

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 137 Week ending November 5, 1960
Every Thursday, price 6d.

6 PAGES OF REVIEWS

POP • EP • LP • JAZZ

Ricky Valance



ELVIS and CLIFF



How to write a hit



Don Costa comes up with winning version

Then he moved to New York and commenced operations as a freelance arranger, working for disc companies as well as arranging numbers for stars like Sophie Tucker, Georgia Gibbs, The Ames Brothers, Vic Damone, Sarah Vaughan and Billy Eckstine.

When the ABC-Paramount recording subsidiary was set up, Don was invited to join as A & R director. He accepted and spent four years with that label. He moved to the United Artists disc offshoot when it started operations as A & R director and recording artist, and it was for this label that he cut the catchy "Never On Sunday" with his orchestra. Announcing the appointment, United Artists Records vice president stated: "The signing of Don Costa brings to United Artists Records a young, dynamic executive and artist. The future of our company will be built upon the talents of people like Don." His words are rapidly being justified.

best-selling version, has repeated its success in this country.

This is quite an achievement... when a number is released with as many disc versions as "Never On Sunday" (14). It's unusual for one version to be singled out and reach the hit parade.

Don Costa was born in Boston, Massachusetts, in 1925. He began his music career at the age of 15 when he joined the staff orchestra of the Boston station of CBS radio. He started writing arrangements for the group which brought him to the attention of Vaughan Monroe, whose orchestra was climbing towards the peak of its popularity at that time.

Don wrote arrangements and orchestrations for the Monroe orchestra continuously for the next six years.

LATEST behind-the-scenes man to take a hit parade bow is Don Costa, now at No. 18 in the charts. His re-recording of "Never On Sunday," which beat strong competition in the States to become the

"As Long As He Needs Me," penned by Britain's leading songwriter, Lionel Bart, entered the charts during the week ending August 13. It came in at number 19.

It rose steadily, until it reached number two, which it held for two weeks at the end of October.

Shirley flies out to New York today (Thursday), for a guest appearance on the Ed Sullivan show. Other American offers are expected to reach her during her trip, and she is not sure how long she will be away.

Whitfield cuts old hit

DAVID WHITFIELD has re-recorded his first big Decca hit, "I Believe," which shot him to the top of the hit parade in 1953. Now appearing in "Rose Marie" at the Victoria Palace, Whitfield recorded the number at the Decca studios, with an orchestra and chorus directed by his own M.D., Paul Conrad. The original disc was waxed with the Johnny Douglas Orchestra. The disc it replaced this week (Friday).

When "Rose Marie" finishes its London run on December 17, it will embark on a six-month British tour, playing in Edinburgh, Glasgow, Hull, Newcastle-on-Tyne, Coventry, Manchester, Liverpool, Birmingham and Nottingham.

Bassey wins first Silver Disc

— only award to British girl

SHIRLEY BASSEY has won her first Silver Disc — for "As Long As He Needs Me." She is the first British girl ever to win this paper's award for selling 250,000 copies of a record. Compere Don Arrol made the presentation on behalf of DISC during "The Palladium Show," last Sunday.

THREE NEW TV DATES FOR LYN

IN spite of a broken arm, which meant the loss of two television engagements, Lyn Cornell, whose disc of "Never On Sunday" is one of the successful versions, has three new television engagements lined up for this month.

Lyn, who will be travelling with the Larry Farnes "Rock and Trad Show" until November 10, will guest in East Anglia's "Come In" on November 12, followed by a guest spot in Alan Melville's "Parade" on BBC TV, November 16, and an appearance in Tynne Tees "One O'Clock Show" on November 24.

Commencing in the New Year the Venusian Girls will be regularly featured in a new television series, which will star Cliff Richard.

This is the HIT! Climbing fast

NEVER ON SUNDAY

Don Costa his chorus and orchestra

45-HLT 9195



45 RPM RECORD

LONDON RECORDS division of THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT BANKMENT LONDON E 8 6 L L

Every buyer should be a critic

PRIZE LETTER

JUDGING by the weird and wonderful selection of discs that are being issued these days, it seems that the record companies are getting right out of touch with the taste of the record buyers.

To remedy this state of affairs, and prevent the record industry from dissolving into chaos I suggest that with every record sold the companies insert an addressed postcard, inviting the buyer to submit his opinion of the disc and comment on his record likes and dislikes.

This way, the companies would get back "in tune" with the public, and mainly would return to the record business.—**J. THOMPSON, 267, Church Road, Sheldon, Birmingham, 26.**

GREAT CHET

LIKE other readers, I've just bought Chet Atkins' album, "Chet Atkins Teenville," and I, too, think it's great.

But record fans are really missing something if they haven't heard Dean Hightower's album, "Guitar—Twang With A Beat." I think it's just as good as the Atkins album, if not better.

I've never heard such an individual style of guitar playing as Hightower's on this, his debut disc, and if anyone buys the album I'm confident they won't be disappointed.—**MICHAEL J. JONES, 6, Wren House, Lawford's Gate, Bristol, 2.**

ELVIS SHOCKS

AFTER hearing the new Elvis disc "It's Now Or Never," I was utterly shocked to think that pop singers of today will stoop so low as to tear apart world famous classical music and songs, just to cash in on them by means of the top ten.

Yet I doubt if one out of every ten people who buy the disc will realise that the song was once called "O Sole Mio," and that it was one of the many songs made famous by the late Enrico Caruso.—**R. NIXON, 115, Bishopscrope Road, York, Yorkshire.**

JURY'S VERDICT

THE "Juke Box Jury" panel will never be able to pick potential hit material unless they bear in mind these points:

What type of record is selling well at the time; whether or not the artist is already a good seller; competition from other artists who have recorded the same number.

When a "Juke Box Jury" panel con-

siders these points, and doesn't just pass judgment from personal tastes, we should have a much truer picture of potential hits.—**KEITH JOHNSON, 51 Gs, Traffic Office, RAF Watisham, Nr. Ipswich, Suffolk.**

COPYRIGHT

IT would be better for everyone if pop records had their own copyright regulations: quite divorced from normal practice. A new tune specially written for a star singer and recorded should not be copied for a set period.

I am tired of being offered someone else's version of a hit tune. And even if I stand firm for the original singer, I know that my record will soon be outmoded by singers who will flood the market with their own versions.

There are too many performers ready to jump on the wagon when it seems on the road for the top ten. Some control of this is sorely needed.—**(Miss) H. DALBY, "Froyle," York Crescent, Aldershot, Hampshire.**

'IGNORED'

I WONDER how long it will be before Don Gibson finally clicks over here by getting one of his records in the hit parade. He has written at least one side of every single he's made, and in many cases both sides, but he's just ignored over here.

His "That Gibson Boy" LP is just fabulous, and you can listen to his voice for hours.—**DOREEN WALL, 8, Kettle Road, Maidenhead, Berks.**

ALMA SLIPPING?

WHAT has happened to our vivacious Alma Cogan of late? Her records, although very good by modern standards, never make a great deal of impression on the public, and are few and far between.

She does little in the way of big time engagements now, and yet a couple of years ago was at the very top, in all spheres.

Shirley Bassey, her only serious rival for the title of Britain's top girl singer, quite rightly goes from strength to strength. Alma stayed put for some time, but now appears to be slipping.—**J. R. JAMES, 136, Gloucester Terrace, London, N.W.2.**

ONE-SIDED

IT is about time single sided records were introduced, even at a cost of, say, 3s. 9d. each. Almost every disc consists of one good side and an "other side," put in just to complete the disc.

This position is so bad that if both sides are good, it can prevent the disc becoming a hit, as one side distracts attention from the other.

This would also eliminate the necessity for releasing an LP track on one side of a single.—**HUGH EDWARDS, 9, Leasburn Road, Barnhillock, Glasgow, N.1.**

SICK OF IT

I DO not agree with Radio Luxembourg's feature "Record of the Week." In my opinion, this is enough to kill some records before they even start to sell.

More often than not, I quite like the disc at the beginning of the week, but by Saturday, I am heartily sick of it, and wouldn't waste my money buying it.

This applies particularly to "Mr. Custer." How can a humorous record remain that way, when we hear it so often?—**(Mrs.) I. HOLMES, 338, Ivydale Road, Nunhead, London, S.E.15.**

U.S. VIEW

IT seems to me that most of the people in Britain think that their own stars "copy" too much of the American music scene. This is a mis-



take, for while recently in London I saw quite a bit of talent in action.

Two years ago I saw Cliff Richard as a rock and roller. Today he has grown into a fine entertainer, and one of which to be proud.

"Oliver" is the best musical I have seen in two years, including those on Broadway, and having seen Mark Wynter, I believe this boy will be as great as Cliff, with a voice to put Frankie Avalon and Freddy Cannon to shame.

Britain should be proud of such fine talent.—**BILL DOWNS, 410, West 115th Street, New York City, U.S.A.**

TIMES CHANGE

SO often the modern teenager is criticised for his lack of appreciation of music and seemingly exclusive interest in "the screaming heat men of our day."

Just how untrue this is, is reflected firstly in the change that has come about in pop music in the past few years, where lyrics and melodies have

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

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

gained so much more importance, and secondly in the way the "greats" are returning to the limelight.—**IAN MAUND, 32, Woodside Road, Kingston, Surrey.**

COMPETITION

THEY say that British film stars have to go to America to be fully appreciated. How different it is with our pop stars like Anthony Newley, Adam Faith and Cliff Richard. Their talents are recognised and exploited over here.

In fact, it is the American pop stars

THE LEGAL VIEW -of pops!

I WORK in a solicitor's office, and during the last few months we have had a change of staff, and, evidently, a change of musical tastes as well. Down here come the pictures of Frank Sinatra, Frankie Vaughan, etc., and up have gone the new pop stars such as Tony Newley and Adam Faith.

Tomorrow we have a fresh intake of teenage girls, and no doubt soon the walk will be covered by "their" singing stars.

And when the buss is shut around, we even have our short selections from "Saturday Club"! Even in a solicitor's office we do have our happy moments!—**JOHN WATKIN-FIELD, 55, Avondale Terrace, Plymouth, Devon.**

who make the trek across the Atlantic. And though some of them meet with success, many find the legal competition too healthy.—**KEITH MATTHEWS, 60, Redhall Drive, Hatfield, Hertfordshire.**

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

Straight into the charts at No. 1
Awarded a Silver Disc in first
week of issue
Radio Luxembourg Record of the Week

ELVIS PRESLEY

It's now or never

45/RCA-1207

Fans and dealers please be patient

The demand for this disc is so unprecedented—even for Elvis—that our terrific capacity is strained to the utmost so you may have to wait a while for your copy



RCA RECORDS product of The Decca Record Company Ltd., Decca House, Albert Embankment, London, S.E.11.

TROPICANA
11 GREEN ST., SOHO, W.1. GER. 0216
DANCING
Every Saturday and Sunday
from 8 p.m. to
GINGER JOHNSON'S
AFRO CHA CHA BAND
NUMEROUS CABARET TURNS
Come and enjoy yourself!
at Private, Glimmering, etc., etc.

Unanimously voted a hit on Juke Box Jury

KICKIN' UP THE LEAVES

MARK WYNTER



45-F 11279 45 rpm

AMERICAN

TOP TENS

JUKE BOX!

These were the ten numbers that topped the sales in America last week (week ending October 29)

Last Week	This Week	Title	Artist
4	1	I Want To Be Wanted	Brenda Lee
1	2	Save The Last Dance For Me	The Drifters
5	3	The Twist	Chubby Checker
2	4	My Heart Has A Mind Of Its Own	Connie Francis
3	5	Chain Gang	Sam Cooke
6	6	Devil Or Angel	Bobby Vee
—	7	Let's Think About Living	Bob Luman
9	8	So Sad	Everly Brothers
7	9	Mr. Custer	Larry Verne
—	10	Theme From The Apartment	Ferrante & Teicher

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending October 29)

Last Week	This Week	Title	Artist
1	1	Only The Lonely	Roy Orbison
2	2	Tell Laura I Love Her	Ricky Valance
5	3	As Long As He Needs Me	Shirley Bassey
4	4	So Sad/Lucille	Everly Brothers
3	5	Nine Times Out Of Ten	Cliff Richard
8	6	Let's Think About Living	Bob Luman
6	7	How About That!	Adam Faith
9	8	Please Help Me, I'm Falling	Hank Locklin
7	9	Walk, Don't Run	The Ventures John Barry Seven
10	10	Chain Gang	Sam Cooke

Published by courtesy of "The World's Fair"

TELL TOMMY I MISS HIM

MARILYN MICHAELS



45/RCA-1908 45 rpm

After 'Tell Laura I Love Her'

Ricky needs something sentimental

RICKY VALANCE has a problem... his biggest yet. Two weeks ago Roy Orbison eased his "Tell Laura I Love Her" from the number one spot in the charts, a position it held for three weeks, and he has now got to find that all important follow-up.

Can he do it, or is he going to be just another one hit singer? Ricky is convinced that he can. He's not over worried about living up to the reputation of his first disc. "Of course, I know my next disc is going to be even more important than my first, but I'm not going to hurry."

"It's been the most wonderful thing to get to the top of the charts, and it's given me a terrific advantage. I know I've got a lot to live up to, but because of that first hit, song-writers now come to me and I can pick and choose my songs. I can tell you, I'm not short of songs, it's just a question now of finding the right one."

Already the pile submitted to Ricky and his A and R man Nesrue Paranoir has been whittled down to about three, but, says Ricky, "they're three B sides; we haven't found a top side yet."

Overnight star

To some it's a doubtful advantage being suddenly shot to the top of discum. You become a star practically over night and have to behave and act like one — also over night. But to Ricky that first disc has brought nothing but advantage. "Because of the publicity that surrounded the disc everybody knows my name."

"No, I don't think people are going to think of me as being a singer of morbid songs. I don't think the story of the song is going to harm me."

But one thing for sure: Ricky's follow-up disc won't be in the same vein. "I don't really see why people should think that I would keep in this track."

"I sang about Laura because I

got to be a good song, where the words really mean something."

Still with a trace of his Welsh accent he says: "I think it's terribly important with the type of romantic song that I want to sing that the words are clear."

His decision, though, has also been causing him a certain amount of trouble. "Some of these one-nighters I've been doing where I've not been able to use a backing group that suited me have been doing me more harm than good."

"I can sing rock, in fact I do when I play at dances. You can't expect dancers to stand still while you sing romantic ballads. But on these one-nighters I try to sing sentimental ballads and it's very difficult to get the right backing."

RICHARD ADAMIS.

liked the song, not because it was a morbid thing.

"I'm not morbid myself, a bit moody I suppose, but really I'm a happy sort of person."

What type of song will his follow-up be?

"Sentimental, romantic, perhaps a little bit sad," said Ricky. "But it's



RICKY VALANCE is in no hurry to find a good top-side.

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending October 29, 1960

FANTASTIC PRESLEY!

... he comes in at No. 1

Last Week	This Week	Title	Artist	Label
—	1	It's Now Or Never	Elvis Presley	RCA
1	2	Only The Lonely	Roy Orbison	London
2	3	As Long As He Needs Me	Shirley Bassey	Columbia
12	4	Rocking Goose	Johnny and The Hurricanes	London
3	5	Tell Laura I Love Her	Ricky Valance	Columbia
6	6	How About That!	Adam Faith	Parlophone
8	7	Dreamin'	Johnny Burnette	London
7	8	Let's Think About Living	Bob Luman	Warner Bros
4	9	So Sad	Everly Brothers	Warner Bros
9	10	Walk, Don't Run	John Barry Seven	Columbia
5	11	Nine Times Out Of Ten	Cliff Richard	Columbia
17	12	My Love For You	Johnny Mathis	Fontana
11	13	Chain Gang	Sam Cooke	RCA
18	14	MacDonald's Cave	Pitdown Men	Capitol
10	15	Please Help Me, I'm Falling	Hank Locklin	RCA
15	16	Shortnin' Bread	The Viscounts	Pye
13	17	Apache	The Shadows	Columbia
19	18	Never On Sunday	Don Costa	London
—	19	Mr. Custer	Charlie Drake	Parlophone
14	20	Mess Of Blues	Elvis Presley	RCA

ONE TO WATCH

My Heart Has A Mind Of Its Own Connie Francis

LONNIE DONEGAN

"Yankee Doodle Donegan"

INCLUDING "CORRINE, CORRINA" (7" EP.)

THE VISCOUNTS

"SHORTNIN' BREAD"

EMILE FORD

"THEM THERE EYES"

LANCE FORTUNE "I WONDER"

THE FLEE-REKERS "SUNDAY DATE"

GIVE A GOLDEN GUINEA FOR CHRISTMAS

Cable from AMERICA

edited by MAURICE CLARK

Bob Newhart's new contract . . . Johnny Preston single . . . Boone's C and W disc . . . Everlys' first Golden from Warner

WARNER BROS RECORDS have just torn up BOB NEWHART'S old contract which had almost two years to run and have written a new one for five years which will guarantee Bob a minimum of \$250,000 in royalties during that period.

This week MGM released two new Connie Francis albums, again emphasizing foreign material. Latest being "C.F. Sings Jewish Favourites" and "C.F. Sings MORE Italian Favourites." Advance orders on both these LPs are said to be fantastic.

Norman Luboff, after nine years with Columbia Records, will be recording for RCA Victor after January 1, when his Columbia contract expires. He has signed with RCA for three years.

Martin Block, who pioneered the disc jockey format over 27 years ago, is to retire this year. WABC radio will certainly miss Martin's show, "The Make Believe Ballroom," which for all these years has held the highest listening figures of all time.

Martin's first move after his retirement is to embark on an extensive world tour. He will spend some time in London.

The Browns' recent disc release, "Send Me The Pillow You Dream On," was written for them by singer Hank (Please Help Me I'm Falling) Locklin and it looks like becoming the biggest hit they have ever had.

The Stan Kenton—Count Basie

Disc comedian BOB NEWHART (left) with admirer—Jack Benny.

bands teaming up for their "Battle-Of-Music" show are breaking records all over the States. Warner Bros Records stand to get the movie sound-track rights to "The Music Man." Its movie-making parent firm bought the hit Broadway musical for filming. Movie will be issued in 1962, or after Capitol Records' hold on some of the original cast artists' recording rights expire. "Music

Man" gave Capitol one of its highest all-time best-selling albums. "Playboy" Magazine's November issue carries a new panel discussion feature. First subject is "Narcotics and the Jazz Musician," with some provocative opinions from panelists Stan Kenton, Duke Ellington, Dizzie Gillespie, Shelly Manne and Cannonball Adderley, among others. Should prove to be very interesting. Richard Rodgers has established a

Rodgers and Hammerstein award for the greatest contribution made to the theatre in 1960. As yet no one has been nominated for this coveted prize.

Johnny Preston has two strong sides on his newest disc for Mercury—"Charming Billy," an attractive adaptation of the oldie "Billy Boy," backed up with "Up In The Air," a bright tune with some really outstanding fiddle work.

is better known to you as Bonnie Brown of The Browns.

Every DJ and newspaper man in the States this week received a lovely replica of the Venus de Milo, to help promote Richard Woolfa's new disc on the Kapp label. Title "No Arms Can Ever Hold You."

Newcomer on the Indigo label, lovely Kathy Young, is beginning to sweep the charts this week with her disc "A Million Stars." You will be hearing plenty of this girl, I'm sure.

Paul Anka has just covered old Christmas favorites "I Saw Momma Kissing Santa Claus" and "Rudolf The Red Nosed Reindeer." These are to be his next release, and I wouldn't be at all surprised to see this disc put the songs back in this year's Christmas Hit Parade.

RAPIDLY climbing the charts here is a novelty wailing of "New Orleans," on the Legend label, by a singer with the unusual name of U. S. Bonds, U.S., as he is known, is 21, and was working in clubs in his hometown of Norfolk, Virginia, before being recently discovered by the recording company.

Disc looks like becoming a big hit, and most disc jockeys are being his name in connection with promotions to teenagers buying more United States Government Bonds. Result: Teenagers are buying more bonds, and more of Bonds' records.

New film in the making called "The Big Payola," all about you know what has among the stars ex-DJ Alan Freed who was at one time—and not so long ago—America's biggest and most important disc jockey. Freed was also the first to bring rock 'n' roll into its own.



HOW TO WRITE A HIT

WHATEVER the trends in pop music, one feature remains—the unending flow of manuscripts to publishers, artists, impresarios and record companies from would-be songwriters.

Disappointment and frustration are often rife among these amateurs. The dismal thud of a rejected manuscript landing on the door mat tends to breed discontent and a cynical attitude that everything and everyone is against them.

Yet still the flood of song submissions continues.

What is the secret of writing successful songs?

There is no magic formula. What is needed is a combination of ability, perseverance and opportunism.

As ace tunesmith Paddy Roberts pointed out—being a successful songwriter is a full-time job. One must know who is due to record, what kind of material they require, and whether it is best to submit likely songs to the artist, the manager or the A and R manager.

Knowing these facts, one must establish a sufficiently impressive reputation to gain access to the important people who make the decisions.

Only hope

Once a recording is fixed on a song, there will be no shortage of interested publishers, for a record is the only hope for a song these days.

And anyway, once a songwriter has made his mark, he will often find artists and A and R men approaching HIM for a song. It is possible to combine song writing with other occupations—Jack Fishman is a full-time journalist and a lyric writer of long-standing success—but cases like these are exceptional.

For those who cannot devote all their time to getting into the song-writing swim in London, the only way is to send their manuscripts—clean and clearly scored—to publishers or perhaps, to the artist whom

they consider their song would suit. Ninety-nine per cent of the publishers and other recipients work diligently through the weekly pile of submissions.

Competitions like the Eurovision Song Contest are sometimes a short cut to success for unknown composers.

A publisher may like a number, but be uncertain about how to place it for a record. He may decide to enter it in the Eurovision stakes and then, even if doesn't make the finals, it will get a good airing which might set the ball rolling.

If it *does* make the finals, it is plugged in unperformed European countries before an international television audience numbering tens of millions.

Instruction

Then the enquiries pour in.

Services exist whereby lyrics are set to music, or vice versa, for people who specialise in only one of these two aspects of songwriting.

There are also various courses of instruction available to those who feel the need of professional guidance.

Getting a song recorded is not the final answer, of course. Pop single releases average at least thirty a week, and, obviously, all those are not going to win hit parade honours.

Even if a disc gets all the top radio and TV plugs possible, it can still fizzle ignominiously—saleswise.

Then the songwriter's royalty cheque is a very modest one, indeed—especially if he has already received a token sum from the publisher as an advance royalty to seal the bargain.

If the disc clicks, however, it can be worth thousands to the composer. The number will be covered by other

- Ability
 - Perseverance
 - Opportunism
- that's what you need

artists throughout most of the world, and it will be performed incessantly in ballrooms, cinemas, juke boxes and by broadcasting singers or bands.

Each time, a share of the performing rights fee goes to the author. The song might even achieve the rare distinction of being a best seller in the sheet music charts.

These are the pleasant results of a hit. How does one write one? If anybody knew an infallible answer to that, they would be multi-millionaires. DISC contacted three prominent songwriters to discover how they set about writing their money-spinners:

Terry Lordan, singer and songwriter, who penned the highly successful "Apache," remarked: "Most of my songwriting is the result of delayed action."

"Apache" is the only instrumental I have written, and it was done well over a year ago. It was influenced by "De Guello," the theme tune in "Rio Bravo" which was played on the cornet and guitar.

"I had a theme running through my mind for some time, and this haunting piece triggered off my thoughts. So I produced 'Apache.'"

I haven't the faintest idea what makes a song click with the public.

LIONEL BART is methodical in his approach to writing.

You might think you've made it, but you haven't. It's as simple as that.

Lionel Bart, whose first major pop success was Cliff Richard's "Living Doll," is more methodical in his way of working.

"I work to given requirements," he said. "If I am writing a song for an artist, I think about him, his style, his capabilities and his last records. If I'm writing a song for a film, I read the script thoroughly before starting work."

As for individual songs, I often get ideas from spoken words. Somebody says something which falls into a certain syllabic pattern which, in turn, starts me off into fitting it to a melody.

"I never work longer than one hour at a time on any given piece. If nothing good happens in that time, I leave it and return to it later. If I haven't made any progress after about four attempts, I abandon it."



"I'm not one of the sort who suddenly finds a melody running through my head while on top of the bus."

Tan Samwell, one time guitarist with The Shadows, who has written hits for Cliff Richard, partly shares Lionel's views.

"I agree that you have to keep the artist in mind," he said, "and having worked with Cliff for so long, I wouldn't attempt to give him anything which wasn't suitable."

As far as my writing is concerned, if I have a first line of music or lyrics, it is enough to make a start. Sometimes I have written a song in less than twenty minutes that way."

All three agreed that they don't know what makes a hit and that luck figures largely in the process. Plus what we mentioned at the beginning—ABILITY, PERSEVERANCE AND OPPORTUNISM.

John Summers

TEENAGE TOPICS

Come on home and look around *invites*

MARION RYAN



* MARION ... even the glasses at her flat have a true tone. (DISC Pic)

SO many of you have written asking me to tell you about the furnishings and colourings of my Masfair flat that I thought I would kick off this week by asking you home—only metaphorically; the flat's not THAT big!

I will try to do it as a stranger would, as if I were seeing everything for the first time. This is no easy matter, of course. For instance, it's difficult to judge what may be termed a luxury and what may not when one has lived in a place for some time. Objects cease to be luxuries and become necessities when one is used to them.

Now, on with the tour. First, the hall. The walls are white, and the ceiling, too. A thick, red wall-to-wall carpet stretches its entire length. It is lined with contemporary paintings and ornaments, and there are four straight-backed arm chairs along the length of the walls.

The hall leads into the lounge. Here all the walls but one are white. The other is in three shades, gold, black and white, and really it's awfully attractive. Here, too, the carpets are red, and wall to wall.

Contemporary

The furniture is long, low, and contemporary, in a black and white motif.

I have a large television set, radiogram and a tape recorder. The drapes are in gold, to blend with the three-coloured wall.

There is a very large, comfortable-looking fireplace, and above its mantelpiece is a portrait of yours truly, painted in gold.

On to "ma chambre," my bedroom: this has white carpets, and white bed, but everything else, bedspread, sheets, wallpaper, dressing tables, cupboards, is in pink.

There is a very large, multi-fused mirror on the main dressing table, the sort of gadget which enables you to see every inch of yourself while making up or dressing.

The adjoining bathroom is all in white, the bath tub is huge, and I have a shower fitted, too.

Finally, the kitchen. It's chock-full of modern devices, designed to make life easy for the hard-working singer who does not have much time to spare. The kitchen is decorated with tiles in different pastel shades, yellow, blue, pink and lime. It is trendy and pleasant and a joy to work in on that odd day off that I sometimes have.

Fingers crossed

NESTLING under the same managerial wing as I—that of Mr. Dick Katz—is a young lady by the name of Valerie Masters. I have my fingers tightly crossed that Valerie's "Sweeter As The Day Goes By" will break into the charts.

And having the same manager is not the only thing that Val and I have in common. We have both sung with the Ray Ellington quartet (Ray is also managed by

Dick Katz) and Valerie has recently parted company with Ray, reluctantly, in order to further her career as a solo artist.

Her progress has not been altogether entirely spectacular, probably because she does not have that hit-record status. But twice recently she narrowly missed the hit parade. Once with "Nobody Understands (My Johnny)" which reached number 30, and the other time with "Banjo Boy," which climbed to 27th position. Valerie has had a lot of tough luck, too. She recently missed the chance of broadcasting "Sweeter As The Day Goes By" on television and radio because she was taken ill with appendicitis a week after the record was issued. This is actually the most important time for "plugs."

Valerie, however, has now caught up on lost ground and has been hooked to appear on "Easy Beat" on BBC radio and "Lunch Box" on ATV Midland, "Young At Heart" on Tyne Tees TV and "Sing It With Joe (Henderson)"

on ABC TV. She also has her own Radio Luxembourg programme. So her song should get a fair hearing.

By the way, Valerie has a message which she asks me to pass on to DISC readers. She has received many letters asking her for copies of her EP "Valerie Masters." This, she explains, has not been released in England. It is only available in Sweden and Denmark.

FASHION CORNER.—GIRLS DEPARTMENT. Here's a very simple, but valuable health and beauty tip. It takes very little time to perform this operation, but, believe me, the benefits are many. When you have washed your face with soap and warm water, and rinsed off the soap, splash your face thoroughly with cold water. Not only will you find this refreshing and invigorating, but it does your skin the world of good; it keeps your complexion clear and healthy, and closes the pores and keeps the skin taut and young.

TOMMY BRUCE

My little girl

COLUMBIA 45-DB4532

DION

Lonely teenager

TOP RANK JAR521

CONNIE FRANCIS

My heart has a mind of its own

45-MGM1100

JOE JONES AND HIS ORCHESTRA

You talk too much

COLUMBIA 45-DB4533

THE *Best* IN POP ENTERTAINMENT

FROM



The greatest recording organisation in the world

DON LANG AND HIS FRANTIC FIVE

Time machine

H.M.V. 45-POP805

TEDDY RANDAZZO
Journey to love

H.M.V. 45-POP806

JESSE LEE TURNER

All right, be that way

TOP RANK JAR518

ADAM WADE
In pursuit of happiness

H.M.V. 45-POP807



EMI Records Ltd. • EMI House
20 Manchester Square London W1

BEWARE—EARTHQUAKE!



These are the KIRBY STONE FOUR, due here on Sunday. Watch out—they stop the show!

Kirby Stone Four are coming—and are they zany!

THE KIRBY STONE FOUR, one of America's top vocal quartets, are due to make their first visit to this country next Sunday.

We have known them only as a first-rate close harmony team through the medium of their Philips and London records—which have been good enough to win praise from the most exacting critics possible, British vocal groups!

In the States, however, their fame extends far beyond records. Their many appearances in the Ed Sullivan TV show and their cabaret tours have established them visually as four of the most hilarious and natural clowns and mimics in show business.

They have the rare ability of being able to make any situation seem funny merely by being themselves!

What an act!

A usually restrained critic, reviewing their act at the Sahara Hotel, Las Vegas, wrote:—

"A show business earthquake hit the Congo Room of the Sahara last night in the form of four guys called the Kirby Stone Four. Only a star of Martha Raye's calibre could have hoped to follow the wildest twenty minutes I have ever seen."

"Even she spent the first minutes graciously commenting on their slow-stopping performance. And stop the show they did—they stopped it cold. They sing, they satirize, they swing, they do perfect impressions. Folks, this is an act!"

The act is led by Kirby Stone, and the only descriptions available of him and his colleagues are ones which tally exactly with their irrepressible sense of humour.

Kirby's real Christian name is Herbert, and he spends much of his spare time denying this fact. He is said to possess "boundless energy," and passes long hours in

deep sleep wondering how to use it. He has many outstanding qualities, and will tell everyone about them all, at great length, at the slightest opportunity.

Eddie "Lil' Poison" Itall is an ex-band drummer. The "ex" part was caused by his fatal sense of humour, and the end of his drumming career is alleged to have come when he told Stan Kenton that he looked like Art Mooney.

Meditates

Michael Gardner owns an accordion, a relentlessly placid disposition and a rather unfortunate facial expression which gives the impression that he would rather be anywhere else than where he is.

He is also in the habit of meditating on stage, and suspects many people to be Martians in disguise.

The fourth member of the quartet is Larry Foster. He is the impressionist expert of the group, with a capacity to reproduce any voice or facial expression he hears or sees. *Despite his talent, he remains unsatisfied until he gets the chance of fulfilling his ambition of using his own voice to acquaint the public with "the beauty of Eurasian smelting songs."*

Now we're going to have the pleasure of seeing this rany quartet in action as well as enjoying their singing.

Dates lined up so far are the Light Programme "Saturday Club" (November 12), Granada TV "The Variety Show" (November 16) and Joan Regan's BBC TV show "Be My Guest" (December 6).

They will be touring Germany before the Regan date, and it is hoped to fix a West End cabaret season for them also.

Philips are releasing another single of the group tomorrow which couples I Love Paris with When Your Lover Has Gone.

NICEL HUNTER.

Show Biz XI right on the ball

IN recent years the determination of certain soccer players to hit it big as pop singers has been exceeded only by the zeal of some people already in show business to prove they can play football.

Several teams are on this spare-time kick. The most famous—and the longest-established—are the Show Biz Eleven.

It is a fine idea. It helps charity. It keeps its members fit. It gives them extra sessions of playing hide-and-seek with the fans—no though they don't get enough of that in the ordinary way!

Also, the publicity probably doesn't do them any harm.

Co-organisers of the eleven are skipper Jimmy Henney (right-back or centre-half) and Pip Wedge (goal). They have been at it four years.

Says Henney: "Pete Murray and I had played for a scratch Show Biz side at Wormwood Scrubs. He then got keen about a permanent team. I wasn't quite so enthusiastic, having broken a wrist in three places in the match."

But he and I, and music publisher Pat Sberlock, decided to see what interest we could whip up. We couldn't have got more if we'd been heading out international caps."

£75,000

Since then the eleven have played over 150 games. They have raised around £75,000 for charity. They are much in demand, and are fully booked until next June.

They don't "organise" matches; they merely provide a team. The charity concerned—say, one which helps spastics or the blind—does all the organising. It fixes a ground; sees to the printing; looks after publicity. It also arranges an opposing team.

An eleven of local ex-internationals are the best bet. They give serious, but not fanatical, opposition. They bring added glamour to the game.

Henney insists that his players never lack about on the field: "With men like Billy Wright and Wally Barnes in the side, you can't mess around." But the presence of these ex-professionals has brought criticisms that

they make the Show Biz Eleven something they aren't. The team reply that "all" members have "some" tie with show business.

Thus, Tommy Steele, Dave King, Chas. McDevitt, Des O'Connor and others are performers; Ziggy Jackson works for a disc firm; Franklin Boyd is a music publisher and radio singer; Henney is also in music publishing and is sometimes on TV; Wedge has a regular TV job, specialising in children's programmes.

Wally Barnes, they say, qualifies through being a BBC commentator; Billy Wright through appearing on TV and being a Luxembourg DJ.

COME PRY WITH ME Dick Tatham



The eleven's usual cut from a game is a fifth of the profits. This can be anything from £25 to £300. It averages enough to pay for the travelling, gear, laundry and losses.

Sometimes they have enough in the kitty to make a direct gift to charity—such as their recent one of a hundred guineas to the Spastics' Home.

They have no ground of their own, though they train at Queen's Park Rangers' ground on Tuesdays and Thursdays. Though they nearly all have private cars, they prefer to go to matches together by coach—or, occasionally, by charter plane. They play mostly on Sundays. They cannot get an FA ground on that day, but greyhound and speedway stadia fill the gap admirably. Mid-week is different; they have performed at Arsenal, Chelsea, West Ham, Portsmouth and other club headquarters.

Their matches are sometimes on TV. This brings a fee, but the gate may not be a result. The TV folk normally prefer an early kick-off, while the players like to tie-in on Sunday. But they don't mind that, or any other inconveniences—for the eleven boast a high-octane zeal.

To miss a match would be as much a calamity as an agent missing his ten per cent.

When Jimmy Henney says: "If anyone is offered the Palladium TV, we'll be first eggs to find if the team want him that day." It is a joke not far from truth.

To keep that date on the centre-spot, Dave King once put out an Ed Sullivan TV; Ronnie Carroll travelled through the night from Newcastle; Des O'Connor did a car-bus-plane dash from Belfast to Brighton—AND PAID HIS OWN FARES.

These are typical "kick-off at all costs" gestures.

Mostly, the eleven's organisation ticks over with ball-bearing smoothness. But late goals in a few fouls from time to time.

Worst was probably the day a year or so ago, when they spent £300 on a charter plane to Goolf, Yorkshire. Runway ice stopped them landing at the intended airport so they had to go 50 miles further north.

A draughty RAF bus took them the 50 miles back. They missed the Mayor's reception and the official lunch—but just made the kick-off. After a hard game in a biting wind (they snatched a meal; did 50 more draughty miles by bus; took a plane to Gatwick; then went by coach through a freezing night back to London.

All Stars

Henney recalls: "It so happened that one of the Yorkshire newspapers carried an article about us that week. It was headed **SHOW BIZ TEAM TRAVELS IN COMFORT**."

It would be unfair to omit credit for the "breakaway" TV stars team, run for the last couple of years or so by the same Pat Sberlock, who was in at the birth of the Show Biz Eleven.

The All Stars have had many exciting contests with ex-international teams—and the Lord's Day Observance Society. They, too, have helped charity greatly.

Rivalry between the Eleven and the All Stars is friendly. They met recently. The eleven won 4-2. But the All Stars say that was only a preliminary trial of strength.

Storime a star, says Elvis

ELVIS PRESLEY doesn't usually praise fellow singers. It's a thing he avoids. But he has done it for a new singer who made his disc debut on Decca last week with "One Thousand Nine Hundred And When."

His name: Robb Storime. Elvis likes his voice, his style, his backing. He's going to be a star says Elvis—and he'd do pretty well in America, too.

Praise indeed, but Robb Storime isn't even known outside agents offices and American Air Force bases that he's been visiting ever since Presley said, "I think he's good."

But since a national newspaper first reported Presley's comments on this British singer, record companies and agents have been taking note.

EMI wanted him. But a recording session for Judy Garland held up his demonstration disc. Decca were more successful and he signed with them... a very lucrative contract, too.

Not only has he got Presley behind him, but Adam Faith's songwriter Johnny Worth thinks he's great and has written his disc specially for him. And Cyril Stapleton was responsible for the lip.

The whispers

The record sales haven't even been assessed yet, but some of the top agents in the business want Mr. Storime.

Before the public have had a chance to decide whether they like Robb or not he's off to a start that could shoot him right to the top.

And it all started just under a year ago.

Robb made a demonstration disc with his group, The Whispers, after they had formed an act which had them booked into dance dates. "It was crazy," said Robb, "but I decided to send the disc to Elvis while he was still over in Germany." Elvis must get hundreds of hopeful singers sending him discs, but he listened to Robb's. He liked it and took the trouble to write to him and say so.

He also said that he'd like to see Robb perform live.

He didn't need a second invitation. "If I hadn't been broke, I would have taken the next plane out. As it was I went across by boat and went the rest of the way from the coast to Bad Nauheim in my bike."

And so impressed was Elvis with that demonstration disc that he saw Robb. They had dinner together. And afterwards Elvis asked him to sing.

Robb had made that demo disc which Elvis liked with his usual backing group. But he doesn't sing with them on his first disc.

Level-headed

"Frank Lee at Decca thought I should use a group of professional musicians. I hope he was right," said Robb. "But I would have preferred to use the group that Elvis heard."

Robb has just signed with agent Bunny Lewis (he handles Craig Douglas), and a series of one-nighters is in the offing, a new experience "but I'm not really worried about the thought of appearing in variety," said Robb.

"Johnny Worth has written me some numbers that I can do on the stage. With comedy routines, and a few gags thrown in."

"I'm going to try really hard. . . I don't want to let Elvis down."

There doesn't appear to be any reason why he should. He's a refreshingly sensible and level-headed young man.

Even after all the praise that is being heaped on his shoulders he still hasn't given up his regular job in an accountant's office. "I want to wait and see how the record goes."

Another surprising thing about him is that he doesn't want to be an all-round entertainer. "I want to be a good singer and then if anything happens after that, fine. But I just want to sing first."

DAVID MARSHALL

Two books about two of the biggest names in pop music

PRESLEY and RICHARD

Operation Elvis, by Alan Levy (Andre Deutsch, 10/6)

It's Great To Be Young, by Cliff Richard (Souvenir Press, 12/6)

G.I. Elvis and fanatical fans

"OPERATION ELVIS" is an account of Elvis Presley's service in the U.S. Army, with a brief description of his career until his call-up.

The author of "Operation Elvis" is Alan Levy, an American newspaperman who took time off from his regular work on a Louisville newspaper to investigate the problems posed by the drafting into the Forces of the idol of the world's teenagers. Levy writes with a detached sense of humour which tends to minimise

"I'm just a normal, healthy guy like all the rest. Only thing is, I got a little break outta life."

the almost terrifying behaviour of some of the addicts of the Presley legend.

He makes no attempt to moralise or to draw personal conclusions. He just reports the facts in an impartial and amusing fashion which will entertain even the most rabid Presley fans unless they're totally devoid of humour.

The book abounds with anecdotes, reinforced by amusing cartoons drawn by Dennis of *The New Yorker*. The latter's power of a stern Uncle Sam pointing at Elvis and saying: "I Want You—Van Horned Doe" is a gem. The reaction of some Presley fans to his conception is incredible to read.

One instance of their indignation was the midnight "phone call to the chairman of Presley's draft board by a male fan. He protested against the drafting, and pointed out heatedly that Beethoven was never drafted.

The board chairman replied with commendable restraint that Beethoven wasn't American, had been dead for

quite a while, would have been exempted because of deafness, and

"I haven't talked to anybody about what I'll do in the Army," he said. "I'll do what they ask." He added with apparent awe: "Those fellows are getting up at about the time I usually go to bed."

anyway Mr. Eisenhower had been put in the Army and that ought to count for something.

Interesting, too, is the conduct of the U.S. Army authorities when confronted with the task of absorbing the world's best known pop artist—and a millionaire!—as an ordinary rookie with other youngsters in the same age group.

Presley comes out *it very well. Timely, frank, sincere, and an incorruptible straight shooter* in his attitude towards his military service and in his determination to be treated like every other soldier—as far as possible in the abnormal circumstances.

One sympathises with him about the fact that he can never go anywhere or do anything without being

"I hope I've changed people's opinions that I was just some guy with sideburns yelling and jumping around."

harassed and embarrassed by the antics of the lunatic fringe of his supporters.

The only really distasteful part of the book is the repetition of the scenes at the funeral of Presley's mother. But again Levy is merely reporting facts.

Permitting the funeral to be a Press and public occasion was one of the

those

Sexy? Not you, said sister Donna

few blunders committed by "Colonel" Tom Parker, Presley's manager, in creating an unprecedented living legend out of the young Memphis truck driver.

"It's Great To Be Young" is Cliff Richard's story from birth until now. It is another marvel of modern show business that a youngster should reach star status and write his autobiography before reaching the age of twenty-one.

Cliff's pleasant, modest nature comes across admirably. We read

"I wish somehow I could be Peter Pan, the boy who never grew up. The teens have meant everything to me: I've loved every minute of them."

about his life from the earliest days in India, as plain Harry Webb, right up to his present triumphs, taking in all the setbacks, hardships, and problems.

Cliff emerges as a straightforward, honest, home-loving guy who is still more than a little awed by the extent of his success.

His conscientious attitude towards his work is reflected in his concern during the period when he was being strongly criticised for suggestive movements on stage, and for the audience riots which happened at the same time.



PRESLEY



RICHARD (DISC Pic)

He worried so much about this trouble that he made himself ill and lost his voice.

The most potent part of his cure

"When I was still an amateur, the thing I wanted more than anything else in the world was to be known as 'the local Elvis.' . . . Today I don't want to be like Elvis."

undoubtedly came from his sister Donna. Asked by Cliff if she considered him "sexy," her scornful reply was: "You? Don't make me laugh!"

That made him feel a lot better. He dealt frankly with the developments in his career which aroused controversy, such as his sudden severance of his association with his

"There's always a turning point in everyone's life and 'Elvis' Doll" was certainly mine."

first manager, Franklin Boyd, and his differences with Jack Good. All in all, Harry Webb creates a

distinctly favourable impression in the mind of the reader.

The book contains a good selection of photographs of Cliff, and a useful Appendix giving details about his family, his records, his American tour and repertoire, and the script for his appearance on the Pat Boone TV show.

However, while crediting other music paper awards it omits to point out that his Silver Discs were presented to him by DISC.

Jack Good's point about the book's cliché title is valid: "It's All Happen-

"I enjoy every minute of my life, and if I ever stopped enjoying what I'm doing, I'd give it up."

ing"—one of the favourite phrases of Cliff's manager, Tito Burns would have been better.

These two books are of obvious interest to the legions of Presley and Richard fans. In years to come they will provide interesting and instructive reading for all students of these two phenomena of twentieth century show business.

N.H.

ALONG THE ALLEY

News from the street of music

New York display

BOB KINGSTON, of Southern B Music, back from the States, reports that the sleeve displays in all the New York record shop windows are studied with covers of Mantovani and Edmundo Ros LPs.

This is a collection of the sales potency of these two artists in America, and Southern's head office there are very pleased about it, particularly as the latest Ros album, "Dancing With Edmundo," shows a trend back to real Latin American music, with several of Southern's huge Latin American Music catalogue in it.

Bob brought back a Latin instrumental item with him which seems promising. It's "Brasilia," after the new capital city of Brazil. Unfortunately, the Joe Newman disc of it, which Bob played to me, uses an inappropriate and rather

dull approximation of the Cuban cha cha cha as its rhythm.

A couple of coincidences he beheading another Southern instrumental, the Ted Taylor Four reuniting of "M.I." on the Oriole label.

Ted Taylor was returning from a gig at a U.S. base when the idea for the tune came to him as he was driving along the Motorway. The group featured it on one of their "Saturday Club" broadcasts, and Oriole boss Morris Levy, travelling along the M.I., heard the programme on his car radio.

Result—a fast, exciting instrumental featuring the guitars of Teddy Wadmore and Bob Rogers.

Concerto

YEARS ago Bob Kingston was an enthusiastic amateur composer, and he whiled away his spare time in the forces by starting on a full-scale concerto. He didn't get beyond the second movement, and the score was stored in an attic.

Some time ago he unearthed it

during spring cleaning, and brought it to the office.

It was forgotten again until Southern's background music department were looking for a piece of music "with a broad theme" for a recording on the Continent.

The second movement of Bob's opus hit the bill, after some adaptation. And, a continental pianist liked it so much that he intends to include it in a future LP.

Postponed

THE increasing success of "McDonald's Cave" by the Pittdown Men, on Capitol, has postponed the release of Jimmy Jones' "Ee-Ee-I-O" which shares the same thing—as forecast in this column two weeks ago.

Instead, MGM are issuing a Jimmy coupling of "Ready To Love" and "For You" tomorrow, (Friday) Topside is published by Sheldon Music, who thus won't miss out on the postponement of their "Ee-Ee-I-O."

Sheldon also have a tuncful Italian number entitled "Our Concerto"—if you've had an Italian holiday: "Il Nosten Concerto."

This is also retraced on disc tomorrow and the records lined up on it so far are by composer Umberto Bindi (Orion), Peter Wynne (Parlophone) and Ronnie Aldrich (Decca).

N.H.

Operation Elvis

The extraordinary book by ALAN LEVY which tells what happened when Elvis Presley was drafted, and leaves fans with the question: Are we Loyal—or are we Loony?

10/6 from any bookseller
Publishers: Andre Deutsch, 14 Curliose Street, London, W.1

Student wins DISC's £100 DJ contest



❖ Rodney Kirk, that's him holding the £100 cheque in the back row, meets the professionals after the contest. Left to right (standing): Carol Jones, Davy Jones, DJ Ernie Williams, Tony Hall (seated) Bob Alexander, Don Moss, Garry Mills and DISC's Managing Editor, Gerald Marks. (DISC Pic)

LAST Wednesday, before a packed audience, the finals of DISC's Teenage Disc Jockey Contest were held at the Majestic Ballroom, Finsbury Park, on their weekly beat night.

Five finalists, from various parts of the country, each presented a 15-minute pilot deejay show, and after considerable deliberation, the panel of judges, comprising the promoter Bob Alexander, deejay Don Moss, Garry Mills and DISC's Managing Editor, Gerald Marks, voted in favour of Rodney Kirk, from Fleetwood, Lancs, to whom Gerald Marks presented a £100 cheque and a tape recorder.

Twenty-year-old Rodney is at present studying English literature and Psychology at Liverpool University, and next year leaves for the States, where he hopes to make a career for himself in show business.

Runners up were David Hamilton from Manchester and Tony Kent from Marlow, Bucks, who each received a tape recorder.

Conway 'Specta'

RUSS CONWAY, Emile Ford and "Saturday Spectacular" for ATV time they have shared top billing. During November and December, half-hour programmes for ATV, to be

Blackwell to score film

BRITAIN'S youngest musical director, nineteen-year-old Charles Blackwell, has been commissioned to write the musical score for the film "Four Winds Island," which has just been completed at Merton Park Studios.

One of the stars of the film, is Ian Gregory, 18-year-old actor, who has recently been signed by Pye Records.

Blackwell has, for some time, been associated with independent producer, Joe Meek, and he has been responsible for scoring the arrangements to both the Michael Cox discs, "Angela Jones" and "Along Came Caroline," and the new John Leyton recording, "The Girl On The Floor Above."

"Four Winds Island" is due to be released early next year.



EARTHA PLAYS GLASGOW

EARTHA KITT, with British folk singers Jimmie MacGregor and Robin Hall, will appear in cabaret at the Glasgow Press Hall on Friday, November 25 at the City Chambers, Glasgow.

On November 3 and 4, Robin and Jimmy, together with the Galliards,

recorded a new 12in. LP for Decca, to be released in the States on the Richmond label.

They follow this with a week on BBC television in "Tonight" commencing Monday, November 7, and a week at the Tivoli, Aberdeen, from November 14.

Everly rivals

BECAUSE of the success of Billy Fury on his 6 o'clock Radio Luxembourg programme, Tony Hall has lined up the following artists to appear in his programmes: Mike Preston, who will guest on November 8; Anthony Newley (15); Robb Storme, November 22.

THE BLUE DIAMONDS, two brothers who ousted the Everly Brothers from the top of the Dutch charts with their very first recording of "Till I Kissed You," have recorded the old 1928 hit, "Ramona," for Decca, for release this Friday.

Date fixed for TV 'Paris' series

THE first of an occasional film series shot in Paris is to be shown by BBC TV on November 18. Entitled "Paris Music Box," it will present leading stars of the French cabaret and variety world in authentic Parisian settings.

The programmes are being arranged by Alan Adair of the BBC office, and the first one will feature Les Trois Menestres, Papachou, Catherine Sauvage, Nicole Louvier, Eddie Marnay, Edouard du Lau and Rictet Barlier. The action was shot in Montmartre streets and on a Seine river boat.

'G.I. Blues' on BBC

"PICTURE PARADE," BBC TV's film magazine programme, will include scenes from Elvis Presley's latest film "G.I. Blues" and the continental success "Never On Sunday" on November 15.

RECEIVING CONGRATULATIONS on winning her first Silver Disc is Shirley Bessy. And those admiring men? The Dallas Boys who were appearing with Shirley when she was presented with the Disc at last Sunday's "Palladium Show." (DISC Pic)



Luxembourg DJ Ernie Williams caused a sensation the other day... when he sang! It happened at the finals of our £100 DJ contest after Tony Hall had persuaded him to give an impromptu performance. He showed that he ought to make records—not just play them. (DISC Pic)

PRESLEY MAKES DISC HISTORY

FOR the first time in the history of the DISC Top Twenty, a record has rocketed up from nowhere to the No. 1 spot within a week of its release. Needless to say, the artist concerned is Elvis Presley; and the disc is "It's Now Or Never."

The advance orders on this record, whose British release was delayed because of copyright complications, passed the 250,000 mark before it was actually issued.



THE RECORD OF DISTINCTION

DON'T OPEN THAT DOOR!

by

THE FRIDAY KNIGHTS

The original version of this top American novelty is only available on

45CB.1579

Published by JOHN FIELDS MUSIC CO., LTD., 107/111 New Oxford St., London, W.1

ORIOLE RECORDS LTD., 104 NEW BOND ST., LONDON, W.1



JOAN REGAN
"ONE OF THE LUCKY ONES"
PYE 7N 15303

SINGERS!

Can you sing or would you like to? We are searching for genuine talent—no matter how raw—in order to promote a new Star capable of acting as a showcase for our amazing new singing method. Full details including FREE BOOK "Singing Secrets" for 6d. postage to Musical Methods and Productions, Dept. 8, 97 Charing Cross Rd., W.C.2

NEW RELEASES

- David Whitfield
I believe
45-F 11280 Decca
- Ramona
The Blue Diamonds
45-F 31761 Decca
- You talk too much
Frankie Ford
45-465.P 9752 London
- Duane Eddy
Kommotion
45-46.W 8225 London
- Jackie Wilson
Alone at last
45-D 7212 Ca-W

ONE THOUSAND NINE HUNDRED AND WHEN
Robb Storme
45-F 11280 Decca

SHORTNIN' BREAD
Paul Chaplain
45-46.L 8206 London



ay and Ford in 'Spectacular'

Torme starts series on Luxembourg

and The Checkmates will appear in a TV on November 19. This is the first to be screened while he is in Australia.

Likely starting date for the programme will be the first Thursday in January next year.

It is hoped that Russ will be accompanied by musical director John Barry and The Seven.

Another late season attraction on the ATV list will be the screening of an Eartha Kitt Spectacular, in late December or early January.

Eartha is to tape her programme this Saturday, and during the show will be dancing with choreographer Paddy Stone, her only guest.

The Eartha Kitt Spectacular is to be produced by Francis Essex.

Melville takes over

BBC TV's "Parade" on November 11 will include a special edition of "Juke Box Jury" introduced by David Jacobs. Entitled "Juke Box Jim Jam", it will feature Alan Melville playing a four panel members.

MEL TORME will commence a short run of Radio Luxembourg programmes, starting on Monday, November 7 at 8.45 p.m.

The previous evening, November 6, will see the return of Acker Bilk and his Paramount Jazz Band, in a series of half hour programmes from 9.30-10.00. From November 6, Tony Kausey will be featured with the Deep River Boys in a series.

Yana in Panto

YANA, who recently finished a successful season at the Queen's Theatre, Blackpool, has been picked to play the lead opposite Norman Wisdom in "Turn Again Whittington" at the London Palladium. This will be the first season at the Palladium for Yana. She has previously appeared with Tommy Steele in "Cinderella" at the Coliseum. "Turn Again Whittington" is due to open at the London Palladium on December 22.

THE Beverley Sisters are starring in "Babes In The Wood" at the Connaught Theatre, Worthing, commencing December 24.

Trad Jazz News

They'll be in London soon

I'D like to predict that Gerry Brown's Jacemen, who hail from Bournemouth, will be the next band to hit the London scene. In fact I'd like to see them at the top but I don't think we're quite ready yet.

I sat in with them in their home town three years ago, and on Wednesday October 26 heard them on a one-night stand at the Marquee Jazz Club. They have improved out of all recognition, but more than that, their style is now closer to the music of the Bibby Hackitt group than to the George Lewis school. The reception they got was very nice to hear and augurs well for the future of British jazz.

The group was formed in Bournemouth in 1952. During the last year it has played six nights a week. It has five clubs of its own in the Hampshire, Wiltshire and Dorset areas.

I wish them every success. A REALLY NEW SOUND has long been overdue. My usual advice to provincial bands is invariably...

...stay where you are, clean up your area and keep well out of the London nightmare. On this occasion I'll reverse the dictum.

"Come and join the still very small group of musicians playing in the traditional idiom but offering something fresh."

HOW keen can pipe smokers get? Malcolm Higgins, with the Clyde Valley Stompers has reached the stage of having a pipe rack installed in the Bandwagon. It holds almost a dozen pipes and before every journey (remember this band is the most travelled in Britain) they are filled so that our trumpeter can simply reach out for the next one as the top progresses.

On Guy Fawkes night their vocalist, Fiona Duncan, celebrates her twenty-first birthday. A mid-day party will be held because the rest of the day has already been fully booked. In the morning they will be broadcasting from Glasgow's BBC studios in "Saturday Club". During the afternoon they make personal appearances in various shops to push their newest LP "Traditional Jazz."

And that's not all. During the evening they travel to Aberdeen for the Jazz Club there. They will also try to listen to leader Ian Menzies in a pre-recorded interview with Pat Raymond, from Luxembourg.

You'd think that they'd all go home after that lot. But no! They put in a special appearance at a Fireworks Party before finally retiring and dreaming about the day when they knock Chris Barber and Acker Bilk off their pedestals.

BARBER'S tour of America goes well, apart from some heavy losses in Las Vegas. Not all lost however, Monty Sunshine

by Owen Bryce

coming away with five hundred dollars on sight. It was the same night that Graham Burbidge lost his wallet containing... just on the hundred dollars. I am assured there is no connection between the two events.

Among the dates the band played were one at Valparaiso University and the Red Arrow Jazz Club, where they met Don Quill and Claves Hayes and where for the first time in the club's history people had to be turned away. While over there they also met Richard Barton who filmed with them in "Look Back In Anger".

TERRY LIGHTFOOT has composed the background music for the new Associated Rediffusion serial "The Old Push 'n' Pull". The title is Terry's own and producer Bimbi Harris liked it so much she scrapped her own title in its favour.

Terry and his band are heard twice in early presentation. The programme goes out on Tuesdays at 8.25 pm. The first episode was on November 1.

PAPA RUE, Denmark's top selling trad band arrive here on November 11 for a three-week tour. Full details next week. Meanwhile keep your eyes open and hook as soon as you can. Back in Germany they sold 4,000 tickets for one concert alone BEFORE IT WAS ADVERTISED.

Star line-up for gala performance

JUDY GARLAND, Bruce Forsyth, Cliff Richard and Russ Conway will be among the performers chosen to appear before Her Majesty Queen Elizabeth the Queen Mother, in a special gala variety performance, to be held at the London Palladium on Thursday December 1, at 8 p.m.

The performance will take the course of a special Show Business Tribute to the St. John Ambulance Brigade (London District), to whom all the proceeds will go.

Judy Garland will be accompanied by Norrie Paramor, as on her previous engagements at the Palladium.

Other guest stars include the Max Jaffa Trio and Andy Stewart.

Tickets will be available from the London Palladium box office at prices ranging from one guinea to ten guineas.

Dave King is the guest star in Billy Cotton's "Wakey Wakey Tavern" on BBC TV this Saturday.

RICKY RECORDS

RICKY VALANCE is to cut his second disc for Parlophone tomorrow (Friday), for release at the end of the month.

At the time of going to press, the titles were unavailable. Valance's manager, Lena Davis, told DISC that at least one title will be a bright, uncontroversial number, probably American.

The session will be taken by Norrie Paramor.

A BOUQUET FOR CONNIE

IMMEDIATELY after her performance at the Astoria, Finsbury Park, last Sunday, Connie Francis was presented with a farewell bouquet from Adam Faith.

It was also planned for Cliff Richard to take part in the presentation, but unfortunately, he was delayed at the Regal, Edmonton. Adam presented the bouquet on behalf of both stars.

Now on 45

AS a result of public demand, Polydor have reissued Caterina Valente's famous recording of "The Breeze And I" on a single, coupled with "Side By Side". "The Breeze And I" was the number by which Caterina first drew attention in this country. Previously available in LP, EP and 78 rpm form, it was deleted when Polydor temporarily ceased British operations some years ago.

The Everly Brothers have been awarded a Golden Disc for "Cathy's Clown", their first side for Warner Bros Records.

The first ever British female singer to win a Silver Disc!

Congratulations



SHIRLEY BASSEY

on your award for

As Long As He Needs Me

45-DB4490

COLUMBIA



RECORDS

E.M.I. RECORDS LTD., 5, N.1, House, 20 Manchester Square, London, W.1.



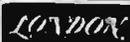
Jane Morgan LORD AND MASTER; WHERE'S THE BOY

ONE OF THE LUCKY ONES Anita Bryant

IT ME Tracy Andarvis

No. 5 in America MR. CUSTER Larry Verne

THE MAIGRET THEME Ron Grainer



THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON W 6 II

REVIEW SECTION

POP, JAZZ,
LPs and EPs

RATINGS

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

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

your weekly DISC DATE with DON NICHOLL



JIM DALE could have a winner with his first issue on a new label.

Another smash for Duane Eddy

DUANE EDDY

Kommotion; Theme For Moon Children
(London HLW 9225)

DON'T ask me why he spells it with a "K" ... but ask me if Duane's got another smash on his hands and I'm bound to reply that it sounds like it. "Kommotion" is a beating instrumental which follows the bigger-style Eddy recordings. A full orchestra whips up the noise while Eddy twangs that guitar effectively. A strong rhythm section and a raucous saxophone make sure that the side never becomes too sweet. Result is that the strings add a dash of contrasting colour rather than acting the mood.

"Theme For Moon Children" is slower with a beat like heavy footsteps. Strings have plenty to say here, but again it's the rhythm and Duane's guitar which will help the coupling to rock.

good version of the melody Green Leaves Of Summer. Side has a wealth of colour and it is firmly controlled throughout ... possibly the best of all the arrangements I've heard of this music from the film "The Alamo".

Another film theme for the turn-over—title tune from *Where The Hot Wind Blows*. A graceful melody which lifts comfortably and lazily. Again the strings sweep it into view.

Arrangements, by the way, are by Wayne Robinson.

JIM DALE

Somewhere There's A Someone; If You Come Back
(ACM Academy AD001)*****

HERE comes Jim Dale after a long absence from the disc scene. And he reappears on a brand new label ... the ACM Academy label which is being launched by the Merit Music Company.

They could be on a winner with this very first issue, because Dale sweeps back with a great lilt, *Somewhere There's A Someone*. It is a relaxed, extremely likeable ballad, nicely sung by Dale. He wrote it himself, incidentally.

Backing consists mainly of rhythm and finger-snapping. Only fault seems to be the long time it takes about those closing phrases.

Another own composition for the reverse ... *If You Come Back*. And it is another attractive one. Jim sings with himself on double track for this romance.

JAIN GREGORY

Time Will Tell; The Night You Told A Lie
(Pye N15295)****

JAIN GREGORY, a young actress of 18, was discovered for records by Joe Meek and makes his vocal debut with this coupling.

He gets the strapping Charles Blackwell sound behind him, the musical director using organ and choir sweetly for the lilt, *Time Will Tell*. Gregory's voice is light and husky but not yet different enough from his competitors. However, I think he will grab plenty of fans very quickly.

Thunderstorm effects hold the ear at the beginning of the other side—*The Night You Told A Lie*. Develops into a steady beater without quite realising its early promise.

JOHNNIE RAY

In The Heart Of A Fool; Let's Forget It Now
(London HLK9215)*****

AFTER his long, long stay with the Philips label, Johnnie Ray has now been signed by Archie Bleyer for the American Cadence label, which means, as you can see, that London release his discs in Britain.

And he has a good one in the slow rock-a-ballad *In The Heart Of A Fool*. A song which gives Johnnie plenty of chance for heart-pouring, it could climb the ladder to give him an overdue success on this side of the water. It certainly proves that you cannot write him off. Accompaniment is by the Bleyer orchestra and choir.

Let's Forget It Now, is a slow ballad with tune and lyric that would automatically have been given to Gene Austin in disc days gone by. Johnnie makes it a soul stiffer.

THE MEDALLION STRINGS

The Green Leaves Of Summer; Spellbound
(London HLR218)****

SOUNDS as if the Americans are really attempting to muscle in on the Montovani territory. Here a powerful orchestra under the name of The Medallion Strings sweeps into the stately *Green Leaves Of Summer*.

FRANK CHACKSFIELD

Theme From "Dark At The Top Of The Stairs"; Madeleine
(Decca F11278)*****

CHACKSFIELD is right on beam at the moment and his orchestral treatment of the film theme from *The Dark At The Top Of The Stairs*, is lush with strings, yet retaining a modern hint of a heat in the close-up rhythm section.

Voices are used too, but not for lyrics—only to add colour to the orchestral noise.

Madeleine comes from the picture, "The French Mistress," and is a sweet, swaying roundabout of a tune. Frank gives it the pretty-pretty treatment with chorus supplementing again. Catchy melody and performance that may turn out to be the coupling seller.

THE DAY BROTHERS

Angel; Just One More Kiss
(Orion CB1575)****

THE DAY BROTHERS is the covering used by Brian Edwards and Michael Hienvenue, who have been busy playing holiday camps and the US Army dates until now.

THE TED TAYLOR FOUR

M.I.; You Are My Sunshine
(Orion CH1573)****

THE noise you may know from previous discs and/or radio shows, are: Taylor himself on piano and clavichord; Bob Rogers on electric guitar; Teddy Wainwright on bass guitar; and Bobby Wilkinson on drums.

Taylor and Rogers wrote the speedy M.I., which was inspired by the motorway. A punchy item packed with the electric sound, it certainly conveys the correct atmosphere. Could score in the juke boxes.

Rocking revival of *You Are My Sunshine*, is also good stuff with the clavichord's electric keyboard supplying the lead noise again. The group rock well and deserve sales.

TONI EDEN

With I Ever; The Waiting Game
(Columbia DB4527)****

AT last Toni Eden comes up with a powerful powerhouse of a number, *With I Ever*. And she deserves to be the one that gets big public reaction for the girl.

The melody is easy to remember and it opens up with a strong title



A Great New British Ballad With a Beat "NOW AND ALWAYS"

Recorded by **JOHNNY CARSON**

on **FONTANA** No. H277

Nat Cole in romantic mood... sleeper from Dwayne Hickman ... Warner's first British disc... hit again for Whitfield?

repeat which really grabs you by the ears. Toni has girl chorus company. **The Writing Game** has a smooth Latin rhythm and a good lyric. Toni sings this contrasting ballad with warmth and not a little charm.

NAT KING COLE
Just As Much As Ever; I Wish I Knew The Way To Your Heart (Capitol CL15163)****

THE gentle, tuneful ballad, **Just As Much As Ever**, is sung simply and romantically by Nat, accompanied by Dave Cavanaugh's music, which is restrained and augmented by male group.

The song sells the side, as much as Nat does, but it may lack the necessary impact for really hefty sales.

The straight tuncancer on the other side, **I Wish I Knew The Way To Your Heart**, is sung sweetly but sincerely by Mr. Cole. Gordon Jenkins directs the orchestra this time and puts strings and harp behind the star.

DON RONDO
The King Of Holiday Island; Wanderlust (London HLL9217)****

LONG, long time since Rondo has had a smash hit on this side of the water and I doubt if **The King Of Holiday Island** will bring in the kind of royalties needed to see the side into the parade.

A pleasant ballad, with South Sea Island flavour, which Don sings firmly and tunefully. But it lacks the spark needed for the heights.

Wanderlust gets away from the bounciness of the upper side. A straight ballad with a nice lyric which Rondo sings sincerely.

RONNIE MITCHELL
How Many Times; The Only Love (London HLU9220)****

RONNIE MITCHELL has a steady chanter to offer with **How Many Times**. Interesting little deck, this, with a neat instrumental accompaniment behind the vocalist. It's worth

spinning—and could grow quietly into something of a seller.

The Only Love, by contrast, is slow soulful material. Ronnie walks feverishly through this one while girl voices oooh-oooh in the accompaniment.

THE ROCKIN' SAINTS
Cheat On Me Baby; Half And Half (Brunswick 03843)****

CHEAT ON ME BABY, is a steady rock 'n' roller played by thumpy rock instrumental group with guitars dominant. Husky vocal, too, which may serve as background to coffee bar noise.

Half And Half is an instrumental side in which piano and hoarse saxophone play their parts. Rocks well without stirring a great deal of enthusiasm.

DWAYNE HICKMAN
I'm A Lover Not A Fighter; I Pann Your House (Capitol CL15164)****

GIRL voices lead Dwayne into the neat healer, **I'm A Lover Not A Fighter**. Bouncy tune, it has novelty value as well as catchy appeal. Hickman's voice is engaging and seems to stem from the country belt.

With the Jimmy Haskell backing emphasizing the commercial merits, this could be a sleeper.

Things slow down for a whispering Latin influence on the turnover, as Dwayne sings, **I Pann Your House**. Very quiet in approach and quite effective, with the girls ooohing in the background.

TOMMY WATT
The Night We Got The Bird; Les Cigales De St. Tropez (Parlophone R4704)****

BOTH melodies were composed by Tommy Watt for the sound track of the picture, **The Night We Got The Bird**. Title tune has a happy, swinging approach reminiscent of the Ray Connell arrangements for orchestra and singers. A bouncy theme with a happy-go-

lucky freshness about it. **The Night We Got The Bird** deserves to get into the sales.

Les Cigales De St. Tropez, rips into exciting Latin right from the start, with woodwind in unison, getting a nice noise. Tommy again uses chorus for added gaiety.

THE WANDERERS
I Could Make You Mine; I Need You More (MGM 1102)****

MALE group singing a slow rock-ballad, **I Could Make You Mine**. One voice leads powerfully while the others fill in behind him, merging with the deck of strings conducted by Robert Hersey.

A little too deliberate for my taste—and this may hold sales back.

I Need You More uses solo voice again with the others accompanying amid the orchestra. Melody and lyric are both fairly appealing.

DAVID WHITEFIELD
I Believe; Hear My Song, Violette (Decca F11289)****

THIS is NOT an old disc although David scored an early hit with **I Believe**. Instead, it is a brand new treatment which the singer has recorded with a lush orchestral accompaniment directed by Paul Conrad.

There is quite a modern lingo to this arrangement which puts it near to the rock-a-ballad section. Whitfield's vocal runs right down the middle, powerful and clear. Girl group is used for added weight on the beat side. Yes, it could sell all over again.

Big romantic tenor for the revival of **Hear My Song, Violette** which Whitfield takes at quite a speed on the reverse.

RON GRAINER directs his own catchy little melody for the **Maigret** TV theme.

RAY MERRELL
Why Did You Leave Me?; Teenage Love (Ember S113)****

RAY MERRELL has been seen plenty of times on television singing, for example, with the Stapleton Band. Now he branches out again from being just a band singer to record for the Ember label. And he has written his own songs for this initial release.

Why Did You Leave Me? is a pleasing ballad with a lilting beat.



Ray sings it smoothly and with a professional polish. Backing is big with guitar twanging and wailing strings adding colour.

Bright plucking strings open up **Teenage Love** which Ray offers for the white deck. Not such a good song because the melody is more difficult to remember. The performance is sound enough, however.

RON GRAINER
The Maigret Theme; Along The Boulevards (Warner Bros WH24)****

THE first recording for Warner Bros. label by a British artist and Ron Grainer directs the theme which he has written for the soon-to-be-seen "Inspector Maigret" TV series.

It's a catchy little melody with saxophone prominent in the playing, and it relies heavily on the street-side atmosphere of French cafes. Could build into something as the series gets under way.

Along The Boulevards was also composed for the series. A quicker toe-tapper of a tune, this too, has the virtue of planting itself quickly in your brain.

UMBERTO BINDI
Il Nostro Concerto; Un Giorno, Un Mese, Un Anno (Orion CB1577)****

THEY tell me that Umberto Bindi's success on his own compositions **Il Nostro Concerto** has been Italy's biggest hit this year. Can it therefore, do a "Volare" here? Maybe—but I'm not so sure as some. It's a long side; over four minutes. And it's packed with everything bar the kitchen sink (at least, I didn't hear the sink amid the concert piano, the sweeping strings and the heavenly choir).

Bindi's vocal is warm and strong—in Italian, of course. On the reverse Bindi sings another sentimental ballad, **Un Giorno, Un** (Continued on page 12, col. 1)

BUILD UP YOUR OWN RECORD COLLECTION NOW!

FOR ONLY **5!**

A WEEK (Peach's monthly)

£10 WORTH OF LP & EP RECORDS!

Unlimited choice!

H.M.V. • DECCA • PHILIPS

all the famous makes

Here's the modern way to buy your records!

SQUIRES OF LONDON

BUDGET PLAN

CREDIT UP TO TEN TIMES A MONTHLY PAYMENT

If you pay £1 a month, you TAKE DELIVERY NOW of £10 worth of LP and EP records; £2 a month for £20; £3 for £30—and YOU CAN ORDER again and again as your monthly payments reduce the balance. As long as you don't owe us more than ten times your monthly payment.

OUR UNIQUE 4-POINT SERVICE OFFERS

A FREE bulletin of the new issues and other record news, sent out monthly except December; ALL RECORDS GUARANTEED UNPLAYED; FREE advice and the EASIEST ORDERING SYSTEM IN THE WORLD. Just send us a card (which we provide) or pick up the telephone and within 3-4 days of ordering, in most cases, your records will arrive POST AND PACKING FREE, for orders over £5.

"THE FRIENDLY ATMOSPHERE OF A CLUB..."

our customers tell us. Plus the added freedom of choice. You can buy any LP or EP pressed in the U.K. for retail sale — tens of thousands of records featuring the world's finest artists and orchestral. Classical, Pop, Jazz, etc.

COME AND SEE US IN OUR NEW SHOWROOMS TODAY.

POST NOW! FOR FULL DETAILS AND FREE MONTHLY BULLETIN

To SQUIRES OF LONDON, Dept. 911.C., Squires Home, 201 Tooting High Street, London, S.W.17, Balham 9287.

Name

Address

Post now!

Nick Noble better than the U.S. original



DON LANG listens to the playback of his latest number "Don't Open That Door." (DISC Pic)

DISC DATE Contd. from page 11

Mese, Un Anno, Pleasant again... but again I don't find myself throwing my hat in the air.

JAN AND KJELD
Sweet Sue; Oh Mein Papa (Qualiton PSP7127)***
JAN AND KJELD, the talented teenagers from Copenhagen, comic bounding into action for the Qualiton label and they should increase their British fan following with the exuberant, amusing performance on the oldie, Sweet Sue.

They sing in English and gather some fun by impersonating musical instruments.

Their revival of *Oh Mein Papa* opens with a line in narrative before the couple settle down into a steady rock-a-ballad rhythm.

TRACY PENDARVIS
Is It Me?; South Bound Line (London HLS 9213)***

TRACY PENDARVIS sounds to me no better than many of our own young singers. They can certainly handle numbers like *Is It Me?* with just as much skill as this vocalist. The song itself is a useful one. Lifts comfortably and plants itself quickly in the head. Which makes it commercial.

South Bound Line rolls into action with the rhythm of the tracks. Routine performance from Pendarvis.

RONNIE ALDRICH
Our Concerto; Friendly Persuasion (Decca F11283)***

RONNIE ALDRICH, accompanied by a musical team called the Dreamers, plays a soft, thoughtful piano on the melody of *Our Concerto*. This tune ("Il Nostro Concerto" in the original Italian) is suitable for background spinning by a night-time fire... and that's how Aldrich treats it.

The old film hit *Friendly Persuasion* was a big one for Pat Boone. Now Ronnie revives it as an instrumental. Slow and rather appealing.

CHERRY WAINER
Happy Like A Bell (Ding Dong); Money (Columbia DB4528)***

CHERRY WAINER sings the Cliff Richard composition *Happy Like A Bell* and Cliff himself was present on session to beat the bell for her.

It's a boeily little tune that could easily catch on, but I must say in all honesty that I prefer listening to Miss

NICK NOBLE
Excuse Me; Island Of Farewell (Coral Q72413)***

RECENTLY, I reviewed C and W star *Book Opens* singing "Excuse Me" (I Think You Got A Heart-ache). Now up pops Nick Noble with his idea of how the song should sound. And, in all fairness, I must say it sounds a better bet than the original!

Nick really whips into it and MD Dick Jacobs makes certain that the pace never drags. This side could ease the song into prominence here.

The Hawaiian touch crops up on the reverse as Noble goes sentimental about the "Island Of Farewell." Jacobs' accompaniment is full of the sliding guitars.

Wainer at the keyboard rather than to her singing. She handles this chore competently but without generating any excitement. Be interesting to see if it sells.

On the reverse Cherry goes back to the organ for a busy, contagious instrumental offering—Money. And here she glitters with a much harder polish. Slick performance and first-rate studio noise.

PAUL ANKA
Summer's Gone; I'd Have To Share (Columbia DB 4524)***

SID FELLER guides the orchestra and chorus for the steady beat song, *Summer's Gone*, which Anka sings with a wealth of emotion on the top deck of this release.

The noise is odd but a little disappointing after the rewording story to the half.

Commercially speaking, I prefer *I'd Have To Share*, which the label lists as the second side. A snappy, amusing number which Paul chants brashly.

Male group and heavy rhythm team give him an appropriately zippy backdrop. Anka composed both songs.

TEDDY RANDAZZO
Journey To Love; Mistry (HMV POPR61)***

JOURNEY TO LOVE is taken at a swinging Latin pace by Teddy Randazzo to a solid accompaniment of orchestra and chorus directed by Sid Feller.

A large, large side which scores on almost all counts. I'd watch this one if I were you. If it gets the air spins it should develop into quite a success.

The vocal is sturdy without being a better.

Mistry is a more conventional beater aimed at the juke. Again a useful performance by Randazzo who has an outgoing girl team with him. But the song is not so polished as that *Journey To Love*.

DON LANG
Don't Open That Door; Time Machine (HMV POPR05)***

DON'T OPEN THAT DOOR is a cute novelty with an amusing idea based on the old story of the wolf who huffed and puffed and threatened to blow the house down. The wolf in this case is very human.

Don Lang sings it smartly—using three voices in fact—and is backed up by his frantic five. With a grin and a beat.

Don adopts his kind of Big Bopper voice for the flipside as he rattles off the tale of his *Time Machine*. Rocks easily.

CARDL JONES
I Gave Him Back His Ring; The Boy With The Eyes Of Blue (Triumph RGM1012)***

CARDL JONES on her first recording, reveals a light, rather appealing voice, though she seems a trifle worried about the few hicoughs required for her performance on *I Gave Him Back His Ring*.

Song is a simple licker that may find custom. Girl group and Johnny Keating's music.

The Boy With The Eyes Of Blue could have done with more power—and the studio may be at fault here.

Carol handles the number competently. With a couple more discs behind her the girl should be worth watching.

WEBB PIERCE
Drifting Texas Sand; All I Need Is You (Brunswick 05842)***

WEBB PIERCE has a plaintive Western song to offer as he rails laconically against the *Drifting Texas Sand*. The vocalist is backed by twangy guitars and a strong chorus.

All I Need Is You is a more conventional ballad. Webb sings it fairly straight, too, though with the cowboy twang still in his accent. Big chorus again.

LAURA LEE
Tell Tummy I Miss Him; I'm Sending Back Your Roses (Triumph RGM1030)

WELL, Miss Lee has chosen the right name for this reply to "Tell Laura I Love Her." Gives us an idea... how about changing names to fit every disc you make? If you want this song you'll probably like the teenage lament of Miss Lee's tone.

I'm Sending Back Your Roses is a plunkety-plunk number which Laura sings ably with male group backing. Incidentally, how about a real "reply" disc for a change... like: "Tell Him Yourself Baby, I've Got Other Calls To Make."

As with the other "Laura" discs I have refrained from giving a rating.

EDDIE MANNION
Just Driftin'; Quiet Girl (HMV POPR44)***

HERE are two of his own compositions sung by Eddie Mannion to simple instrumental group backing in which guitar features pleasingly.

Just Driftin' is a steady licker, no better and no worse than many in this field at the moment. The voice is light and competent.

Quiet Girl has an appropriately quiet girl group introducing and singing along with Eddie. A rippling ballad that I would have thought stood a better commercial chance than the deck HMV list as top.

LARRY MARSHALL
The Ballad Of Rob Roy; A Town Like Glasgow (Parlophone R4703)***

THE BALLAD OF ROB ROY is a modern song telling the tale of the old Scots hero—or outlaw, if you wish. Larry Marshall sings it at a fast trotting pace. Ren Goodwin uses male chorus effectively in his accompaniment to capture the adventurous feeling.

The only book of its kind

THE COUNTRY BLUES
Samuel B. Charters
(Michael Joseph, London, 21s.)
THE most complete work yet on the Southern Country Blues singers. More than that, this is the ONLY work of its kind covering these fabulous exponents of an art fast dying out.
The book is complete, right to the inclusion of Elvis Presley, who has direct links with the music of Memphis, Tennessee.
Complete coverage, at least as far as the facts are known, is given to Blind Lemon Jefferson, Leroy Carr, Big Bill Broonzy, Lonnie Johnson, Blind Blake, Hudson Whitaker, Brownie McGhee, Lightnin' Hopkins and nine obscure singers such as Bo Carter, Joe Williams, Tommy McClennan and Sonny Boy Williamson.
Groups such as the Memphis Jug Band are covered accurately and interestingly.
The book is amply illustrated with many previously unpublished photos and, all in all, it is well worth the modest enough price of 21s.
Remember this is a reference book that will most certainly be the basis of any future attempt at cataloguing the music and the styles of these wonderful artists from the Deep South. O.B.

Another modern North of the Border ballad, *A Town Like Glasgow*, has a delicious sense of comedy in the words which Marshall sings effortlessly.

A good number for stage working.

JESSE LEE TURNER
All Right Be That Way; Du I Worry (Yes I Do)

(Top Rank JAK516)***
ALL RIGHT BE THAT WAY—written by Phil Everly, if I'm not mistaken—is a romantic number with a Country cut. Jesse Lee Turner sings it in straight-forward fashion to a good instrumental and girl group accompaniment. Tune is fairly catchy.

Organ pipes up in the backing for *Du I Worry (Yes I Do)* which Turner lifts a little heavily. I think a little more worry could have been spent on the production of this one. Doesn't realise the potential of the number.

CLAUDIO VILLA
Sempre Tu; Serenata A Margellina (Centra SP901)***

SEMPRE TU is a liquid-like Italian ballad sung sweetly and slowly by Claudio Villa. William Galassini's musical direction has the same kind of sugary content, and the whole is too uncertain about what it wants to be.

Luis Enriquez takes over the orchestral accompaniment for *Serenata A Margellina*. In the background, too, there is a girl group sounding rather like something from a touring chorus on an old Nuvello show. Villa sings the slow ballad softly.

BARBARA LYON
Tell Me; My Charlie (Triumph RGM1027)***

BARBARA LYON returns to the recording scene with a modern romance, *My Charlie*. Moves in relaxed manner, though that title is against it from the start. Performance is able. Male group behind the star.

Tell Me lifts the pace with flures and rhythm gone to slick accompaniment.

ANITA BRYANT
One Of The Lucky Ones (The Party's Over) (London HLL9219)****

WILL. Anita at last get the sales breaks here? She has been pipped on both her last two originals, but this time she could reap as well as sow. She has a firm, lush ballad in *One Of The Lucky Ones*. Clearly sung to a lush orchestra and choir accompaniment.

That song from "Bells Are Ringing—The Party's Over," turns up again for the turnover. Anita sings it with a remarkable blend of warmth and clarity. Accompaniment from a soft rhythm group is first-rate.

An ANNUAL Event

Girls!—remember those records he has given you throughout the year—reward his kindness by presenting him with—

SOCCKER

GIFT BOOK

a most colourful and exciting Football Annual. It is packed with hundreds of wonderful pictures and contains personal articles by star players.

AN IDEAL PRESENT

FROM ALL BOOKSTALLS AND NEWSAGENTS

Price 10.6d.



A bit of the old Italian

A little gem from Sinatra's past



FRANK SINATRA
Among My Souvenirs
Among My Souvenirs; The Girl That I Married; Come Back To Sorensen; September Song.
(Fontana 11E 17272)★★★★

THANK you Fontana! This is the one I've been waiting for. Among My Souvenirs and September Song have long been two of my favourite Frank Sinatra records and here they are on one EP.

A little bit of the old Italian from Frank on Sorrento and why not, didn't his ancestors hail from that romantic country?

Yes, it's another little gem from Frank Sinatra's past and one which must be well received by his true fans.

KAY STARR
Movin'—Part 3
Night Train; Riders In The Sky; Lazy River; Minnie.
(Capitol EAP 3-1254)★★★★★

HERE comes the third extract from Kay Starr's swinging LP of the same title. Four real heavy tracks, sung as only that highly talented lass can sing them.

Night Train was a big instrumental success several years back, as played by the Buddy Morrow Orchestra, and Miss Starr keeps it nice and groovy like the original.

Riders In The Sky was, of course, a big pop hit by Vaughn Monroe, but believe me, he didn't sing it in this rip-roaring manner.

It's a swinging beauty of a disc.

MAX JAFFA and NORRIE PARANOR
Romantica
Romanita; Theme From "The Unforgotten"; Love Is Like A Violin; Theme For Young Lovers.
(Columbia SEG 8036)★★★★

A NICE bit of teamwork from two giants of the music world. The tasteful arrangements of Norrie Para-

nor combine perfectly with the scintillating solos of violinist Max Jaffa.

Great stuff for Mums, Dads and youngsters, too, as the titles are all strong in popularity.

This should have a strong initial sale and prove popular for many years.

MARTY WILDE
The Versatile Mr. Wilde
Come On-A My House; Please; Autumn Leaves Alone.
(Philips BBE 12385)★★★★

A N improved Marty Wilde appears on this record and he opens with a fine version of Come On-A My House—a welcome revival.

On Autumn Leaves, however, I detect an uncomfortable likeness to Bobby Darin, of the "Mack The Knife," etc. style.

It is only on that one track where the similarity creeps in.

RAWICZ and LANDAUER
Sea Shore Scenade
Jamaican Rumba; Sea Shore; Lights Of Lisbon; Bahamas Rumba.
(Philips BBE 12383)★★★★

THOSE ace pianists, Rawicz and Landauer, aim at a slightly wider public than usual with these four more commercial tunes.

Keen recordings I've heard by the team have been mainly in classical vein; this will be a refreshing change for their many followers. It should win praise all round. But not for the teenagers, I fear.

FRANK D'RONE
Blue Serenade
The House And The Old Wisteria Tree; Joey; Joey; Serenade In Blue.
(Mercury ZEP 10083)★★★★

A NOTHER fine offering from that talented youngster Frank D'Rone. Four very attractive songs sung tastefully and musically. And what a beautiful folksy sound-

ing song is The House With The Old Wisteria Tree.

From "Most Happy Fella" comes Joey a song which I'm sure would have been a smash hit had the right single come along—say by Billy Eckstine.

The two remaining tracks are also excellent. Very good value for money. In fact I'd say it's an investment because one day I'm sure that all these recordings by Frank D'Rone are going to become collector's items.

DINAH WASHINGTON
Delightful Dinah
Unforgettable; Nothing In The World; It Could Happen To You; The Age Of Miracles.
(Mercury ZEP 10085)★★★★

DESPITE her tremendous success with the pop audience in America, Miss Dinah Washington—apart from the odd flashes on singles—hasn't really broken into that field in Britain.

This is a fine record of her vocal talent and it should have a wider appeal than many of her other efforts.



I loved it and I'm sure that many readers will share my feelings, but the masses count in the record industry and this just isn't for them.

The Fabulous SHIRLEY BASSEY
A Fridge Full; I've Got You Under My Skin; Cry Me A River; April In Paris.
(Columbia SEG 8027)★★★★

A FINE example of the Shirley Bassey artistry is this four-tracker from Columbia. And I must praise Miss Bassey for giving fresh, "unpinched" treatments to these much recorded standards.

MARTY WILDE—one track he shows a Darin-like style.

Although I prefer some other versions of the songs she has chosen, this does not mean that she has done an inferior job. All are, in fact, superb.

Whether this is what her fans are looking for is another matter—the teen fans I mean, of course. Her adult audience will really lap this one up eagerly.

TRAD JAZZ
By Owen Bryce

MIKE DANIELS and HIS DELTA JAZZ BAND
Mike On Mike
Sreamboat Stomp; Wildcat Blues; Jelly Bean Blues; Thick Lip Stomp; Solid Peard; King Porter Stomp; Cudlow Foot Stomp; Careless Love; Struggle Bugge; Mean, You Meaners; The Pearls; Deep Duke.
(Columbia 335X 1256)★★★★

THIS is wonderful. British traditional Jazz without over-prominent banjo, with a clarinetist who doesn't trot out pure unadulterated George Lewis, with a selection of tunes which for once are jazz tunes, with plenty of light and shade, and with only one real fault... a blues singer who isn't.

But don't worry too much Mrs. Daniels, alias Dorcen Beatty. Blues singing isn't a natural British style.

Mike's band relies very much on the great tunes of the Oliver Jelly Roll Morton, Clarence Williams and Luis Russell records. This has naturally aroused argument among my circle of friends, some of them maintaining that playing Morton's arrangements is copying.

I don't subscribe to this theory. In fact I think it's virtually impossible to play some of the Morton numbers. (The Pearls) without sticking close to the arrangements.

At least the solos are not the same, which is a lot more than can be said about the Lewis influenced bands.

All the three front line are very individual soloists and Johnny Barnes, the clarinet man, is quite outstanding. He is not a Dodds or a Lewis or a Benny Goodman or a Pee Wee Russell. And isn't that refreshing.

Two of the numbers, Solid Peard and Deep Duke, are originals. Coupled with two vocal numbers, a

BRITISH—AND THE WAY I LIKE IT

new arrangement of King Porter, a completely different Careless Love, they serve to make the copying accusation unfounded.

THE ORIGINAL CRANE RIVER JAZZ BAND
Volume Four

One Sweet Letter From You; After Dark; Just A Little While To Stay Sleep; Down By The Riverside; Old Kentucky Home; The Bucket's Got A Hole In It.

(Seventy Seven 771.P.18)★★

ENTHUSIASM and vitality and a certain originality warrant more than the two stars shown above. However, musical values must always be taken into consideration and the early Crane River Band falls down in this respect.

I know Seventy Seven haven't issued these because of musical ability. They are "historic" recordings and they spotlight the real pioneers of the present Jazz Traditional Style.

For the book, here is Monty Sunshine, Sonny Morris, Ken Colyer, Ron Bowden, John R. T. Davies, Pat Hawes and other household names today, at the start of their crusade back in 1950.

One thing I'll repeat over and over again. They had cuts, both in their band sound and also in pushing something which then was quite uncommercial.

MUGGSY SPANIER and HIS DINKELAND BAND
Sweet Georgia Brown

Sweet Georgia Brown; Home; Caution Blues; It's A Long Way To Tipperary.
(Mercury ZEP 10082)★★

READ any of my reviews during the past two years and you'll know exactly what I'm going to say

now about Muggsy Spanier, his trumpet and his band.

Yes, he's still playing the same phrases. Still belting it out in his inimitable manner. But you'll not hear anything new. You'll not even hear a note, let alone a phrase, you've not heard before a dozen or more times.

It is incredible that Muggsy, who must be the least inventive of all jazzmen, continues to be held in such high esteem. But he IS held in high esteem, and that should disprove once and for all the false ideas about the value of improvisation in jazz.

Home is delightfully played with Muggsy displaying his full open tone and easy manner. Caution Blues is the Hines number, sounding here just like any slow Spanier 12-bar blues of the last 25 years.

Sweet Georgia Brown and Tipperary have Muggsy playing the same solo (visually) on both sides.

His style is so much derived from Louis and yet so much the opposite. Louis thinks in terms of whole choruses. Spanier's invention never lasts for more than one bar. In places one note at a time seems to be the rule. Mind you, each note is impeccably timed and played. But incredibly the trumpet is barren.

CLASSIFIED ADVERTISEMENTS

The rate for insertion in these columns is 1s per word. Words in CAPITALS is 5s after initial word. Semi-dispens 2s per six. Copy must arrive at DISC 161-166 Fleet Street London E.C.4 not later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

PERSONAL

AMERICAN Pen Pals. Thousands of American teenagers want British Pen Pals.—For details send s.a.e. to Secretary, Anglo-American Pen-Club, 31 Crawford Street, London, W.1.

TEENAGERS! Pen friends anywhere! S.a.e. brings details.—Teacage Club, Falcon House, Burnley.

PEN FRIENDS at home and abroad. Stamp a envelope for details.—European Friendship Society, Olney, Bucks.

PEN and Personal Friends Everywhere. Age 17 and over.—Details free! M.C.C. 21, 6 Monmouth Street, W.C.2.

ATTENTION! All Club Secretaries! Add to funds by selling your members' Presspoint Pens made in the colours of your club and with the club's name inscribed on them. Please write for full details of this grand offer to DISC 161-166 Fleet Street, L.C.A.

MYRTLE FRIENDSHIP Club. Pen-friends home and abroad.—S.a.e. Secretary, "Manor Hill," Sutton-in-Craven, Keighley, Yorkshire.

BRITAIN'S biggest pen club.—For details send stamped addressed envelope: Laura Leigh Pen Club, 48 Cheshamside, London, N.14.

RECORDS

RECORD BAZAAR, 50,000 from 1/6. Also cheap LPs, EPs. Write for lists.—142/146 Argyle Street, Glasgow.

RECORDS FOR EVERY TASTE. Any make of record, tape, 8-track, etc. Supplied by post. Stereo LPs and EPs always in stock. Overseas orders sent free. S.a.e. for our latest list.—Phoenix, 60/62 Lupus Street, London, S.W.1.

PHOTOGRAPHS

NEW EXCLUSIVE Photographs: Faith, Newley, Horton, Richard, Precily Brown, Conway, Donegan, 19s 2/6d, each. Sets of photographs: Richard and Precily 2/6d, each set.—Send P.O. to: St. 4, 10 Wentworth Street, London E.1.

ADAM, CHIE, Fabian, Russ, Elsie, Avelon, Sampon plus 600 other rock and TV stars, including Fuller, Horton, Hardie, Robertson, Walker, John Smith, Roger Smith, Byrnes, Garner, Kelly, Eastwood. Real glossy 10in x 8in photos at 2/6 or postcard size 6s coloured 10in x 8in photos at 3/6, including CHIE, Elvis, Horton. Send S.A.E. for free list, plus new up-to-date new issues. Trade supplied also.—Photo Fover Sales Ltd, Kings Road Brighton.

PHOTO FAVOURITES, FREE OFFER. Postcard of Cliff Richard with each order received. 10in x 8in glossy photo's at 2s each, plus 6d p. & of all the Stars, S.A.E. for free list.—Photo-Favourites, 91 Jevington Way, London, S.E.12.

MUSICAL SERVICES

SONGWRITERS! Let us help you. Write Hollywood Songwriters' Bureau, 3880 Hollywood Boulevard, Hollywood 280, California, U.S.A.

CAN YOU WRITE A SONG? If you have ideas, we can help you. Stamp for details.—Popular Song Writing Bureau, 10/11 Great Newport Street, London, W.C.2.

TAPE RECORDERS Etc.

TAPESOUNDING. Exchange tape recorded messages home/overseas.—Details Ewart, 87 Terrace, Torquay.

250 Record 20' Labels Post paid
Printed with your own name

This record belongs to
JOHN SMITH
No.

Personal Stationery Ltd.
(10) Bridgway House, Whitton, Mx.

What a ridiculous situation we're in

THIS "reply record" angle is getting to be completely ridiculous. We've had "He'll Have To Go"/"He'll Have To Stay," "Please Help Me I'm Falling"/"I Can't Help I'm Falling Too," "Tell Laura I Love Her"/"Tell Tommy I Miss Him," and now, to cap it all, as it says in the American blurb, "The No. 1 request demanded a No. 1 reply and got it" . . . which means that after "Save The Last Dance For Me" we are to be treated with "I'll Save The Last Dance For You."

So stand by for "Run, Don't Walk," "As Long As I Need Her," "Always On Monday," and "Not Now—It's Never."

All this controversy about cover jobs strikes me as pretty meaningless. The whole point in making popular records is that they should be popular—that is that they should sell. All other things (exploitation, for instance) being equal, the better of two similar records is the one that sells more copies. Whether one is an original and one a copy is immaterial. If a copy is not as good as the original, then it does not deserve to sell as well. If it is as good, then it deserves to sell equally well—but obviously the original will have the head-start, which is only fair.

If the copy is better than the original, it deserves to sell more copies. That, as far as I can see, is all there is to it . . . other things being equal.

But other things rarely are equal, and an inferior version will sometimes sell more because it is given more exploitation. Well, that's fair enough. A company with bad exploitation doesn't deserve to have a hit. And again, originality is not everything.

It is the artist who can absorb the most good qualities from others who deserves to succeed—providing he really absorbs these qualities and does not slap them on like thick make-up. I believe that you can only become really original after you have learned to copy from the best masters.

Better live

I'M glad Larry Parnes is determined to do another big rock package show because I'm convinced that heat music is capable of being more exciting in the live theatre than in any other medium.

The actual presence of the public, makes the whole thing much more of an event than can ever be conveyed on television or on an L.P.

The only snag is that the business of one night stands is extremely thing for the artist—Hull one day, Plymouth

Jack Good

the rest—and it sometimes happens that a star is out on his tour form as a result of sheer travel fatigue.

I would strongly advocate the establishment of a showpiece of music in the middle of the country—say Birmingham—where a resident top-class band, chorus and production team would form a permanent backdrop to an ever-changing parade of the country's—and later, possibly—the world's top names.

I am sure, guaranteed a good show, fans would be prepared to come from all over to see it, and the fact that the theatre was a permanent fixture would mean that the very finest sound and lighting equipment could be installed

Small label

PALETTE seems to be the smartest little label around these days. For weeks everyone in the record business has been intrigued and irritated by cryptic letters from one Tony Dunning. They have arrived with infuriating regularity, beautifully typed and signed in the "sweet Italian hand."

The first announced that Mr. Dunning would like to be a singer. The next told how he had obtained an audition. Several letters later Mr. Dunning informs us that a session has been fixed for his first disc. Then the momentous letter arrives:—

Dear Mr. Good, I went down to the studio to wax my first disc. I can dance too, but it's rather difficult to put over. The record will be issued soon. Yours sincerely, Tony Dunning.

Still no mention of label. We all expect the result to be some bright young undergrad-type effort. About a week and three letters later, it arrives. Not just any old package for Mr. D. His record is in a sleeve with

SAYS



these words written very large: "This is Tony Dunning's record."

Half-annoyed, half-amused, I thought this must hear. I put on the first title "Seventeen Tomorrow." And the payoff is, it's a fine recording—a ballad, sedkly breathed by Mr. Dunning down the back of your neck. T. Dunning won't have to write any more of those funny letters. We know the name.

DO you know what the new trend is in the States? Answer, rock 'n' roll. Right at this moment in the States, Chubby Checker and Conway Twitty are fighting it out over remakes of "Whole Lotta Shakin' Goin' On." And this is just one instance of a whole new trek back to the R 'n' R country. Even Bobby Darin, gone from the fold too long, comes rocking back with a winner called "Somebody To Love."

FOR those old-fashioned boys and girls who, like me, really shy at crazy old-time music, rock 'n' roll, here is the disc of the week. Sensational Frankie Ford—whose last hit over here was "Sea Cruise"—is crash back on form with a song called "You Talk Too Much," on London. Go out of your way to hear this one. It's great to live to.

TUCKED away on the back of Mark Dunning's latest on MGM—"The Loving Touch"—which is a very exciting side—a number whose chances I'd fancy for the number one slot. "Come Back To Me." It's on the "Only The Lonely" kick and would have been a much better follow up for Orbison than "Blue Angel" is.

TOP TV, STAGE AND RECORD STAR

TEDDY JOHNSON WRITES FOR YOU



Rikky just wants to be alone



A YOUNG man who has been causing quite a lot of interest in the show business world is Rikky Barron. Rikky's first record for Parlophone has just been issued, it's called "Angry Young Man." The reason for all the interest, apart from the fact that it's a really good disc, is that Rikky is a man of mystery.

You see, nobody knew anything about him, where he went after he appeared on stage, who his friends were, where he lived, etc. He used to appear as if from nowhere, perform his act, and then disappear.

But since he cut his record the publicists at Parlophone had to know more about him, and as he was reluctant to talk about himself they approached his parents, and the story came out.

Rikky Barron was a man who liked to be alone. He was seen taking long, late-night walks with his two dogs, along the cliffs by his parents' house in Margate. He often used to ride horseback along the isolated beaches. His parents explained how he preferred night to day as there were less people about to intrude on his privacy.

RIKKY BARRON . . . but he likes the applause.

When Rikky was told that his passion for being alone had been discovered he explained his reasons. Although he is shy, he enjoys the applause from his fans, he enjoys the occasional company of girl friends (it's told he has a record number!) yet he likes to get away from it all.

Up they go

THE SHADOWS have just taken another large step up their success-ladder. Their latest disc "Man Of Mystery" is to be used as the sound track for a series of no less than 230 hour-long films distributed by Anglo-Amalgamated, probably Britain's most prolific film distributors. The films are to be based on stories by Edgar Wallace, a name which ranks supreme among the world's greatest thriller writers.

The Shadows recorded this disc after midnight, when they had just come off stage from the London Palladium—they felt the laxness of the hour would help with the "atmosphere" of the record. The "B" side of this record is equally eerily entitled "Stranger."

He's proved it

IT looks as if Tommy Bruce has come up with another hit. They said he could never write his own songs, but he's proved them wrong.

He hummed this latest offering into a tape recorder, and added the words while it was being played back.

It's called "My Little Girl" (Columbia) and Tommy has dedicated it to his young sister (they were both brought up in an orphanage).

When you hear the record think of its humble beginnings, as a humming sound in a tape recorder, you can't help marvelling at what a wonderful job Tommy and A and R man, Norrie Paramor, have made of the finished product.

John Summers

TOMMY MAKES HISTORY NEXT TUESDAY



NEXT Tuesday—at London's Old Vic—history will be made. On that night Tommy Steele opens in "She Stoops To Conquer," the first time that a "pop" entertainer has ever appeared at the theatre famous for its classical productions.

Tommy plays the key role of Tony Lumpkin. The redoubtable Peggy Mount is taking the part of his mother.

What does he think about a posh booking like this? An assignment which is totally different to everything he's tackled.

"It's been a bit hectic, mate," he admitted. "Stacks and stacks of dialogue to learn, and I've had to watch me hands too. In this type of play, you convey as much by gestures as you do by speech. It's a lot of fun, though, and I'm enjoying every minute."

TOMMY STEELE . . . "what a bloomin' lot of words to learn."

How did it all happen? Was this a smart move on the part of the Old Vic, booking a pop idol and teen type film star for one of their productions?

"Not a bit of it. It was their idea certainly, but only because they thought I was ideal for the part. They contacted us while we were in Australia."

After receiving the offer, manager John Kennedy scoured Australian bookshops until he located a copy of "She Stoops To Conquer."

"Neither of us had much idea what it was all about," confessed Tommy, "and we wanted to read it first before replying to avoid making Charles of ourselves."

They liked what they read, and that was that.

What is this Tony Lumpkin like, if the Old Vic think Tommy is ideal for the role? "He's a mischievous character who is always playing practical jokes," grinned Tommy. "Perfect typesetting," added John

(DISC Pic)