

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 247 Week ending December 15, 1962  
Every Thursday, price 6d.



Don and Phil at a dinner in Los Angeles where our Silver Disc award for "Cathy's Clown" was presented to them just before they left for England.

## Everlys, together again, kill 'we're splitting' rumour DON AND PHIL PLAN 1963 TOUR HERE

**Freddy Cannon: spring visit?**

**PHIL and Don Everly will spend Christmas together at their parents' home in Nashville and among the topics they will discuss is a 1963 return to Britain!**

Details of the brothers' latest moves were given to me by Phil when I phoned his Hollywood home at the week-end, and they effectively dispel the rumours that they are splitting up which followed the hectic tour here a few weeks ago.



FREDDY CANNON— Still on a rock kick. (DISC Pic)

"Don is now fully recovered from the illness which prevented him touring Britain with me," said Phil. "My worries about his health are all over, fortunately—it's a wonderful relief and the best Christmas present anyone could give me."

"One of the most important things on our itinerary is a return to Britain. I want to come back very much and I'm sure Don does, too. I hope it will be next year—I can tell you now that I'm pushing for it."

"And you can tell all our fans, we'll be back just as soon as we

Contd. on back page

**Fury country LP in January**

BILLY FURY will record his western numbers early next month. He will be accompanied by The Tornados.

Fury and the group selected titles earlier this year and rehearsed them during their summer season at Great Yarmouth. Billy's illness and subsequent tour caused the postponement of November sessions. Fury was in the Decca studios last night (Wednesday) cutting titles from which his next single will be chosen for January release.

**Dodd's first album**

KEN DODD'S first Columbia LP, "Presenting Ken Dodd", will be issued in January. On it he is accompanied by the Williams Singers and Geoff Love and his Orchestra.

## No panic as Helen Shapiro tries for the Thirty again

THE surprising failure of "Keep Away From Other Girls" to get into our Top Thirty has NOT caused panic in the Helen Shapiro camp. And there will be no dramatic change in the sort of number she will do next.

Helen will be in the studios next week cutting more sides for her next single which will be released on January 25, and her A and R man, Norrie Paramor, was not in the least worried when I spoke to him on Tuesday.

"If Helen was a gimmick, an up-in-a-flash artist, I'd probably think she'd had it," he told me.

"But she's not. She's a great little singer, a wonderful artist, and very individual. In many ways fluctuations of this kind are a healthy thing... even Cliff has them. I'm not in the least worried about Helen's future."

"I certainly don't anticipate doing anything drastic. I don't think there would be any point," he said.

### good records

"The emphasis with Helen has always been to try and make good records, and that's what we shall keep on doing."

The relatively poor sales of "Keep Away" could have been partly concealed if, as usually happens, another disc had been hastily rushed out.

"But," said Norrie, "that would have been a very bad thing to do. If you start getting all worked up and let yourself be rushed into pushing out another release then you're just panicking yourself out of the business."

Norrie has his theories about what went wrong with the last single, but he's keeping them to himself. "Everyone can be wise after the event," he explained. "But you still can't be sure you're right."

"It's probably unfortunate, though, that at the time the disc was released Helen couldn't appear on TV. We were both of us on world trips."

The same thing won't happen in January. Manager Alan Paramor, Norrie's brother, told DISC that many TV plugs are being lined up, including a "Sunday Night At The London Palladium."

J.W.

# IF YOU WERE A ROCK AND ROLL RECORD FREDDY CANNON

**Stateside Records**

E.M.I. RECORDS LTD., E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON, W.1

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WRITE TO POST BAG, DISC

161 FLEET STREET, LONDON, E.C.4

A hit  
isn't  
THAT



JOHNNY MATHIS goes over part of his Boxing Day TV show with BBC producer Yvonne Littlewood. Johnny has already appeared on BBC TV with good effect. See "Mathis Wit."

important!

PRIZE LETTER

WHAT makes John Walsh (DISC, 1-12-62) think that Gene Vincent needs to make a pile of records before he is able to take Britain by storm?

Unlike most other singers, Gene's popularity is not based on hit discs but on stage appearances, when he never fails to get a marvellous reception.

It's no good having a career based on a hit disc. Many American stars have been successful in this way, only to find that their next record flops and their whole career goes with it. —GLORIA TILBROOK, 110, Grecian Crescent, Upper Norwood, London, S.E.19.

NO EQUAL

READER Diana Malton (DISC, 1-12-62) wonders why Frank Sinatra is held in such high esteem by people of all ages.

For a start, his unequalled interpretation of lyrics of all kinds puts him above his contemporaries. His "feel" for

every word and his unquestioned musicianship are other assets which put him way above all others.—S. B. BRITT, 44, Mays-hill Road, Shortlands, Bromley, Kent.

LITTLE TUNE

HELEN SHAPIRO is still Britain's top girl singer, and yet her recent disc, "Keep



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.

"Away From Other Girls" missed the Top Twenty altogether. Why?

The reason is clear. First, she was on tour when it was released, and second, commercial though the lyrics are, there was very little tune.

My suggestion to Miss Shapiro, therefore, would be to record "Tearaway Johnny," coupled with "Who Is She?" Two new

numbers she performed recently on Radio Luxembourg.—R. PURCELL, 215, Park Avenue, Grange Estate, Gosforth, Newcastle-upon-Tyne.

MATHIS WIT

WHAT a wonderful change to hear someone on "Juke Box Jury" give their personal opinion of records and the artists performing on these discs, instead of giving negative and valueless comments as so many panellists do.

I am referring to Johnny Mathis. Although he slated such performers as Tommy Steele and Anne Shelton, I enjoyed listening to his witty criticisms. If only more panellists would follow suit.—ROD EVANS, 4, Cliff Avenue, Carlin Haws, Saltburn, Yorks.

SO WHAT?

ANTHONY SHANNON (DISC, 1-12-62) criticises the fact that British singers are jumping on the C and W bandwagon. But what is wrong with our singers cashing in?

I agree that Hank Snow and Johnny Cash are better, but Frank Ifield has had more recent chart success.—ROBERT DOWELL, 115, Kelynaeard Road, Lea Hall, Birmingham, 33.

'Bachelor' is Cliff's best yet

I HAVE all Cliff Richard's single releases from "Move It" to his latest, "The Next Time." All 38 sides are good, but one is excellent—"Bachelor Boy." It is really good to hear Cliff sing this type of number, so different from the others that he has made.—YVONNE STRINGLE, Abbotsley, 25, Hillside Gardens, Beichworth, Surrey.

50 HITS

IT is interesting to note that "Return To Sender" marks Presley's fiftieth entry into the Top Thirty. Forty-three of these have made the Top Twenty, 32 the Top Ten. Apart from that, the 50 entries include two LPs and four EPs.

What an achievement! Not only for El but for the people who helped to put him there.—MICHAEL DOLTAN, 1, Norman Road, Ashton-under-Lyne, Lancs.

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

The world's top pops

AMERICA

Week ending December 8

Last This Week	Week	TITLE	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	Limbo Rock	Chubby Checker
5	5	Telstar	Tornadoes
6	6	Don't Hang Up	Orlons
7	7	The Lonely Bull	Tijuana Brass
8	8	Ride	Dee Dee Sharp
9	9	Release Me	"Little Esther" Phillips
10	10	Go Away Little Girl	Sueve Lawrence
11	11	You Are My Sunshine	Ray Charles
12	12	Rumors	Johnny Crawford
13	13	Keep Your Hands Off My Baby	Little Eva
14	14	Love Came To Me	Dion
15	15	Hotel Happiness	Brook Benton
16	16	(Dance With The) Guitar Man	Duane Eddy
17	17	Dear Lonely Hearts	Nat King Cole
18	18	All Alone Am I	Brenda Lee
19	19	He's A Rebel	Crystals
20	20	Let's Go	Route 66

Australia

(Courtesy Music Maker, Sydney)

Last This Week	Week	TITLE	ARTIST
1	1	Workin' For The Man—Roy Orbison	Roy Orbison
2	2	The Cha Cha Cha — Bobby Rydell	Bobby Rydell
3	3	Alley Cat — Bent Fabric	Bent Fabric
4	4	Lovesick Blues — Frank Ifield	Frank Ifield
5	5	Limbo Rock — Chubby Checker	Chubby Checker
6	6	Monster — Bobby Pickett	Bobby Pickett
7	7	The Lonely Bull — Tijuana Brass	Tijuana Brass
8	8	Big Girls Don't Cry — Four Seasons	Four Seasons
9	9	Telstar — The Tornadoes	The Tornadoes
10	10	Devil Woman — Marty Robbins	Marty Robbins

Hong Kong

Last This Week	Week	TITLE	ARTIST
1	1	The Longest Day — Mitch Miller	Mitch Miller
2	2	He Thinks I Still Care — Connie Francis	Connie Francis
3	3	I'm On A Rock — Chubby Checker	Chubby Checker
4	4	Return To Sender — Elvis Presley	Elvis Presley
5	5	Love Me Tender — Richard Chamberlain	Richard Chamberlain
6	6	Fun Bean—Paul Anka	Paul Anka
7	7	Sheila — Tommy Roe	Tommy Roe
8	8	The Cha Cha Cha — Betty Everett	Betty Everett
9	9	Devil Woman — Marty Robbins	Marty Robbins
10	10	Roses Are Red — Bobby Vinton	Bobby Vinton

Norway

Last This Week	Week	TITLE	ARTIST
1	1	The Loco-motion — Little Eva	Little Eva
2	2	King Of The Whole Wide World — Elvis Presley	Elvis Presley
3	3	Send Me The Pillow You Dream On — Johnny Tillotson	Johnny Tillotson
4	4	Let's Dance — Chris Montez	Chris Montez
5	5	Ramblin' Rose — Nat King Cole	Nat King Cole
6	6	She's Not You — Elvis Presley	Elvis Presley
7	7	Lovesick Blues — Frank Ifield	Frank Ifield
8	8	Jag Har Bort Vid En Landsvæg — Ray Adams	Ray Adams
9	9	Telstar — The Tornadoes	The Tornadoes
10	10	Tresko Og Busvrell — Gunnar Lone Dahl og Erling Stordahl	Gunnar Lone Dahl og Erling Stordahl

Euro

(Courtesy Teenage Express, Dublin)

Last This Week	Week	TITLE	ARTIST
1	1	Devil Woman — Marty Robbins	Marty Robbins
2	2	Lovesick Blues — Frank Ifield	Frank Ifield
3	3	Telstar — The Tornadoes	The Tornadoes
4	4	Kid Galahad (EP) — Elvis Presley	Elvis Presley
5	5	Let's Dance — Chris Montez	Chris Montez
6	6	Swiss Maid — Del Shannon	Del Shannon
7	7	Bobby's Girl — Susan Maughan	Susan Maughan
8	8	Send Me The Pillow — Johnny Tillotson	Johnny Tillotson
9	9	No One Can Make My Sunshine Smile — Everly Brothers	Everly Brothers
10	10	Sheila — Tommy Roe	Tommy Roe

Holland

(Courtesy Platenleiers, Amersfoort)

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

S. Africa

(Courtesy Southern Africa Record Manufacturers' & Distributors' Association)

Last This Week	Week	TITLE	ARTIST
1	1	The Loco-motion — Little Eva	Little Eva
2	2	Kiss Me Quick — Elvis Presley	Elvis Presley
3	3	Telstar — The Tornadoes	The Tornadoes
4	4	I'll Be Me — Cliff Richard	Cliff Richard
5	5	Things — Bobby Darin	Bobby Darin
6	6	Al Di La — Emilio Pericoli	Emilio Pericoli
7	7	Spanish Harlem — Jimmy Justice	Jimmy Justice
8	8	Ramblin' Rose — Nat King Cole	Nat King Cole
9	9	She's Not You — Elvis Presley	Elvis Presley
10	10	Spanish Harlem — Ben E. King	Ben E. King
11	11	Sheila — Tommy Roe	Tommy Roe

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

These Great Singles

ARE ON



Chubby Checker AND Bobby Rydell 'JINGLE BELL ROCK' C-205

Chubby Checker 'Limbo Rock' P-899

The Orlons 'Dont Hang Up' C-231

ONLY ON CAMEO PARKWAY Chubby Checker 'Let's Twist Again' P-824

# A BIRD FLIES OUT OF SIGHT

## THE TOKENS

RCA 1322 45 rpm



# Cliff jumps to No. 2

# 'RETURN TO SENDER' PUTS PRESLEY ON TOP

ELVIS has done it! He's held off Cliff's double-sided hit and pushed Frank field down and taken over the top position.

I was obviously way off the mark last week when I hinted that this could be one Presley disc which wouldn't make the top.

After all this time and I still reckoned without his tremendous fan following!

I was right, however, when I predicted a rapid climb for Cliff's "The Next Time" and "Bachelor Boy." It's jumped from 10 to 2 and now he and Elvis can do battle for the top position.

The Shadows too, have come in with a bang... their latest "Dance On" is number 13 and set to climb higher.

When the disc was first released Hank Marvin told me they had deliberately cut a more danceable number than their previous hit, "Guitar Tango" because this is what a lot of the fans had asked for. It's got to reach number 3 if it's going to beat "Guitar Tango." "Sun Arise" has been climbing steadily since it came into the charts at the beginning

of last month at number 26. It's now reached number 4 and has turned out to be one of those hits which few people forecast.

Brenda Lee is also climbing steadily with that four-year-old disc "Rockin' Around The Christmas Tree." And it's just come into the American Top Hundred at number 89.

A record which just had to make the charts—and did last week—is Russ Conway's talkie "Always You And Me." It's such a natural for the request programmes.

Russ has long wanted to make this type of record, but many people were doubtful about its chances. Russ has proved his point. He may also get the go-ahead now to satisfy another long-felt wish... to sing on disc.

"Like I Do" by Welsh housewife Maureen Evans crept into the bottom of the charts last week, and has now jumped to 21. And if the disc has a familiar ring to it that's because it's based on the classical theme from "Dance Of The Hours."

# TOP 30

Week ending December 8, 1962

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

Compiled from dealers' returns from all over Britain

# THE AMERICANS ARE FOLLOWING US NOW!

CHARLES BLACKWELL, one of our foremost musical directors who has worked on all the John Leyton hits and wrote Mike Sarne's number one "Come Outside," has just returned from America, where he spent several days viewing the scene, full of praise—FOR THE BRITISH RECORDING BUSINESS!

"The Americans believe in feel, not perfection," he told me, "and there's a lot in what they say, but it doesn't mean that they beat us hands down."

"You know, I reckon the British scene has turned out fresher ideas in recent months than the American."

"In fact, I got the impression that they're a bit worried about the British market," he told me, "and in some cases, they're looking towards us for inspiration."

"The Ventures have done an exact cover of 'Telstar' on their new album, and you should have heard some of the American interpretations on 'I Remember You.'"

## 'WILD' GROUPS ARE BIG

"But the one thing they can't understand is the lack of success of vocal groups in England. In the States it seems that three kids can get together for the first time and sing in perfect harmony. Not only that, but they make the charts with it."

"Vocally, wild groups like the Four Seasons are the biggest thing on the U.S. market at the moment."

"And the big sound is a kind of cool rhythm and blues," he went on.

"I went to a Jackie de Shannon session in Hollywood where she cut four of her own numbers,

Some of them were done in this way.

"The session was typical of many others. No routing. She and a six-piece group went in there cold. They did a few run-throughs, and when they felt they were ready, cut the first take."

"The atmosphere was built in, and American musicians have hit on some great ideas."

"For instance, here our rhythm group is separated from the brass section by yards, and two guitarists can stand six feet apart. In the States, they're all together with just a knee high partition between rhythm and brass. Acoustic, rather than electric guitars are used, but the six string Fender is pretty popular."

"The drummer covers his bass and the microphone with a blanket in order to create a kind of muffled sound."

"These are just some of the gimmicks they use. And another thing which surprised me was the

# NEIL SEDAKA

## NEXT DOOR TO AN ANGEL

RCA 1319 45 rpm



Top MD Charles Blackwell talked to DISC a few hours after he returned from the States

great extent to which lighting is used to create atmosphere. The Americans call it 'mood lighting.'

"When a jazz disc is being cut they use small, coloured lights. Even on big sessions, the lighting is kept low."

Blackwell added that the musicians themselves seem to have more enthusiasm in the States than they do here.

"If someone feels like yelling out in the middle of a session, they do," he says. "They might get a great idea or just yell for the sake of it because they've got the 'feel'. Everyone stops, listens, and then goes back to work again."

"And instead of intently studying the controls, you'll often find an A & R man twisting throughout the whole session. It's crazy, but they get a good finished product."

June Harris

Go AWAY  
LITTLE GIRL  
Mark  
Wynter



7N 15492

PE  
HITS  
PICCADILLY



It ONLY  
TOOK A  
MINUTE  
Joe Brown

7N 35082



ALEX KORNER—Gone, and so are about 700 twisters (DISC Pic).

# R and B CAN BE REALLY BIG, IF . . .

**RHYTHM and Blues . . . it's already caught on in London and next year it should snowball into another great national trend—providing enough fans can be shown that it isn't just "way-out" jazz music.**

This is one of the problems facing Alexis Korner, who began popularising the music only last March at a small club in Ealing. Since then Korner has built a following which justifies a twice-a-week residency at London's large Marquee jazz club on Monday and Thursday nights, and is already envied by some of the leading trad bands.

Released on Decca recently was the first R and B album ever recorded exclusively by British musicians for the pop market. In the New Year Decca are also going to push the band in the singles market. **AND THAT MEANS TOWARDS THE POP CHARTS!**

Alexis Korner, Alex for short, is the driving force behind the trend and already dozens of

BY JOHN WELLS

smaller bands have sprung from his enthusiasm. But that still isn't enough to make the music pop.

Says Alex: "The more bands there are the better, it all helps to popularise the music, but the fans who go out to buy pop discs don't really get a chance to realise how pop this music is."

"At the moment it's only heard in the jazz clubs and the mere mention of it being jazz tends to put people off. This is a problem which I hope we shall be able to overcome."

Word of mouth is spreading the popularity at the moment. At The Marquee when capacity is reached the doors are having to be closed. And for the first time this is happening regularly every Thursday night when 700 dancers try The Madison and twist off pounds to Alex's driving music.

"The band has already passed its BBC TV auditions," said

That, of course, doesn't mean that the people who appreciate jazz in the music need be put off. This is one of the beauties of R and B.

"Basically," explained Alex, "we're playing parent rock, the music which rock 'n' roll came from. The difference is that we play it as jazz musicians. So we get the best of both worlds."

"I've seen the band in action. It drives out the heat the feet can't resist . . . however packed the floor. The atmosphere is electric. And this is one of the snags the band hasn't overcome on its initial LP, reviewed on page 10. There's not much atmosphere . . . This shouldn't happen on the single," says Alex. "We hope to hold the session after a jazz club meeting and hire a couple of buses to take some of the audience along to the studios with us. This still has to be sorted out but I'm sure it would be a tremendous help."

"I know we can make a better job than we did on the album. We've changed the band a lot since we cut it. But even that has sold tremendously well."

"Of one thing I'm convinced," said Alex. "By this time next year R and B will be THE big thing . . . providing we can get enough people to hear it."

# Not even Nat Cole can afford to be without a hit

**AFTER 25 years in show business, with TV, radio and cabaret success his for the asking, you might think that Nat King Cole would count hit records very low on his list of "musts" for a singer. But not a bit of it. "I don't care what they say," says Nat. "Every artist cares about a disc and I'm no exception. I need another hit and I'm trying real hard for it with 'Dear Lonely Hearts.'"**

In America Nat has already succeeded, for the number is now 17. Over here it has just been released. Don Nicholl tipped it for the charts last week and there is no doubt that it could be third on the trot for Nat after "Let There Be Love" and "Ramblin' Rose."

And if it is it will be another victory for Nat's view that it NEVER pays to copy.

"If an artist thinks he's found the right formula with one hit,

he's mistaken. Copying is just a blind alley. The approach has to be new each time you go into the studio.

"Neither 'Dear Lonely Hearts,' nor the flip, 'Who's Next In Line,' is a copy of 'Ramblin' Rose.' And I never tried to follow 'Nature Boy' (one of his biggest ever hits) with a copy either."

"I don't press too hard. Sometimes the more you want a hit, the harder it is to find one. I

# CHRISTMAS SALES ARE GOOD, BUT BUYERS STICK TO OLD FAVOURITES

**WITH Christmas almost with us, sales look like being very healthy although there are very few big new Christmas songs being made this year. However, once again old favourites like "White Christmas" (BING CROSBY), and "Rudolf The Red Nosed Reindeer" (DAVID SEVILLE AND THE CHIPMUNKS) are back in the best sellers, along with "Little Drummer Boy" by the HARRY SIMEONE CHORALE and BRENDA LEE'S "Rocking Around The Christmas Tree." Both the latter look like becoming Christmas standards.**

Frank Sinatra and his "Clan" gave one of the biggest and hardest-to-get-into

parties for years to welcome Duke Ellington to Reprise. The party was held at the Villa Venice in Chicago where Frank Sinatra, Dean Martin and Sammy Davis are appearing at the moment and, needless to say, are breaking all house records. It was attended by more than 1,000 members of the Press, radio and record industry. The Duke will be used not only as an artist but will also establish the "Ellington Jazz Section" of the Reprise label.

To help make sales of Little Eva's first album, "Locomotion," even bigger, the Dimension label have now included her second hit, "Keep Your Hands Off My Baby," on the LP. Eva is now in the middle of recording four new titles for release in the New Year, again written for her by Goffin and King.



**AFTER** several years of waiting disc jockey Alan Freed will at last know his fate. His long awaited trial for alleged payola offences went into a New York court on December 10.

Barry Mann, who had the big hit version here last year on "Who Put The Bomp" (which he also wrote) has just written and recorded on ABC Paramount "Teen-Age Has-Been," which tells the sad story of a teenage singer who sells a million records on his first release and never follows it up. It's been picked as a hit, too!

**WITH** the success of the Sinatra-Martin-Davis single, Reprise will next issue an album of the trio which has already been cut live at the Villa Venice.

The Phoenix Sisters, formerly with the Helafonte Singers, have formed their own vocal group. They've been signed by Warner and have just had their first album released.

A new annual award has been set up by Mercury to honour its top-selling country and western artists, a precedent which is expected to be followed by the other labels that feature similar talent. At a special ceremony held in Nashville awards were presented to Leroy Van Dyke for

LITTLE EVA—Four new titles for release next year.

# CABLE FROM AMERICA

edited by Maurice Clark

"Walk On By," to Rex Allan for "Don't Go Near The Indians," and to George Jones for "Windows Up Above."

Composer Jimmy McHugh has just compiled a book of all his compositions to send to the nation's DJs. It covers seven pages—and most of the songs are hits!

Paramount Pictures and Brunswick Records are working together on a huge promotion campaign on Jackie Wilson's disc of the title song from Hal Wallis's latest film, "A Girl Named Tamiko," which stars Laurence Harvey and Frances Nuyen.

**YET** another dance will soon be heading your way. Based on authentic Tahitian rhythm—a sort of Polynesian twist. One of the first singles to be released featuring this rhythm is by The Del-Vikings on ABC Paramount. It's called "The Fishing Village" and is featured in a scene from "Mutiny On The Bounty." Most of the other major labels will be covering this music in the New Year.

French singer Robert Dhery has been added to the film cast of "Samantha," which also stars Maurice Chevalier and Paul Newman. This will be his first movie since he made such an impact a few years back in "New Faces."

George Mharis, who was told by his doctors a few weeks back to take things easier, has now had to retire indefinitely. He has had to cancel all new parts of his popular TV show, "Route 66," the making of an album for Epic and also his singing TV debut on the "Ed Sullivan Show."



NAT KING COLE—25 years in show business and he's still not letting up.

"I've also got a producing company going for me now too. It's called Kal-Col Productions, and is set up to make movies, TV spots and live concerts. It even produced some of my own concerts in the summer."

"I don't intend to record for my own company—it's there to promote new talent, and besides, I'm far too happy with Capitol."

Nat so long ago, Nat King Cole celebrated his 25th anniversary in show business. Many people figured he would soon start looking for a suitable mansion in the country and retire from the scene on his profits.

But not Nat, who silences all pundits by declaring "I'll keep on trying hard, I couldn't stand just sitting back and resting. That's no way to keep the wheels turning."

June Harris

just keep looking for a good song.

"When I first heard 'Ramblin' Rose' I wasn't too excited about it. But it was a good song, and a good song always has a chance, so I cut it."

Cole also disagrees with many artists who believe that a hit disc is just a way of getting off the ground.

"After they've made it on disc they move into night clubs and forget about cutting records," he says. "But I know for a fact that without my disc career I would not be where I am now, nor would I have had the opportunities to go into the music publishing business, or start my own record company."

# EMI

## NEW POPS

This week's **TOP** single!

### NAT KING COLE

Dear  
lonely  
hearts

CAPITOL

45-GL15280



### The Chaps POPPIN'

PARLOPHONE 45-R4979

### Ray Charles

YOUR CHEATING HEART

H.M.V. 45-POPI099

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and The Soul Rockers  
WIGGLE WOBBLE

STATESIDE 45-SS142

### Esther Phillips

(Little Esther)

RELEASE ME

STATESIDE 45-SS140

### The Shadows

DANCE ON!

COLUMBIA 45-DB4948

### Houston Wells

and The Marksmen

SHUTTERS AND BOARDS

PARLOPHONE 45-R4980



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RUSS CONWAY—"This sort of thing only happens once."

## Russ is glad to be back

RUSS CONWAY was delighted with the news that his first "talking" disc, "Always You And Me," was rising fast in the DISC Thirty. "I'm very, very pleased," he told me, "because I've had such faith in this number ever since Lionel Bart penned the lyrics—I'd say they're the reason that it's selling so well.

"Recording it wasn't much of a problem because I'd been working on the lyrics for some months, speaking them with different inflections and deciding just how they should combine with the music and I tried it out on audiences. It was their reaction that gave us the go-ahead.

"The only difficulty has been in exploitation and this has only arisen because of the length of the disc. In America it was 43 minutes. Over here we cut it down to 31 but a lot of people think it's still too long and DJs have to break it up so much that the real atmosphere behind the songs is lost."

### DIFFERENT

As far as the charts are concerned Russ is glad to be back—especially with a disc that's really different from anything he's done in the past.

"I had a good run with my honky-tonk records," he said, "and they established me. But the market isn't there anymore for that style."

On the albums side Russ has also been busy. His trad one is selling well and he's been recording one for release next year.

"It's aimed at the mums and dads and we've called it 'Something For Mum!' If it proves successful we may do one for the dads.

"I very much doubt if I'll do another 'talking' record as a single because this kind of thing, if it comes off, usually only happens once. I'll be doing more 'talking' numbers, but they'll be for albums."

Brian Gibson

# JACK GOOD

writes from America



## I CAN'T GET USED TO ALL THIS TALENT

ONE of the things I find most hard to get used to over here is the staggering wealth of talent.

No wonder that in the record business here it is mostly a writer's and A and R man's market.

I went to a ballroom in the coloured part of Los Angeles last week to see Eugene Church (a rhythm and blues singer who had the hit "Pretty Girls Everywhere").

I was told that the show began at 9.25. At a quarter to midnight, Eugene Church had still to make his appearance, but in the meantime we were treated to a display of singing talent such as you just couldn't see in any other country.

Singer after singer stepped on to the stage and proceeded to give out the blues with such soul and assurance that it bowled me over.

The band, too, was a knock out. Only five piece, but it sounded like fifteen, and the bass player! Words fail me. It was all that shuffle beat, walking-bass gear.

I was the only white man in the place. All I can say is the others don't know what they are missing.

I'm told that Ray Charles will occasionally turn up in this particular ballroom, unannounced after playing a big date in town for a fantastic fee, and just sing for the joy of singing to a public he feels really appreciates his kind of music.

★ ★ ★

THERE is no sign that the legendary magic of the name Elvis Presley is diminishing—even here where stars are almost commonplace.

One radio station has, for the past week, been given little feature items on Elvis—recorded interviews for instance by people associated with him—every hour.

That's not all, this station—which has more listeners than its two runners-up put together—plays every Sunday, an Elvis Presley oldie every half-hour.

★ ★ ★

THIS is a very clannish sort of place. The Italians seem to stick together, the Germans too and, of course, the English.

I was introduced to a young Englishman yesterday who is a representative for an important British theatrical agency here. Name of Bobby Littman.

I thought I recognised the face

—and it turned out that he was one of the kids who used to dance regularly on the old "Six Five Special." Small world. By the way, I see the BBC is coming up with a new show called "The Six Twenty Five Show."

They just can't let the old thing lie peacefully in its grave.

★ ★ ★  
MIKE GOULD, American rep of Campbell Connelly, who publish "Telstar," is working hard on a scheme to get "Telstar" televised from America to Europe via Telstar.

The version used would be one of the vocals released over here this week. Mike has high hopes that one of them will reach the charts over here.

He points out that the success of the instrumental version was doubly phenomenal in that it lasts over three minutes, and this has limited its playing to "Top Forty" stations. The others won't play material that runs much over 2 minutes 30 seconds.

But he is determined to capture these other radio plays with the vocal version.

Mike muses, "If only the Tornados' version hadn't had those sound effects on it the record would have been shorter."

I remarked that from what I knew of Joe Meek, he probably got more of a kick out of the sound effects than the music—and that anyway the disc sales didn't seem to have suffered.

But Mike Gould is one of those blokes for whom success is not enough—fantastic success is just about acceptable.

★ ★ ★

I MET Dante of Dante and the Evergreens the other day. Dante had a couple of big ones over here—"Alley Oop" and

RAY CHARLES—Free concerts, if the fans really appreciate him.

"Time Machine"—in which he half-talked half sang his way through the very hipsville lyrics. And he's had a few moderate successes since.

But Dante is an unhappy lad. Why? Because he really can sing and nobody wants to know.

This boy has a tremendous feel for Orbison type ballads. He has range, and he has a beautiful and individual tone. But he has been type-cast as the non-singing comic type and that is apparently that.

Not that Dante sits home and mopes. He's much too busy with his studies and his spare time occupation of looking after children in a playground and coaching them in basket ball.

The children often ask him to sing for them.

What kind of thing? Mostly "Alley Oop" and "Time Machine." But things are just beginning to look up. Ace record producers Leiber and Stoller have shown interest in making records with Dante—as a singer.



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Liberty LBY1072 (mono)

• NAT KING COLE SINGS/  
THE GEORGE SHEARING QUINTET PLAYS

Capitol SW1675 (stereo) W1675 (mono)

• THE CHIPMUNK SONGBOOK

Liberty SLY1087 (stereo) LBY1087 (mono)

• CHRISTMAS CAROUSEL Peggy Lee

Capitol ST1423 (stereo) T1423 (mono)

# Palladium books Cliff, Shadows, Ifield again

CLIFF RICHARD, The Shadows, Helen Shapiro and Frank Ifield have all been booked to headline ATV's "Sunday Night At The London Palladium" during January. Cliff makes his fifth appearance on January 6, along with The Shadows, who will be guesting on the Palladium show for the fourth time.

Frank Ifield shares top billing with comedian Bud Flanagan on January 13, marking his second appearance on the show within two months.

Helen Shapiro has been booked for January 27, a week after her return from Israel. This will be her third appearance.

## Brenda Lee record deal

PROMOTER Don Arden has made a record deal to get Brenda Lee back to Britain next spring. Negotiations were finally concluded at the weekend. The deal brings forward her starting date to March 2.



JESS CONRAD (left) signs his new contract with EMI. With him is A and R manager Norman Newell.

## 208 special shows

RADIO LUXEMBOURG will hold a special greetings programme on Christmas Eve called "208 Christmas Card."

It will be composed by several Luxembourg staff announcers, and will contain taped messages from many of the show stars, between a selection of discs.

Mark Wynter will sing carols in "Mark Wynter Time" at 9.30 p.m. on Christmas Eve. On Boxing Day he will be interviewed by Brian Matthew.

## Limelinters' TV dates

TWO British television appearances have been booked for America's top folk group, The Limelinters, who arrive here on January 27.

They will share a 20-minute BBC TV show with Greek singer Nana Mouskouri on January 30, and will guest in ABC TV's "A Read Show" on February 3.

## Rolf Harris, Jess Conrad added to Parnes spring tour

ROLF HARRIS and Jess Conrad have been added to the Larry Parnes Spring Show which opens at Southend Odeon on February 15. They join headliners Joe Brown, Susan Maughan and The Tornados.

This is Rolf's first British tour. He will be accompanied by his new group, the Diggeros, with whom he will tour Scottish dance halls before opening in the Parnes Show.

Jess Conrad has a dramatic role in A-R TV's "No Hiding Place" on December 18. He plays an out of work actor who gets involved with a gang of thieves in an episode entitled "The Front Man."

He has just completed the sound-track EP for a television series "The Flipside Man," for issue at the end of February.

## TV SCREENS 'YOUNG ONES' IN CHRISTMAS FILM SPOT

CLIFF RICHARD will be seen in an excerpt from his smash-hit screen musical "The Young Ones" in a 45-minute programme entitled "All Singing, All Dancing" to be screened by AR-TV on Christmas Day.

Introduced by Richard Attenborough, the show will include clips from musical films produced since 1946, featuring among others, Frank Sinatra, Bing Crosby, Doris Day, Fred Astaire and Gene Kelly.

Excerpts will be taken from famous film musicals like "South Pacific," "The Jolson Story," "High Society," "The King And I," "Seven Brides For Seven Brothers" and "The Music Man." There is also likely to be an extract from "West Side Story."

On Christmas Eve AR will feature Cliff Adams and his singers in a 30-minute show for the London area called "They're Singing Our Song" in which the group will perform requests made by Christmas shoppers in Bond Street.

AR's Christmas Day programmes also include an hour-long extract from the "Black Nativity" production tele-recorded in the summer when Alex Bradford's Negro company appeared at the Phoenix Theatre.

## Gene Vincent injury may mean stay in hospital

GENE VINCENT, who suffered another injury to his leg last week, was taken to a Harley Street hospital for X-rays on Monday and he may have to enter hospital for lengthy treatment.

Gene hurt the leg—which he has worn in a brace since severely injuring it eight years ago—in a fall last Friday morning. For the remaining three nights of his tour with Adam Faith he sang seated on a stool.

His health—mainly due to the leg—caused the termination of two of his British tours before Gene came to live in Britain last July. He now has a house in Welling, Kent.

## 20 PAGES NEXT WEEK

Don't miss this of DISC next with news, favourite stars order your copy

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## Eurovision Song Contest a dramatic new look

THERE is to be a dramatic change in next year's Eurovision Song Contest. Instead of record companies submitting songs and artists for the British heat, seven top songwriters have been commissioned to write the numbers. They are Leslie Bricusse, Jerry Lordan, Johnny Worth, Norman Newell, Tommie Connor and Jimmie Kennedy.

They will write six songs (Connor and Kennedy are collaborating) for submission by January 7. The BBC will then engage artists to sing them in the British heat which is being completed by David Jacobs on February 23.

Regional panels will vote for the best number to go forward with its performing artist to the Eurovision Final at the BBC TV Centre on March 23. Sixteen countries will be competing.

A further change is that the draw for the running order in the final has been made well in advance of the date. The United Kingdom has drawn first place—deemed by many to be the worst. The draw took place at the TV Centre some weeks ago between representatives of the countries involved. Catherine Boyle will again be hostess for the final.

The last Eurovision final held in Britain took place at the Royal Festival Hall in 1960 when France came first.

## Hyland TV definite

BRIAN HYLAND is now definite for the February 2 edition of ABC TV's "Thank Your Lucky Stars." He will be joined on the programme by Joe Brown, Danny Williams and Eric Delaney.

Billy Fury has been added to the January 5 show, along with Ronnie Hilton.

## Acker on Cotton show

ACKER BEEK—without his Paramount Jazz Band—guests on the Light Programme's "Billy Cotton Band Show" on December 30.

Valerie Masters begins a week in cabaret at Ilford's Room At The Top on February 25.

Nos. EMI haven't lost the roof of their studios... it is just that last week ROLF HARRIS cut two rather "wet" songs and he wasn't taking any chances. Not surprising as they were "The Rain Song" and "In The Wet." They're probable sides for his next single (DISC Pic)



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CHARMAINE The Bachelors F 11559		JOHNNY CRAWFORD HLX 9638	
Gracie Fields Now is the hour F 11561			
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# ELVIS: BIG CHARITY GIFT AND BBC SCOOP

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test gets

## DJ's SECOND DISC

DJ Jimmy Savile made his second record for Decca last week with Tony Osborne and his orchestra. Called "The Bossa Nova," it is scheduled for release on January 18. Savile made his disc debut earlier this year with "Ahab The Arab."

## Brooks join Hyland tour

THE Brook Brothers will join Brian Hyland's tour with Little Eva which opens at Brighton Hippodrome on February 3. The Viscounts have been added to the Chris Montez-Tommy Roe package to begin at East Ham Granada on March 9.



ELVIS PRESLEY, who was invited to appear on the Royal Variety Show at the London Palladium in October but was unable to accept because of previous commitments, has made a 2,500 dollar (£900) donation to the Variety Artists Benevolent Fund, the first time such a gift has been made by any artist unable to appear.

## Three new pop series for 1963

THREE new BBC series take the air at the turn of the year on the Light Programme. They will star Dickie Valentine, Winifred Atwell, and Bob Miller's Millermen.

Valentine and Miller head a show called "Stringbeat," which makes its debut on Christmas Eve and will occupy a late evening spot on Tuesdays from January 1.

Bob Miller and the Millermen are featured in the Christmas Eve edition and the January 1 show, and Valentine will take part in the January 8 edition. From then on they will alternate.

Winifred Atwell will star in her half-hour "Piano Party" from January 4.

And as further compensation for his non-appearance here the BBC has pulled off a scoop with a special 45-minute Boxing Day radio programme devoted to sound-track songs from seven of his films, INCLUDING A FIRST HEARING OF AT LEAST TWO NUMBERS FROM "GIRLS, GIRLS, GIRLS," NOT DUE FOR RELEASE HERE UNTIL THE NEW YEAR!

Presley's gift to the VAF will go towards the £30,000 spent each year in aiding mainly retired music hall and circus artists.

Fund secretary Arthur Scott told DISC: "Elvis was very conscious of the honour in being asked to take part but he just couldn't make it. He has asked that there be no ceremony connected with his cheque—it's just a gift from an artist who's doing well to those who need it."

The Presley radio show will be broadcast from 6 p.m. in the Light Programme. In addition to "Girls, Girls, Girls," songs will be taken from "G.I. Blues," "Blue Hawaii," "Follow That Dream," "Kid Galahad," "Loving You" and "Jailhouse Rock."

## DEL WINS SECOND SILVER

DEL SHANNON has won his second Silver Disc. Decca announced early this week his biggest hit since his three initial successes, "Runaway," "Hats Off To Larry" and "So Long Baby," had passed the quarter million mark in Britain, thus qualifying it for this DISC award.

"Swiss Maid" reached number three in our Top Thirty—it is now number 8—but it was not so successful in America, only just getting into the Top Hundred.

Del Shannon's first Silver Disc was for "Runaway" and it was presented to him on his recent visit when he toured here with Dion.

## Connie is delayed

LARYNGITIS prevented Connie Francis flying into Britain on Monday. She was due here to complete additional musical work on "Follow The Boys." She may arrive before the weekend.

# The Tokens' visit is a vacation only trip!

THE Four Tokens, whose "The Lion Sleeps Tonight" preceded Denver's "Wimoweh" into our Twenty and reached number 11 last January and who are due here on Saturday, have added a fifth member to the group! The boys, Mitchell Margo, Philip Margo, Jay Siegal, Henry Medress and newcomer Joe Venneri, will spend a few days here for TV and promotional

appearances and then go on to the Continent, ending their trip in Rome on December 30. They have to return then so that two of them can take up their studies—they are full-time students and big tours are definitely vacation-only outings! Mitchell, 15, and Philip, 18, are still attending college, so night club work is out for the most part, but they are able to do occasional TV slots and can

tour when Mitch and Philip are on vacation. Their first disc, "Tonight I Fell In Love," broke big in the States at Easter, and "The Lion Sleeps Tonight" at Christmas, so the Tokens were able to take full advantage of these hits by barnstorming their way across the majority of U.S. States during these two lengthy vacations. And no one was more pleased at their success than Neil Sedaka, who discovered the group in their native Brooklyn.

## folksy

This folksy sound was what impressed Sedaka, who took them to Hugo and Luigi, RCA's highly successful independent producing team, who signed them up.

Six months after their first hit, when they waxed "The Lion Sleeps Tonight," the boys were still experimenting!

One amused onlooker recalls that it was the first session he'd attended that virtually had six A and R men, and when Neil Sedaka heard the finished copy of "The Lion Sleeps Tonight," he didn't think it would sell! But it did. More than 2,000,000 copies in all.

Just recently, the group completed another album called "We The Tokens Sing Folk," which will be issued here in the New Year. Already released to coincide with their arrival is a new single on RCA, "A Bird Flies Out Of Sight," J.11.

In a story last week on Neil Christian we inadvertently named Joe Meek as his manager. Joe Meek is, of course, his recording manager. John Barlow is Neil's personal manager and John Kenardy his booking manager.

## Steve Perry for U.S.

SEVENTEEN-YEAR-OLD Steve Perry has been booked to appear at New York's Carnegie Hall on March 14, with Irish folk singers The Bachelors, whose disc "Charmaine" is given a DNT by Don Nicholl. On January 18, Decca will release Steve's next single, "I'll Go A Long Way," written for him by Lionel Bart and Russ Conway.

## 'Saturday Club' books Tommy Roe, Hyland

TOMMY ROE, Brian Hyland, and Helen Shapiro are among new "Saturday Club" bookings. The last "Saturday Club" of 1962—on December 29—will feature The Springfields and Cliff Bennett and the Rebel Rousers. Mark Wynter joins The Brook Brothers on January 19. Brian Hyland and Helen Shapiro share top billing on February 3 and Tommy Roe guests on March 10.

## Steele clinches lead in 'Kipps' musical

TOMMY STEELE this week clinched one of the most important engagements in his career—the lead in a long-awaited stage musical version of H. G. Wells' famous novel, "Kipps." It is expected to open in the West End next Easter.

Tommy, who has made no secret of his ambition to play in this musical, will take the title part of a young orphan who unexpectedly comes into money and finds himself involved in high society.

The story has twice been filmed—once as a silent picture and on the second occasion with Michael Redgrave playing the leading role.

On December 31 Tommy's new film "It's All Happening" goes into production and immediately he has completed his part—early in February—he will go into rehearsals for "Kipps."

## Matt and Hong Kong

MATT MONRO is now certain to fly the 10,000 miles to Hong Kong on Sunday for a charity show on December 21. His journey will be the longest distance ever travelled by a British artist for a single date and it was exclusively forecast in DISC last week.

Matt will arrive on Tuesday and return in time for Christmas Eve.

## CONGRATULATIONS

FRANK SINATRA and SAMMY DAVIS Jr. on entering the Charts with "ME AND MY SHADOW" R20128

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<p><b>AWAY E GIRL</b> BENNETT HLK 9620 LONDON</p>	<p><b>UP ON THE ROOF</b> THE DRIFTERS HLK 9626 LONDON</p>	<p><b>LIKE I DON'T LOVE YOU</b> ANTHONY TEAGUE F 11548 DECCA</p>

# DISC DATE

WITH DON NICHOLL

# Tillotson may tour here if he gets that third hit

## Johnny Tillotson

I Can't Help It; I'm So Lonesome I Could Cry (London HLA 9642)

WHEN I talked to Johnny Tillotson the other day he told me he was keeping his fingers crossed on having a smash to follow up "Send Me The Pillow" in this country. "I'd like to have three British hits if I can," said Johnny. "Then I could plan a big tour here working those hits in the act... and I'd really love to work here."



JOHNNY TILLOTSON—"I'd really love to work here," he says (DISC Pic).

## The Bachelors

Charmaine; Old Bill (Decca F 11559)

THE BACHELORS are an Irish vocal group with a future... in fact these boys have already been booked into New York's Carnegie Hall for a big show next March.

## Cleo Laine

You Gotta Have Love; I Can Dream Can't I (Fontana 267257 TF)

LATELY I've been worried about Cleo (she should care!). Seemed to me she was losing her way in an almost stylized development of her former jazz feeling.

with Cleo taking the verse to guitar accompaniment. Then moves into a relaxable swinging performance.

## Brook Benton

Hotel Happiness; Still Waters Run Deep (Mercury AMT 1194)\*\*\*

IT'S a long, long way from Heartbreak Hotel as Brook Benton checks out from Hotel Loneliness into Hotel Happiness. An attractive, country shuffler which Benton sings warmly and with plenty of appeal to a handclapping and chorus background directed by Jerry Kennedy.

## David Thorne

The Alley Cat Song; The Moon Was Yellow (Stateside SS 141)\*\*\*\*

FAMILIAR tune as David Thorne sings the neat lyrics of The Alley Cat Song. This could become quite a sleeper if it's heard enough, though I wish Frankie Vaughan had made a recording of this song—I've a feeling he could have made it into a smash.

## Bill Forbes

Poker Face; Marianne (Columbia DB 4945)\*\*\*\*

FRANK BARBER puts down a relaxed country gait for Bill Forbes as the latter sings of hiding his broken heart behind a Poker Face.

## Miki and Griff

Mad, Mad World; Are You Wasting My Time (Pye N 15490)\*\*\*\*

Miki and Griff actually recorded this Dorsey Burnette composition Mad, Mad World last May but decided it wasn't good enough to be released. So they went back to the studio a few weeks ago to have another shot at it.

## Clifford Adams

Love Theme From "Phaedra"; Dreamsville (RCA 1321)\*\*\*\*

HENRY MANCINI directing the orchestra through a lush treatment of the Love Theme from the film Phaedra. Mancini's an old hand at this sort of thing, of course.

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Marianne, Forbes revives this West Indian item smartly and humorously.

## The Duprees

My Own True Love; Ginny (Stateside SS 143)\*\*\*

MY OWN True Love is the vocal version of Max Steiner's well known "Lara's Theme" from "Gone With The Wind." The group drifts through Mack David's words to an orchestral backing which seems to have borrowed some Glenn Miller memories.

## Bobby Curtola

Aladdin; I Don't Want To Go On Without You (London HIL 9639)\*\*\*

EASY beater Aladdin with fantasy romantic lyric is chanted smoothly enough by Curtola but without the spark that lights any lamps for me.

## The Orlons

The Conservative; Don't Hang Up (Cameo-Parkway C 231)\*\*\*

THE three girls and a boy who make up The Orlons chant a slow rock song The Conservative, but their warping won't get my vote I'm afraid.

## Henry Mancini

Love Theme From "Phaedra"; Dreamsville (RCA 1321)\*\*\*\*

HENRY MANCINI directing the orchestra through a lush treatment of the Love Theme from the film Phaedra. Mancini's an old hand at this sort of thing, of course.

Remember Me. Good, attractive vocal this, which could find more plenty of fans.

On the other side Mike goes into a steady shuffle for the ballad Hold My Hand. Again, a good vocal with nicely controlled sentiment.

LES COOPER—Wiggle Wiggle Wobble; Dig Yourself (Stateside SS 142)\*\*\*—Les Cooper and the Soul Rockers in an instrumental beater, Wiggle Wobble, which may satisfy some dancers but which shows little imagination.

LOU MONTE—Peppino The Italian Mouse; What Did Washington Say (Reprise R 20106)\*\*\*—The fact that Lou Monte's songs always do better in the States than here isn't surprising, because of the bigger Italian population over there.

★ All the groups seem grouped together for this week. In fact, every other release seems to follow the team spirit. The Duprees, The Ventures, The Walkie's, The Osborne Brothers, The Alexander Brothers and The Highwaymen are all fighting it out. But the most promising noise by far comes from a team you many not know at all... The Bachelors.

If this outfit doesn't find itself married to a hit in double-quick time there's little justice left!

Elsewhere, of course, there's the comedy teaming of Barbara Windsor, Harry Fowler and Kenny Lynch. This carries on the recent trend of cockney capers... a very good trend so long as it doesn't fall into the trap of forgetting that witty lines are the first essential.

★ ★ ★

Are You Wasting My Time is a country song the couple brought back from a visit to Nashville. Attractive.

## Henry Mancini

Love Theme From "Phaedra"; Dreamsville (RCA 1321)\*\*\*\*

HENRY MANCINI directing the orchestra through a lush treatment of the Love Theme from the film Phaedra.

### RATINGS

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

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

## Mike Berry and the Outlaws

Don't You Think It's Time; Loneliness (HMV POP 1165)\*\*\*\*

LOUIE GODDARD and Joe Don't You Think It's Time for Mike Berry and the Outlaws. Distinctive RGM sound on the singer (double-tracked) and the instrumentalists.

## Ruby Murray

How Did He Look; As Simple As That (Columbia DB 4944)\*\*\*

RUBY Murray goes back to try out the R-Lambert How Did He Look ballad. Sings this with sincerity and the necessary wondrous emotion while girls' voices fly the clouds behind.

## Cudley Dudley

Monkeys Party; The Ferryboat Ride (WEST INDIAN Cudley Dudley)

WEST INDIAN Cudley Dudley has been in this country now for 15 of his 29 years and has done

Contd. on page 9

## Short and Sharp

# KENNY LYNCH WRITES A COCKNEY NOVELTY



"Chatting up" by KENNY LYNCH (DISC Pic).

BARBARA WINDSOR-HARRY FOWLER-KENNY LYNCH—I'm Not That Sort of a Girl; It Had Better Be A Wonderful Lie (HMV POP 1104)\*\*\*—I'm Not That Sort of a Girl sounds rather like something which may have been slipped into "Fings Ain't Wot They Used To Be."

THE EMOTIONS—Come Dance Baby (London HIL 9640)\*\*\*—The Emotions are doing well in the States with Echo, and the new male vocal group will probably gather substantial sales here with the slow, gimmicky beater. Studio noise employed cleverly to help the effects.

HOUSTON WELLS—H Shatters And Boards; North Wind (Parlophone R 4980)\*\*\*—From the RGM Studios comes this very good cover version of Shatters And Boards. Houston Wells lays the American accent on as thick as smog. Should collect a good share of the sales.

MIKE DESMOND—Please Remember Me; Hold My Hand (Fontana 267256 TF)\*\*\*—Gentle country cover from Mike Desmond as he sings the soft romancer, Please

JIMMY CHARLES—Pitter Pitter Patter; How You Gonna Treat Me Now (Windor PS 120)\*\*\*—Two songs by Tony and Irving Hillier sung comfortably by Jimmy Charles.

LOU MONTE—Peppino The Italian Mouse; What Did Washington Say (Reprise R 20106)\*\*\*—The fact that Lou Monte's songs always do better in the States than here isn't surprising, because of the bigger Italian population over there.

CLIFFORD ADAMS—Love Theme From "Phaedra"; Dreamsville (RCA 1321)\*\*\*\*—Mr. Adams gets the full title of Clifford lot

dances gently for nostalgia's sake. THE OSBORNE BROTHERS—Poor Old Cora; The Banjo Boys (MGM 154)\*\*\*—Straight from the corn fields come the Osborne Brothers to chant Poor Old Cora to banjo-plinking accompaniment. Catchy folk-flavoured item. The Banjo Boys is full of banjo toots, naturally. Has a Kentuckian square dance lyric.

THE WAIKIKI'S—White Christmas; Mauna Loa (Pye International N 25172)\*\*\*—Yet another treatment of Irving Berlin's never-say-goodbye hit White Christmas. Here it comes oddly with a South Sea atmosphere as the Waikiki's play it gently in Hawaiian guitar fashion.

THE ECHOS—Cook And Dagger; Sounds Like Winter (Fontana 267254 TF)\*\*\*—Guitarish instrumental outfit which incorporates some of the piping sounds now expected of these releases.

ESTHER PHILLIPS—Release Me; Don't Feel Rained On (Stateside SS 140)\*\*\*—Esther Phillips is given a sub-title all to herself... "Little Esther" the label second names her. Sounds a bit weird to me at her. Sounds a bit weird to me at her. Sounds a bit weird to me at her.

NICKY HENSON—I'll See You Cry; What Does It Mean (Parlophone R 4976)\*\*\*—Steady rock ballad. THE I See You Cry is handled strongly by new boy Nicky Henson, gets the benefit of a commercial Charles Blackwell backing. Latin lilt to What Does It Mean... it means Henson stands a chance.

# DANCE ON!

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# Disc Date

Contd. from page 8

well for himself on stage, radio and television... but never well enough on discs. Maybe his happy personality will have more luck with the rocking Monkey Party which he sings here.

This word "monkey," I'm told, is gaining currency as a new way of saying "the greatest." The side isn't quite that—but it's infectious.

The Ferryboat Ride is a slower beat number with sax echoing the singer.

## Johnny Dankworth

**O Pato; Abandonado** (Columbia DB 4945)\*\*\*\*  
DANKWORTH dives into the Boss Nova and his band produces a gleaming sound for this disc, managing to retain some of the whimsy of modern jazz in the Latin demonstration.

O Pato whisks along colorfully, never sacrificing the interesting instrumental work for the sake of the beat. The same can be said of Abandonado in which both the percussive and sax effects register forcefully.

## Col James

**Gonna Settle Down; Baubles, Bangles And Beads** (Orion CB 1783)\*\*\*

COL JAMES offers a country and western promise Gonna Settle Down (To The Job Of Loving You). Good performance... but with a very irritating squealing gimmick in the accompaniment. Like a swinging gate it gets on your nerves. Baubles, Bangles And Beads is given a slick modern reading which lies midway between Torne and The Four Lads.

## Dinah Washington

**You're A Sweetheart; It's A Mean Old Man's World** (Columbia DB 4947)\*\*\*\*

FROM the Roulette stable in the States comes this Washington version of the McHugh-Adams standard. You're A Sweetheart, Dinah's slow, broken, phrasing makes it sound almost like a new measure as she gives full conversational weight to the words.

Steady background beat laid down by orchestra under Henry Glover's direction.

Liabile to stay in your mind a long time is the blues on the other side. Dinah fashions a little gem out of It's A Mean Old Man's World, like Pearl Bailey gone jazz.

# Gracie could make the Thirty

## Gracie Fields

Now Is The Hour; Small World (Decca F 11561)

THIS is the right time of the year for sentiment to be given full rein and there'll be thousands of sentimental customers eager to collect this new recording of Gracie's best hit "Now Is The Hour."

The remake (literally by public request) is taken in slow waltz time with a chorus of 60 Guardsmen adding size to Roland Shaw's accompaniment. Since the demand is already present—since Gracie handles the ballad as clearly and sincerely as ever, since it's nostalgia-time anyway, I think the chart tip is justified.

On the other side Gracie takes the "Small World" ballad from the musical show "Gypsy," and her delivery is first-class. There are lessons to be learned here by any budding stage star willing to be taught.



JOHNNY DANKWORTH—Dives into the Bossa Nova.

## Lloyd Price

**Under Your Spell Again; Happy Birthday Mama** (HMV POP 1100)\*\*\*

LOYD PRICE comes out strutting with the declaration that the girl's got him Under Your Spell Again. Brash chorus assistance. Happy Birthday Mama sounds like the burlesque of all moon songs, but I've a horrible feeling Mr. P. is singing it straight!

## The Ventures

**The 2,000 Pound Bee (I and II)** (Liberty LIB 67)\*\*\*\*

THE heavy instrumental group work out a hefty twang with a suitable angry buzz for the eye-catching title **The 2,000 Pound Bee**. Might sell well for dancing parties, but I'm intrigued by the fact that one half credits Mel Taylor as composer while the other side lists Don Wilson. Same tune.

## Quincy Jones

**Soul Bossa Nova; On The Street Where You Live** (Mercury AMF 1195)\*\*\*\*

COMPOSER, arranger and conductor of the Soul Bossa Nova Quincy Jones rubs a big modern shine on the Latin rhythm to produce one of the most adult recordings of the winter.

First-class big band material carrying all the anticipated colour and surprises of the Jones' boy's writing. Woodwinds and brass fly high, forceful patterns while the rhythm weaves an insistent path.

The other half carries a fast, spectacular Latin arrangement of the "My Fair Lady" hit. A driving, convincingly intriguing joy to hear. The sax solo alone is worth the money.

## The Highwaysmen

**Well, Well, Well; I Know Where I'm Going** (United Artists UP 1009)\*\*\*\*

THE folk merchants walk dramatically through Well, Well, Well—a spiritual which comes across speedily to their simple strumming accompaniment.

The ever-lovely I Know Where I'm Going is meat and drink to this group, of course, and they sing it with a film web of harmony that underlines the magic.

## Cyril Stapleton

**The Hipster; Sleemation** (Decca F 11558)\*\*\*

THE HIPSTER is fat walking brass from the Stapleton band and should grow into a decent seller with those who enjoy their big bands on a clean hard-hitting basis.

Sleemation gives dancers the little clue and contains some nice instrumental marrying.

## Mel Torme

**Comin' Home Baby; Right Now** (London HIK 96)\*\*\*\*

FROM the Atlantic label we get this intriguing Torme performance on Comin' Home Baby. Has a modern beat which gets under your skin as Torme and first-rate girl group plant the repetitive phrases with a feeling that comes close to blues.

Right Now slips into Latin gear and dancers will love it.



# THIS IS A VOICE TO WATCH OUT FOR

WITH NIGEL HUNTER

## Robert Goulet

**What Kind Of Fool Am I?; Where Do I Go From Here?; Strange Music And This Is My Beloved** (CBS AGG 20016)\*\*\*\*

HERE'S a voice to watch out for! I'd heard Bob's name and seen it quite often as someone who was making a mark for himself in the States and Canada, but this disc is the first opportunity I've had of sampling the Goulet voice in action.

It's a warm, rich baritone, full of pleasant personality, clear as a bell, and spot-on every note it sings.

Bob does a great job on the Newley song, half speaking the expressive words, and is equally effective on the others, backed up by Joe Harnell and Glenn Owsen on side one and Frank DeVol on the flip.

The sleeve was written by no less than Ed Sullivan, and he hasn't overestimated the Goulet talent one little bit.

## Percy Faith

**Bouquet Of Love; Blue Moon; I Only Have Eyes For You; Soft Lights And Sweet Music; Sella By Starlight** (CBS AGG 20019)\*\*\*\*

FOUR items which most definitely fit into the couch music category as Percy's large string

orchestra conjure up a seductively melodic mood with these standard romantic ballads.

They come from Percy's LP of the same title, and they are mood music at its best.

## Connie Francis

**Connie's American Hits; Hollywood; No One; When The Boy In Your Arms; Dreamboat** (MGM EP 769)\*\*\*\*

CONNIE scored well with these four in the States, but they were never issued here on singles. Mostly, according to the sleeve, because they would have clashed with other versions, notably Cliff's rendition of "When The Girl In Your Arms."

Which doesn't express much faith in Connie's selling power, it seems to me. However, to be quite honest, I think she would have had a hard time and only moderate success with any of these here as singles.

She's her usual highly competent

self, and at her best in the two John Loderonik numbers which open and close the set. The tearful pathos of No One is definitely not its cup of tea, though

## Rosemary Clooney

**Hymns From The Heart; Rock Of Ages; Onward, Christian Soldiers; The Old Rugged Cross; Abide With Me** (MGM EP 767)\*\*\*\*

SOMEHOW, the idea of hymns being served up by pop stars on pop label series for commercial profit rather puts me off, no matter who's involved.

Apart from that, this record is all right in an ordinary kind of way. Rosemary sings the familiar words of these well-known hymns with obvious sincerity and feeling, aided by the Ralph Carmichael singers and an orchestra under Buddy Cole.

But I'd prefer material of this kind to be left to the church choirs.

## Pepe Jaramillo

**Latin American Cha Cha Cha; Perhaps, Perhaps, Perhaps; Temptation; Woman In Love; Amor** (Parlophone GEP 8867)\*\*\*

THIS is Latin American cha cha cha! proclaims the sleeve with more optimism than accuracy. For a start, the two middle times are about as Latin

American in origin as my Aunt Lanny.

And Pepe, although he's from Mexico, just never puts any Latin American guts or fire into his pop playing. He tokles away in polite cocktail lounge fashion, with rhythm section making the right restrained noises behind him.

## VINCENT LOPEZ—Latin Dance

Along With Lopez (MGM EP 764)\*\*\*\* — Vincent Lopez is resident dispenser of dance music at New York's Hotel Telford, and he heads a darn good band. They serve up Latin medleys here, cha cha clashing their way through Side 1 with a good beat but hardly appropriate choice of pops, and devote Side 2 to some graceful tangos.

## TWIST OFF! — Nightspot With Teen Beats; Come Along With Me (Charles Perrywell's Fairlains); Home Town (The Medallions); Swinging With Jane (Piano Slim); So Doin' It, Go (The Sensational Delloes); Yeah! Yeah! My Baby (Wayne Farmer and The Teen Beats); — (Starlite SLEP 31)\*\*\*\*

One for the twisters as these American artists beat their rowdy way through some typical material. It all sounds as though it was recorded in a bath or a dried-out swimming bath, but I imagine this adds to the general mood-raising value.

# Christmas EPs

## Joe Loss samba is a real swingeroo



JOE LOSS — The Latin touch.

## JOE LOSS — Dancing Time

**For Lovers, No. 3 (HMV 7 EG 8773)\*\*\*\***—When they put their sombreros on, Joe and his boys can out-Edmund Mr. Grinler on occasions. Their Collee samba here is a real swingeroo which would make a Brazilian get up and dance.

Rest of the set is less impressive, but excellent for dancing. Quando is a natural sort of cover there was one, so it's a pity Joe turned it into an uneasy cha.

## RUSS CONWAY — Tops In Party Pops

(Columbia SEG 8196)\*\*\*\* — Russ is always reliable when it comes to party pop music, for a party, and this collection is no exception.

He nips snarlingly through the tunes, rattling the ivories in the best of his bar-parlour fashion and backed up as nearly always by Geoff Love.

## MRS. MILLS — Plays The Rearing Twenties

(Parlophone GEP 8865)\*\*\*\* — Geoff Love looks after the helpful accompaniment as he does for Russ. Conway is in similar situations as Mrs. Mills works through some happy twenties-styled pianistics. The Rita Williams singers are also present for I Wonder.

## PINKY AND PERRY — Pinky And Perry's Pals

(Columbia SEG 8201)\*\*\*\* — Britain's answer to The Chipmunks offer an EP set which a lot of small kids might like to find in their Christmas stockings, with accompaniment directed by Brian Fahey.

## BIG BEN BANJO BAND — More Minstrel Melodies

No. 2 (Columbia SEG 8185)\*\*\*\* — Have A Party (Columbia SEG 8194)\*\*\*\* — Norrie Paramor's banjo pickers are well in evidence again in time for the festive season. Here they take a bright leaf out of George Mitchell's black and white book, and then join forces with the Mike Sammes singers for a party-type sing-song.

Either or both discs will fit the bill for Christmas gatherings, too mature and square for the twist.

## THE GANG SHOW (Decca DFE 8508)\*\*\*\*

I'm not all that mad about jolly choirs of healthy Boy Scouts singing away at me for entertainment, but I do admire Ralph Reader who's been organising and producing these Gang Shows for 30 years and persuading practically every disc company in the country to record them from time to time.

Obviously this latest example will be a must for the bare-knee fraternity all over the land.

## VICTOR SILVESTER — Sing And Dance With Victor Silvester

(Columbia SEG 8197)\*\*\*\* — Slightly different from the many other Silvester dance offerings in as much as the Rita Williams singers are also present to sing the words of these three quicksteps and two waltzes. A good bet for any party where there's dancing.

## THE CLIFF ADAM SINGERS — Something Old

— Something New (Columbia SEG 8198)\*\*\*\* — The advantage of this group is they sound just like a gathering of ordinary party guests anywhere in the country, and consequently should be a considerable help in a general sing-song if you like that kind of thing.

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WITH NIGEL HUNTER

# THAT SWINGIN' VOICE STRIKES AGAIN!

Spotnicks debut with an impressive set

## The Spotnicks

**Out-A-Space**  
*Orange Blossom Special; Happy Henry's Polka; Of Man River; Nighcap; Spotnicks' Theme; High Flyin' Scotsman; Moonshot; The Rocket Man; Dark Eyes; My Old Kentucky Home; No Yaga Daga Blues; Thunderst; Annapolis; I'm Going Home.*

(Orion PS 40036)\*\*\*\*\*  
 SWEDEN'S answer to The Shadows make their album debut with a formidable heat-laden set recorded for Orion during their visit at the end of the summer.

These four lads have all the echoing, amplified gimmicks of present-day popdom at their fingertips, and use them to telling effect. Personally, I would have been glad for just one track with the electricity switched off and the guitars speaking unadorned for themselves, but there you are.

Standouts are their single success *Orange Blossom Special*, and *Nighcap* with its tasy touch of the electrified Django Reinhardt's Rhythmic

SINATRA — Great partnership with Neal Hefti.

## Frank Sinatra

**Sinatra And Swingin' Brass**  
*Goody Goody; They Can't Take That Away From Me; At Long Last Love; I'm Beginning To See The Light; Doncha Go 'Way Mad; I Get A Kick Out Of You; Fangerine; Love Is Just Around The Corner; Ain't She Sweet; Serenade In Blue; I Love You; Pick Yourself Up.*

(Reprise R 1005)\*\*\*\*\*

THE Voice strikes again! And he's in his own unique and invincible form all the time, surging through another set of pop pearls on the crest of a brass-laden soundwave from Neal Hefti's Hollywood sessioners. The Sinatra-Hefti partnership is proving as interesting and rewarding as the earlier one with Riddle during Frank's Capitol days. Neal booked the band for these dates nearly two months in advance to make sure of getting the best talent there was, and the band certainly justify the long-range planning.

The Hefti scores are models of effective simplicity, and match those famous vocal choruses admirably.

Frank doesn't put a note wrong anywhere. He exerts the full power of his own vocal range, and produces two more classics which will be copied for the rest of the century in "Don'Cha Go 'Way Mad" and "Pick Yourself Up." The latter also enables the Hefti brass team to blow a wonderful account of itself.

No really swingin' party this Christmas will be complete without this disc.

guitarist Bob Lander sings pleasantly if unsensationally in *Of Man River* and *My Old Kentucky Home*.

## The Modernaires

**Like Swing**  
*I Dreamt I Came True; Don't Dream Of Anbody But Me; Shiny Stockings; What A Difference A Day Made; Ja-Du; Now and Then; Everything's Coming Up Roses; Like Young; The Rockin' Ghost; Romantique; The Girl With the Long Black Hair; Sweeter Than The Sweetest.*

(Mercury MMC 14047)\*\*\*\*\*  
 THIS group first hit the headlines 20 years or more ago when it worked with the famous Glenn Miller band. It certainly believes in living up to its name, as this set shows.

The ideas and vocal harmonies are real cool, and so are the jazz-imbued arrangements and accompaniments. Whether fans of the Modernaires or Miller days will die this 1962 vocal model is another question.

## Dean Martin

**Dino Latino**  
*El Rancho Grande; Manana; Longtime; South Of The Border; In A Little Spanish Town; What A Difference A Day Made; Music Is The Moonlight; Always In My Heart; Besame Mucho; La Paloma.*

(Reprise R 6054)\*\*\*\*\*  
 THE sly-as-a-fox and cream voice of the Classman with a Hollywood restaurant, glides smoothly and agreeably through a collection of familiar Latin Americana, inserting some Spanish lyrics occasionally amongst the English.

BOBBY has picked a dozen single hit songs for this set on PSC's new Cameo Parkway series, using items of his own and other people's successes. The Rydell personality is a pleasant one, but this album merely underlines the unsuitability of most single songs for presentation in LP form. I could stand any two of these as a single, but when they come up one after the other the dull, plodding beat and lightweight musical quality soon gets me down.

Compared with Bobby's sparkling cabaret set recorded at the Copacabana, this lot is dead dreary.

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## CHRISTMAS ALBUMS

# Dancers—there's plenty to satisfy all tastes here

**ANATOMY OF DANCING—** Vol. 1, *The Lovin' Mood* (MGM C 904)\*\*\*\*\*; Vol. 2, *The Latin Mood* (MGM C 905)\*\*\*\*\*; Vol. 3, *The Twistin' And Singin' Mood* (MGM C 906)\*\*\*\*\*—An expensive buy, it's true, but this three-LP set offers some first-class music for dancing and listening which should be welcome at any party at any time of the year.

Bands featured are those of Leroy Holmes, Ray Ellis, Larry Elgart, Kai Winding, Charles Fox, Morty Craft, Danny Davis, Skip Martin and the Al Hirt-Pete Fountain All Stars.

Not least of the set's attraction is the sleeve idea. Vol. 1 has the head and shoulders of a luscious blonde, Vol. 2 offers her middle and thighs, and Vol. 3 provides her legs and feet. I had a pleasant time playing jigs-saw with the sleeves while listening to the discs.

**BILL HALEY — Twistin' Knights At The Roundtable** (Columbia 33 SX 1460)\*—After Bill's sterling work back in the days of the hard rock, I was expecting some interesting fireworks from this twist set.

But those Haley Comets are very damp squibs indeed in this selection, recorded at the Roundtable night spot in New York.

They put no real guts or drive into their twist scores, and they're handicapped still further in my ears by choosing to re-rerecure some darned good oldies.

**JOHN WARREN — Strictempo** (Golden Guinea GGL 0149)\*\*\*\*\*—Pye's strict tempo dance outfit serves up another useful album of quicksteps, slow ox-trots, waltzes, cha cha chas, tangos, and jigs for ballroom addicts, managing to keep in line with the metronome and also sounding reasonably melodic and musical at the same time.

**JOEY DEE — Back At The Peppermint Lounge** (Columbia 33 SX 1461)\*\*\*\*\*—One of the original Twisters with his Starliners in a set recorded at Miami Beach's namesake for New York's maternity home of the rhythm. A little of this goes a very long way as far as I'm concerned, but Joey and his boys are certainly near the top of the twisting league for interest and excitement.

**STAN HAMILTON — Scottish Dance Time** (Orion PS 40028)\*\*\*\*\*—Stan Hamilton and The Classmen serve up a typical set of Caledonian dance music ideal for north-of-the-border gatherings over Christmas and Hogmanay. Reels, jigs, strath-

speys and waltzes in lively succession for those who dig this type of hoisting.

**Y'ALL COME!** (Orion PS 40042)\*\*\*\*\*—This one is different, at any rate. Taken from the American Starday catalogue, it extends an invitation for you to have a "Country Christmas," as a bunch of Starday's C and W artists work through some Yuletide-styled items country style.

Nothing sensational results, but at least it's a new variation on the annual theme.

**WINFRED ATWELL — Piano Party** (Pye NPL 18078)\*\*\*\*\*—Winnie's lost none of her keyboard skill for the party atmosphere as she romps through 33 well-known tunes with the aid of a rhythm section. I think she means you to dance, too, although when I tried lumbering round the floor the tempos seemed a bit quick for comfort.

**DIXIE ALL STARS — Dixie Band With A Twist Beat** (Golden Guinea GGL 0153)\*\*\*\*\*—Some famous Dixie music names like Cutty Cutshall, Peanuts Hucko and Pee Wee Erwin are involved in this party-aimed set, playing Dixie classics like *South Rampart Street Parade* and *Golden Slippers*.

It's quite lively and enjoyable, but the twist beat makes heavy weather of these bouncy oldies, even when performed by star sidemen such as these.

**NORMAN VAUGHAN — Swingin' Songs For Doozy People** (Pye NPL 18075)\*\*\*\*\*—Three stars for a good try, although Norman's not threatening the positions of Messrs. Sinatra, Cole, Darin, etc., by any means. I suppose the Pye people think



NORMAN VAUGHAN—Telly addicts will love him.

that the Palladium connoisseur is good for a hefty disc sale on the strength of his small screen stint each week, and they're probably right. He does me best here with Tony Hatch's orchestra, and doesn't try anything too ambitious, really.

If you've got telly addicts coming to your party they'll most likely coo with delight if you spin this lot over to 'em.

**BIG BEN BANJO BAND — Swingin' Banjos** (Columbia 33 SX 1435, stereo SCX 3448)\*\*\*\*\*—Norrie Paramor's banjo pluckers and the Mike Sammes singers join forces for a crowded record set of oldies and not so oldies, with results which will probably go down a treat amongst the mums and dads and older party guests.

**THE ADAM SINGERS — Sing Something Simple** (Golden Guinea GGL 0150)\*\*\*\*\*—Cliff Adams and choristers trot out a single song set, based on their arrangement Light Programme series. Should be okay if your guests hit the lemonade hard enough to want to indulge in a bit of community singing, but this bunch is not the best of the singalong fraternity.

# DISC

'Millionaire'  
Tornados say

# WE STILL CAN'T BELIEVE IT

The TORNADOS receive their Gold Disc for "Telstar" from BILLY FURY on this Saturday's "Thank Your Lucky Stars" show.



**THE TORNADOS**—whose sensational hit "Telstar" is now number 5 in America—confessed to DISC earlier this week that they never thought the record would mean a thing!

The spokesman for the group was drummer Clem Cattini who was quick to add that their pessimism wasn't because they thought they had made a poor disc . . . but because they never dreamed success could come to THEM.

"In fact," said Clem, "we are still finding it very hard to believe."

That's not surprising. Success has happened so swiftly and so phenomenally that The Tornados must be having difficulty keeping up with it all.

**• confident**

Said Clem: "When we first cut the disc Joe Meek was wildly confident about it. He told us it was going to be a big hit and we were quite happy with it."

"Remember this was our second disc and our reaction to 'Telstar' was, that if it went as well as our first record we would not be doing too badly. I think all the boys felt the same."

"You know, we'd heard about other artists having tremendous success but somehow you always think it's never going to happen to YOU."

Looking back on that session Clem can now appreciate Meek's enthusiasm, but always in a big break like this there's the important element of luck. The Tornados had their share, reckons Clem.

"The disc was just about perfect," he said. "I don't mean from the musicians' point of view, of course we can always go on improving, but Joe Meek did a brilliant job."

"And the time it was released was perfect."

Inevitably in some quarters The Tornados success is linked with 'The Shadows' supposed decline. "But," said Clem, "this isn't our idea at all. The Shadows are all personal friends of mine and they're a great group. We're completely different from them. I honestly don't think that there's any comparison. There's room for us both."

"Of course, we'd very much like to become as big as The Shadows, but I'm sure we don't have to detract from them to do it."

"The business was ready for a new group because at the time there was a gap for a completely

new sound. Luckily we came along to fill it."

What has success meant to the group? "A lot of very hard work," said Clem. "That's a good thing, of course. We're booked tight up until February, go off to appear at the Olympia, Paris, in April, and will be doing a summer season at Yarmouth. "But more than that, it has given us a different outlook. Before we were just another backing group. Now, with Joe Meek's help and the wonderful encouragement Billy Fury has given us, we're really something."

**John Wells**

## Phil Everly Contd. from front page

can make it—that's for sure." Early this week Phil was due to fly back to New York to buy Christmas presents for Don and other members of his family—"I haven't bought a thing yet," he said.

"Once that's done Don and I will probably fly together to

Nashville, where our folks live. At home, relaxing, we'll have plenty of opportunity to discuss our 1963 plans.

"We start working together in January—probably by cutting a folk LP which we both want to do very much. Then our manager is arranging personal appearances for us. Don is well enough to go back on the road now."

Phil also revealed that he had been seeing a lot of his brother since his return from the British tour. He spent several days with Don in New York. "He's looking so much better since he came out of hospital, just like his old self again."

**• a rest**

"We did a lot of things together and I went out with some of my own friends; it has been something of a rest for me these last few weeks."

"Incidentally, on Broadway I went to see Anthony Newley in 'Stop the World,' and I thought it was brilliant—easily one of the best shows on Broadway at the moment. But there's a lot of split opinion about the musical here—half of my own party didn't like it," said Phil.

When I phoned Phil was on the point of leaving his apartment for a dental appointment. "I only came over to Hollywood three days ago and I've had an abscess on a tooth since I arrived—it makes my face look about three times its normal size," he quipped.

**Chris Hutchins**

## Gossip Column

BY CHRIS HUTCHINS

## SINATRA-TWO FILMS

FROM Hollywood, FRANK SINATRA has sent me details of his New Year plans, which include TWO possible films for the first half of the year. February and May are the tentative starting months and both planned pictures are musical comedies.

I also gather that Frank is also deeply involved in business affairs, which include the expansion of his Reprise Records.

★ ★ ★  
Elvis Presley has finally signed new RCA Victor contract until 1972 . . . Bobby Darin-style performance by Lonnie Donegan on Sunday's Palladium-TV . . . Beatles' drummer Ringo Starr was classmate of Billy Fury . . . Singer Peter Wynne has joined the Cyril Stapleton band . . .

## Acker v the GPO—and Bilk loses!

SUFFERING from numerous telephone calls, ACKER BILK recently went ex-directory. In Dublin last week he forgot his new number and called Directory Inquiries for it to phone his wife. The operator told him Mr. Bilk did not wish the number to be disclosed. "But I am Acker Bilk," he said. "Oh yes, sir—and I'm Kenny Ball" came back the reply! End of inquiry.



Gene Vincent has sent presents to his children in America . . . Close friend of Kenneth Hume believes he and Shirley Bassey will be reconciled . . . Cliff Richard has bought his mother a pale blue Chevrolet 200 . . . After visiting London, music publishing chief Julian Aberbach took back four Karl Denver tapes to New York last week.

★ ★ ★  
PROMOTER Don Arden admitted losing £10,000 on his recent tour starring Sophie Tucker but he's just bought a new £20,000 house at Birchington in Kent. Arden's tours this year have included Brenda Lee, Jerry Lee Lewis, Gene Vincent and Little Richard. Who says rock 'n' roll is finished!

## No, Billy Fury is NOT for sale



BILLY FURY fans, you can put your money back in your pockets—Billy is NOT for sale! Although his manager LARRY PARNES tells me that his company, LMP Entertainment, Ltd., may become a public definite next year, nothing definite has been fixed. He added that he is still managing Billy and had no intention of "selling" him! Our apologies to both Billy and Larry for the misleading headline!

## LONNIE DONEGAN AND MAX MILLER



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