.

**B.B. KING — Tomorrow (HMV POP 1101)\*\*\*** — A Sam Costlow song, Tomorrow Night makes a slow blues ballad with an infectious beat for B.B. King, and he hucks it powerfully to orchestral accompaniment. You'll move to it unconsciously — maybe enough to go out and buy.

**MOTHER'S LOVE** is slow, tender material without the compulsion of the top deck.

**JAYE P. MORGAN — He Thinks I Still Care; A Heartache Named Johnny** (MGM 1182)\*\*\*\*

**DNT** Jaye P. Morgan has always been good for ballad sales. Here she uses the firm clear approach on a country and western number He Thinks I Still Care.

A Heartache Named Johnny sounds as if it was meant for a Connie Francis disc.

feeling for the beat. Gets a stumping accompaniment of 2 or 3 drums and organ. Lean Baby, however, is probably chosen for the selling side of this release.

**KENNY HOLLYWOOD — Wonderful Story Of Love** (Decca F 11546)\*\*\*\*

**DNT** If you think the Magic Star melody is familiar — so it should be. This is a lyrical version of Joe Meek's great hit "Telstar." Meek himself has fixed the words to the space age winner, in this production it's gloried by 15-year-old Kenny Hollywood. The Wonderful Story Of Love is a pleasing, gentle romance.

**THE CHIPS — Poppin' (U and H) — Parlophone** £ 4979)\*\*\*

**DNT** Title of this party buster gives you the clue... it's a bunch of pop successes making up a medley for heavy instrumental team. Numbers are "Return To Sender," "Next Door To An Angel," "Bobby's Girl," "It Might As Well Rain Until September," "Rambling Rose" and "Telstar."

**JEE CORVETTE — Greenback Dollar; Devil's Eye** (Decca F 11554)\*\*\*

**DNT** The travelling man's chant Greenback Dollar is called theatrically and with some dramatic effect by the Corvette in simple rhythm backing. Devil's Eye is a galloping song of warning about the feminine sex.

**FRANK CHERVAL — How Come; Tag Along** (MGM 1183)\*\*\*

**DNT** Billy Mure conducts the orchestra for Frank Cherval on the middle beater How Come. The boy sings like a lighter Paul Anka. Tag Along has Cherval tagging along with an extra track of his own voice.

**She's made it!!**

# LIKE I DO

BY MAUREEN EVANS

45/CB 1760

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OSCAR FANS

# Slim's great, in spite of those tricks

**Memphis Slim**  
No Strain

Darling I Miss You So; Lonesome Traveller; No Strain; Don't Think You're So Smart; Raining The Blues; You're Gonna Need My Help One Day; Angel Child; Fast And Free; My Baby Left Me; Lucille; Nice Stuff.

(Fontana 688 302 ZL)\*\*\*\*

A WONDERFUL record marred only by the suggestions of repetitiveness normally associated with twelve-inch piano recordings. Thus, though Memphis has plenty of variety in his piano, some of his tricks of style pall after a half dozen tracks.

But don't let that detract from the quality of the record. Musically it's first-rate. His playing is assured, percussive, but moving. His singing is the same with the added advantage of a keen sense of humour, not much in evidence on this particular disc. A rhythm and blues guitar backs him on Lucille and there's a harmonica player, "Harpie" Brown on a couple of tracks.

**Bob Wallis**

Bob Wallis Plays  
Jingle Bells; I'm Shy Mary Ellen; I'm Shy; Come Along Please; Climb The Apples.  
(Pye Jazz NJE 1085)\*\*

IN his early days I looked upon Bob Wallis and his Storeville Jazzmen as going out on its own, but still within the traditional sphere of banjo-jazz. Bob had good ideas and a devotion to Henry "Red" Allen, a healthy spirit, a mass of driving rilling ensembles. He featured his pianist without shame.

Nowadays, Bob hardly ever seems to play jazz numbers. His Jingle Bells 2 Well, I prefer the Miller version, and there wasn't much to write home about there.

I'm Shy Mary Ellen... a rollicking tune, but more suited to the Music Hall.  
Good points? A ride out towards the end of Mary Ellen. Bad points? Those horrible vocals by Bob... on every track.

**Barber and Bilk**

Barber And Bilk Again

Uppe Rag; Saratoga Swing; Precious Lord, Lead Me On; Ice Cream; East Coast Trot; Careless Love; Swing Low Sweet Chariot; St. Phillip Street; Breakdown; Traveling Blues; Franklin St. Blues; Bye And Bye; All The Girls Go Crazy.  
(Storyville SLP 147)\*\*

FOUR sides by the Chris Barber Band of 1954 and eight by the earliest of the Acker Bilk Bands provide a mixture of the nearly good and the downright bad. Though it may be interesting to listen to these in assessing the development of both these musicians, it is equally interesting to realise that both bands have improved almost beyond recognition.

Chris has given up that formalised, mathematical approach to the music, following stints in America and much listening to driving Chicago outfits such as the Muddy Waters Band, a stimulus which did him an enormous amount of good.

Acker has changed his band entirely, and on only one track, Swing Low Sweet Chariot, is any musician from his present band heard.

**Al Caiola and his Orchestra**

Travellin' Dixie Style  
Midnight In Moscow; Istanbul; Song Of India; Hindustan; Around The World In 80 Days; Sheik Of Araby; Japanese Sandman; Brazil;

Under Paris Skies; Arrivederci Roma; Idaho; Lady Of Spain; Mexican Hat Dance.  
(United Artists ULP 1006)\*\*

THIS is so bad I like it. Here of is all the magnetic fascination of the horror film, the bloodthirsty book, at bedtime, the delights of sheer awfulness. There's hardly a good thing one can say about this, except that all are obviously very highly competent musicians.

There's no personnel given, but it wouldn't surprise me to find names of veteran jazzmen now turned studio sidemen littering the record. It is a fact that only thoroughly conversant musicians can turn out the sort of Dixieland rubbish assumed by many in high quarters to be jazz.  
The guitar by Al Caiola is electric, but slanted towards Hawaii; the trombone plays all the bits any hack Dixie arranger would write for it. And so on. Danceable, if you can keep a straight face behind your partner's back.

CHRIS BARBER—Improved beyond all recognition.



**Oscar Peterson Trio**

The Trio  
I've Never Been In Love Before; In The Wee Small Hours Of The Morning; Chicago; The Night We Called It A Day; Sometimes I'm Happy; Whisper Not; Billy Boy.  
(12in. HMV CLP 1578)\*\*\*\*\*  
Fireball  
When Did I Fall In Love?; Little Liu Box; Home Again; 'Til Tomorrow; Politics And Poker; Gentleman Jimmy; Untain; On The Side Of The Angels; Where Do I Go From Here.  
(12in. HMV CLP 1485)\*\*\*\*\*

PERSONNEL: Oscar Peterson (piano); Ray Brown (bass); Ed Thigpen (drummer).  
I would be thoroughly cheerful so denys that the Peterson Trio has everything! Three extraordinarily talented individual musicians who can cut anything. And as a well-oiled, wonderfully integrated unit... well, let's be honest, they're unbeatable!

For my personal taste, it's sometimes a little too well-oiled and there's sometimes a little too much technique. But the first LP, taken all-round, is a triumph. Recorded live at a Chicago club, it's a must for Peterson fans.

**Charlie Rouse Quintet**

Takin' Care Of Business  
Blue Fantasy; 204; Uppstank; Wicked; Pretty Strange; They Didn't Believe Me.  
(12in. Jazzland JLP 19)\*\*\*\*

PERSONNEL: Charlie Rouse (tenor); Blue Mitchell (trumpet); Walter Bishop, Jr. (piano); Earl May (bass); Art Taylor (drums).  
British label manager, jazz trumpeter Terry Brown is responsible for this release, we're in his debt! Because it is one of the most forthrightly honest, swinging and best recorded albums in the Riverside label catalogue!

Tenorist Rouse has always had a strongly personal sound and style. His long stint with Monk's Quartet has developed incredibly his ability to improvise. Harmonically interesting, rhythmically exciting and never afraid of playing melodically, Rouse has an urgent sound, excellently captured here.

**Baby Face Willette**

Stop And Listen  
Willow, Weep For Me; Changes Are Few; Jumpin' Jupiter; Stop And Listen; At Last; Soul Walk; Worksong.  
(12in. Blue Note BLP 4084)\*\*\*\*

PERSONNEL: Baby Face Willette (organ); Grant Green (guitar); Ben Hill (drums).  
WILLETTE a name like "Baby Face" Willette, you might think

## EVEN MORE R & B AT THE MARQUEE

IT's now definite that the Marquee Jazz Club will extend its Rhythm and Blues sessions to Monday nights with the Alexis Korner Band. And from December 5 Alexis moved his Discoteque spot to Wednesday nights.

There will be a special session at the Marquee on Christmas Eve and one at the Flamingo on Boxing Day, again with Korner's Blues Incorporated.  
Meanwhile R and B goes to college during December. On the 8th

they play Leeds University, and on the 11th the Royal College of Arts.  
Another R and B club opens in Windsor on December 7.

Alexis Korner records six titles for Decca this coming week. Two will go out on a single, the other four on EP.

THE Melbourne Jazz Band appears Friday (December 7) at the famed Savoy Ballroom, Southsea, on a double date featuring the ex-leader and founder of the Band, Lewie Hird.

Hird's band has been rebooked for the RAF Apprentices Jazz Ball on December 14 at Farnborough Technical College.

ONE of the best of provincial bands is the Avon Cities Jazz Band from Bristol. This band recently recorded for one of our major labels, playing numbers written specially for them by drummer-band-leader Basil Kirchin. Basil

TRAD  
JAZZ  
NEWS

Wright, for 12 years their drummer, has left, being replaced by Tim Ricketts.

VIC BARTON, long time bassist with Terry Lightfoot, lost his bow nine weeks ago and was forced to buy a new one. Last week, playing in Northampton, he found it... tucked down the piano front.

Joe McIntyre has now joined the band, which has a "Saturday Club" on December 22 and several parties booked over the Christmas period.

THE Big Band scene is developing, so they say. Tommy Watt has formed a 16 piece, on Basic lines, with modernists and mainstreamers in the line-up. Included is Stad Roderick, Bobby Pratt, Bert Courtley, Derek Abbott. The saxists include Tommy Whittle, who knocked me out recently, and Harry Klein, and, of course, the leader of the band.

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# LPs

WITH  
**NIGEL HUNTER**

# MATT, THIS WAS WORTH WAITING FOR!

## Matt Monro

**Sings Hoagy Carmichael**  
*Standards: Small Fry; How Little We Know; The Nearness Of You; Georgia On My Mind; Skylark; One Morning In May; I Get Along Without You Very Well; Memphis In June; I Guess It Was You All The Time; Blue Orchids; Rocking Chair.*

It's been quite a while since Matt's first Parlophone set, but this splendid album more than compensates for the wait. This is the first time a British star has paid LP tribute to Hoagy Carmichael. Matt is certainly one of the nicest as well as most talented characters in our pop world, and Hoagy occupies a like status over the Atlantic. Combine their talents, add Johnnie Spence arrangements and accompaniment, and you have pop artistry of superlative quality.

Listening to these songs one after the other reveals why they have become all-time standards. When Hoagy didn't put his own words to his distinctive melodies, he called on the co-operation of pop poets like Johnny Mercer, Mitchell Parish, Ned Washington and Paul Webster. Between them they've given us songs of outstanding merit and character, and Matt gives them all the respect and perception they deserve.

## Bobby Vinton

**Roses Are Red**  
*Roses Are Red; Sentimental Me; I Fall To Pieces; Mr. Lonely; Have I Told You Lately That I Love You?; I Can't Stop Loving You; I Can't Help It; True Love; Always In My Heart; Craving; If I Give My Heart To You; Please Help Me, I'm Falling.*

The American "Roses Are Red" hit parader stakes his prominent position amongst the ranks of the better pop singers with this LP. Bobby's style is very conscious of the country and western regions of the pop scene, and he is convincing enough in his use of the idiom to have been born in the heart of that territory instead of near Pittsburgh. There's a definite (and completely unwritten, of course) touch of the Frank Sinatra about his scintillating places on some of his top notes. We

should be hearing more soon from Bobby on the strength of his performances here.

## Glenn Miller

**A Blues Serenade; Moonlight On The Ganges; In A Little Spanish Town; Solo Hop; My Fine Feathered Friend; Margie; Silhouetted In The Moonlight; Every Day's A Holiday; Sweet Stranger; Don't Wake Up My Heart; Would Ya Make Me Fall In Love; Lullaby.**

These are some interesting collector's items from the thirties featuring the famous Miller outfit before it hit the big time in 1939.

It's dated dance music, obviously, but it's played extremely well, and you can hear the birth of the distinctive Miller style and sound as the tracks progress.

## Buddy Greco

**Let's Love**  
*The Song Is You; Let's Love; Teach Me Tonight; A Lot Of Livin' To Do; Everything I've Got; Roses Of Picardy; To Each His Own; I Don't Know; Let's All Sing Like The Birdies Sing; You Never Know It; You're Something Else; Hallelujah I Love Her So.*

A NOTHER swinging jockey for the talented Mr. G. He sings through this well-balanced set with all his own unique charm and artistry, and once again inspires the backing jazzmen under Al Cohn to some powerful heights of beat-laden sound.

The Greco mastery of his trade is well in evidence once again. He pulls out the hoary old *Roses Of*

Pearly from the ancient song book, and dresses it up modestly and with complete taste, and he gives the featherweight Birdies a hip rendition which makes it seem all worthwhile.

## Caterino Valente

**Great Continental Hits**  
*If You Go; Autumn Leaves; Melodie D'Amor; Too Soon; Volare; I Wish You Love; Song Of The Sea; Why Do You Pass Me By; April In Portugal; If You Love Me; How Wonderful To Know; Scambiarium Song.*

I HAD my doubts about this LP during the first track because Caterino's voice was decidedly and unpersuasively harsh. But it got better and better from that song onwards, helped not a little by some splendid if busy support from Stanley Black's piano and Latin-inclined orchestra.

These songs are always welcome when performed in such a polished manner. The last one is credited to Stanley and A and R man Marcel Stellman, and the melody owes a great deal to a theme from Grieg's "Peer Gynt" suite.

**PERCY FAITH—The Music Of Brazil** (CBS BPG 62107)\*\*\*  
—Percy continues his concert orchestra tour south of the border with a musical visit to Brazil. He's picked some nice, genuine material like *Ben Te Vi Através do Dengoso* as well as the more familiar Brazilian bits such as *Brazil, Tico Tico and Delicado*, and he serves them up pleasantly.

But the all-important rhythm section is rather sparse, especially in these days when we're hearing some of the subtleties of the real Brazilian beat via the bossa nova recordings.

**ANDRE PREVIN—Hollywood At Midnight** (Ace of Hearts AH 371)\*\*\*—This LP originally came out in the Brunswick series of various places at midnight at a time when Andre was little known beyond the West Coast. It's resurrected now, no doubt, to take advantage of his present popularity as a composer and pianist and his prolific output for various labels. I doubt whether it will do anybody much good, however. The Previn piano and a rhythm section work sleepily through a set of

# A pity Mathis keeps on moaning

## Johnny Mathis

**Rapture**  
*My Love; Love Me As Though There Were No Tomorrow; Moments Like This; You've Come Home; Here I'll Stay; My Darling; My Darling; Stars Fell On Alabama; I Was Telling Her About You; Lament; The Love Nest; Lost In Loveliness; Stella By Starlight.*

RECENT sets by Johnny Mathis with Nelson Riddle encouraged me to expect better things from this one with Don Costa. Johnny working to a firm, swinging beat is a Johnny who hits his notes more cleanly and accurately, and without getting much time to moan them, either.

But this LP reverts to slow, dreamy ballads without respite, and all the moaning, scooping characteristics are plainly audible again as Johnny wavers his way to more or less the right notes.

The only track I really enjoyed was "Stars Fell On Alabama."

standards in an undistinguished and uneventful way which won't set the world on fire.

**JOE HENDERSON—Sing Along From The Shows** (Parlophone PMC 1182, stereo PCS 3032)\*\*\*  
—Mr. Piano is teamed with the Wito Williams singers and a backing group directed by Brian Fahy in this medley set of song hits from well-known stage musicals.

Joe plays neat and unobtrusive piano, blending with the voices and the other instrumentalists effectively. It's a likeable set as songalongs go, but aren't we overcrowding the market just a little in this category these days?

# December releases POP

**LPs**  
Frank Sinatra—Sinatra and Swingin' Brass (Reprise R 1005); Dean Martin—Dino Latino (R 6654); Cyril Stapleton and his Orchestra—Songs You Won't Easily Forget (Decca LK 4511); Harold Smart Strumalongs—Get Happy (K 4518); The Talmy Stone Orchestra and Chorus—Roses Are Red and Other Teenage Hits (Ace of Clubs ACL 1134); Original Cast—Bonanza (RCA RD 7520); Elvis Presley—Rock n' Roll No. 2 (RD 7528); George Greeley—Mutiny on the Bounty and Other Film Themes (Warner Brothers WM 813); The Everly Brothers—Christmas with the Everly Brothers and the Boystown Choir (WM 8116); Original Score—The Chaplain Report (WM 8117).

**Pat Boone**—Pat Boone's Golden Hits (London HAD 8031); Fred Hartley—Whisky Galore—Fred Hartley in Scotland (Decca LK 4516); Jackie Gleason and his Orchestra—The Everly Brothers—Christmas with the Everly Brothers and the Boystown Choir (WM 8116); Original Score—The Chaplain Report (WM 8117).

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and Other Twist Hits (Liberty LBY 1070); Bobby Vee—A Session Vee Recording (Liberty LBY 1084); Si Zentner and his Orchestra—Thinking Man's Burd (Liby 1090); Eddie Cochran—Cherished Memories (LBY 1199); Marty Allen and Steve Rossi—Hello Dore! (HMV CLP 1040); George Mitchell Chose—Aro and the World in Song (CLP 1040); Johnny Nash—Let's Get Lost (Encore ENC 2085); The Rodriguez and his Orchestra—Latin Twist (United Artists ULP 1009); Ferrante and Teicher—Golden Themes from Motion Pictures (ULP 1010); Frances Faye—Swinging All the Way with Frances Faye (Verve VLP 9007).

**EPs**  
Joe Low and his Orchestra—It's Mad as a Hatter (HMV 71 G 8779); Bryan Hyland—Sealed with a Kiss (ZEG 8780); Ray Charles—I Can't Stop Loving You (ZEG 8781); Dean Martin—Sunny Italy (Capitol EAP-451); Billy May—Billy May's Big Rat Brass (EAP-4 1043); Tadd Dameron and his Orchestra—Tadd's Delight (EAP-1 20388).

**Vic Lewis—Vic Lewis Swines Nelson Riddle** (Columbia SEG 8202); Billy Cotton Band Show—Wake! (SEG 8205); Russ Conway—Concerto for Dreamers (SEG 8206); Gracie Fields—Gracie's Comedy Songs (SEG 8208); Helen Shapiro—Even More Hits from Helen (SEG 8209); Frank Ifield—Frank Ifield's Hits (SEG 8210); Bobby Vinton—Young in Heart (SEG 8212); Nina and Frederic—White Christmas (SEG 8213).

**Joe "Mr. Piano" Henderson** (Parlophone GEP 8871); **Temperance Seven—Runnin' Wild** with the Temperance Seven (GEP 8872); **Christie Connolly—Wherever I Go** (GEP 8874).

**Johnnie Morissette—Top Teen Dances** (Stateside SE 1004); **Arthur "Guitar Boogie" Smith and his Crackerjacks—Meer Guitar** (SE 1005); **Eddie Cochran—Never to be Forgotten** (Liberty LEP 2052); **The Chipmunks—Sing Along with the Chipmunks** (LEP 2057); **The Ventures—Twist with the Ventures** (LEP 2058).

**TRAD**  
**LPs**  
Civco Houston—Songs of Woodie Guthrie (Fontana 1FL 6014); Clara Ward Singers—Come in the Room (TEL 6019); The Greenbriar Boys (TEL 6191); Fairweather-Brown All Stars and Others—Hot Jazz-Cool Beer (Decca LK 4512); Duke Ellington—The Best of Duke Ellington and his Famous Orchestra (Capitol TEL 6021); **Pea Wee Hunt—Pea Wee Hunt's Saturday Night Dancing Party** (Capitol T 1690); **Eddie Condon—Condon a la Carte** (Stateside SL 10010); **Edmond Hall—Swing No. 1** (SL 10011); **John Lee Hooker—The Folk Lore of John Lee Hooker** (SL 10014); **The Staple Singers—Sing Low** (SL 10015).

**Harry Betts and his Orchestra—The Jazz Soul of Dr. Kildare** and other Great TV Themes (MGM-C-907); **Harry James—Requests on the Road** (MGM-C-908); **Steve Benbow—Steve Benbow Sings Admiral Benbow** (HMV CLP 16 03).

**Various artists—All Time Country and Western Hits** (Encore ENC 134); **Sister Rosetta Tharpe—The Gospel Truth** (Verve VLP 9008); **Johnny Hodges with Billy Strayhorn and his Orchestra** (VLP 9009).

**EPs**  
Humphrey Lyttelton and his Band—Humphrey Returns to the Conway (Columbia SEG 8211); **Acker Bilk—Mr. Acker Bilk's Lansdowne Folio** (SEG 8213); **Chris Barber with Offile Putteross—Chris Barber's Blues Book** (SEG 8214); **Johnny Griffin—The Big Soul Band** (Riverside REP 3203).

**MOD**  
**LPs**  
The Tubby Hayes Quintet—Down in the Village (Fontana 680 998 TL); **Oliver Nelson with Lem Winchester—Nocturne** (688 201 ZL); **Buck Clayton with Buddy Tate—Buck and Buddy** (688 404 ZL); **Charlie Byrd—Latin Impres-**


**HITS**

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GO AWAY LITTLE GIRL



**JULIE GRANT**  
UP ON THE ROOF



**JOE BROWN**  
IT ONLY TOOK A MINUTE

# DISC

## After nine month break...

# TOUR MADE CLIFF SO NERVOUS

### 'Just For Fun' star Cherry Roland writes about the stars she meets

## Joe really shook me

**MET** Joe Brown the other day. He came down to Twickenham to shoot his spot in our film, "Just For Fun," and girls—I got the surprise of my life! I always thought he was a sharply-dressed, fast-talking out-and-out cockney.

Quite the reverse, Joe turned up more than soberly dressed, he was in tweeds. Seems he had just come from his uncle's farm where he likes to get away from it all by giving a hand on the land.

**Far cry**

He looked very smart but a far cry from the Joe Brown I had expected in a narrow-tailed London suit.

He is also a very much quieter person than you would imagine. Of course he had his moments and kept us in stitches with some of his antics.

Normally he thinks and acts very seriously. He concentrates hard on his work and worries about it until he's got it "just right."

Incidentally, appearance-wise Joe is very good looking in my opinion. His photographs just don't do him justice. I just love

his hair—not at all zany but very tidy, and cute too.

Reckon Joe's really enjoying life at the moment. He told me: "I've always had a good time in the business, but since 'Picture Of You' came along things have been just that bit extra comfy. Now that I'm getting a few plugs over the air all the neighbours pop in to tell me muvver and make sure she's listening."

### Musicals

I've heard that Joe is being considered for musicals and films but I don't think he should stay away from touring very long—I told him so.

After all, his greatest medium is the stage for it's there that his personality comes out best. Anyway, he listened to what I said and told me he enjoys touring better than anything and intends to keep to it for a long time to come.

Should he get married? That's up to Joe of course but I don't think it would harm him if he did. He's so popular—one of the lads as they say.

I don't think his popularity is based on his being an eligible bachelor—people like him because he's so happy when he's working and the happiness is catching.

But Joe has his own ideas about marriage: "I'll get married when I've a flippin' mudd to," he said.

That's Joe Brown.

### Jet in TV play?

**JET HARRIS** is being considered for a dramatic role in a new television play. Originally he was being negotiated for a part in an edition of AR-TV's "No Hiding Place" but the new play is an alternative offer.

### 'GYPSY' OPENS IN LONDON

**THE** screen version of the American musical "Gypsy," starring Natalie Wood and Rosalind Russell, will open at Warner Theatre in London on December 20.



### CAN you imagine Cliff—a familiar figure before royalty, practically a veteran at London's Palladium—with butterflies in his stomach?

#### THAT'S JUST HOW HE WAS FEELING AT THE START OF HIS CURRENT, LONG-AWAITED TOUR.

I had slipped through the stage door of Sheffield City Hall for a chat with him.

Now "slipped" is the understatement of 1962 for the crowd outside proved stronger than any normal barricade.

But once in Cliff's dressing room I found the golden boy of show business nursing a fear complex like it was his first night on the boards!

He told me about his opening show the previous night: "I was really scared—as you know I lost my voice last Sunday and had to mime on the Palladium-TV show.

CLIFF RICHARD—No need for him to have worried (DISC Pic)

"So apart from the natural nerves after being away so many months I had to contend with the thought of going out there and opening my mouth to nothing. But fortunately the voice came out even though I think I sang the first two numbers pretty badly."

(A view not shared by the fans who packed a near capacity house and screamed their appreciation in no uncertain manner).

"Fortunately the microphones were very good so I didn't have to shout—that's half the battle you know.

boost the film. They've spent a lot of time and trouble turning out the picture and I'm hoping its success will justify that. Already it's been delayed a month while they improve certain parts—trees going by the bus window and that sort of thing; they're striving for perfection.

"You know there are 16 musical items in the film—The Shadows and I have just finished the album. I'm personally very happy with it, but naturally I am anxious to see what the buying public think of both the film and the records," added Cliff.

### Packed

It's a safe bet we will enjoy the finished products. And the packed-house receptions he's getting on this short tour must prove to Cliff that his popularity is as high as it has ever been—despite that nine month absence. . . . and that his plans to work most of 1963 at home are more than justified.

"I'm looking forward to that summer season in Blackpool" said Cliff "Haven't had a chance to think about my act for it yet but it will naturally be a much quieter one. In various you don't get all your own fans but many people who the fans have brought in and a lot more who come out of curiosity."

Chris Hutchins

### Puzzled

"Another thing—I was a bit puzzled. They're not nearly as noisy as they used to be—in fact the audiences have sat silent through my ballads. I like that for after all they did paid to hear me sing—but it did seem a bit strange at first."

Cliff also spoke enthusiastically about his new record, a certain smash-hit "I am really keen for this one to go big for if it gets everybody talking then we'll be all set for the "Summer Holiday" theme release—I'd like that to go even bigger than my Gold Disc-winning "The Young Ones."

"That in turn will naturally

## The team is as great as ever

THOUGH it has been almost nine months since Cliff Richard and The Shadows toured here, they have lost none of the zest which took them right to the top.

On the opening date of their current tour at Doncaster Gaumont last Friday (Nov. 30), the boys stormed through acts that included many numbers which they are using on stage for the first time.

Cliff's sore throat—which prevented him singing "live" in the Palladium-TV show earlier in the week—did nothing to harm a great performance from start to finish. He opened on "D'you Want To Dance" and then went straight into "The Young Ones."

Hank B. Marvin was on piano as Cliff sang a great version of the Fats Domino hit, "Blueberry Hill."

The ballad side of his new record, "The Next Time," was followed by "I'm Looking Out The Window" and then he gave us his first hearing of the flip of his next record—the beauty "Dancing Slaves."

The tempo slowed for the last time with "I'm On My Way" before Cliff duetted "Bachelor Boy" with Bruce Welch. C.H.



BY CHRIS HUTCHINS



## BILLY'S FOR SALE

**YOU** may have noticed in the City columns of the papers last week that promoter LARRY PARNES plans to make shares in his company available to the public next year. LMP Entertainments is currently reaping rich profits from the tour which stars BILLY FURY, KARL DENVER, JOE BROWN and many others.

One of Larry's latest ventures is a film company and he plans to make his first picture early in 1963—which may explain why Fury is not included on the LMP spring tour.

**TO** join Adam Faith tour Gene Vincent gave up seventeen days of next year's working permit. . . . Is Joe Brown marriage imminent? . . . Leaving Audio Enterprise. Jess Conrad follows in footsteps of The Kestrels and The Viscounts.

**LAST** Friday Frank Ifield celebrated his 25th birthday and LEMI gave him a party in honour of his first "golden" year in show business. But it has been far short of a year as he would be the first to admit. I remember you, Frank, when we travelled back to London together after the first night of the Bruce Channel tour last June. Johnny Kidd was second top on the bill and Frank was one of the opening acts.

**ON** "Juke Box Jury" Johnny Mathis had a poor opinion of Tommy Steele's singing. . . . Tony Meehan is shortly to become a father. . . . Following in his father's footsteps, Robert, son of Sydney Grace, of the Grade Organisation, plays guitar in a Surrey group. . . . A Cinema-Scope cinema in Connie Francis' New Jersey home seats sixty! Recent court action reveals Ray Noble's composition "The Very Thought Of You" still earns £3,000 a year. . . . Bobby Vinton's new American LP includes "I Remember You."

**LAST** week Billy Fury stayed at the Southampton home of Tornado's bass guitarist Heinz Burt for a peaceful two days "away from it all"—or that's what he planned. But Heinz' young sister, I'm told, just couldn't resist putting the word around and the entrance to the Heinz household took on the appearance of a stage door!

**PRE-CHRISTMAS** American release for "My Love And Devotion" by Matt Monro—who celebrated a birthday last Saturday. . . . Norwegian Vice-Consul in Los Angeles presented Elvis Presley with a Silver Disc after he was voted Norway's top recording star. . . . DJ Alan Freeman gets astronomical sum for that TV soap powder ad.



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