

DISC

THE TOP RECORD & MUSICAL WEEKLY

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DISC EXCLUSIVE

I'm not giving up rock 'n' roll, says Ricky Nelson

New style could put Boone on top



PAT BOONE, who has been out of the charts since "Twixt Twelve And Twenty" was released over a year ago, has broken away from his usual sweet-sounding beat. On his latest release, "Delia Gone," Pat sings in a style similar to Bobby Darin's "Mack The Knife" . . . and it looks as if the change is going to put Pat back in the Top Ten. "Delia Gone" tells the story of Tony who lands in gaol for shooting his girl friend . . . but there's nothing morbid about it. It's the top side of the disc in Britain, in America the flipside, "Candy Sweet," gets the higher rating. Pat has just concluded an extremely successful tour of Australian cities and is currently undergoing a State Fair tour which will take him up to the end of this month.

To Hollywood

Because he has three new films to make for Twentieth Century-Fox next year, Pat Boone has moved his family out to Hollywood so that he can be near them. The three films which Pat will make are "Warm Bodies," "Bachelor's Baby," and a re-make of "State Fair," which Oscar Hammerstein and Richard Rodgers were working on at the time of Hammerstein's death. It is expected that the film will include several of the last songs that Hammerstein ever wrote, in addition to the already established favourites from the original version. Following the success of his first book, "Twixt Twelve And Twenty," which sold over half a million copies, Pat has now written a sequel, entitled "Between You, Me And The Gatepost." This is for autumn publication. In between film and television appearances, Pat is busy making new recordings, particularly LPs.

PAT BOONE has broken away from his usual sweet-sounding beat number. ✱

RICKY NELSON, one of America's top rock stars, who has been "accused" recently of veering more and more towards ballads and a Bobby Darin type of approach to his numbers, is NOT giving up rock 'n' roll. In an exclusive interview with John Burrowes in Melbourne recently, he said: "No I'm not turning my back on rock 'n' roll—and there's no sign of my doing it. And the story about my leaving my backing group, The Jordanaires, is not true either.

"Actually I've never worked with the Jordanaires for any lengthy period," explained Ricky. "We only get together when I have some recordings to do. You see, they're from Tennessee, Elvis's home State, and I'm living up in California. But they're such a terrific group that I always ask for them when I make an album.

"As a matter of fact I was working with them recently for my latest album, which we finished last month. I think they're going to call it 'More Songs by Ricky.' You'll see that I haven't quit singing rock 'n' roll when you hear this album. I only do two

(Continued on back page, col. 3)

●
Another Silver Disc winner

(See back page)



RICKY NELSON (centre) and his bodyguard are besieged by fans and police as they arrive in Melbourne.

BACK WITH ANOTHER HIT!

PAT BOONE

DELIA GONE b/w Candy sweet

45-HLD 9184
45 rpm record



LONDON RECORDS division of
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Only NEW tracks should go on albums



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.

VOLUME TROUBLE

THERE is a vast difference in the volume on recordings by various companies and this means that the volume on an auto-changer has to be adjusted each time a fresh record is played.

Is it not possible for the record companies to get organised on a more standardised recording volume, or am I the only reader to notice this difference?—K. J. BEAN, 13, Blackbrook Road, Loughborough, Leics.



at the reception Bing received in Rome from the world's athletes!—V. SIMPSON, 8 Godman Road, Peckham, S.E.15.

PRIZE LETTER

NOW, ACTORS ARE SINGERS

IN the past it has been the singers who made good actors ... Frank Sinatra and Dean Martin being good examples. Today it is the actors who are singing successes.

The outstanding example is Anthony Newley. It is the theatrical manner in which he interprets a song, that makes his voice so attractive to hear.

Also there is Adam Faith, whose acting stunts have surely enabled him to put over a song better.—KEITH MATTHEWS, 60, Redhall Drive, Hatfield, Herts.

OUR ONLY TOP STARS

LET'S face it. There are only two artists of international calibre in Great Britain today. They are the great, dynamic, Shirley Bassey who is sensational in whatever corner of the globe she appears, and Frankie Vaughan who has conquered America in the same way as he did here.

The Cliff Richard fans may shout, the followers of Alma Cogan and Ruby Murray—and I count myself as one of the latter's greatest fans—can rave, but these and other British artists lack the ingredients of international fame.—ANGUS MACLEOD, 16, Elie Street, Glasgow, W.1.

GOOD TO SEE BING

IT does me good to see such a fine artist as Bing Crosby back in the news again, which shows, of course, that you cannot keep the blue bloods of show business out for long.

I was fortunate enough to see Bing (as a guest at the Perry Como Show), recording one of his "Sing Along" albums, and what a feast of talent in about half an hour.

Just to prove a point that the forgotten man tag is just a myth, look

ORBISON—OLD TIMER

A LOT has been written and said about young newcomer Roy Orbison.

I wonder how many fans of Buddy Holly and The Crickets know that Roy collaborated in the writing of many of the numbers made famous by the late, great Buddy, and his fabulous group. With Buddy's manager, Norman Petty, he composed numbers like "You've Got Love" and "An Empty Cup," not counting "Claudette" for the Everly Brothers and many more.

It certainly looks as if this newcomer is an old timer in the hit record business. Let's hope that we hear from Roy again soon, in the shape of his latest Stateside number, "Blue Angel."—ALEX GORDON, 51, Cupar Crescent, Corby, Northants.



לשנה טובה
The Editor and staff of DISC wish all their Jewish readers a happy and prosperous New Year

THEY WERE WRONG, AGAIN

I FULLY agree with Don Nicholl in his review of the Adam Faith disc, "How About That!"

Adam Faith, John Barry and Johnny Worth have done a first-class job, and in my opinion it will quickly climb right to the top of the hit parade.

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

However, after watching "Juke Box Jury," I wondered whether Mr. Nicholl and I were in the minority. The panel pulled the record to shreds, grove by grove, and only a favourable casting vote by David Jacobs and the three teenagers made it a bit decision.—PETER S. SEED, 91, Shaw Road South, Shaw Heath, Stockport, Cheshire.

RUN BEFORE THEY WALK

I AM getting heartily sick of hearing many of the beat brigade say they "want to become all round entertainers."

Surely they should not try and run before they can walk. They should perfect the style that made them famous. It is refreshing to hear someone like Gene Vincent say, "I've no intention of changing my style."—PETE PURNELL, 5, Marsh Common, Pilling, Nr. Bristol.

INSULT TO DELLA

I READ with anger, the recent letter by C. Davenport (DISC 10-9-60) insulting Della Reese, who is one of today's greatest singers.

I do not know how old she is, but she has one of the most terrific, distinct styles a singer could ever hope to possess. It's a change to sit back and listen to her as she belts her songs with all her power and wonderful skill.

Unfortunately, Della Reese is not yet established in this country, because her records are too good for today's hit parade.—PETER HAWLEY, 4, Cliff Vale Road, Shipley, Yorks.

FRANK SINATRA ... singer turned actor. In his latest picture, "Ocean's Eleven," he appears with Shirley MacLaine.

TONY HALL looks at the Modern Jazz scene



THELONIOUS MONK

More American LPs should be issued here soon

EVERY month, more and more jazz LPs are crowding the American market. Some of them are a waste of everyone's time. But, on the other hand, many would be a credit to any collection.

Take the latest lot I received recently from the States. With luck, all may be obtainable here before too long. The Riverside releases, for instance. Probably the most important issue is "The Big Soul-Band," led by one of the most exciting tenormen in jazz, Johnny Griffin.

Roots and soul

The cover tells us: "The vibrant and large-scale sound heard here is one that achieves much of its dynamic and deeply-moving newness by reaching back to the roots and soul of jazz. It makes exciting, emotion-charged modern use of such fundamentals as spirituals, blues and gospel-imbued jazz. This is also big music; the rich, bursting full sound of brass and reed sections. For the very first time, a truly big-band sound has been dramati-

cally merged with the soulful earthiness of the stirring new jazz of the 1960s—music that combines down-home funk with the aggressive surge of the big city."

Well, that's telling you! Actually, it turns out to be a most invigorating, listening experience. Griffin, to coin a phrase, is a gas!

The same label carries another big band album. This time an LP called "Really Big!" featuring a 10-piece group playing arrangements by its leader, tenorman Jimmy Heath.

Jimmy, who has been off the scene for some years, should soon establish himself as one of the top tenor giants. In some ways, his work with a larger group reminds me of the way our own Tubby Hayes sounds with the Downbeat Big Band. Both sound different in a small-band setting. Sidemen on this LP include Cannonball Adderley and brother Nat, Clark Terry and

Tommy Flanagan. The recorded sound on both albums is possibly the best I've heard on Riverside, who are now using a new studio.

There's a new Monk record out, too. Apparently, it's much easier to record Thelonious on location than in the studio. At least, he's generally there! This date was cut at San Francisco's Black Hawk club.

Showstealers

Monk's Quartet of that time (Charlie Rouse—tenor, John Ore bass and Billy Higgins—drums) is augmented by two west coasters Harold Land (tenor) and Joe Gordon (trumpet). Monk and Rouse are the show-stealers, though the two guests sound more relaxed as the album progresses.

The tunes are almost all Monk's and include one new composition ("Worry Later").

Rouse has his own LP on the subsidiary Jazzland label. Called "Takin' Care Of Business" (Prestige/New Jazz have an album out this month with the same title!), he is heard with Blue Mitchell (trumpet), Walter Bishop (piano), Earl May (bass) and Art Taylor (drums). Rouse is again excellent and two of the tunes are by pianist Randy Weston.

AGENTS WANTED

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ALVIN FOR PRESIDENT

LONDON

HLG 9183 45 rpm

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending September 17)

Last Week	This Week	Title	Artist
1	1	It's Now Or Never	Elvis Presley
2	2	The Twist	Chubby Checker
9	3	My Heart Has A Mind Of Its Own	Connie Francis
—	4	Mister Custer	Larry Verne
3	5	Walk, Don't Run	The Ventures
—	6	Chain Gang	Sam Cooke
4	7	Volare	Bobby Rydell
—	8	Kiddio	Brook Benton
—	9	Yogi	Ivy Three
7	10	Mission Bell	Donnie Brooks

ONES TO WATCH

So Sad	Everly Brothers
Dreamin'	Johnny Burnette

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending September 17)

Last Week	This Week	Title	Artist
1	1	Apache	The Shadows
2	2	Because They're Young	Duane Eddy
3	3	A Mess Of Blues	Elvis Presley
5	4	When Will I Be Loved?	Everly Brothers
4	5	Please Don't Tease	Cliff Richard
—	6	Only The Lonely	Roy Orbison
10	7	Tell Laura I Love Her	Ricky Valance
6	8	Everybody's Somebody's Fool	Connie Francis
8	9	Tie Me Kangaroo Down, Sport	Rolf Harris
—	10	Paper Roses	Maureen Evans Kaye Sisters

Published by courtesy of "The World's Fair"

HOW WILL IT END? BARRY DARVELL

LONDON

HL 9191 45 rpm



MICHAEL COX—hit number two

singing about his girl friends . . . "Caroline" is a direct follow-up to "Angela Jones," but "Linda" is different and we don't even know whether we shall issue it or not," he says.

Even on the strength of his first record Michael is building up quite a fan following. He's booked to appear on the forthcoming Jimmy Jones tour and for the summer season has been appearing at Bournemouth.

His hit record "Angela Jones" was also the first hit for the new Triumph label, but he and his manager, A and R man Joe Meek, have since left the company and "Along Came Caroline" is issued on HMV.

What is Michael making out of his girl friends?

"Well, I'd like a car, but I don't think that even Caroline is going to pay for that. What I'm going to do first is to make sure that I've about two thousand pounds in the bank.

"This business is so precarious that I want to get some money behind me."

"And I want to buy some things for my two sisters as well," he adds. "After all, they started all this."

variety, I do more of the Pat Boone type of number and the older folk seem to like it just as much as those of my own age."

Michael is young—just over 20—but extremely sensible. He's leaving his career very much in the hands of Joe Meek.

"I do as he advises," says Michael. "If I had to make a record without him I'd be lost."

* * *

"Whenever he makes a record he always says, 'Well, let's try something different,' and I think this gives me confidence. You just listen to the backing of 'Along Came Caroline,' and the flipside 'Lonely Road,' they're different, and Joe always tries to do something like this."

"I think I can leave everything to Joe."

One thing that isn't being left to him to arrange is Michael's variety tours. When I was talking to him in his aunt's flat in Kensington, the phone rang.

It was a call concerning a one-night Sunday concert . . . "but I'm going to have the boys backing me," said Michael. "I don't mind if I do have to pay them myself. One bad performance, even at a small concert can do a lot of harm. If you don't lay out money (Angela's) you can't expect to get anything back."

* * *

He got his usual backing, and is paying for it himself. He's also planning to take his group on the road when he goes on his first tour with Jimmy Jones.

Michael still feels that he has a lot to learn when he's on the variety stage, "but at least I know what I want to do," and he knows that it isn't enough just to go on the stage and sing. "I've got to present an act."

For six months Michael has been down in London from his hometown of Liverpool. But he hasn't found himself a girl friend yet . . . not an Angela, or a Caroline . . . or a Linda.

When he does she'd better have a sense of humour. "When I go out with a girl," says Michael. "I like to be able to have a good laugh." At the moment, of course, the laugh's on Angela . . .

Richard Adams

ANGELA JONES was the apple of Michael Cox's eye. He sang her praises so well in fact, that she found her name in the Top Ten charts. She bought him an expensive stereophonic record player . . .

Angela, Caroline, who'll be next?

paid his salary . . . and those of his group . . . and gave him a nice little nest egg in the bank.

But the romance is over . . . because last Friday along came Caroline. "Along Came Caroline" is the title of Michael Cox's latest record, and it already has a list of radio plugs lined up which should ensure him his hit number two.

Michael sings about Caroline in the same way as he enthused about Angela, but the courtship won't last much longer, because already on the stocks is the girl who will take over . . . "Linda." It's the number which Michael cut for the film of the same title and which stands a good chance of taking over from Caroline. But Michael doesn't intend to go on

It was last March that his sisters Diana and Susan decided to write to Jack Good and tell him about their brother who was always singing around the house.

Jack asked him to come down for an audition, which he passed, "though I didn't think I had a dog's chance," and he appeared in "Oh Boy!" on April 25.

* * *

He caught on and made two records for Decca, "Teenage Love"/"Boy Meets Girl" and "Serious"/"Too Hot To Handle," neither of which moved.

It took that girl Angela to make him. And it's made him with the older generation as well. Says Michael, "I don't sing rock when I'm on

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending September 17, 1960

Adam and Cliff jump into the top ten . . . John Barry ousts The Ventures

Last Week	This Week	Title	Artist	Label
1	1	Apache	The Shadows	Columbia
2	2	Because They're Young	Duane Eddy	London
9	3	Tell Laura I Love Her	Ricky Valance	Columbia
4	4	A Mess Of Blues	Elvis Presley	RCA
6	5	Only The Lonely	Roy Orbison	London
—	6	How About That!	Adam Faith	Parlophone
7	7	As Long As He Needs Me	Shirley Bassey	Columbia
3	8	Please Don't Tease	Cliff Richard	Columbia
—	9	Nine Times Out Of Ten	Cliff Richard	Columbia
5	10	When Will I Be Loved?	Everly Brothers	London
10	11	Paper Roses	Kaye Sisters	Philips
8	12	Everybody's Somebody's Fool	Connie Francis	MGM
—	13	Walk, Don't Run	John Barry Seven	Parlophone
13	14	If She Should Come To You	Anthony Newley	Decca
16	15	Please Help Me, I'm Falling	Hank Locklin	RCA
11	16	Love Is Like A Violin	Ken Dodd	Decca
14	17	Shakin' All Over	Johnny Kidd	HMV
12	18	Image Of A Girl	Mark Wynter	Decca
15	19	I'm Sorry	Brenda Lee	Brunswick
19	20	Volare	Bobby Rydell	Columbia

ONE TO WATCH

Let's Think About Living	Bob Luman
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BUY PYE'S BIG SIX

THE FLEE-REKKERS

"Sunday Date"

B/W

"Shiftless Sam"

ALFIE BASS

"Villikens and His Dinah"

B/W

"Rat Catcher's Daughter"

ROBERT HORTON

"Wagon Train"

B/W

"Sail Ho"

ANNETTE

"Pineapple Princess"

B/W

"Luau Cha Cha Cha"

PETER JAY

"Paradise Garden"

B/W

"Who's The Girl"

RICKY WAYNE

and the OFF BEATS

"Make Way Baby"

B/W "Goodness Knows"

Remakes prove that top rock songs will last

FINGS ain't wot they used t'be. Time was when, before you could risk a revival of a past hit, you had to wait some ten years for the old song to be forgotten. Now, if you're Bobby Rydell, you don't bother to wait even two years.

The success of his version of "Volare" makes nonsense of many current theories. But chiefly, please note, that Bobby's "Volare" is a rock version—not Bill Haley's kind of rock, nor yet Jerry Lee Lewis's, but rock nonetheless: today's kind of rock. What do you make of that, those of you who are still forecasting its death?

The most significant revivals of late have been of rock originals.

Connie Francis has been tremendously successful with her LP of rock 'n' roll million sellers.

In the very nature of things, many of the fans who bought Connie's LP must already have a proportion of the original hit versions. So it would seem that top rock songs have an appeal that lasts longer than most people would have suspected.

New trend

This is confirmed by the new trend in singles—remakes of rock 'n' roll hits. The Everly's current hit is backed with "Be-bop-a-lula." Their new one has Little Richard's former hit, "Lucille," on the flip. Bill Black's Combo has had smash after smash in the States with rock "oldies"—"White Silver Sands," "Josephine," and now "Don't Be Cruel."

Frankie Lyman's new one, "Little Bitty Pretty One," was in the charts about three years ago, sung by Thurston Harris. The Carlos Brothers have recorded Ritchie Valens' song "La Bamba."

Even a version of Elvis Presley's wild rocker "Party" from the film "Loving You," is enjoying a current success in the American charts—this

says
**JACK
GOOD**

time by a girl, Wanda Jackson. How or why this particular one got away, I just can't imagine. It sounds to me like a 45 of Presley being played at 78. But there it is—well in the charts.

All this adds up to two points—firstly, the beat is by no means beaten; secondly, there are and will continue to be rock 'n' roll standards—and these songs will become the stock-in-trade of tomorrow's beat singers.

We may expect LPs like "Presley Sings Otis Blackwell" or "Richard Sings The Lieber and Stoller Songbook." And peppery, grey-haired reviewers will write at length on these latest versions of the old masters as earnestly as they now discuss a new Rodgers and Hart album.

Your dream?

HOW would you like to be one of the Vernons Girls going on a nationwide tour of one-nighters with fifteen teenage idols? Almost one boy-star for every girl . . . Take your pick . . . Peter Wynne, Duffy Power, Joe Brown, Dave Sampson,



* **DICKIE PRIDE** — His LP will be of songs he really likes to sing.

Tommy Bruce, Billy Fury, etc., etc. Your dream come true?

Well, that's what you might think now—but just ponder on these things: You would have practically no free time. Every day would be spent travelling from town to town—in a special coach, but *not* with the boys. You don't even dress for the show in the same building as the boys. You see, this tour, which opens on Saturday, will be of two cinema circuits, and cinemas weren't built with dressing-room accommodation for 15 artists, a 15-piece band and 16 girls.

So the girls have to dress in a nearby hall, then they are picked up by coach and taken to the show. After the show they are taken back to their digs. All under the kindly but firm supervision of a chaperone.

So much for the glamour of show business. But to be a Vernons Girl doesn't mean that you are condemned to lead a life without romance. Some of the girls have boy friends from their home-town, Liverpool—they boys they may have met before they joined the group and were still checking coupons for the pools. And, of course, there are one or two romances with boys in show business . . . for love will find a way—or so Mrs. Marty Wilde tells me.

Between them the Vernons Girls have included in their date books at some time or other the names of practically every teenage idol in Britain. But on tour there just isn't time.

Follow-up

I DON'T generally like follow-ups. They usually show a slavish respect for the first hit, and are completely devoid of any character or originality of their own.

And if ever there was a follow-up it is Michael Cox's "Along Came Carolyn." But it is so cleverly written it actually makes a virtue out of being a successor to "Angela Jones."

In fact, for the first time I would say that here is a follow-up that is actually an improvement on the original. The tune is catchier, Mike is in better form, and the recording is even more a tribute to the sparkling technique of A and R man Joe Meek.

Listen to that girl-vocal group in the background of "Along Came Carolyn." I haven't heard anywhere on either side of the Atlantic a record with such silvery sounds.

Dickie Pride LP

I MUST say that it is an encouraging sign that EMI have decided to make an LP with Dickie Pride. I have always thought Dickie to be one of our most talented young singers—if not the most talented. But his single records have never done particularly well, and it is a credit to his recording company that in spite of this they have enough faith in the boy to make an LP.

And this is not an LP by the "Sheik of Shake," as he is billed in variety. This will be the real Dickie Pride, sing the sort of songs he likes singing—the standards (not rock 'n' roll standards either), and backed by the sort of band with which he likes to sing them—led by Eric Jupp.

This is an album I look forward to eagerly—it could be a turning point in Dickie's career.

introducing

DICK TATHAM

Come Pry
With Me



BERT HOPKINS, the coolest cat in Hackney Wick, has just been signed by Charlie de la Rue, on his own admission the leading agent in the business. We are about to pry into what happens next.

Chances are that, before the tea is even dry on the contract, Charlie will start to alter the new arrival's act. He'll say, "It's not bad—not bad at all. You dreamed it up yourself? Good boy! Singing 'Ave Maria' as a cha cha and knocking back a pint of old and mild at the same time—crazy!"

"It's talented, sure; but we gotta make it more commercial. I think maybe 'Ave Maria' would sound better with a slow rock beat. And we'd better cut the old and mild gimmick. It's in bad taste."

Finally the act is set. Then Charlie decides "Bert Hopkins" doesn't sound right. He re-names his discovery Gaylord Gigli. He promises to make him a star.

Kidding apart, how DOES an agent try to guide an unknown to stardom? Let's stay with Charlie, and see how he gets weaving . . . He realises the quickest aids to fame are a hit disc or a TV spot; or, better still, both.

Agents and A and R men are mostly on Christian name terms. They have done business before and have met socially. So if an agent says he's on to something, and the A and R man reckons he knows form, a studio audition is generally fixed right away.

The agency game

A disc studio will normally offer a pianist. But the wise agent will hire one, if only because that gives the singer plenty of rehearsal. Or, if he has a beatster, he may get a backing group.

The agent will probably attend the audition, all ready to murmur "fabulous!" on the offbeat. If the A and R man digs what the singer puts down, he usually tells the agent right away. They then set a date for making the first disc and contracts are drawn up. He knows the disc firm will start proclaiming Gaylord to the Press in handouts only slightly shorter than "Gone With The Wind."

He also knows it will start pestering the life out of DJs to get the young Mister Gigli (a grand-nephew of the great Italian tenor) on request programmes.

Soon, if all goes well, Gaylord will be getting publicity worthy of the first arrival from Outer Space.

Meantime, there's the telly to think of. Getting Gaylord on to TV disc programmes is now fairly easy. But the agent tries for other shows, too.

If Charlie (like most top tenpercenter) sports his own publicity man, he in turn is told to start eager-beaving among his pals on the national and trade press, telling them he has the greatest thing in show biz since the Chipmunks, and offering each the story exclusive.

Then there are one-nighters. If Charlie's a big boy in the biz, he may have his own packages on the road. In that case, in goes Gaylord. If not, Charlie flogs his discovery like mad to promoters.

He says his boy is being worked to death on TV and has advance orders of just under half-a-million for his first disc. He says he's being sent round the bend by the rush of offers for Gaylord to appear in stage shows.

He adds that he's turning 'em all down for the moment, but wouldn't mind obliging the particular promoter with a few appearances under the Old Pals Act.

Charlie's star-making ploys don't end there. There's lots more to do. He may tell Gaylord to burn that square lounge suit and go in for some real hip jeans and lumber jacket. He may insist that old-hat-hair-do is a drag and send Gaylord for a neat, distinctive Mohican.

★ ★ ★

He may take him places: to first-nights, film premieres, cocktail party sessions, Press conferences for the disc firm's stars and to lunch at the places where the show biz top brass guzzle daily.

If Gaylord has a load of talent (or else none at all) he should by now be getting well into orbit. The disc, the telly, the DJs, the Press, Charlie's old pals—they should all be really on the roar.

Fans, too, should be forming clubs and going about with Gaylord badges.

But in all honesty, Charlie the agent really earns his money. He phones for hours on his singer's behalf. He has to be clued up: if he doesn't ask enough for Gaylord, they think the boy's no good; if he asks too much, he gets told to drop dead.

He has to fix such things as his artist's billing and his place in the running order of a stage or TV show. He has to make sure he looks right, does his stuff properly and gets the right musical backing.

These things can make or destroy a performer. What does Charlie get for all this? He may lose money. He may lay out on publicity, entertaining, music arrangements, travelling expenses and Gaylord's Mohican—and find his fabulous discovery flops like a fish on a slab.

On the other hand, Gaylord may reach the thousand-a-week class. Then Charlie gets ten per cent; and who's to say he's not earned it?

If Gaylord stays a star, Charlie can get his cut and STILL find time to think of launching another discovery. When he does, he can phone the A and R man and say: "You'll never believe it, but I've got someone here who's going to be even more fabulous than Gaylord Gigli!"

RCA

have

the ORIGINAL U.S. hit!

CHAIN GANG

SAM COOKE

RCA 1202

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CABLE from

Edited by MAURICE CLARK

AMERICA

- 'Laura' has a follow-up
- TV series for Everlys?
- Lita—big U.S. build-up

Hannah Dean is a new name on the music scene. She has had her first record release on the Columbia label, "So Little Time" and "Itty Bitty Love." Until two months ago Hannah was a Los Angeles housewife, the only singing she was doing was in a Baptist church. She was, however, heard by a talent scout who made a demonstration record, which he took to Irving Townsend, Executive producer for Columbia. He at once signed her to a lengthy contract.

Newest idol of the U.S. teenagers, boys and girls, is 17-year-old **Bobby Van**. Bobby's new hit disc for Liberty, "Devil Or Angel," looks as if it will take him right to the top.

Less than six months ago America's biggest D.J., Dick Clark, was called before a congressional committee investigating undercover payments to D.J.s. Dick has now agreed to head a D.J. association against payola. Dick was, of course, found innocent of accepting payola himself.

Linda Green, part 13-year-old protegee of **Jerry Lewis**, has just been signed by RCA Victor.

Lee Magid, manager to **Della Reese** and many other stars, has really got things buzzing here for your **Lita Roza**. Apart from many American recording companies bidding for her services, he has also got a lot of TV work in mind. He figures he will make her into an international star within a year.

Clyde McCoy has been named again for the seventh time by our "Ballroom Operators of America" as the best small band in the States. Clyde has now sold well over five million copies of his "Sugar Blues" disc and is about to make an album for Top Rank here.

Ray Conniff is taking no chances when he embarks on his first personal appearance tour. He has spent over \$30,000 on equipment, including a mobile stereo system to reproduce the same sound he gets on records.

TONY WILLIAMS, who recently left **The Platters** to go solo, is seeking court approval to record for a company other than Mercury. Although Tony has been replaced by **Sonny Turner** on personal appearances, he still records with the group, and they have an exclusive contract with Mercury. However, since leaving **The Platters**, Tony has had many offers to record as a solo artist, but he can't... not until his contract with Mercury is worked out.

Marilyn Michaels, who has recorded the answer to "Tell Laura I Love Her," "Tell Tommy I'll Miss Him," for RCA Victor, has had to re-cut the version for release in England. The line "he is up in heaven somewhere" has been changed to "he meant everything to me."

Carlton Records has just signed **Karen Chandler** to a long-term contract. They have also bought the master of young **Candy Anderson**'s tape of "Call Me Lucky" for release on their subsidiary label—Guaranteed Records.

Ed Townsend requested and received a release from his Capitol recording contract, and has now joined the Warner label. His first issue is out this week called "Stay With Me."

SAM COOKE'S wife **Bobbie** has given birth to a girl in Los Angeles. She will be named **Tracey**.

Don and **Phil Everly** complete their training at a Hollywood drama school soon and are being considered for a TV series about two brothers at West Point. There is also talk of a film for Warner Brothers.

Brook Benton has just received from Mercury Records the Decathlon award for having 10 hits in a row including eight singles and two albums.

Cameo Record star **Bobby Rydell** is in a terrible quandry. He has been asked by **Betty Camden** and **Adolph Green** to star in their forthcoming Broadway musical show, "Do-Re-Mi." He is, of course, keen to do so, but it will mean sacrificing an estimated \$20,000 in prior engagements.

* **LITA ROZA** . . . American manager hopes she will be an international star in a year's time.



DEE CLARKE
You're looking good
TOP RANK TOP RANK JAR501

WANDA JACKSON
Let's have a party
Capitol CAPITOL 45-CL15147

RUSS CONWAY
with Tony Osborne and his Orchestra
Passing breeze
COLUMBIA 45-DB4508

JIMMY JONES
I just go for you
45-MGM-1091

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FROM
EMI
The greatest recording organisation in the world

THE MUDLARCS
(YOU'VE GOT TO)
Move two mountains
COLUMBIA 45-DB4513

PAUL HANFORD
Ev'ry little girl
PARLOPHONE 45-R4894

MICHAEL COX
Along came Caroline
H.M.V. 45-POP789

KENNY LYNCH
Slowcoach
H.M.V. 45-POP786

DO WE REALLY NEED THESE A AND R MEN?

TOO often when an artist makes a record it is a bad "marriage" between the singer and the song. Too often they are "just good friends." Sometimes it is a marriage arranged because Mr. X has written a song and Mr. Y has to find SOMETHING to sing on his next record.

Who says this? Ben Selvin, the American artists and repertoire manager of the RCA Camden label who was over here recently making records for release in the States.

"If A and R men in Britain gave their artists more freedom to choose their own material British discs would be a step nearer to the American charts," said Selvin. "In America we leave much more to the singer and that is one reason why we make better records."

Some of our artists certainly are singing the wrong material. Marty Wilde has been going through a phase recording the wrong songs. Peter Elliott has decided it is preferable to make his own records rather than have an A and R man do it for him. Yana refused to make records at all because she didn't like the material offered to her.

But is it the fault of the A and R man?

Bunny Lewis, manager to Craig Douglas, The Mudlarks, The Avons, Lorraine Desmond, said "No." So far Craig has had six hit records. The Avons had one, "Seven Little Girls" and have been trying ever since for a follow-up. Lorraine has never had a hit.

Nobody's fault

"But" says Bunny, "these things just happen, it isn't anybody's fault. With all my artists, from Craig to Lorraine, I have the utmost co-operation from A and R men and I am always present at the recording sessions to advise."

Who picks Craig's songs?

"Sometimes I find them, sometimes Dick Rowe (who was Craig's A and R manager at Top Rank) came up with the song. We always co-operate and never insist that such and such a song should be recorded."

"I am always very grateful for any help that Dick or any other A and R man gives me. And I know that we can't all be right all the time."

"If Craig thinks a song is wrong for him I wouldn't insist that he does it. And if Craig came up with a song that I thought to be wrong I wouldn't refuse to let him record it."

Persuasion

"I'd try to persuade him against it but if he felt strongly about it I'd let him record it and agree with him that I should have the choice of the second side."

"Then we could let someone else decide which was to be the A side."

Bunny could see no way nor any reason to change the relationship between the artist and his A and R manager.

"I wouldn't like to see us working the way they do in the States. It's a much more friendly and human atmosphere over here. American A and R men are more like studio engineers. When a singer like Jack Scott goes to the studio his A and R man wouldn't dare to tell him how to sing his songs."

"They produce better records because their studios, not the technicians or equipment, but the studios themselves are more up to date than our own. When it comes to the rhythm backings, which today is 75

NO says Ben Selvin of America's RCA Camden label

YES says Bunny Lewis, who manages Craig Douglas

YES says Tito Burns, Cliff Richard's manager

per cent of any record, they're way ahead of us."

But the Americans do have one big advantage over us. More of their singers write their own songs than they do over here. Why? "For years," says Bunny, "they have had pop music and today there is a certain tradition about it. When a youngster thinks of becoming a singer he automatically understands that it will help if he can also write his own songs. For years we've followed America, but we haven't got that tradition yet."

"They still look upon the British pop industry as a bit of a joke... until they look at our charts."

"For years they have dominated the pop scene in every country. But they don't any more and they don't want British discs to succeed in America."

"American show business resents

British artists going into their charts. And however our A and R men changed their methods it wouldn't help sell our discs over there."

Norrie Paramor, one of EMI's leading A and R men who is responsible for all Cliff Richard's discs couldn't see any room for improvement either.

"I don't know how other A and R men work," said Norrie, "but this is a 24-hour job with me and I don't see how I can do any better."

"I have never made any artist record a song that he didn't want to do. I have tried to persuade them but if they're really against the number, it would be pointless for me to insist. They would just make a bad record."

—Did Norrie have difficulty getting the right songs for the right singers? "It's not exactly difficult but I am

much more interested in auditioning a new singer if he has written his own material."

"I think they can make a better record of their own number than they could of somebody else's and I certainly think that more singers should be encouraged to write their own songs."

Cliff's manager, Tito Burns, who also handles Peter Elliott, thought Selvin was right, "but only up to a point. Nobody has a pistol held to their heads over things like this. Peter made his own record because he wanted to show A and R men the type of song and backing he was best with."

"The best way is to do it yourself and show them the results."

"When a decision is made to record a number everyone must agree. Some of the new and younger singers are,



* TITO BURNS—Everyone must agree on what number to record. (DISC Pic)

of course, told what to do. But when they're young and inexperienced they don't know what is the best thing."

"Of course," says Tito, "it's always difficult for a singer who hasn't had a recent hit to find the right song because the songwriters concentrate on big disc sellers. It's unfortunate, but it's business."

You can't blame the songwriters, they have to eat, but if more singers wrote their own songs they would stand a better chance of making hits.

There is another difference between American and British records which keeps the Americans ahead. Their songwriters write in every little gimmick, every da-da of the chorus. They don't just write songs... they write records.

John Wells

Teddy Johnson



writes for you

What type of person buys this?

IS the record industry taking a retrograde step by issuing discs like "Tell Laura I Love Her"? This was the question that came up over dinner at the Mayfair Hotel last week-end. The folk discussing the problem came from various parts of the world—each had a close affinity with the disc industry. It was I who first plunged "Laura" into the whirlpool of controversy by obtaining an exclusive interview with Mike Collier, assistant A and R manager to Hugo and Luigi, who made this American record originally.

An American at my dinner party felt that such recordings were angled to "please the mob." "Let's be frank, the bosses of the industry don't listen to the discs—

the chairman of a large British combine doesn't take these records home to amuse or entertain guests."

"Writers and composers do not listen to them. Ask yourself, do other singers collect this rubbish? Do the orchestra leaders and arrangers of note take these into their own homes for their own kids to hear?"

So who is listening to these discs? Who, more important, is buying them?

Contended the American: "The mob. These discs are manufactured to appeal to the lowest common denominator. They are made by men who understand the sales potential of marketing such discs."

"They are pressed by men who only have their eyes on the accounts ledger and not upon their moral obligations. These men deserve to have a recession in their industry—they deserve to have a falling-off of sales because they are worshippers of the almighty dollar and are closing their eyes to their moral responsibilities."

"I am of the earnest opinion that top ten ratings should not always be the yardstick of an A and R manager's life. He should take a pride in his products—be proud to claim 'that was my work' and

'it is as good, artistically, as I can make it.'

"And his top executives should have the moral responsibility not only to back their recording managers in a drive for better products, but order these men to create such products."

This top U.S. businessman warmed to his conversation and continued in a similar vein for a long while. The soup course came, the main dish went, the sweet was consumed, and then over coffee and a brandy he said:

"I am heartily sick of this trend—we want leadership from disc companies. Stop watching the top ten for six months, and start creating quality material by quality artists, and you will find that the public taste will alter, too. "The Sinatras and Comos, the Nelson Riddles and Mantovanis, the Ellas and Mathises will be back in the top sellers... and the dividends will start to be paid again, gained from records with which everyone in the industry will be justly proud to be associated."

These are strong sentiments—I report them without comment. They are the opinion of one man. I have quoted only his opinions because his companions were

broadly in agreement with him. What do you—the record buyers—think? What does the industry as a whole feel? Are the chairmen and directors of our major concerns side-stepping the issue? Are they paying homage to "the almighty dollar" at the expense of artistry?

And more important—does this trend mean that we are ringing a death knell for the boom that currently envelops discdom? Or do you feel that issuing these discs is right?

Rejoicing

DEPARTMENT OF REJOICING... to the directors of the Cameo Polytechnic my heartiest congratulations on screening "Jazz On A Summer's Day." It will be recalled that for months I have waged a campaign to get this film a London screening. Frankly I was giving up hope... to the bookers of this London theatre I offer my thanks for all jazz enthusiasts—and I am happy to hear that this artistically fine film is also a commercial success.

I'm happy...

I AM happy to hear that the young Londoner Don Fox, is at last getting disc exposure again. This fair-haired six-footer has much to commend him as a singer—as you can hear if you listen to his original composition "Out There," on Triumph.

... and laughing

WALLY WHYTON, composer-guitarist-singer and the idol of all nippers who watch ITV's "Small Time," has reformed his old Vipers Skiffle group to take part in "Mr. Burke MP"—this is the Gerald Frow musical play which opens at the Mermaid Theatre, on October 8.

Mantovani—off on another trip to the States



NEXT Monday Mantovani is off to North America again for another concert tour. It's his sixth visit to Canada and his fifth to the States. There will be 52 two-hour concerts in all, and after each date he will average between 150 and 250 miles per day moving on to the next venue. Judging by the previous tours, he will play to capacity crowds everywhere.

Telling me about the tour, Mantovani said: "The audiences are very mixed, a lot of young people come along as well as the older generation. We've done college concerts over there with packed houses every time. In fact, I was once voted best pop orchestra leader in an American teenage poll."

Mantovani will take with him Sidney Sax (violin), Lionel Solomon (flute), George Swift (trumpet), Charles Botterill (percussion), Walter Ashworth (bass, orchestra manager) and his personal manager George Elrick. The rest of his 45-piece orchestra with its 32-strong string section will be recruited from American musicians.

Apart from the huge cost which would be involved, Mantovani is unable to take his full British orchestra on the trip owing to working-visit restrictions on one another's musicians imposed by the American and British musicians' unions.

"I take my key men with me and form the orchestra around them when we get to the States. The people who promote my concerts there make the necessary arrangements for the American musicians, and try whenever possible to book the men who played for me on my previous visits."

First-class men

On the relative merits of British and American musicians he said:

"Both countries have first-class men. My special string effect is obtained solely by the method of scoring, and the American players who join me for my tours there produce it perfectly."

Understandably, "Charmaine" is still one of Mantovani's favourite names. His recording of this old waltz, which first introduced his echoing string effect, promoted him from the status of a leading British maestro to that of a world-famous international one. He's remained in this

category ever since, and was the first artist to notch up 1,000,000 stereo record sales in America.

His music has survived the rock era unscathed, and in fact establishes itself more firmly every year. His time is fully occupied in scoring 75 per cent of the material which he uses for recordings and concerts.

"I didn't stop innovating after the string effect was created. I'm always trying to introduce new sounds and effects in my scoring. This is the only course if people aren't going to get bored by my music. The string sound—echoing without using an echo chamber—has given me a musical identity of my own, but lasting success depends on how music is scored and how it's interpreted."

He also takes great pains in planning his concerts so that the programmes always contain a maximum amount of variety and contrast in their material.

Mantovani enjoys every kind of music providing it is scored and presented well. He takes a dim view of much of the beat section of the pop scene, though.

"I've certainly got nothing against rhythm. It's essential in music. But

* MANTOVANI . . . he doesn't have to take his British orchestra to America, it's the scores that matter.

some people have sunk to unnecessary depths to put over rock 'n' roll."

Asked to explain the perennial success of his music, he gave three reasons.

"Its varied appeal, the colouring we give it and the way we play each individual piece as well as we can every time without getting blasé or indifferent towards them."

Although singles are released occasionally, he is essentially an LP artist, and the sales of Mantovani albums are phenomenal. One of his earliest monaural LPs for Decca, "Strauss Waltzes," dating back to 1952, is still selling strongly in many parts of the world.

Questioned on whether he had any idea of his total disc sales, he replied: "I honestly don't know." His eyes twinkled as he added: "If I did and mentioned a figure, I'd soon be faced with dozens of questions from the income tax collector!"

Nigel Hunter

TRAD JAZZ NEWS

Collectors are in for a ball

COLLECTORS of real traditional jazz records are in for a hectic time towards the end of October. A firm called Interdisc Records has been formed with the specific object of pressing and issuing recordings from the American independent companies in Europe. Those for distribution on the Continent will be pressed in Rome, but all those for sale in the British Isles will be pressed over here.

The American labels represented include Riverside, Good Time Jazz, Contemporary, Bluesville, Swingsville and Moodville. First, three are fairly well known among fans, but I must confess to hearing the names of the last three for the first time.

The same catalogue numbers will

be used as in the States and the first issue will consist of six or seven LPs including an Armstrong entitled "Louis Plays The Blues," consisting in the main of accompaniments to early blues singers.

THE PETE RIDGE BAND, one of Britain's newest outfits, turned fully professional three weeks ago. Normally when this happens, half the band leave to stick with their daytime jobs. In Pete's case the whole band made the change.

They are doing mostly one-night jazz club stands, but last week were suddenly promoted to number one spot at a concert at St. George's Hall, Liverpool. At the last moment Emile Ford, top of the bill, was unable to appear.

They have negotiated a booking at Liverpool's Iron Door Club to appear once a month on Saturday and Sunday. Kenny Ball also does the same, though his usually works out at once every six weeks owing to heavy bookings. On October 5 Pete is at Jazzshows and there again on November 30. On October 23 he does one of the afternoon

spot sessions which Jazzshows recently inaugurated.

An eight-day tour of the North covering Hanley, Wilmslow, Manchester, Stockport, Bolton and Liverpool, starts on November 16.

CHRIS BARBER and Otilie left last week for New York prior to appearing with the band in Los Angeles on September 23. They are there for seven weeks playing their last date in New York on November 6.

Nat Gonella is also abroad at the moment. He has dates in Norway, Sweden, Denmark, and Germany. He returns here on October 2.

SANDY BROWN, Al Fairweather, Red Price and Bill Bramwell are included in a new group to be known as the Rhythm and Blues All Stars. They will be featured at a club venture promoted by BBC broadcaster Alex Korner and promoter Ian Crinnan.

Premises are at St. Mary's Hall, Putney, and the club opens on September 25.

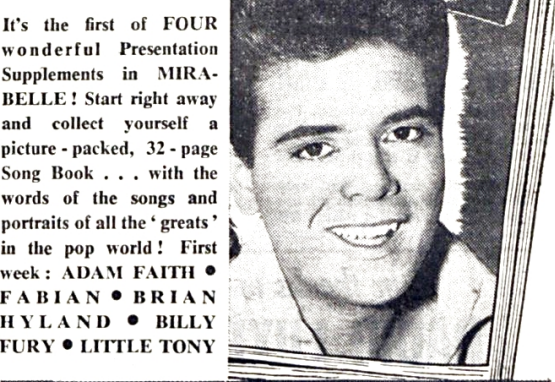
Owen Bryce

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ROMANTIC SONG BOOK



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Mirabelle

OUT MONDAY SEPT. 26th 5⁰

Adam Faith mobbed as fans riot at pop concert

'JURY' GETS ANOTHER EXTENSION

BBC TV's popular Saturday show "Juke Box Jury" has been extended once again, and will now run until December 24. David Jacobs will continue as chairman, and his manager Bunny Lewis will be one of the panel on October 15.

THE Pop Prom concert which was held at the Royal Albert Hall in London on Sunday very nearly ended in disaster as crowds of excited teenagers swarmed on to the stage to mob Adam Faith who closed the first half of the bill. Only the appearance of extra squads of attendants and police during the second half and a cute move on the part of the organisers prevented even worse happening to Cliff Richard and The Shadows.

Screaming broke out early in the programme and when Adam Faith came on, the stage was showered with sweets and coins. Several girls climbed on to the stage and mobbed him. One clutched him by the throat, another by the arm and a third wrested his microphone from his hand.

Eventually the stage was cleared and he completed his act.

Reinforcements of attendants and police were brought in for Cliff Richard and The Shadows, who were closing the second part of the concert. The lights were turned out and Jackie Rae, the comper, tricked the girls hanging over the artists' entrance by coming in ahead of Cliff.

Britain's top beat singer and his group did their act against a barrage of noise—but without further intrusions on the stage.

Also appearing at the concert were Peter Elliott, The John Barry Seven, Emile Ford, Bob Miller and his Miller-men, Dave Sampson and the Hunters, Cherry Wainer with Don Storer and the Billy Woods Five.

Bassey season is extended a week

SHIRLEY BASSEY'S season at the Pigalle Restaurant has been extended for a further week and will now end on October 8. This is the result of her outstanding success there.

Her voice, troubled by laryngitis, has almost recovered its full strength again, but she is resting a lot during the day on her doctor's orders.

Last Saturday Shirley had the distinction of being the last personality to be interviewed on the old-style BBC "In Town Tonight" radio programme

Pye rush C and W disc

OWING to numerous requests, Pye are to release a single of "Rocking Alone In An Old Rocking Chair," recorded by C and W singers Miki and Griff.

Previously the number was only available on an EP and a rush job has been made of the single for release this Friday.

Mudlarks singer to marry

FRED MUDD of The Mudlarks is to marry Leila Williams, former beauty queen and hostess on BBC TV's "Blue Peter" programmes, on October 8 at 11.30 at St. Margaret's Church, Ockley, Surrey.

Best man will be his brother Jeff Mudd, and the bride will be given away by BBC TV personality Cliff Michelmore.

Max Bygraves will be doing one of his rare variety performances when he appears at the Bristol Hippodrome for a week, commencing October 3.

Live TV for Kitt unlikely

EARTHA KITT is unlikely to make any live television appearances while she is in Britain. According to ATV, who were hoping to star Miss Kitt in "Sunday Night At The London Palladium," her contract forbids her to make television appearances.

However, they are planning to tape two Spectaculars, for showing after Eartha Kitt leaves Britain. No dates have yet been set for either transmission or taping.

VALANCE DATES

FOLLOWING his series of one-nighters with Ted Heath, Ricky Valance has several more dates lined up which will take him through to the end of November.

After a one-nighter at Walthamstow on November 6, Ricky will be touring with Bob Monkhouse until November 12. November 13 will see him at Tooting, followed by further dates through to the final week in the month.

Gang on disc

AFTER a run of almost 28 years, Ralph Reader's "Gang Show" has finally been put on record. Fontana have made an LP, for September 28 release, entitled "Hits From The Gang Shows," and the album includes "Crest Of A Wave," "Birds Of A Feather," "Bluebird" and "It's A Wonderful Life."

Fontana to release 'TIFH'

FONTANA RECORDS are to release "The Cream" of "Take It From Here," featuring the cast of Jimmy Edwards, Dick Bentley, June Whitfield and Wallas Eaton, on September 28.

The record will be available in both monaural and stereo.

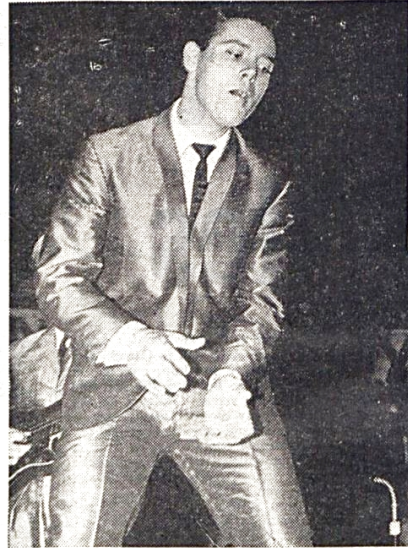
TRIBUTE TO MAVERICK

AN American rock group known as The Strangers, has recorded a double-sided beat tribute to the Maverick TV series on the Choice label. Topside is a beat salute to Bart Maverick and the flip is dedicated to his brother, Bret.

Carroll on Tyne Tees TV

RONNIE CARROLL will introduce the first two editions of "Request Time" on Tyne Tees Television, when the programme commences a new run on September 29.

Rosemary Squires will guest in the fourth programme on October 20.



FRANK SINATRA MAY BUY RECORD LABEL

FRANK SINATRA, who already makes his own discs and releases them to Capitol, is in the market for a record company of his own. He has had talks recently with several labels, including Roulette.

Should the move come off, it would tie in well with Sinatra's other activities which include managing up and coming stars, running a music publishing company and owning a night club.

Atlantic LPs

LATEST American label to join the autumn promotion campaigns is Atlantic with a release of nine LPs, the largest in the company's history.

Jazz predominates in the issue with albums featuring the Modern Jazz Quartet, Jimmy Giuffre, Bob Brookmeyer, Slide Hampton and British stars Ronnie Ross and Allan Ganley.

Connie Francis European

CONNIE FRANCIS may be coming to Europe all but definite for her to arrive on this side of the Atlantic

She will probably travel direct to Italy for television dates, and then on to Holland for further TV engagements.

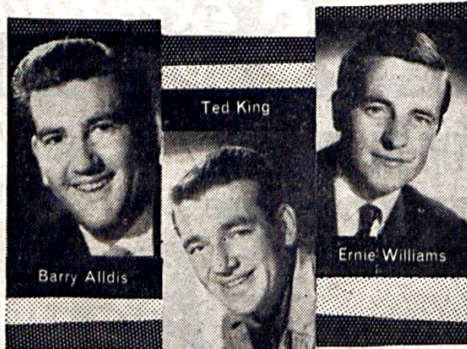
She is expected to top the Palladium bill on Sunday, October 23. If there is time, she will also tape a "Saturday Spectacular," and possibly make one or two personal appearances during her visit.

In a last-minute switch, comedian Dave King will top "Sunday Night at the London Palladium," this coming Sunday, September 25. Also on the bill will be American opera singer, Patrice Munsel.

EMI told DISC that Joni James is also expected to come to Britain during October or November, and it is quite possible that this singer, too, will be invited to appear on "Sunday Night at the London Palladium."

The Kaye Sisters will guest in the Billy Cotton Show, on BBC Television on Saturday, October 8.

Our thanks to the boys at RADIO LUXEMBOURG



for making

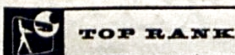
TOP TEEN BABY

sung by

GARRY MILLS

JAR500

RECORD OF THE WEEK



<p>ALVIN FOR PRESIDENT HLG 9193 London</p>	<p>DREAMIN' JOHNNY BURNETT HLG 9172 London</p>
<p>STAY WITH ME; I LOVE EVERYTHING ABOUT YOU ED TOWNSEND WB 21 Warner Bros.</p>	<p>BLUE VELVET THE STATUES HLG 9192 London</p>
<p>JACKIE WILSON ALL MY LOVE Q 72407 Coral</p>	<p>WALK DON'T RUN RHET STOLLER F 11271 Decca</p>

BIG CHANGES ON COMO SHOW

WHEN the "Perry Como Music Hall" returns to the BBC TV in November it will have a new director, a new producer, a new choreographer and probably a completely new format, the BBC revealed this week.

RUSS CUTS MGM SINGLE

SINGER RUSS HAMILTON has cut his first single under his new MGM contract. Titles are "Choir Girl" and "Find Me A Bluebird" and the disc is the first of a series by British artists signed by MGM.

Coming back to a peak Saturday night viewing spot, the show will only be televised three weeks out of four, allowing only the best shows to be shown.

Guests already named who will be taking part in the new series are, Rosemary Clooney, Ginger Rogers and Bob Hope.

Wynter on 'Startime'

MARK WYNTER, Petula Clark and the Dallas Boys will be the guests of Jimmy Jewell and Ben Warris when they star in "Startime" for ATV on Thursday, September 29.

Craig for Ireland

AFTER a concert at the Forum, Bath, on October 2, singer Craig Douglas goes to Ireland for a series of appearances between October 4 and 9. Following this he is at the Paddington Savoy (11); Burnt Oak Essoldo (12); Rotherham (13); Durham Essoldo (14); Keighley Essoldo (15); and the Dewsbury Pioneer (16).
Craig's future recording plans—his discs were issued by Top Rank—were still undecided at press time.

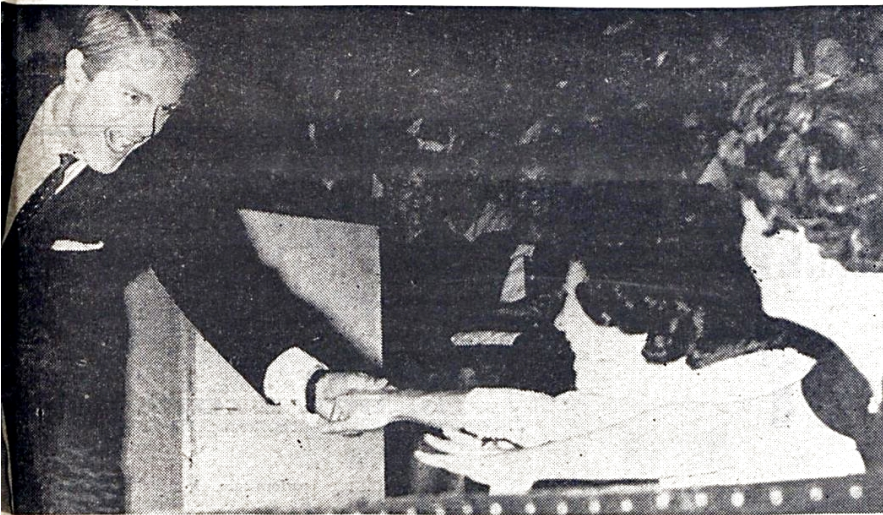
Columbia appoint De Vol

AMERICAN Columbia (Philips here) have appointed MD Frank De Vol as their Director of Popular Artists and Repertoire.
De Vol has accompanied many leading American record stars on disc, and has been with Columbia since 1957.

'Girls' to follow 'Boys'

MGM producer Joe Pasternak, who is currently producing the Connie Francis film, "Where The Boys Are," has a sequel in line entitled "Where The Girls Are," with the same cast.

Al Saxon appears at the California Ballroom, Dunstable, on October 7, and then joins Craig Douglas on his one-nighter tour.



(Above) ADAM FAITH gets friendly with one of his fans just before the fans got a little too friendly with Adam. (Left) CLIFF RICHARD and HANK MARVIN of The Shadows tear into a number, unmolested. (DISC Pics)



Francis—tour?

Europe again next month. Plans undertake a ten-day European tour, October 17.

Johnny Angel back in 'Club'

YOUNG singer Johnny Angel, who made such a successful debut in "Saturday Club," has been re-booked as guest on the programme on October 5.

In addition to this, Johnny has just completed two weeks in cabaret at London's Bagatelle restaurant and has been asked for a week at the Stork Club, Rotherham, commencing Monday, October 31.

Johnny will also be featured on the "Saturday Club" LP which is being issued on October 2.

Barbara Lyon, now recording for Triumph, will guest on Tynes TV's "The One O'Clock Show," on Wednesday, October 5.

In—'Melody Time' Out—'Melody Hour'

"MELODY Time," a new ninety-minute musical show, is to replace the BBC Light Programme's "Melody Hour," on September 25. Vocalists Andy Cole and Rosemary Squires will be regular guests, featured with the 42-piece Lou Whitson Orchestra, the Martin Slavin Group, Henry Krein and the Montmartre Players, and the George Mitchell Singers.

Produced by Travers Thorneloe, the programme will be introduced by Tony Raymont.



Producer JACK GOOD (right) goes over a point with BILLY FURY (left), TOMMY BRUCE and JOE BROWN during rehearsals for the Parnes beat package show which opens at Slough on Saturday. (DISC Pic)

McRae dates are finally settled

DATES and venues for American jazz singer Carmen McRae, who is due to tour here next month, have at last been settled. She will be appearing in all parts of the country, commencing in the south at Hayes.

'Stars' celebrate

"STARS In Your Eyes," the show now running at the London Palladium, celebrated its 200th performance, with the second house last Monday.

The show closes in December, when rehearsals will begin for the pantomime, "Turn Again Whittington," starring Norman Wisdom.

This week, auditions were held at the Palladium to find a cat (human), to take part in the panto.

Chas Chester, DJ

COMEDIAN CHARLIE CHESTER will be a disc jockey for the first time when he comperes "Three Way Family Favourites" on Sunday, October 9 from Cyprus.

Charlie flies out to Cyprus on September 29 for a four-week forces variety tour which also takes him to Malta, Gibraltar, and North Africa. During that time, he will collect requests from the servicemen for use on the programme.

For the programme, Jean Metcalfe will comere from London, with Bill Crozier from Cologne.

RUBY IN 'CINDERELLA'

RUBY MURRAY is to star in Bernard Delfont's presentation of "Cinderella," at the Pavilion, Torquay, this Christmas.

Ruby follows her October tour of Ireland with two television appearances, for which negotiations are in hand.

DICK JORDAN IS TO REST

ORIOLE recording star Dick Jordan is to take a month's rest from the BBC Light Programme's "Easy Beat" series shortly.

He's also resident on the BBC's 32-week series "Sing It Again," and a new disc by him is due out on October 1.

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5 pages of the latest record reviews by the top disc critics

Rocking, honking, walking trio of hits from...



RICKY NELSON

D N T
Yes Sir, That's My Baby; I'm Not Afraid (London HLP9188)
RICKY NELSON revives the old Walter Donaldson song "Yes Sir, That's My Baby" and takes it to a rocking beat. And you'll enjoy the way the boy rocks—it's so easy it just slips into your feet before you know it.
The tune takes to rock beautifully. Good accompaniment with sax scoring well while Ricky sings so affably. But that's not all... this is a double sided success. "I'm Not Afraid" switches Nelson from rock to a slow ballad with a gentle beat. Very soothing vocal on this half with guitar and male team accompanying Ricky.

"When The Saints Go Marching In." In fact, I don't know why they bothered to alter the title. Another very sturdy performance by the instrumental quintet as they take a striding beat to the tune.

JIM REEVES

D N T
I'm Getting Better; I Know One (RCA 1197)
JIM REEVES, after sad romancing on disc (to great commercial success), now proclaims that he is getting over his sadness. "I'm Getting Better" is a slow ballad which he sings attractively and warmly. Very close to being a talker... but still with a melody that can catch on. There's slight, but effective assistance from a girl group. I think it'll be another high seller for Mr. Reeves, though it may start off slowly.
Country jogger for the flip, "I Know One," is quicker, but it, too, is infectious. Reeves, in smooth form, is accompanied again by the girls.



A comfortable, entertaining ballad engagingly handled by KENNY LYNCH.

folk singers, as well as a composer more than average success. His *Five Minute Love Affair* is a beauty item with twangy accompaniment; tag line goes for a joke that won't stand many plays.

HANK THOMPSON
She's Just A Whole Lot Like You; There My Future Goes (Capitol CL15156)**

HANK THOMPSON has written a very reminiscent melody for his latest love ballad *She's Just A Whole Lot Like You*. You can hum it along with him as soon as you've heard the first phrase. Hank sings it in his normal western style.

There My Future Goes is another end-of-the-romance C and W tale. Hank sings it to a tinkly accompaniment.

BILLY BORLYNN
It Takes Time; Every Step Of The Way (Phillips PB1057)**

FRANK DE VOL directs the accompaniment for Billy Borlynn as the singer drifts into the straight, romantic ballad *It Takes Time*. Orchestra is lush and packed with strings. Borlynn's warm, husky voice registers nicely.

For the other song on the disc, Glenn Osser picks up the conductor's baton, but the sound is just as lush. This is another gentle ballad—perhaps a mite slower, but just as attractive.

JAYE P. MORGAN
Wondering Where You Are; I Walk The Line (MGM1093)****

A ROCK-A-BALLAD by Otis Blackwell, *Wondering Where You Are*, is sung feelingly by Miss

Morgan on this release. The girl makes the lyric tell, and she gets a warm accompaniment from strings and background chorus. A side which doesn't hit you over the head, but which could become a friend after a few plays.

For the turnover, she picks up one of Johnny Cash's songs... *I Walk The Line*. At first thought this seems an improbable choice, but Jave makes it very potent indeed!

In fact, I like the way she performs it better than the way Cash himself treats the number. Strings and rhythm are going infectiously behind her.

MAURICE CHEVALIER
Just In Time; If You Knew Suzie (MGM1092)****

VETERAN star Chevalier lifts the "Bells Are Ringing" Song *Just In Time*, and shows most of the modern crop the way to go home! The relaxing, intimate way he glides through the ballad is delightful to hear—and a lesson into the bargain. The wonderful accent gives the ballad extra piquancy. Sweet and soft orchestral accompaniment. All too short.

For the other side he revives the old Eddie Cantor hit *If You Knew Suzie*. Maurice gives it the old vaudeville flavour—and the unnamed orchestra helps to recapture period flavour.

TAB HUNTER
Our Love; Waitin' For Fall (Warner Brothers WB20)***

TAB HUNTER, the film actor, made a hit disc debut some years back with "Young Love." Now he's singing of *Our Love* and this is a rock-a-ballad romancer which could bring him into sales favour once more. Only thing against the side, so far as I'm concerned, is Hunter's own

performance. It doesn't match up to the grace of the melody itself. Tab's frankly dull at times, but the song's own power may carry him through. Don Ralke's orchestra accompanies. *Waitin' For Fall* is a brighter tune with a neat lyric... and a better performance from Tab... he seems much more comfortable with this one.

KENNY LYNCH
Slowcoach; You Make Love So Well (HMV POP786)***

NICE, wide noise from the Michael Sammes Singers who lead Kenny Lynch into *Slowcoach*. A comfortable, entertaining ballad this, which Mr. Lynch handles engagingly. A shuffler that will make steady sales.

You Make Love So Well, is the more modern side to the disc. A lilter with strings behind Lynch as well as the Sammes' chorus. I'm not keen about the lyric here but Kenny Lynch proves he is up with the rest of the liling crop.

PETER JAY
Paradise Garden; Who's The Girl? (Epe N15290)**

PETER JAY is another of the newcomers; Joe Meek has brought to disc. A 20-year-old from Middlesex, he sings the rock-a-ballad love song *Paradise Garden* with plenty of emotion.

Charles Blackwell's orchestra and choir supply a large backing for the boy.

His own composition *Who's The Girl?* is more of a swinger and Peter



* JAYE P. MORGAN—Sings an Otis Blackwell rock-a-ballad.

puts it over in light-hearted fashion. Pretty, frippery accompaniment from strings and girl chorus.

ROCCO GRANATA
Oh, Oh, Rosie; E Primavera (Oriole CB 1565)**

GRANATA, who did well on the continent (if not so well here) with "Marina," turns up again in husky voice for his version of *Oh, Oh, Rosie*. Catchy, with ricky-ticky orchestral backing and male group chanting the title. One of his own songs for the turn-

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GLENDA COLLINS

("The Girl with the Laughing Eyes")
with
"TAKE A CHANCE"
on DECCA Released October 7

RATINGS

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

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

over, E Primavera. A ballad which he sings in Italian. I cannot see it making much impression over here. Rocco seems to drift off into his own thoughts every so often and the melody doesn't stay with you.

FRANK DE VOL
Same Old Summer; Do You Think Of Me?

(Philips PB 1059)***
FRANK DE VOL conducting his Rainbow Strings and getting a very lush noise out of them indeed. Same Old Summer is a dreamy tune ideal for background spinning if not for high-spot listening.

Attractive on all counts even though it lacks commercial impact. The other side could sell, however. Here there's a loping beat woven into the melody and De Vol directs a very good modern sound. Some girl voices drifting around, too, as the ball builds steadily.

BILL COURTNEY
Petticoats Fly; Blanket On The Beach (Columbia DB 4512)***

PETTICOATS FLY is a lilter with a bright lyric idea. Bill Courtney sings it lightly and pleasantly. Girl group and rhythm section supply a twinkling accompaniment.

Blanket on the Beach has a mood opening with seagull and wave noises. Develops into a pretty romantic ballad which Courtney sings ably.

JOHN SCOTT
Hi-flutin' Boogie; Peace Pipe (Parlophone R 4697)****

NOT to be confused with the new vocalist of the same name, this John Scott plays flute. And blows a very good sound for one of his own



JERRY LORDAN has his eye on the American market. (DISC Pic)

compositions, Hi-flutin' Boogie. Title tells you what to expect.

I might just add that performance is slick enough to get the melody inside your head, Ken Jones backing.

Peace Pipe has the war drums rolling beneath the flute. Another instrumental to cash in on the current Indian trend it should do as well as most.

QUINCY JONES
Love Is Here To Stay; Moonglow (Mercury AMT 1111)*****

PLEASE don't run away with the idea that Quincy Jones is only for the jazz customers. I'm delighted to see that Mercury are giving the Jones band a single release this week, because Quincy deserves a wide public.

Here he guides the band through a fine arrangement of the Gershwin's gem, Love Is Here To Stay. A rich, big sound... jazz, of course... but with a natural drive that will appeal to everyone looking for the best in big band music.

Moonglow, too, is revived tastefully and the modern jazz accents are used skillfully—emphasising the merits of the melody rather than detracting from them.

RUSTY DRAPER
Luck Of The Irish; It's A Little More Like Heaven

(Mercury AMT 1110)***

A BRIGHT, bouncy Country song from Rusty Draper as he admits he's got the Luck Of The Irish. Everything that is good happens to Rusty. Amusing and tunefully happy. Banjo-plonking backing with some vocal chorus assistance, too.

For the reverse we get a normal Country romancer and Rusty copes with it effortlessly. Chorus work again and the banjo-strumming. Pleasant.

THE VISCOUNTS
Fee-Fi-Fo-Fum; Shortnin' Bread (Pye N15287)****

THE male vocal group have a hiccupping novelty to offer in "Fee-Fi-Fo-Fum," and they perform it more than competently on the top

Lordan writes, Lordan sings

JERRY LORDAN
Ring, Write Or Call; I've Still Got You (Parlophone R 4695)****

JERRY LORDAN offering two more of his own compositions. And "Ring, Write Or Call" has a lyric which bears the possible American market well in mind. A very cute, tuneful ballad this out of the liting stable.

Jerry sings it warmly and easily and gets a very neat backing directed by Johnny Spence. Uses banjo and brings in strings subsequently.

"I've Still Got You" is a more conventional beat ballad, but it will have many customers. Jerry handles it professionally, but the backing here is less original than that of the top deck.

deck here. Girl voices are used as well to help with the backing. Johnny Keating also gives them plucking strings.

The traditional Shortnin' Bread has been given a thumping rock arrangement with the girls chanting "veahs" while the boys sing. The tune fits the beat as if measured for it originally.

WINIFRED ATWELL
Nicolette; Melody In G (Decca F. 11274)****

WINNIE rolls out a catchy instrumental in Nicolette. It has something of a continental flavour, but I think it needs more than this simple production to hit the parade just now.

On the other side you'll find a close-to-boogie interpretation of Rubinstein's famous melody (in F). Rhythm accompaniment to Winnie as she plays.

THE CHIPMUNKS (David Seville)
Alvin For President; Sack Time (London HL 9193)****

A NOTHER first-class novelty from Seville in the Chipmunks series.

This time Alvin's stirring up trouble on the session again by making speeches in his Alvin For President campaign. Seville finally coaxes his "group" through a melodious little ballad before Alvin winds everything up on a note of election hysteria.

Tee-tappy and happy. Sack Time is a jangly keyboard instrumental (without the Chipmunk voices) which slows down to a sleepy finish. Catchy... but less than half the length of the top deck!

BARRY DARVELL
How Will It End?; Geronimo Stomp (London HL 9191)****

A "RIPLING lilter with plenty of "yeah-yeahs" from chorus while Barry Darvell chants How Will It End? Good number of its type, though it doesn't strike me as having enough individual spark to set a fire in the parade.

Geronimo Stomp is a frantic rocker with a Red Indian lyric. Well... Indians are popular just now so this side cannot hurt the release's chances. Instrumental backing is ripe for the jukes.



CLIFF RICHARD SAYS ... LISTEN TO

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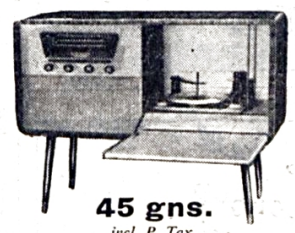
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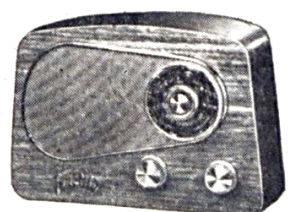


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HARRY BELAFONTE
Swing Dat Hammer

Look Over Yonder; Bald Headed Woman; Grizzly Bear; Diamond Joe; Here Rattler Here; Another Man Done Gone; Swing Dat Hammer; Go Down Old Hannah; Rocks And Gravel; Talkin' And Signifyin'.

(RCA RD-27172)*****

Stereo and Monaural

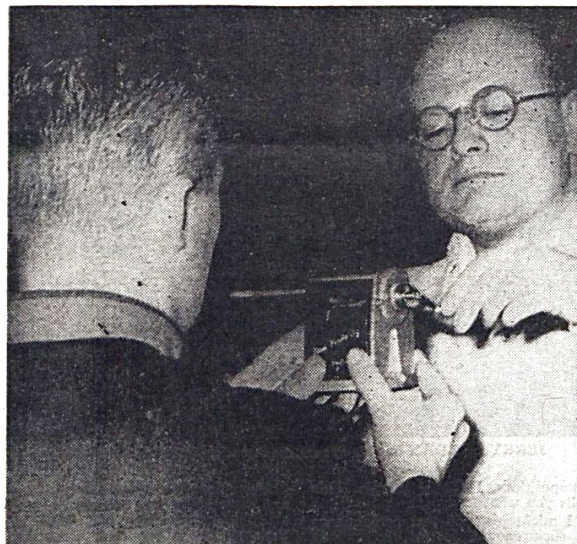
THIS is the music of the slave chain gangs of America of not so many years ago. It was the coloured peoples' answer to their misery. It is also the music of Harry Belafonte, a truly great folk artist.



CATERINA VALENTE, seen here with **Edmundo Ros**, is back with a four-star LP. (DISC Pic)

Mr. Belafonte drives his way through these songs as though he were an actual suffering member of one of these miserable chain gangs with the iron tearing at the skin of his leg, suffering the abuses meted out by the guards. He really makes these songs live and his explosive technique cannot fail to stir the listener.

Mr. Belafonte is at his magnificent best here and I strongly recommend this LP.



LEROY ANDERSON

Conducts Leroy Anderson
Blue Tango; Bugler's Holiday; The First Day Of Spring; Sandpaper Ballet; The Phantom Regiment; Lady In Waiting; Saraband; Sleigh Ride; The Girl In Satin; The Typewriter; The Waltzing Cat; Plink, Plank, Plunk; Pyramid Dance.

(Brunswick LAT 8337)*****
LEROY ANDERSON, that very prolific composer, conducts a collection of his major successes. You are no doubt all familiar with most



Aim in life for **Gerard Hoffnung** was to make people laugh... hence pencil sharpening ceremony before opening a concert.

times in the hit charts with versions of such numbers as **Blue Tango**.

THE RAY CONNIF SINGERS

It's The Talk Of The Town; You're An Old Smoothie; Buttons And Bows; Let's Put Out The Lights; It's Been A Long, Long Time; Zip-a-dee-doo-dah; Deep In The Heart Of Texas; Love Is The Sweetest Thing; They Say It's Wonderful; Hands Across The Table; My Heart Cries For You; Rosalie.

(Philips SBBL 560)*****

Stereo

I AM a very happy lad now that the Ray Conniff albums are gradually being made available on stereo. This is the latest to come on the "new sound" market and believe me, if you thought this group was magnificent in monaural, then just wait till you hear it all again in the wonderfully full range of stereo.

This happy, swinging crew really go to town again on this set and my favourite piece is still the welcome revival of **You're An Old Smoothie**.

CATERINA VALENTE

Rendezvous With Caterina; Fever; I'm In Love; Bombombey; Passion Flower; En Ukraine; Forever New; Eh! Oh!; Blue Train; Non E Così; Swingin' Shepherd Blues; Je N'avais Pas Compris; Ciao Ciao Bambina.

(Decca LK 4350)*****

APPROXIMATELY five or six years ago an exciting record of "The Breeze And I" brought our attention to a young woman called Caterina Valente. She followed this with two or three more smash hits then her records just didn't appear in Britain. However, she has in more recent times been returning to our turntables. With this delightful record she has

collected a bunch of hit tunes of the present time and sings them in various languages.

One thing I admire greatly about her recordings is the fact that she is a superb artist. She is delightfully crisp and clear no matter what the language she is using.

A very happy disc indeed and I didn't find the language barrier at all a drawback.

DEE CLARK

How About That!

How About That!; Cling A-Ling; They're Talkin'; At My Front Door; The Convention; I Love You Darling; A Foggy Day; Senior Blues; You There; Silently Lovin' You; Moonlight In Vermont; The Time Has Come.

(Top Rank BUY(044)****)

I CAN'T quite make up my mind about **Dee Clark**. The lad will swing along perfectly for quite a few bars and you begin to think that here's a talent to be reckoned with—then he will suddenly hit a suspect note or phrase which seems to turn the whole effect he has created upside down.

I'd say that about 75 per cent of what I heard I liked but the rest could do with a little straightening out.

There is definitely a strong basic talent thereabouts and once that develops—and I'm convinced it will given time and patience—then we should really have another top-line artist in the modern vocal idiom on our hands.

I'm sure that many readers of this page will enjoy the album.

GERARD HOFFNUNG AT THE OXFORD UNION

(Decca LF 1330) *****

I'M not even going to attempt to criticise this LP by the late **Gerard Hoffnung**—the man was far too great a genius to merit such treatment from the likes of me.

Suffice it to say that one of his chief aims in life was to make people laugh and enjoy living. At this he was hugely successful. I only met him once, and that briefly, but it was enough to be left with an undying memory of a great talent.

If you are familiar with the sort of thing Hoffnung got up to when confronted with a microphone then you'll immediately be interested to the point of purchasing a copy of the album.

If you are not acquainted—then may I suggest that it is time you were. This is a riot of laughter.

AL MELGARD

At The Chicago Stadium Organ; Parade Of The Wooden Soldiers; Jolly Coppermith; I've Been Working On The Railroad; Heartaches; Chinco Robles; Battle Hymn Of The Republic; Asleep In The Deep; Butcher Boy; A Piece Of Heaven; Swedish Masquerade; On The Road To Mandalay; Marine Hymn.

(Audio Fidelity AFLP 1886)***

I DON'T know what true organ fans will think of this album, but frankly it bored me stiff. However, my feelings aside, the record seemed to be nothing but a gimmicky demonstration as to what the "world's largest theatre pipe organ" could do when all its stops and pedals were manipulated. And a lot of it sounded like very hard work to my ears.

Certainly maestro Melgard gets endless effects from his machine and the recording, as usual, is excellent.

Very strictly for the addicts.



of the tunes and I expect that you know them as recorded by other artists.

That's a funny thing about Mr. Anderson's music—although he always records it he has rarely had the hit version himself. Our own **Ray Martin**, in fact, topped him several

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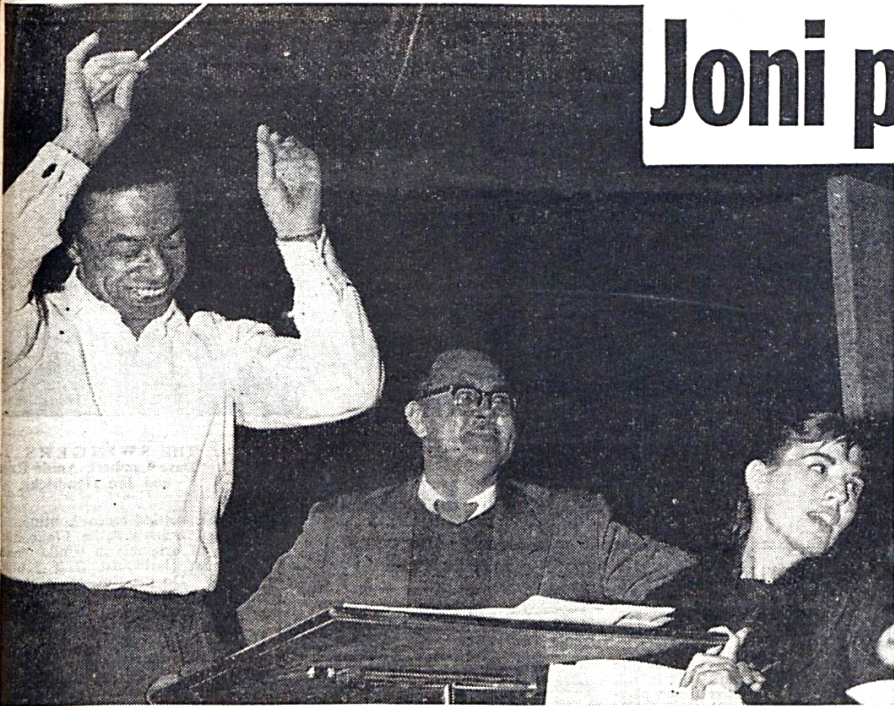
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Joni pays a tribute to Hank Williams

JOHNNY MATHIS

Eli Eli

One God; Eli Eli; Kol Nidre; Where Can I Go?

(Fontana TFE 17282)★★★★

YOUNG Johnny Mathis is in very moving mood as he sings his way through these four religious songs. I loved the record, but I'm sure it will be purely a matter of individual taste. This isn't a record which will be automatically bought by the fans, although I do believe that many of them will eventually own a copy. It is not aimed at the mass audience.



FRANK SINATRA

Melancholy Baby

Always; I Hear A Rhapsody; My Melancholy Baby; Day By Day.

(Fontana TFE 17274)★★★★

YET another record from the lad known as Frank Sinatra. Again, being on Fontana, it is from his earlier period. Four good, strong songs, well sung and well up to the exceptionally high Sinatra standard.

A little nostalgic these songs, as sung by Frank in this set—particularly for me as I cherished the 78 rpm versions in my record collection for many, many years.

BILLY COTTON

Cockney Capers

Fings Ain't Wot They Used Thes Ain't You Got No 'Omes To Go To'; With A Little Bit Of Luck; Well Anyway.

(Columbia SEG 8024)★★★★
WAKEY! Wakey! That characterful Cockney idiot is back on record again and full of high spirits as usual. Four numbers put over in typically bright and breezy manner by someone who should be in all the guide books as an English institution.

ALONG THE ALLEY

TV plays boost the pops

THE impressive power of television with regard to pop music has been demonstrated once again.

A-R TV's recent series of Somerset Maugham plays used as its signature theme a piece of music composed and recorded by French guitarist Sacha Distel.

Publishers of the tune—appropriately named "Sacha's Tune"—are Keith Prowse, and its weekly

SACHA DISTEL—They still want his tune.

plug in the TV series elicited so many enquiries that Philips were induced to release a single of the number.

The series finished some time ago, but interest in "Sacha's Tune" has increased. Bill Phillips of the KPM group is also enthusiastic about another Keith Prowse number which attained the standard class many years ago. It's called "If You Knew Sazie," and it's been delightfully revived by that grand old French troupier Maurice Chevalier, for MGM.

Winifred Atwell has recorded a top German pop entitled

NEWS

from the street of

MUSIC

"Madeleine" for Decca. It was originally intended for one of her LPs, but Winnie captured the honky-tonk beer garden atmosphere so well with her "other piano" that Decca have decided to release it as a single later this month.

A Peter Maurice standard, "Red Sails In The Sunset," is attracting a lot of customers via the revival version on Mercury by The Platters.

★ ★ ★

JEFF KRUGER of Florida Music reports that that company's big number, "Banjo Boy," is still plucking at the public's purse-strings. There's an embarrassment of disc riches to choose from regarding this number, but Florida's sister company, Ember Records, is holding its own with the version by Jan and Kjeld.

Current Florida plugs include Tab Hunter's "Waiting For Fall" on Warner Bros. and Pat Boone's "We Love But Once" on London.

Florida's stablemate, Gloucester Music, is specialising in film and TV scores at present. Its roster includes the background music for United Artists' "The Spider's Web," Eros Film's "Nudist Story," Paramount's "So Evil, So Young," as well as the incidental music for ABC TV's new series "Man From Interpol."

N.H.

* **JONI JAMES** records a number in England with conductor Geoff Love (DISC Plc).

JONI JAMES

Sings Songs Of Hank Williams Your Cheatin' Heart; Half As Much; Tambalaya; There'll Be No Tearsdrops Tonight.

(MGM-EP 728)★★★★

THIS is a four-track tribute from Joni James to the late Hank Williams. The songs are rather obvious choices, being among the best known by the singer-composer, but they are none the less welcome for that.

Your Cheatin' Heart was actually written for Joni and it proved to be one of her very first successes, selling more than two million discs. It also brought her to a wider audience in this country.

Among the best I've heard from Joni in a long time.

NORMAN GEORGE

By George

Come Back To Sorrento; Johnny Guitar; They Didn't Believe Me; Dance Everyone Dance.

(Pye NEP 24126)★★★★

NORMAN GEORGE—the name may not immediately ring a bell, but you know him all right—he's one of the star attractions with the Northern Dance Orchestra. Remember him now? He's the happy and talented violinist featured in the popular "Make Way For Music" series.

Here for lovers of that show and for all Norman George's fans are four excellent tunes giving his magic touch on the old bow and strings.

FERLIN HUSKY

Ferlin's Favourites

So Used To Loving You; Alabama Jubilee; Still Water; Looking Back.

(Capitol EAP 2-1280)★★★★

IMAY be wrong but I don't believe that Ferlin Husky has quite achieved here the tremendous success he knows in America. But he certainly deserves such success. His voice and approach are right for today's market. These songs have been chosen because the artist likes them and because the fans have requested them in their hundreds.

He has never before recorded them. So dig deep you Ferlin followers.

GENE VINCENT

A Gene Vincent Record Date

I Love You; Peace Of Mind; Summer-time; Look What You Gave And Done To Me.

(Capitol EAP 3-1059)★★★★

GENE VINCENT recently completed a successful though unhappy tour of our country and his record sales took a healthy upward trend. This album can do nothing but maintain that rise.

He does a version of Summertime in very similar vein to that great recording by Sam Cooke, but I don't think he quite equals Sam's recording.

However, this won't worry the fans in the slightest. They're going to buy it anyway. And I think they are right.



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GET YOURS EARLY — 5d

jazz . . . jazz . . . jazz . . . jazz . . .

The Swingers aren't great

but...

DAVE LAMBERT—
JON HENDRICKS—ANNIE ROSS
The Swingers

Airegin; Babe's Blues; Dark Cloud; Jackie; Swingin' Till The Girls Come Home; Four Little Niles; Where?; Now's The Time; Love Makes the World Go Round.

(12in. Vogue LAE12219)***
PERSONNEL: Lambert, Hendricks, Ross (vocals) with Zoot Sims (tenor); Russ Freeman (piano); Freddie Greene or Jim Hall (guitar); Ed Jones (bass); Sonny Payne (drums).

SORRY to say so, but this album is not as good as the recent Philips LP, "The Hottest New Group In Jazz" (BBL7368). Though only a few months separate the two recordings. But this World Pacific date lacks much of the precision which identifies the group today.

It is all a little rough, almost crude, and frantic. Of the accompanying musicians, only Zoot is anything like on form. In fact, the rhythm section is very stiff most of the time.

Three of the tunes (Niles, Where and Babe's) are by pianist Randy Weston. Hendrick's lyrics go well with the mood of these songs and reveal a sensitivity and depth often lacking in his more hip things.

Jon's lyrical adaptation of Miles' Four is infinitely superior to that by Bill Loughborough on the Anita O'Day EP I mentioned here recently. Swingin' is the classic blues by the late Oscar Pettiford, who died so tragically ten days or so ago.

Though some of the more intellectual-type critics are on a crusade against what they call the banality of Hendricks' lyrics; nevertheless I think this LP will succeed in giving most people plenty of pleasure. Not far off four stars.

DAVE BRUBECK QUARTET
The Riddle

Hey, Ho, Anybody Home?; The Twig; Blue Ground; Offshoot; Swingin' Round; Quiet Mood; The Riddle; Yet We Shall Be Merry.

(12in. Fontana TFL5101)***
PERSONNEL: Dave Brubeck (piano); Bill Smith (clarinet); Gene Wright (bass); Joe Morello (drums).

ALTOIST Paul Desmond is absent from this Brubeck album. In his place: a 34-year-old Californian clarinetist-composer named Bill Smith, whose works have been recorded previously by Shelly Manne and some of the politer West Coasters.

On the slower tempos, Smith's clarinet sound is somewhat akin to that of Jimmy Giuffrè. "Whispering" Bill Smith, in fact! Purer tonally, probably. But lacking the softly soulful swing that Jimmy gets.

At brighter tempo, he gets more of a Buddy de Franco sound, but stiffer in his phrasing and with even less emotion. Another instance of a primarily classical musician trying to

MODERN by TONY HALL

make it in jazz and never quite succeeding.

You could call his playing pleasant. The tunes, too, I suppose. They are collectively and individually related to the English folk song *Heigh, Ho, Anybody Home?* None has particular merit, to my ears, and the whole atmosphere on the album is, despite some very pseudo-funk effects, all rather pretentious. Dave's own playing is affected by Smith, and it did not move me at all.

Morello and Wright keep time and do their best to get a groove going. But was it worth while?

Let us be honest, I have praised a couple of Brubeck LPs over the last year. So you cannot say I always put him down. But this new one just is not on my "can't-live-without-it" list!

LES CINQ MODERNES

Continental Jazz

Alouette; Moritat (Theme From "The Threepenny Opera"); Petite Fantasy (Slightly Out); La Violette; Arrivederci, Roma; Nel Blu Dipinto Di Blu (Volare); Petite Fleur; Blanc Sur Blanc (White On White); Come Back To Sorrento; St. Germaine De Paris.

(12in. Pye Golden Guinea GGL0054) **

PERSONNEL: Paul Horn (alto, flute, clarinet); Gene Estes (vibes); Pete Jolly (piano, accordion); Al Henriksson (guitar); Jimmy Bundy (bass); Irv Cottler (drums).

ON this one, it is almost certain that the A and R manager knew that jazz musicians, when required, can produce the sweetest type of sweet music. So he gave these boys the

* THE SWINGERS...
Dave Lambert, Annie Ross and Jon Hendricks.

pick of the prettiest recent continental pops, plus Bechet's *Petite Fleur* and a couple of originals in similar vein by German clarinetist Rolf Kuhn, and said: "Do it. But stay close to the melody and do not get at all far out! And do not let anything happen to distract the people from using it as background music!"

Well, from that A and R man's viewpoint, it is a most successful date. Perfect background music that no jazz fan would really stop talking for to listen to closely! On DISC's pop LP section it would probably rate easily four stars.

But for the purists (and as this is the jazz page, my rating is by their standards), there is nothing here at all. Though I found Horn's pleasant work extremely easy on the ear and some of Jolly's (on piano), too.

Carry on talking!

TRAD by OWEN BRYCE Jimmy Johnson—the daddy of piano jazz

JIMMY JOHNSON/JOE SULLIVAN

Riffs; Feelin' Blue; There'll Come A Time When You'll Need Me; Can't We Get Together.

(Fontana TFE17246)****

IT wouldn't be far wrong to write that Jimmy Johnson is probably the daddy of jazz piano playing. There can be few pianists of merit uninfluenced by his fat stride style; the most obvious one being, of course, Fats Waller himself.

Willie the Lion Smith also belonged to the school and in the 20s the three of them often knocked each other out in New York. They specialised in stomps and rags, Johnson's playing can be traced down through to Joe Sullivan, Stacey, Teddy Wilson and even Art Tatum.

Joe Sullivan was by contrast a Chicagoan. He more often than not played with the tough boys of that town. Here he is heard playing two lesser known Waller compositions, so it is not surprising that his playing, influenced by Fats out of Johnson, bears the marks of all three.

He is a great swinger, and I'm sure could get by adequately without the assistance of either Walter Page's bass or George Wettling's drums.

THE EMMETT BERRY SEXTET/
THE BUDDY TATE QUARTET

Beauty And The Blues

Miss Chris; Slow Man Slow; Three Alarm; Baby Won't You Please Come Home?; Joey; Blue And Sentimental; Blues At 4-4.

(Columbia Records 33SX 1246)***
THE Mainstreamers have taken the blues to heart. Of late we've had Coleman Hawkins, Tiny Grimes and Charlie Shavers treating us to some great blues playing. Now we have Emmett Berry and Buddy Tate doing

the same. On this occasion, as on many previous sessions, most of the numbers are by members of the group. Not that that means very much. There can't be many jazz musicians around incapable of putting a simple melody to a twelve bar blues chord sequence.

Miss Chris, Berry's own riff number, comes out best of all. Pianist Skip Hull wrote the second and third. *Baby Won't You Please Come Home* is a Williams composition dating well back and not really a blues at all, though it has enough blues feeling to make it worth including here.

Berry is backed by Paul Gonzales on tenor and Dickie Wells on trombone. The rhythm section includes Milt Hinton and Panama Francis, on bass and drums. The six of them produced some fine jazz. Milt Hinton's bass coming through particularly well.

GEORGE LEWIS AND HIS ORCHESTRA

Blues From The Bayou

Panama; Memphis Blues; Saly Dog; Second Line; Beale Street Blues; There's Yes, Yes In Your Eyes; Louisiana; Mitenberg Joys.

(HMV CLP1371)***

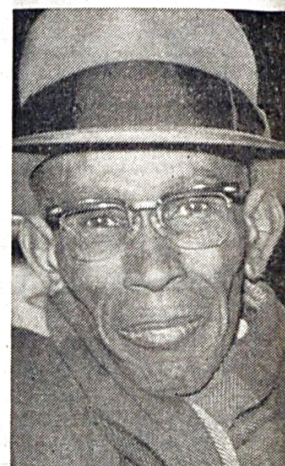
WITH this disc George Lewis takes a step backwards. On first hearing I placed the recording at around 1950/55, a time when I consider he produced some bad sides. During the last three years there has been a noticeable improvement, both in the front line and in the rhythm section. Thomas Jefferson and Bob Thomas were a fantastic improvement on Jim Robinson and the bleating

* GEORGE LEWIS... he takes a step backwards to a bad front line.



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Delaney, Donegan...I had a lot

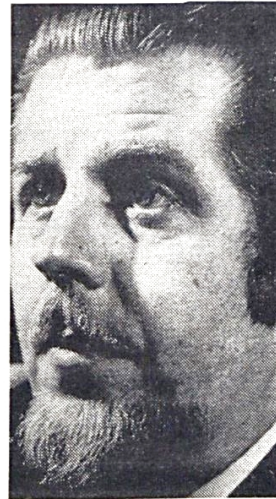
★
OWEN BRYCE
continues his
series on the
top British trad
men

to live down

says **MICKEY ASHMAN**

"WHEN I left Donegan nobody offered me a job. They all thought I had been earning so much money with Lonnie that I wouldn't look at £15 or £20 a week as a jazz band bass player. So I formed my own band... There was nothing else to do."

And that just about sums it all up. And sums up, too, some of the difficulties of being Mickey Ashman. Little did they know that at the time he was selling his record collection fast. That he had made a lot of mistakes—the biggest one was when I joined Eric Delaney's Band. It was all right but



MICKEY ASHMAN—
"I formed my own band... There was nothing else to do."

simply: "they love the music and they love to play. We are about the only band left that goes home and listens to records. Our policy is just to play traditional jazz. The only thing I insist on is punctuality and no drunkenness, I don't want to experiment or to be a modernist."

Ashman was born in Kingsbury, Wembley, on December 12, 1927. His father was headmaster of the senior boys school there, an establishment to which young Michael soon gravitated. Then later to Hendon Technical

College to study engineering. Then on to de Havilland's as an apprentice.

"I was collecting records then. My father was a keen Ellington fan, especially the Cotton Club period. From there I joined the Air Force. One day I picked up a bass in the NAAFI and that was it."

"When I came out I bought one and played at the Leather Bottle in Edgware. One night they booked the Mike Daniels Band, I sat in, and Mike had a new bass player. I was with him about two years."

From Daniels he went straight to Humph's band and stayed six and a half years. It was during that time that his employers felt they could do without him and as it coincided with a Lyttelton tour of Switzerland Mickey Ashman felt much the same way. He turned pro.

With Barber

When Humph changed his policy he played with Chris Barber while Jim Bray was in Warsaw. "I stayed with Chris and when Jim came back from Warsaw he read in a paper that he had joined the Lyttelton band."

Then came the Delaney episode. From Delaney he went to the Colyer band. "I learned a tremendous amount about basic New Orleans Jazz from Ken. We used to sit in the coach and talk. When I finally left Ken said to me, 'If anything ever goes wrong, form a Ragtime band. Which is just what I've done.'"

Mickey's ambitions revolve around his home and family—a wife and two girls. He lives in Pinner and when he can no longer play the bass says he will jump off Waterloo Bridge.

"It is too terrible even to think about. My musical ambition is to play like Pops Foster. Do you know, in New York he remembered me writing to him?" And he has just started collecting records again. That shows the band's on its feet at last!

WHO WHERE WHEN

For week beginning Sunday, September 25

- BEDFORD**
Granada Cinema: Joe Brown, Billy Fury, Tommy Bruce, Vince Eager, Nelson Keene, Duffy Power, Dickie Pride, Peter Wynne, Johnny Gentle, The Viscounts, Georgie Fame, Davy Jones, Red Price, Dale Sisters, Billy Raymond, Johnny Goode, Jimmy Nichol and The Lucky 15 (Wed.)
- BLACKPOOL**
North Pier: Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Pinky and Perky (Season).
Opera House: Tommy Steele, Alma Cogan, Eddie Calvert, Sid Millward's Nitwits (Season).
Palace Theatre: Harry Secombe, Ruby Murray (Season).
Queens Theatre: George Formby, Tomi Dall, Yana (Season).
- BRISTOL**
Colston Hall: The Shadows, Michael Cox, Frank Ifield, Chas. McDevitt and Shirley Douglas, Paul Beattie and the Beats (Sun.).
Colston Hall: Miles Davis Quartet with Sonny Stitt, Jazz Five with Vic Ash and Harry Klein (Fri.).
- CHEAM**
Queen Victoria Hall: Clyde Valley Stompers (Sun.).
- CRAWLEY**
Railway Hotel: Clyde Valley Stompers (Wed.).
- GRANTHAM**
Granada Cinema: Joe Brown package (Fri.). See Bedford.
- GREAT YARMOUTH**
Wellington Pier: Charlie Drake, The Mudlarks (Season).
- HANLEY**
Theatre Royal: John Hanson, Jane Fyffe (Wk.).
- HINCKLEY**
St. George's Ballroom: Humphrey Lyttelton Band (Fri.).
- KETERING**
Granada Cinema: Joe Brown package (Thurs.). See Bedford.
- LEICESTER**
De Montfort Hall: Miles Davis Quartet (Mon.). See Bristol.
- LIVERPOOL**
Philharmonic Hall: Miles Davis Quartet (Wed.). See Bristol.
- LONDON**
Finsbury Park Astoria: Miles Davis Quartet (Sat.). See Bristol.
Golders Green Refectory: Clyde Valley Stompers (Mon.).
Hammersmith Palais: Bob Wallis, Eazy Lay and Kenny Ball (Mon.).
Jazzshows Jazz Club: Clyde Valley Stompers (Sun. aft.).
Jazzshows Jazz Club: Champion Jack Dupree, with Sims-Wheeler Vintage Jazz Band (Mon.), with Mickey Ashman Ragtime Jazz Band (Fri.).
Marquee Jazz Club: Humphrey Lyttelton Band (Wed.).
Manor House: Clyde Valley Stompers (Fri.).
Palladium: Cliff Richard, Russ Conway, Joan Regan, Edmund Hockley, Des O'Connor, Billy Dainty (Season).
Pigalle: Shirley Bassey (Season).
Talk Of The Town: Eartha Kitt (Season).
Wood Green: Clyde Valley Stompers (Tues.).
Fishmonger's Arms: Joe Brown package (Sun.). See Bedford.
- MAIDSTONE**
Granada Cinema: Joe Brown package (Tues.). See Bedford.
- MANCHESTER**
Free Trade Hall: Miles Davis Quartet (Tues.). See Bristol.
- MANSFIELD**
Granada Cinema: Joe Brown package (Sat.). See Bedford.
- NANTWICH**
Civic Hall: Humphrey Lyttelton Band (Sat.).
- NORTHWICH**
Memorial Hall: Acker Bilk Band (Fri.).
- NOTTINGHAM**
Dancing Slipper: Clyde Valley Stompers (Sat.).
Theatre Royal: The Southlanders, Jimmy Wheeler (Wk.).
- PORTSMOUTH**
Guildhall: Miles Davis Quartet (Sun.). See Bristol.
- RETFORD**
Town Hall: Acker Bilk Band (Sat.).
- SWINDON**
McIlroys Ballroom: Clyde Valley Stompers (Thurs.).
- TUNBRIDGE WELLS**
Essoldo Cinema: Terry Lightfoot's New Orleans Jazzmen (Tues.).
- WORTHING**
Assembly Hall: Terry Lightfoot's New Orleans Jazzmen (Sat.).

CLASSICS

reviewed by Alan Elliott

Tchaikovsky again — but no inspiration

Landauer are in very good form, and the orchestra is attractive, workman-like, and is well moulded under Fistolari.

The recording, too, is clear-cut.

SYMPHONIC DANCES

The Hollywood Bowl Symphony Orchestra conducted by Felix Slatkin. *Sabre Dance* (Khachaturian); *Farandole* from "L'Arlesienne" (Bizet); *Galop* from "The Comedians" (Kabalevsky); *Navarraise* (Massenet). (Capitol FAP 1-8369)***

AN enjoyable disc with plenty of fireworks from the orchestra. But I am sure that with a little more shading in tone, Mr. Slatkin could have produced a lot more excitement. It is difficult to obtain a climax when the accent is on producing a brassy effect.

The *Sabre Dance* and *Navarraise* are effective, and the *Farandole* is played at a breakneck speed, but the pick of the bunch is Kabalevsky's *Galop*.

I always associate this piece with the "Grand National" as it invariably is the accompanying music for the newsreels screening this sporting event.

Certainly this performance is exhilarating and will start your feet a-tapping.

OFFENBACH

Gaité Parisienne (as scored for Ballet Russe de Monte Carlo)

Played by Le Ballet Francais Orchestra conducted by P. Montiel. (Pye Golden Guinea GGL 0052)

THIS is another good effort in the Golden Guinea series. The music bubbles like champagne and the wealth of melody is wonderful. Even in the quiet, nostalgic passages, it conjures up all the story-book ideas of Paris at the turn of the century. The laughter, the gaiety, the coquettishness, the sadness, the can-can, the waltz, are all here.

TCHAIKOVSKY
Swan Lake Ballet Suite
Nutcracker Suite
Royal Philharmonic Orchestra
Conducted by George Weldon. (HMV XLP20024)***

YET another version of the Swan Lake and Nutcracker Suites. Still they come—and are presumably bought. This one is quite good value for money—a clean-cut performance, though with very little to excite or stir the imagination.

But it is a happy record and you can feel the orchestra are with the music. It is a pity that their enthusiasm lacked inspiration.

George Weldon is undoubtedly a fine conductor, and this kind of score is right up his street.

THE WORLD'S FAVOURITE PIANO MUSIC

Rawicz and Landauer and the Sinfonia Of London Orchestra
Conducted by Fistolari. (Philips BBL 7400)****

Also in Stereo (SBBL534)
THIS is by no stretch of the imagination a serious classical dish, but to the fans of those brilliant soloists, Rawicz and Landauer, it is well up to standard.

All the old favourites are here, or perhaps I should say here in part, and include Tchaikovsky's B Minor Concerto; Grieg's A Minor Concerto; Liszt's Hungarian Rhapsody No. 2 and snippets of Chopin, Debussy, Litolif, Gershwin and Rachmaninoff.

Some of the arrangements are not very happy, to say the least, and we get so much similar material from America that it is a pity that we have started the fashion over here. But there is no doubt Rawicz and

Offenbach's music, however, has little depth, and it can become a trifle tedious. If this record had been cut and pruned a little it would have been even better.

The orchestra, fortunately, records much better than the normal French orchestras—they usually sound very strained—and under the baton of Montiel really play as if they enjoyed it.

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Faith's first LP out soon

ADAM FAITH'S first LP, out in two week-end sessions last month, will probably be issued in November.

The album is to be called "Adam," and will contain a wide selection of songs, including several new numbers by Johnny Worth who wrote his first three hits, and has penned his latest, "How About That!"

In addition to material by Worth, Adam has also selected a new rocker by Doc Pomus and Mort Shuman, and two standards, "Summertime" and "Hit The Road To Dreamland."

'SUGAR BEAT'—STILL NO DECISION

THE BBC has not yet made up its mind about the new pop music programme, "Sugar Beat," which had a trial run on Friday, although general reaction was said to be favourable. Should the series materialise it will probably be in the New Year.

Said producer Russell Turner about the show: "I'm happy, but not completely satisfied with the sound of the band."

The trial show starred singers Sheila Southern, Paul Hanford, Ray Noon, Kenny Lynch, Sandra Gale, The Brooks Brothers and Danny Martin.



DUANE EDDY—his second award (DISC Pic).

Duane Eddy wins Silver Disc for 'Young'

AMERICAN guitarist, Duane Eddy, has won our forty-first Silver Disc and his second for "Because They're Young," the record many people considered would not make much of an impact because it broke away from the "twangy" sound with which he had become identified.

However, the number, which Eddy recorded for the sound-track of the film of the same name—in which he also appeared—eventually climbed to number two in the charts. It reached that position on September 3, and is still there.

For what will probably be his next release over here, "Kommotion," he has reverted to his old sound. The number has already moved into the top thirty in the American charts.

Following his current LP release here "The Twang's The Thang," which hit the top of the album best sellers, Duane Eddy has recorded, in America, a new LP—of folk songs.

Small labels to unite?

TEN independent record labels operating in this country came together last Friday to discuss the possibility of forming an association to deal, among other things, with copyright and distribution obstacles.

The labels represented at the meeting were: Audio Fidelity, Triumph, Gala, Palette, Classics Club, Esquire, Silver Dollar, Interdisc, Cetra and Academy.

Liberty launch Alvin campaign

THE American Liberty label has launched a nationwide campaign to promote the latest Chipmunk record, "Alvin For President," which is to be released over here tomorrow (Friday). Don Nichol reviews the disc on page 11.

The publicity includes campaign buttons, banners, loudspeaker vans and the sending of a copy of the disc to the other candidates for the Presidency and leading political personalities. The reaction of the latter is not yet known.

RICKY NELSON Continued from front page

Broke all records in Australia

When work on the movie was finished the boys kept in contact with their trapeze coach and in the past eight months have gained so much proficiency as daring young men on the flying trapeze that they do tours with a show.

"Yes, we always use a net," smiles Ricky. "Even the greatest in the world use them. There's always the occasional mistake, you know."

Also awaiting Ricky on his return to America is a new house which he is to share with his brother David. The pair have been living a bachelor life together for some time now, but in the same suburb as their folks, Ozzie and Harriet, in Hollywood.

"One reason I'm anxious to get home is that although we've bought this new house—I haven't even seen it yet," smiled Ricky.

ballads on it. They are 'When Your Lover's Gone' and 'Time After Time.' The rest are all rock 'n' roll. "Not loud stuff, mind you. I prefer the quieter type of rock singing. I guess it suits my voice better."

"Rock is the main music of the States now and there is no sign at all of it fading. I'll keep singing it as long as it's around and that looks like being quite a while."

Ricky broke all attendance records during his brief tour of Australia. He went there straight from completing work on his latest movie, "The Wackiest Ship In The Army," in which he co-stars with funnyman Jack Lemmon.

Being the star of an all-rock 'n' roll show was something new for Ricky.

"You see, in the States when I sing rock numbers at shows, they are always variety bills. For instance, I may have an acrobat team before me or a comedian. But in Australia it was all rock 'n' roll singers in the concert and this was new to me. I liked it. It was a great experience."

Ideal material

Songwriter Baker Knight is doing most of his new numbers. Baker, he says, writes the ideal material for his voice and had been responsible for many of his past hits, such as "Lonesome Boy," "I Get A Feeling," and "I Want To Be Loved."

Shortly after he returns to the States, Ricky Nelson starts work—on September 28—on a new series of TV shows called "The Nelsons."

It's really a family affair, written, produced, directed by and starring my Dad, Ozzie, with my Mum and brother David just playing themselves. We've been doing this for the past eight years now and have signed contracts for another four years of it."

And when he's not working on the TV show, Ricky says he has filming, recording or touring commitments to catch up on. One activity which is taking up a lot of his time at the moment is trapeze work. He caught the bug for high-flying while playing with brother David in the film, "The Big Circus."

In the film David was a catcher and Ricky a flier in an aerial act.

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