

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Dion in work permit scare

Visit was nearly in vain

DION, the American singer who first found fame as leader of the Belmonts, and who arrived in Britain for TV and personal appearances on Monday, very nearly made his 3,000 mile trip to no avail.

A last-minute attempt was made to persuade the Ministry of Labour not to issue him with a work permit on the grounds, DISC understands, that he was virtually unknown to the British public. The move failed, however, and a permit has been granted.

Had this protest been upheld, Dion would have been unable to give any public performances and would, consequently, have been unable to plug his latest release, "Runaround Sue," which is high in the American charts, and has just been issued here.

This would have left the field wide open to the British cover version by actor-singer Doug Sheldon.

However, there is the chance that Sheldon himself may run into trouble. He is a member of Equity, the actors' trade union, and if the threatened strike over ITV fees takes place with effect from November 1, he will be unable to exploit his version of "Runaround Sue" on ITV programmes from that date for the duration of the strike.

Sheldon has an acting role as a young tough in the "Deadline Midnight" programme due for transmission on November 18. This has already been telefilmed.

New 'School' for Bonds

FOLLOWING up his smash hit American success "School Is Out," Gary (U.S.) Bonds has now cut "School Is In" for his label, Legrand Records.

Mantovani strikes gold

ON his arrival in the States last week for his sixth annual concert tour Mantovani was presented with five Golden Albums by London Records.

The best selling albums were "Strauss Waltzes," "Christmas Music," "Song Hits From Theatreland," "Film Encores Vol. 1" and "Gems Forever," and each one has sold over a million dollars worth of copies.

RECORD MEN DENY SINATRA STORY

"FRANK SINATRA admits he is slipping." This headline in last week's DISC caused some comment in the industry, and from Sinatra fans.

The headline led into a review of the recent paperback "Sinatra And His Rat Pack," by Richard Gohman, in which Sinatra was said to have admitted that the celebrated vocal chords were beginning to give out, and also stated that even those who have remained most devoted have begun to say that he is not singing as well as he once did.

The British recording industry does not agree.

Arthur Muxlow, EMI's exploitation chief, at one time in charge of the

Capitol label, denies the "accusation."

"Sinatra has changed, and perhaps he is not so young as he used to be. But for my money, when Sinatra swings that's Sinatra, and certainly he swings on his latest Capitol album 'Sinatra's Swinging Session.'"

"He's so far ahead that he would have to slip an awful long way before it would show, and even now, I don't think there could or would be anyone to take over from him."

Louis Benjamin, general manager of Pye Records, who handle the Reprise label in this country, could not be more enthusiastic about the latest Sinatra Reprise LP "I Remember Tommy"—that has been released in the States this week.

"I think that this is the best thing that Sinatra has ever done," Benjamin said. "The LP is a series of numbers made famous when Sinatra was singing with Tommy Dorsey's band. The arrangements, by Sy Oliver, are great."

"Sinatra could not give a better performance. He is greater than ever. It would surprise me if his record is not in the top ten in America within a week or two." P.H.

MORE TOP NAMES FOR 'LUCKY STARS'

GENE VINCENT, Petula Clark and Marty Wilde are to appear in future editions of ABC TV's "Thank Your Lucky Stars." Marty will be the first to appear, when he guests on October 28. This will be his first TV spot since he opened in "Bye Bye Birdie" last April.

In the same programme with Marty will be Craig Douglas, Kenny Ball's Jazzmen, Cleo Laine, Doug Sheldon, The Polka Dots and Nick Villard.

Pet Clark and Gene Vincent will both appear in the November 11 edition. Pet will fly in early in November for the show, and while here she is expected to record some new titles for Pye. The Gene Vincent spot will mark his return to the programme since he appeared in the first series earlier this year.

In the edition of November 4 the guest star will be Adam Faith, with Peter Knight and the Brook Brothers.

In the show to be seen this Saturday the teenage panel have voted the new Elvis Presley release "His Latest Flame," the full 15 points. Other records to be played in this edition will be Brenda Lee's "Fool Number One," and Bobby Vee's "Take Good Care Of My Baby."

At the time of going to press, advance orders for the Presley disc had "passed the 250,000 mark," according to a Decca spokesman.



FRANK SINATRA as he appears in the new Columbia picture "The Devil At 4 O'Clock."

Inside

PRESLEY
under fire



CLIFF RICHARD
birthday pictures



MATT MONRO
in America



Brook Bros
Tommy Steele
Marty Wilde
Ray Charles
Karl Denver



PLUS
reviews of
the latest
singles by

Elvis Presley, Bobby Vee, Johnny Mathis, Chris Barber, Ronnie Hilton, Bobby Bland, Doug Sheldon, Dave Brubeck

SINATRA'S FIRST FOR

reprise IS SINATRA PLUS

TO PLAY AND PLAY AGAIN



Falling in Love with Love · The Curse of an Aching Heart
Don't Cry Joe · Please Don't Talk About Me When I'm Gone
Love Walked In · Granada · I Never Know · Don't Be That Way · Moonlight on the Ganges · It's a Wonderful World
Have you Met Miss Jones? · You're Nobody 'Til Somebody Loves You · 12" L.P. Royal Stereo Ro-1002

THE BROOKS ARE TOO SHREWD TO FLOP

says John Wells

IN a few days time, on October 24, Pye release a new Brook Brothers single, "Married" and "Too Scared." Without even having heard it I'll predict: It will be better than either "Warpaint" or "Ain't Gonna Wash," and if there's any justice for discs it will jump right into the charts.

How can I be sure? The Brook Brothers—Ricky and Geoff—are the most constantly improving artists currently on disc. And having recently talked to the boys I see no reason why they should not keep getting better.

Says Geoff, who usually acts as spokesman: "Our summer season was a great help. It gave us time to sit back and think just where we were going and what we wanted to do."

"We learnt an awful lot from the other artists in the show and we managed to think up a lot of new ideas."

Anybody who has watched the boys recently, particularly their TV spots, can see the "before and after" transformation.

"That first hit record was a terrific boost," added Ricky. "With 'Warpaint' behind us we had more confidence. I think we both still feel a bit self-conscious when we go out on the stage, but not so much as we used to before that hit. We've also got a lot more polish now."

With two hits behind them the fact

that they themselves feel better, makes them look better to an audience.

"At one time," said Geoff, "all we had to do was just get up on the stage and sing. We weren't on long enough to need a proper act."

"But now things are different. We are usually out front for about 20 minutes and that means that we must have a proper act."

One of the things that they are gradually introducing to their pop stage audience is comedy. "We think it's necessary and it seems to be going down very well," explained Ricky. "It just isn't possible to sing all the time."

Not ready yet

Like many discs names the boys are being towards films. But they are not interested in going into them in a big way just yet. "We're not ready," they say.

"We have agreed to appear in Columbia's 'It's Trad, Dad' but only when we found that all we had to do was sing."

"We don't want to go into a film where we will have to act. Not yet. We are not ready. We have already turned down one film offer... the parts were too big and important."

Their latest disc, "Too Scared," was written by the boys themselves. It is in the same vein as their previous hits. "Some people say we are taking the mickey on our discs but that is not true, you know. They are just amusing."

The boys can't, of course, record Everly Brothers numbers. "It's taken a long time to get people to stop comparing us. It used to be a big problem," they said.

"But now we find that by keeping away from their numbers we have an even bigger selection than they themselves have. They are really the ones who are limited."

On November 4 the boys begin a series of programmes on Radio Luxembourg every Saturday at 7.45. It will mean more experience, more confidence, more polish. And as the boys, unlike many disc names, always learn from everything they do, it should mean bigger and better hits for them.

The Brooks are on the way up slowly, but very, very surely.



The BROOK BROTHERS—A lot more polish now. (DISC Pic)

Post Bag



ANTHONY NEWLEY (DISC Pic)

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

Post Bag, DISC, 161, Fleet Street, London, E.C.4.

Miming to discs is a blatant insult

PRIZE LETTER

THE current method of presenting pop singers on TV miming their songs is causing growing indignation among record fans—and rightly so.

This is a blatant insult to the intelligence of the public. Anyone acquainted with today's record scene can immediately recognise the giveaway "studio sound," and he also knows that an artist cannot give as polished a performance in one take outside a studio as he can do on a record.

Let the artists present their true personalities. That will be entertainment and not cheating!—GREGORY THOMAS, "Pee-y-earth," Bedwellty Road, Cefn Forest, Blackwood, Monmouthshire.

irritating fade-outs which are forced on us by Radio Luxembourg.—DAN GRAHAM, 15, Rowan Gardens, Brockworth, near Gloucester.

INTO SONG

AS a regular listener to Radio Luxembourg, I have just one complaint about the record programmes—the way in which the DJs try to sing part of the record as it ends.

Let's have less of this, and more of the crisp, polished compering such as is given by Jimmy Savile, who manages to get an average of 15 records in his all too few half hour programmes, as against eight or ten on the others.—CHRISTINE LEE, 112, Moresdale Lane, Seacroft, Leeds 14, Yorks.

THANKS, PYE

THANK you Pye for the rhythm and blues releases you've given us, particularly the one by Chuck Berry. Chuck still has a fabulous following in the States, and his latest disc, "I'm Talking About You," shows his flair for songwriting, guitar playing and his musicianship during recording sessions.—PAUL THORNE, Tremayne, Cordery Road, Esher.

CAN'T FAIL

IF every record was given the same amount of air-time, then I believe only the best releases would make the hit parade. But when a disc is plugged over and over again night after night, it simply must be a best seller. Good advertising, good sales.

If the record companies worked together and not against each other, so that every record had fair air-time, then the public could direct the market instead of the record companies.—BERNT LIE, Oyjordsveien 29, Bergen, Norway.

WHOPPER

I WAS disappointed to find that Adam Faith did not think "Whopper" very good.

British musical comedy film makers are constantly being criticised for not finding enough home grown talent, yet when they do, they still come in for attack.

Adam Faith is a "natural," a musical comedy star of the future.—LINDA ROBERTS, 29, Knyperley Avenue, Offerton, Stockport, Cheshire.

My apologies if the impression gave in my review was that I thought the film "not very good." It was terrible. There are dozens of potential musical comedy stars in Britain today, but, in my humble opinion, Adam doesn't happen to be one of them.—J.W.

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



"This boy's different—he's terrific!"

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A JOY

WHAT a joy for pop music lovers are programmes such as the BBC's "DJ Show" on Monday nights.

Their new record programme policy must inevitably draw the teenage listeners away from commercial radio and television. More important, we hear records from all the companies, and listen to them in full without the

DON GIBSON
SEA OF HEARTBREAK
45/RCA-1243 45 rpm
RCA RECORDS

AMERICAN TOP DISCS
These were the twenty numbers that topped the sales in America last week (week ending October 14).

Last This Week	Title	Artist
4 1	Hit The Road, Jack	Ray Charles
3 2	Cryin'	Roy Orbison
1 3	Take Good Care Of My Baby	Bobby Vee
— 4	Runaround Sue	Dion
10 5	Bristol Stomp	Dovells
8 6	You Must Have Been A Beautiful Baby	Bobby Darin
2 7	The Mountain's High	Dick and Dee Dee
5 8	Little Sister	Elvis Presley
15 9	Let's Get Together	Hayley Mills
7 10	Mexico	Bob Moore
6 11	Michael	Highwaymen
— 12	You Love Her, You Love Me	Paris Sisters

Last This Week	Title	Artist
17 13	This Time	Troy Shondell
14 14	Ya Ya	Lee Dorsey
18 15	Bless You	Tony Orlando
16 16	The Way You Look Tonight	Lettermen
— 17	Big Bad John	Jimmy Dean
— 18	Sad Movies	Sue Thompson
— 19	Look In My Eyes	Chanel
12 20	Without You	Johnny Tillotson

ONES TO WATCH
The Fly - Chubby Checker
Take Five - Dave Brubeck

NEIL SEDAKA
SWEET LITTLE YOU
45/RCA-1250 45 rpm
RCA RECORDS



Tommy Steele
Not worried about his misses
HAS Tommy Steele gone for good from the charts? Is Tommy's disc popularity on the wane? After two flops—The Writing On The Wall—only came into the lower end of the charts and "The Dit Dit Song" took a dive after the failure of the show from which it came, "Belle"—is Tommy worried? "Do I Look Worried?" Tommy

yelled down to me from the stage of the Victoria Palace where he was rehearsing for his provincial show "The Coventry Birthday Show" which opened at the Hippodrome in that city last Tuesday.
His cheeky face was split in two by a gigantic smile. No, Tommy isn't worried at all.
"I've got plenty to do," he told me as we sat in the empty stalls. "The theatre at Coventry is virtually sold out, before opening, for the whole seven weeks of the show."
Tommy's agent, Ian Bevan, wasn't worried either. We sat and watched Tommy gag through rehearsals with a line of chorus girls. Tommy was smiling and joking all the time.
"He can do without record hits as long as he keeps his smile," said Bevan. "That smile is worth a million pounds to him."
"He's sold out at Coventry; he is aiming for a big American show. Nothing definite, but it will come. So why should he worry?" Ian Bevan couldn't have been more confident.
"The people I feel sorry for," said Bevan, "are those poor pop boys who make it with the records and have nothing with which to follow up. It's sad. There are so many that sound great on a record but have nothing to extend their careers with. I could name a few, but, of course, I won't."
Do Tommy's stage commitments affect his record sales? Do they prevent

him from being exploited on records to the full?
Bevan didn't think so. "There couldn't have been more exploitation for 'The Writing On The Wall' and that wasn't exactly a chart winner. And then there is the case of 'What A Mouth.' "That came from out of the blue, wasn't even on the plug list. But it made it. No personal appearances to back it up, either. Tommy wasn't even in the country when that hit the top."
All British
"You can say this, that Tommy has made successes out of one hundred per cent British songs. 'Singing The Blues' was the only foreign hit that he has had. But who can tell what is going to be a hit, cover job or original number?"
"No one, but no one, thought 'Mouth' would get where it did. The teenager is unpredictable. Tommy may not be the number one boy with them at the moment, but who knows when his next hit may come along? It could creep up behind us almost before we know it."
Peter Hammond

TOP TWENTY
Compiled from dealers' returns from all over Britain
Week ending October 14, 1961
No. 1 again for Shapiro . . . Richard in at 7

Last This Week	Title	Artist	Label
3 1	Walking Back To Happiness	Helen Shapiro	Columbia
2 2	Wild Wind	John Leyton	Top Rank
1 3	Michael	The Highwaymen	HMV
4 4	You'll Answer To Me	Cleo Laine	Fontana
8 5	Sucu Sucu	Laurie Johnson	Pye
5 6	Jealousy	Billy Fury	Decca
— 7	The Girl In Your Arms	Cliff Richard	Columbia
6 8	Kon-Tiki	The Shadows	Columbia
19 9	Bless You	Tony Orlando	Fontana
18 10	Boomerang	Charlie Drake	Parlophone
10 11	Together	Connie Francis	MGM
9 12	Wild In The Country	Elvis Presley	RCA
12 13	Hats Off To Larry	Del Shannon	London
11 14	Get Lost	Eden Kane	Decca
7 15	Johnny Remember Me	John Leyton	Top Rank
— 16	Mexicali Rose	Karl Denver	Decca
— 17	You Must Have Been A Beautiful Baby	Bobby Darin	London
14 18	Granada	Frank Sinatra	Reprise
— 19	Hit The Road, Jack	Ray Charles	HMV
15 20	Sea Of Heartbreak	Don Gibson	RCA

ONE TO WATCH
Tribute To Buddy Holly - Mike Berry

PE
MIKI and GRIFF
"TENNESSEE WALTZ"
B/W
"WHISPERING HOPE"
45 RPM 7" 15386

THEIR GREATEST YET!

OUR DISC BUYERS ARE MORE MATURE

ONLY lately has British pop music approached the influence it had back in the twenties and thirties. The speaker? Howie Richmond of Hollis and Ludlow Music. He is the American end of Essex Music, one of the liveliest and most successful outfits in Tin Pan Alley.

Richmond was here last week to see the Anthony Newley show, "Stop The World—I Want To Get Off," the music of which he'll be handling in the States when it opens there next year.

"Right now the British market is very close to the American one as far as taste and trends are concerned," he went on.

"Your artists are of interest to us, too. Donegan is really hot again back home, and people like Matt Monro and Shirley Bassey are always welcome."

Richmond reckons our pop singles market is rather more mature than its equivalent in the States.

"Our singles cater for the 10-18 age bracket. I figure yours are slanted to the 16-28 group. I'm sure rock is here to stay in some form or another, although I personally don't like it or publish it."

Of the Newley show Richmond said, "It's really fresh and original. Newley has a very creative mind. If the show gets on Broadway without being surrounded with too much bullyhoo, I'm sure the public will like it a lot."

He is publishing the score of Lionel Bart's "Oliver!" as well in the States when that show opens there next autumn. Show music is a new departure for his firm, and one which he believes will yield high quality material of lasting value.

NIGEL HUNTER



John Wells talks to **MATT MONRO** in New York

America is surprised to find he's British

CABARET bookings in Las Vegas and Chicago, another, even more insistent, request for him to make a film test from Hollywood and the back-handed compliment, "we're sure surprised to find you're British."

These are just some of the results of Matt Monro's cabaret triumph at the lush Round Table night club in New York.

Matt is the second British artist—Shirley Bassey is the other—currently wooing the wine and dine customers in New York's top night spots.

"The Americans seem quite surprised to discover that a British artist can entertain them," said Matt when I rang him at his New York hotel.

"At first they seemed to think they were just going to see someone doing an impersonation of Sinatra. But from remarks I myself have overheard, and those that have been passed on to me by my wife Mickie, they didn't think that after they had heard me.

"I've had a much better reception than I ever hoped for."

"Yes," he admitted, "some of the remarks that have been passed on to me have been that in some ways they prefer me to Sinatra.

"But they're not comparing me to him any more, which is the great thing."

The Round Table seats just over

200 customers and Matt has an 11-piece orchestra to back him. Much of his success, Matt was quick to point out, lay in the orchestral arrangements.

They were done for Matt by the man who looks after his record backings, Johnnie Spence. "The arrangements have really knocked 'em out," said Matt. "I only wish Johnnie could have come over here with me to share some of the success. I hope he will be able to make it next time."

Noisier

Matt said that the only difference he found with American audiences was that they were noisier. "But even when they're eating or ordering they pay close attention to the artist. And they'll take as much jazz as I like to give them. I can really go way out."

Matt has been flooded with requests to do more work in the States. He told me it was certain that he would play Las Vegas some time next year and that he hoped to visit Chicago.

"But I don't want to be away from home too long," he told me. "So I shan't be doing too much."

Helped by his personal appearance

in New York, Matt's first LP "Love Is The Same Anywhere" is selling fabulously well. "It's now standing at No. 96 in the LP lists, which is a jump of 46 on last week," said Matt. "It's very encouraging."

His latest single release, "Why Not Now?" is doing equally well.

He has had many offers to appear on TV, "but unfortunately I can't accept them as I'm signed to Ed Sullivan, and I can't appear in any other regular series."

Matt, of course, has been in New York before. And I remember him telling me that he didn't think it was that wonderful.

"Well, this time," said Matt, "I can afford to be here, which is more than I could do before."

"Of course, there are things which I dislike... the food for example. They dress it up far too much for me. I'd give anything for a cut of roast beef at the moment."

Matt's wife, Mickie, went out to New York with Matt. "I didn't intend staying here very long," she told me. "First of all I thought I would stay just for the opening night."

Then I thought I would stay and see what sort of Press he got. Well, it was absolutely wonderful. They have said the most fabulous things about him. And somehow I just seem to have stayed here. It's my first trip and I really am thrilled."



MATT MONRO... the Americans listened and stopped comparing him to Sinatra. ABC TV Photograph

Cable from AMERICA

Edited by **Maurice Clark**

Columbia get fastest seller ever with 'John'

COLUMBIA RECORDS have their first hit single for a long time. It's a smash by Jimmy Dean of "Big Bad John." This record has sold over 400,000 in two weeks and is selling about 40,000 copies a day, the quickest sale Columbia have ever known.

Liberty Records have produced a film of Johnny Burnette singing his latest disc, "God, Country And My Baby," and are offering it free to TV stations to help promote what they think will be Johnny's biggest hit ever.

One-time hit parade singer, Mary Small, has just formed a company called "Girl Singers Incorporated" to concentrate on the coaching, staging, and personal management of new female vocalists in New York.

Really fantastic have been, and

indeed still are, the sales of the "South Pacific" album. This is its 384th week in the charts. "My Fair Lady" is coming up to its 289th week. Both are on the Columbia label.

A Los Angeles court has approved the contract offered Sean Flynn by Hi Fi Records, Sean, good looking son of the late Errol Flynn, is to cut his first sides for release later this month.

Dave Brubeck is busy working on the musical he and his wife have written called "World Take A Holiday." Although Dave is hoping this will later be used as a TV spectacular, it is first being used as a special LP which will feature Carmen McKae and Louis Armstrong.

Andy Williams is very happy with his first single for Columbia Records. It's a lovely ballad called

"Fly By Night"—a new version of the well-loved "Danny Boy." Andy is now busy sorting out titles for his new album which will include at least six brand new songs.

Aretha Franklin has entered the best sellers with "Rockabye Your Baby" in spite of the fact Judy Garland also has a single of the number out. Still, Judy isn't really worried. Her album from which it is taken is topping the LP charts and is still selling like crazy.

The Highwaymen, since their big hit record of "Michael," have received over 200 folk songs from fans and budding songwriters all over the States.

One man aged 101 has sent them an unheard-of folk ballad that was sung during the civil war. The boys are trying the lot as they are sure there must be some hit material among them.

When Tony Orlando makes his LP, to be called after his hit single, "Bless You," he is thinking of including the original hit of the same name, made popular a number of years ago by the Ink Spots.

Jane Morgan, famous for her hats, is greatly looking forward to her next appearance in Europe, where she says they make the best hats in the world. At the moment, a milliner in Paris has a block of Jane's pretty head and just sends her anything they think she will like.

Peggy Lee has been doing a great unpaid promotion job for Reilly Royce since she took one from London after her recent trip. Already five of her friends have ordered similar cars.

Jerry Keller has been doing a spot of aiding safe driving since his latest disc release, "Be Careful How You Drive, Young Joey." The Texaco Gas Company have set up a deal with the major DJs.

Listeners are invited to write in after hearing the disc to say "why Joey should be careful." The winning letter in each State receives a Capitol stereogram plus 200 gallons of free gas.

Although the musical "Wildcat" that starred Lucille Ball didn't have all the success that was hoped, the disc is certainly doing well. The album has been in the charts for 38 weeks and looks like remaining for some time to come.



JIMMY DEAN — Selling 400,000 copies a day of "Big Bad John."

LONDON'S BUSIEST AND BEST BEAT GROUP

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Sung by **ACHILLES and his HEELS**

H340 on fontana



JUDY GARLAND as she appears in her screen comeback role in "Judgment at Nuremberg."

EMI

NEW POPS

THIS WEEK'S



TOP SINGLE

CLIFF RICHARD

When the girl in your arms is the girl in your heart
Columbia 45-DB4716
from film "The Young Ones"

Columbia 45-DB4719

CARL AND THE COMMANDERS
Farmer John

HMV 45-POP935

RAY CHARLES and his Orchestra
Hit the road Jack
Vocal: Ray Charles

Columbia 45-DB4720

THE CLEPTONES
I love you
For sentimental reasons

Top Rank JAR586

DION
Runaround Sue

Mercury 45-AMT1181

JOE DOWELL
The bridge of love

HMV 45-POP928

CHAS. McDEVITT & SHIRLEY DOUGLAS
Mommy out de light

Capitol 45-CL15222

THE LETTERMEN
The way you look tonight

HMV 45-POP932

DANNY WILLIAMS
Moon river
from film "Breakfast at Tiffany's"

PRESLEY



ELVIS PRESLEY—Wrong material? (Paramount film pic)



DONNER



RAT DONNER—Every vocal trick.

Only the names are different!

IT is my contention that Elvis Presley and Rat Donner ("The Girl Of My Best Friend" and "You Don't Know What You've Got") are vocally identical. I shouldn't be surprised if the only two people who can tell them apart are El and Rat—and then only just.

This fantastic phenomenon raises several important points. First, is it morally right that any newcomer should produce records as similar to those of an established star as Rat Donner has to Elvis Presley?

Donner's performance isn't like Elvis' simply by chance... he has clearly gone to fantastic lengths to assimilate every trick of intonation, every vocal gimmick that Presley has ever developed. And as if to emphasise the point he has used either actual or potential Presley material with a backing that is indistinguishable from the typical Presley Jordanaires-type arrangement.

The only difference between a Rat Donner record and an Elvis Presley one lies in the print on the label.

Quite apart from the moral rights and wrongs of the case, there is the fascinating opportunity of discovering, via Donner's success, what is the reason for Elvis having lost some of the sales power he had. "You Don't Know What You've Got" did better in the States than its Presley contemporary "Wild In The Country."

AS I see it, this fact proves two things—

(1) Presley's drop in sales is not due to a wane in personal popularity. He couldn't possibly be less popular than Rat Donner who is comparatively unknown. Yet Donner can notch a higher score in the charts than Presley.

(2) The public is not tired of Presley's voice and his unchanging presentation since Donner has been more successful with it than Presley himself. In fact, the reverse may be true.

Rat Donner's style of singing and his arrangements are, if anything, more like pre-army vintage Presley than the current Presley. Donner sings with just a bit more bite and edge than Elvis does now. Elvis' vocal style has become



by JACK GOOD

warmer, but also woollier. Donner is like the Presley that sang "All Shook Up" rather than "Wild In The Country." Doesn't this suggest that the public want to hear the old-style Elvis again?

There are just three factors to consider in the sale of a record. First, the performance and presentation; second, the popularity of the artist;

third and most important, the material.

If the decrease in Presley's sales-pull is not due to the first two factors then it must be due to the third. Material.

The material Rat Donner is recording is the material Elvis Presley should be recording but isn't.

If "You Don't Know What You've Got" had been Elvis' latest release, it would have been his biggest hit since "It's Now Or Never."

On the other hand, if "Wild In The Country" had been Rat Donner's latest release, it would never have made even the top hundred.

Either Elvis, or his advisers, seem to have lost their ear for a bit. Why they didn't even release "Wooden Heart" as a single in the States. Result was that it was made a tumber one hit by another artist who did see the potential of the song.

"Wooden Heart" would never have been released as a Presley single here, had it not been for the perspicacity of certain British Decca executives.

I don't know who made the final decision about this—though Head of Sales Mr. Beecher Stevens must have been well in the picture—but I do remember Pat Campbell, of Decca, picking the track out of the "G.I. Blues" LP before it was released, and asking me if I didn't agree that "Wooden Heart" would make a great single.

Maybe Elvis needs Pat Campbell within earshot.

You should know, Larry

I HAD a letter from Larry Parnes last week about Mike Hawker. Remember I wrote about Mike—hit songwriter of the Helen Shapiro successes—working for Larry at the switchboard.

Larry tells me my story is inaccurate and that it makes him look a "complete idiot." In fact Mike Hawker, to Larry's knowledge, never operated the switchboard. And Larry was aware of Hawker's songwriting activities. He doesn't say whether he used any of Mike's songs.

Sorry Larry—if you say my column contained inaccuracies, I am sure it did. After all, who should know better about these things than you?

But let me reassure you on two points. First, nobody ever believes what is written in my column. Remember your initial reaction to my rave over Cliff? You weren't alone. Nobody believed me when I said, "this boy is really terrific" (DISC, August 9, 1958).

Secondly, after Spike Milligan's hilarious treatment of the two of us in "The Joe Brown Story" it is a bit late for us to worry about looking "complete idiots."



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CLIFF RICHARD

The McGuire Sisters

They plan a Talk of the Town album

THE McGuire Sisters, who may cut an on-the-spot LP for Coral during their Talk of the Town season which began on Monday, flew into London last week full of enthusiasm for another LP they have just made. It consists of songs from the new Broadway musical, "Subways Are For Sleeping," which will star Sydney Chaplin and Carol Lawrence.

The part-Irish, part-Scots and part-Cherokee Indian McGuire sisters have made recording history with this album.

"As you know, show songs are usually withheld until the premiere," said Phyllis, main spokeswoman for the trio, completed by her real sisters Christine and Dorothy. "But in this case Julie Styne the composer, made an exception for us and we did this LP, which will be released in America in about two weeks' time.

"The songs are really beautiful, and we reckon it's the best album we've done. Another advantage is that if any of the songs become hits—and we're sure some will—Coral can rush out singles from our album in a hurry.

"If Ada Colon beats us to it in this country again, we'll just die!"

Phyllis meant Alma Cogan, and was referring to the rather unfortunate luck the sisters have had with their Coral singles in Britain.

Alma Cogan beat them to the charts with "Sugartime" and Joan Regan did the same with "May You Always." This British setback didn't stop the McGuire sisters from the tune of gold discs elsewhere, however.

The three girls enthused wholeheartedly about "Subways Are For Sleeping." They have even permitted a most unusual sleeve cover photo of themselves for their album. At first it took the form of the McGuire sisters smiling out of the normal subway

(New York underground) advertisement.

Then it was decided that this effect wasn't realistic enough, and the girls gave permission for moustaches, spectacles and other artistic adornments to be pencilled in just as you see them after travellers who are secretly frustrated artists have been working on the advertisements.

The Talk of the Town date is the McGuire's first appearance in Britain, but it isn't the first time they have had the chance of a London season. About three years ago they were booked into the London Palladium on a bill headed by Max Bygraves.

"But we got cold feet and backed out of it," smiled Phyllis. "We suddenly thought how awful it would be to leave a country where we were known and liked to visit a country where we were unknown and could easily flop."

Folks out of town can sample their close harmony singing by means of their current Coral single coupling "I Do, I Do, I Do" with "Just Because."

Nigel Hunter



THE MCGUIRE SISTERS—left to right—Christine, Phyllis and Dorothy, pictured on their arrival at London Airport last week.

Marty Wilde is missing the kicks and the kids

MARTY WILDE sat at his dressing table in the stars' dressing room at Her Majesty's Theatre and carefully applied the heavy make-up necessary to his lead role in "Bye, Bye, Birdie!" "I miss the kids, there's no doubt about that," he said.

"I'm playing mostly to adult audiences now," he went on as an eyebrow pencil went to work. "The kids do come, their Moms and Dads treat them, I suppose, but the seats are expensive for a teenager's pocket."

He said it with all the sincerity that makes Marty one of the most likeable people in the business. That is why he can appeal to both the young set and the adults.

"I don't think that I have ever really

appealed to the true teenager," he said. "Not the younger ones, that is. I appeal to the age group between 18 and 24.

"Now, doing this West End show I miss the one-night stands, the kids, the kicks. We used to have a rave. But not anymore."

He said it sadly. A little too sadly for someone who is starring in the West End in a good show,



MARTY WILDE as he appears in "The Hellions."

whose career is more assured than the rock or pop artist. But I knew what he meant. It must be like working overtime when all your friends are having a party.

"But I'm happy, really, that I made the change." He turned away from the mirror. "I'm building a new career and one that should last longer than the one I started with."

That remark doesn't signify that Marty had given up the pop or rock record market.

"I shall go on singing on discs. I believe that you can go on appealing to the kids and to adults at the same time.

"Take Marlon Brando for an example. The kids like him and yet he makes adult pictures. The picture that I have just completed, "The Hellions"—it's due out next month—in that I play a straight role and only sing over the credits.

"It's an adult picture but I think that the kids will like the numbers that I sing from the film. One can't be sure of that, of course. The kids pick what they want. You can't dictate to them.

What will Marty do next?

Plenty of scope

"Who knows. I want this show to last for a long time. I would like to do another after that. I would like to make more records. Maybe another film. There's plenty of scope."

There's plenty of scope. Yes, for Marty Wilde who has made that difficult jump into the more secure life of adult entertainment. He may miss a lot of things, like the adoration of the teenage fans, but it's a sacrifice that every pop star has to make from time to time if he is going to last more than three years in the business.

The back-stage intercom buzzed and informed Marty that there was a quarter hour to go before he was due on stage. And a different kind of audience than the one that gave Marty his start was calling him to perform to them. But Marty hasn't forgotten the kids who gave him that start. He was right to miss them. As long as they miss him then he will surely find time to perform to them too.

Peter Hammond

EDEN KANE GETS BACK IN THE SWING

EDEN KANE came out of hospital last week, eight days after he went in, at first in shrouded in secrecy and "no comment" statements from his office.

After a few days, "resting as much as I can," Eden is back in the swing. The reason for the sudden operation, sinus trouble.

"It was becoming very awkward to breathe," explained Eden. "It was particularly difficult when I was on stage."

"It's something that has wanted going for some time and when the opportunity arose, I went straight into the nursing home."

It wasn't serious, "middling serious," was how Eden described it, and even though it was a facial operation, no scars will show.

When I spoke to him at the end of last week, he was still feeling a little weak. "I only came out of hospital yesterday," he said. And to put the fans' minds at rest he is quite sure that the operation isn't going to alter the tone of his voice.

"The fans were wonderful," said Eden. "I had dozen of cards wishing me well and I must say they were a great help."

No date has yet been fixed for Eden to cut his follow-up disc to "Get Lost." "I haven't any idea yet when or what it will be," said Eden. "All I do know is that it will be completely different from anything I have done before."

This change is nothing to do with the fact that Eden's sound is being used, even by artists in the same company as himself.

"In a way it's flattering to be copied," said Eden. "I don't mind a bit. I suppose everyone who gets into the charts stands the same risk."

J.W.



Radio Luxembourg

Pick of the Programmes Week beginning October 22

SUNDAY. — 7.0 Joke Bot
7.30 Swoon Club; 8.15 Dedication to Glamour; 8.30 Katrina and the Stars; 8.45 Pete Murray; 8.0 Trans-Atlantic Top; 9.30 The Anne Shelton Show; 10.0 Sam Costa; 10.30 Magic of Sinatra; 11.0 Top Twenty; 12.0 Top Of The Shop; 12.30 Night Service.

MONDAY. — 7.0 The Record Show; 8.0 Monday Spectacular; 8.5 Honey Hit Parade; 9.15 Bing Crosby Story; 9.45

Monday Spin; 10.0 Top Pops; 10.30 Honey Hit Parade; 11.0 Spin With The Stars; 11.15 Monday Special; 12.30 Night Service.

TUESDAY. — 7.0 The Record Show; 8.0 New Songs For Old; 8.15 Honey Hit Parade; 8.30 Tuesday's Request; 9.0 Spin Beat; 9.15 Spin Around; 9.30 Record Date; 10.0 Jimmy Young; 10.30 Jimmy Savile Record Show; 11.0 Marquee Record Club; 12.0 Midnight on Luxembourg; 12.30 Night Service.

WEDNESDAY. — 7.0 The Record Show; 8.0 Honey Hit Parade; 8.15 In The Groove; 8.30 Wednesday's Request; 9.0 Internationalist; 9.30 David Jacobs; 10.0 Teen and Twenty Disc Club; 10.30 Pete Murray's Record Show; 11.0 Request a Golden Guinea; 11.15 His For Six; 12.0 Midnight On Luxembourg; 12.30 Night Service.

THURSDAY. — 7.0 The Record Show; 8.0 This Week's Top Discs; 8.30 Honey Hit Parade; 8.45 Fan Fari; 9.0 David Jacobs; 9.30 Startime; 9.30 Deep River Boys; 9.45 Pat Boone; 10.0 Peter West Show; 10.30 Sam Costa; 11.0 Reprieve Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.

FRIDAY. — 7.0 The Amami Week-end Show; 7.17 Honey Hit Parade; 7.30 The Record Show; 8.0 Moby Beauty Box; 8.15 Disc Date; 8.30 Teen and Twenty Disc Club; 9.0 Elvis Presley; 9.15 Chocolate Time Show; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Ray Orillard Show; 10.30 Record Choice; 11.0 Kent Walton Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.

SATURDAY. — 7.0 The Record Show; 8.0 Marquee Hit Club; 9.0 Hits and Misses; 9.30 Honey Hit Parade; 10.0 David Jacobs; 10.30 Trans-Atlantic Top; 11.0 Keith Fordyce; Sound Off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.

YOUR CHANCE TO BE A TOP POP STAR

THIS is your big chance for stardom. Auditions for the great new talent contest which DISC is organising in connection with the Centre of Sound in London have started. Already the scores of applications received have produced a waiting list, so if you want to take part—hurry! Auditions are being held every Saturday and all you have to do is complete an Entry Form—available from Centre of Sound, Archer Street, London, W.1.

The contest is open to male and female vocalists, vocal groups, instrumental groups and jazz groups. Entrants who reach the required standard after auditions will be invited to appear in a series of heats, culminating in a grand final in the New Year.

The winner will receive a 105 guinea VERITONE tape recorder, a recording test with a major company, and a paid engagement for a week at the Centre of Sound. Runner-up will receive a STUZZI tape recorder. Third prize is a collection of LPs of the winner's choice worth £10.

BBC celebrates 25 years with special shows

BBC TV is celebrating the twenty-fifth anniversary of TV transmissions in Britain during the week October 28—November 3. November 2 is the actual day when the first transmission took place 25 years ago.

One of the special shows marking the occasion will be a musical play "Hullo Ragtime" on October 29, starring Gloria de Haven. The Queen will visit the BBC TV Centre on the anniversary day to watch rehearsals for "Hansel and Gretel" and to attend the transmission of the children's show "Crackerjack" which will feature Harry Secombe.

After the show viewers will see Secombe and the rest of the cast being presented to the Queen.

Another show to be seen during the anniversary week, although not part of the special programmes, is "Just Gracie," starring Gracie Fields, on October 28.

Date for Seven

THE Temperance Seven will give a concert in aid of the Birmingham Old Folk's Fund at Birmingham Town Hall on Sunday, October 29.

The concert will also feature Ed Corrie's Concord Jazzmen and the Second City Jazzmen. Following their Royal Variety Show appearance at the Prince of Wales on November 6, The Temperance Seven will play a one-night date at the St. George's Hall, Bradford, on November 11.

Cleo Laine in

SOME amendments have been made to guest bookings for the Morecambe and Wise Thursday shows for ATV. The American singing trio, the McGuire Sisters, will guest with Dick Charlesworth and his City Gents on November 2, and Cleo Laine will star on November 16 when The Clyde Valley Stompers will be the visiting trad attraction.

Tonight (Thursday) Sheila Buxton will appear with The Confederates.

From January 1, guitarist Bert Weedon will be represented by the Paul Cave agency.

Brenda Lee to make night club debut in Boston

BRENDA LEE, who will be 17 on December 11, makes her debut night club appearance when she headlines the show at Blinstrub's in Boston on November 20. This will be followed by a week at the Sahara, Las Vegas, commencing December 20.

Brenda has now completed shooting on "Two Little Bears," a new film which is due to be shown in the States in December. This will mark her screen debut, although the movie she made with Bobby Vee, "Learnin' About Love," from which his latest release, "Take Good Care Of My Baby" comes, was made before this.

Her new disc, "Anybody But Me," will be released here tomorrow (Friday).

Variety Club guests

BILLY FURY, Eden Kane and Helen Shapiro will be among the several star guests at the Variety Club's presentation of Billy Smart's Circus in London on October 30.

Among the other guests who have promised to attend this gala performance are Jackie Rae and Janette Scott, Jack Jackson, Joe Henderson, Yana, David Hughes, Jess Conrad, Norrie Paramor, Craig Douglas, the Mudlarks, Rosemary Squires, John Barry, Dorothy Squires, Vera Lynn, Cyril Ornadel, Tony Osborne, The Temperance Seven, Bert Weedon, Mike Preston and Lyn Cornell.

More jazz singles

NEW jazz singles on the Columbia label in November will include "You'll Cry Some Day," a number written by Alex Welsh and recorded by himself and his band, and "Sobbin' and Cryin'," a Sidney Bechet composition recorded by Monty Sunshine and his Band.

RECORD TOKEN SCHEME

THE Music Trades Association are sponsoring a national record token scheme which will be ready to operate in time for the Christmas trade.

The scheme will be controlled by a specially formed non-profit-making company, Record Tokens Ltd., and the tokens will be fixed to a selection of six special greetings cards.

They will be exchangeable for any make of record.

Colyer Band for Sweden

THE Ken Colyer Band will visit Sweden for two weeks from January 3. Dates have still to be confirmed but they are expected to tour the Swedish jazz clubs. In return, the Cave Stompers, a group from Stockholm, will tour Britain.

Ken Colyer's Jazzmen will be featured on "Sunday Break" on October 29.

Paul Raven in trad film

YOUNG Parlophone singer Paul Raven, who has just been booked to appear in "Thank Your Lucky Stars" on November 4, is the latest signing to the Milton Subotsky bumper musical film, "It's Trad Dad."

Tommy Steele to star in West End musical

TOMMY STEELE is to make his long-awaited debut in a West End musical next autumn. He will play the lead role in "Kippis," a musical version of the famous story by H. G. Wells, which was filmed with Sir Michael Redgrave in the name part.

Steele's manager, John Kennedy, said that several offers from America had been turned down so that Tommy could take the part.

At press time no theatre or supporting cast had been booked.



HELEN SHAPIRO became the youngest pop singer ever to appear on the Palladium TV show on Sunday when she sang three numbers, including her current number one hit, "Walking Back To Happiness" (DISC picture).

Fury known fans a

BILLY FURY, who opened in "Star Spangled Nights," was overwhelmed by a contingent of fans.

Billy was filming his guest spot for the American TV show, the "Dave Brinkley Journal" in London, when his act was interrupted by fans who dragged him off the stage. He was unconscious for ten minutes and then rested for a further 20, before resuming filming.

"The Dave Brinkley Journal" will be televised before nationwide U.S. audiences later this year. Star of the show, as reported previously in DISC, is Elvis Presley.

McGuire Sisters on TV

THE McGuire Sisters, the American singing trio who opened a cabaret season at the Talk of the Town, London, on Monday, will appear in "Sunday Night at the London Palladium" this coming week-end, followed by a guest spot in the "Morecambe and Wise Show" of November 2. Both are for ATV.

To tie in with their visit, Coral Records have released their latest single, "I Do, I Do, I Do."

Hayes to get ATV spot

STAR jazz instrumentalist Tubby Hayes will guest on ATV's "All Kinds of Music" on October 24, appearing with resident artists Edmund Hoekridge and Adele Leigh and other guests. Carole Carr and The Mudlarks.

Doug Sheldon on West TV

DOUG SHELDON, who has the British version of Dion's American hit "Runaround Sue," will appear on Westward TV next Wednesday, October 25.

Other dates for Sheldon, on which he will sing his latest release, include "Thank Your Lucky Stars" on October 28. He will also appear in a straight acting role in ATV's "Deadline Midnight" on November 18.

Karl Denver in 'Parade'

KARL DENVER, now in the charts at number 16 with his second Decca release, "Mexicali Rose," will guest on "Parade of the Pops" on October 25. This will be followed by "Saturday Club" on November 4.

Luxembourg launch new trad series

RADIO Luxembourg is to have a new trad jazz series, "208 Rhythm Club." The show, which will run for 30 minutes every Sunday, is expected to commence within the next few weeks, although a definite starting date has not been set.

A signature tune for "208 Rhythm Club" will be taped by the Alex Welsh Band, who will also make three guest appearances in the series.

Other names lined up for the programme include Acker Bilk, Humphrey Lyttelton, Monty Sunshine, The Vintage Jazz Band, Micky Ashman and Ken Colyer. Compete will be George Melly.

Billy Cotton's guests in his show for BBC TV this Saturday will be Alma Cogan, Tommy Cooper and John Leyton.

Moody gets big U.S. part

MUSICAL comedy star Roy Moody—he played Fagin in Lionel Bart's "Oliver"—has accepted the lead in a new Broadway musical, "All American," which will be worth £90,000 to him.

The show opens next February and he has signed a contract for a year, with the option of a further year.



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<p>DOUG SHELDON Run around</p>		
<p>Elvie Presley His latest flame; Little sister 45/RCA-1258 RCA</p> <p>Brenda Lee Anybody but me; Fool No. 1 45-02860 Brunswick</p> <p>Little Ezelle Parker Earl Sink 45-WB 01 Warner Bros.</p> <p>The McGuire Sisters I do, I do, I do 45-Q 72441 Coral</p> <p>Winifred Atwell Winnie's piano party 45-F 11395 Decca</p>	<p>KARL DENVER</p> <p>MEXICALI ROSE 45-F 11395 Decca</p>	<p>OLIVY LONE</p>
<p>THE DECCA RECORD COMPANY LTD</p>		

Knocked out by at TV filming

in the Larry Parnes spectacular, with Edén Kane on Tuesday, was cut off by fans last Sunday and knocked

Bobby Vee to tour in January?

BOBBO VEE, the American singer who has just had a number one hit in the States with "Take Good Care Of My Baby," is almost certain to visit Britain for a two-week tour in January. If time permits, this will be extended.

Alvin Bennett, President of Liberty Records, told DISC that Bobby was working on an entirely new act which he intended to use here.

Cliff in plane scare

CLIFF RICHARD, who left London airport on Saturday for his Australian tour, arrived three hours late on Monday after several "anxious moments" during the flight. First the plane, an Australian jet, was held up with engine trouble at Calcutta, then prevented a safe landing at Singapore until the third attempt. "I was scared stiff," said Cliff.

CLANSMEN COME SOUTH

SCOTLAND'S top jazzband, Ferric Cairns and the Clansmen, are to come south of the border for their first British tour in January.

The band led by Cairns, who was a one-time member of the Slide Valley Stompers, will be here for two months, playing the top jazz clubs.

FAITH IS BACK

ADAM FAITH is to star in ATV's "All Kinds of Music," probably on December 5. He will tape the show on October 31.

This appearance will mark Adam's return to the ATV screens after an absence of some 10 months. He last appeared for them on February 5, when he topped "Sunday Night" at the London Palladium.

Kings top new radio series

THE King Brothers and Roy Castle will headline a pilot show for the BBC Light Programme on October 29. Called "Three Kings And A Castle," it will last for three-quarters of an hour.

Names being negotiated for future editions of the series include Harry Secombe, Adele Leigh and new singer Mike Redway, who recently left the Chappells' exploitation staff to concentrate on a vocal career.

The Kings' season at the Palladium ends, on December 9. Negotiations are proceeding for an Australian tour for them next year.

Poser leaves Mills

AFTER seven years as professional manager with Mills Music, Freddie Poser is to leave the organisation tomorrow (Friday) to open his own music publishing concern. Whilst with Mills he was associated with such hits as "Side Saddle," "Roulette" and several Johnny Worth numbers, including "What Do You Want."

He will open offices in the Bond Street area of London.

Matt Monro in U.S. charts

MATT MONRO has entered the American charts with his recent recording of "Why Not Now." In "Cash Box," the record stands at number 86.

Sheldon's cover of 'Runaround' gives Dion a surprise

DION, former leader of the Belmonts vocal team and now a solo artist in his own right, arrived in Britain on Monday with high hopes for his latest American hit, "Runaround Sue"—and was surprised to learn that it had already been covered in this country by Doug Sheldon.

"I didn't know anyone over here had recorded it," he said, "so I haven't heard this version yet."

"I wrote the number myself," he went on, "and the funny thing is that I used to go with a girl called Sue, but she wasn't in mind when I wrote the number.

In fact she was a very faithful girl, but when she moved to Miami we lost sight of each other."

As a current top American singing attraction Dion (real name Dion DiMucci) began his career as an entertainer at the age of 11 with Paul Whiteman's band. His successful vocal group, The Belmonts, were a group of teenagers who grew up with Dion in New York's Bronx area.

"They're a great bunch of guys," said Dion, "and on the road we had a great deal of fun. I left them because we felt we should all go our own ways.

and although I miss them it's worked out well. I've improved as a person since. I've been working solo and we're all still very good friends."

He looked at me soberly and continued: "You know, I consider myself very lucky in being able to do a job I enjoy and in being able to visit places like England. Because most of the kids I kicked around with in the Bronx would never have dreamed that any of us would visit England. I guess I have a lot to be thankful for."

As a group Dion and the Belmonts had their share of hits in America with numbers like "Teenager In Love," "I Wonder Why," "Where Or When" and "No One Knows" before Dion branched out as a solo artist.

One regret

Dion, who lives with his parents and two younger sisters in New York, travels a great deal during the year in package shows and during his travels has picked up a high regard for British artists.

"When I was with your Jill Haworth (the young star of "Exodus") she had a pile of records by English artists and we used to play them a lot." Although he's toured a lot and worked with some top artists, Dion has one regret: "I've never yet met or worked with Elvis, although he's a person I admire greatly."

BRIAN GIBSON

Rose Brennan to Fontana

ROSE BRENNAN, long serving singer with the Joe Loss orchestra, has joined the Fontana label and has cut her first single "Tall Dark Stranger" for release on October 27. She previously recorded for HMV.



VAUGHAN HEADS BILL IN BOYS CLUB SHOW

TO mark the opening of the national week of the boys' clubs organisation in which he is interested, Frankie Vaughan will star in a concert at the Royal Festival Hall next Monday (October 23).

Entitled "Clubs Are Trumps," the bill will also feature Vera Lynn, Arthur Worsley, Billy Ternent's orchestra and amateur acts by boys from clubs all over the country, who will be competing for the annual Frankie Vaughan trophy. Compete will be Brian Matthew.

On Tuesday Vaughan starts a tour of personal appearances throughout the provinces in connection with the boys' club week. On November 19 he will take part in another charity show when he stars in a concert in aid of the Army Benevolent Fund at the Victoria Palace.

Humph in charity date

THE Humphrey Lyttelton Band will appear at the Stoke Newington Town Hall this Saturday, together with Jeff Wilkins Diplomats.

All proceeds will go to the National Youth Club week.

Keith Kelly breaks leg in car crash

SINGER Keith Kelly, who had a big hit with "Teasin'," is in hospital with a broken leg, caused by a car crash last weekend while he was travelling between Leicester and Warwick.

Keith, and his group, the Teen-Bears, were en route to a one-night stand when their minibus collided with a van in the fog. All were taken to hospital, but the others were unhurt.

Bobby Angelo for 'Club'

BOBBO ANGELO and the Tuxedos, title for whose next single, due out at the end of the month, have still to be selected, will guest in "Saturday Club" on November 4.

On October 23, Bobby and his group will commence their first provincial tour, opening with a concert at Wilmslow. Consecutive dates are Ashbourne, Knutton, Whitechurch, Kisgrove, Congleton and Baddely Green.

RUSS CONWAY (right) sings on disc, but not on a single! Together with Billy Cotton and Alma Cogan he goes through one of the numbers for the Billy Cotton Band Show LP which he cut at EMI's studios last week. Tentative title is "The Wakey Wakey Show." (DISC Pic)

McGuires' act has polish

THE McGuire Sisters opened their first European cabaret season at the Talk of the Town in London on Monday and treated a capacity audience to a slick, friendly and polished 40-minute act.

They displayed great versatility and a nice sense of comedy in a varied programme ranging from jazz to pop and from ballad to point number.

All told, this was a welcome addition to the vocal scene. The group fully lived up to their record sound, but from the point of view of presentation our own Bess and Kayes have nothing to learn.

PETER KNIGHT and the Knightriders 'LUCKY STARS'

Theme music from the TV Series 'THANK YOUR LUCKY STARS'



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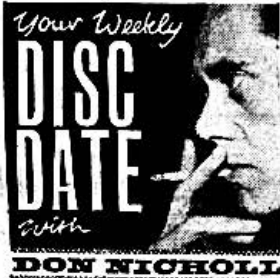
Sheldon and Dion join battle on big U.S. hit

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DION
Runaround Sue; Runaway Girl
(Top Rank JAR 586)

D.N.T. ALTHOUGH I'm tipping Doug Sheldon to make the parade with "Runaround Sue," I reckon Dion, the former Belmont leader, should also find space there. No doubt about it, he handles the offering smartly and infectiously to chorus and clapping accompaniment.

"Runaway Girl" provides a similar title but a vastly different approach. This is a light little ballad which Dion hits softly and melodiously.



BOBBY BLAND
Don't Cry No More; St. James's Infirmary
(Vogue POP V 9188)

D.N.T. BLAND grows and bucks out the better "Don't Cry No More" with undeniable verve, and with undeniable feeling for this sort of thing. Sound is compelling throughout, not only from Bland but from the organ and instrumental team too.

Rocks exuberantly to justify a Top Twenty prediction despite the fact that this label can hardly be reckoned a regular visitor to the parade. Bland's treatment of the great blues "St. James's Infirmary" is a drawing performance that hauls as intended.

BOBBY VEE
Take Good Care Of My Baby; Bashful Boy
(London HLG 9438)

D.N.T. "Take Good Care Of My Baby" has already lifted Bobby Vee to the very top of the American parade and it's a certainty to see him safely into our ten, too. The song's a very good, steady "beat" roller. A sentimental romancer so far as lyric is concerned, it is well performed by Vee who is given good backing and studio noise.

The number was written by Carol King and Gerry Goffin—a team which has already succeeded with "Halfway To Paradise" and "How Many Tears." For the reverse, Bobby takes up chaotic time to sing the tuneful "Bashful Boy."

ELVIS PRESLEY
His Latest Flame; Little Sister
(RCA 1258)

D.N.T. ELVIS returns to the rock scene with this coupling which is one of his smoothest from the Nashville factory. "His Latest Flame" has a good, strong melody as well as the beat... up-tempo material which Presley sings forcefully. Piano scores in the excellent accompaniment.

Both items, incidentally, were composed by Mort Shuman and Doc Pomus. "Little Sister" contrasting heavily with its slower, country-style beat.

CARL AND THE COMMANDERS
Farmer John; Cleanin' Up
(Columbia D3 4719)***

B. (big, brass and attacking all the way. This is Farmer John chanted by the male team here with beefy band backing. Demanding enough to force its way through to plenty of custom. Certainly doesn't lack excitement, and is well worth spinning. Cleanin' Up for the turnover, Carl



DOUG SHELDON—Tough competition for him on "Run Around Sue."

and The Commanders give the voices a rest and rock compulsively with sax and piano grabbing most of the attention.

CHRIS BARBER
Majores; My Old Kentucky Home
(Pye N1 2012)***

A. AUDIENCE applause leads the Barber jazz band into the toe-tapping Majores for the top dock here. Trad jazz with continental tones woven into it—the result attractive as well as punchy.

Stephen Foster's erstwhile minstrel song My Old Kentucky Home has been arranged by Chris for the other half in sentimental trad style. Tuneful, of course, but perhaps too restrained.

WANDA JACKSON
Right Or Wrong; Funnell Of Love
(Capitol CL 15223)***

T. THE country and western girl's own composer Right Or Wrong is a fairly routine ballad which she sings like an American Ruzay Murray. Romancer accompanied by chorus.

Choppy, squawky novelty Funnell Of Love on the other side borrows from the Indians. Yes, Funnell not tanned.

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).

The Shadows, by themselves. Their own story, illustrated with personal photographs, on sale at your newsagent or bookseller. Consul Books 3/6



the SHADOWS

NEW TO YOU

Found fame through a Freshmen number

The LETTERMEN

'The Way You Look Tonight'

THE LETTERMEN—Robert Engemann, Tony Butalo and Robert Pike—were formed during the summer of 1960 and they first attracted attention later that year with a brilliant arrangement of the Four Freshmen number, "Their Hearts Were Full Of Spring."

Engemann, the only married member of the trio, was born in Michigan and is an elder in the Mormon church. He teamed up with Jim Pike while the pair were at Brigham Young University.

When they left university they split up, and Robert started appearing with Lawrence Welk, while Jim got a spot with the Louis Prima and Keely Smith Show in Hollywood.

The pair came together again, met Tony Butalo a year ago in Los Angeles and formed The Lettermen. Butalo, at that time had already found considerable success with his own group, The Fourmost, which at one time included Connie Stevens.

The DOVELLS

'Bristol Stomp'

"BRISTOL STOMP" by The Dovelles is riding high in the American hit parade, and could do the same here via their Columbia disc.

The Dovelles—Len Barry (lead singer), Arnie Sabin (baritone), Jerry Summers (first tenor), Mike Dennis (second tenor), and Danny Brooks (bass)—first began singing together four years ago—and they are still at school in Philadelphia, their home town!

This is where they met and became buddies, and it is from here that they will soon graduate and eventually devote all their time to show business.

After a vain try for a disc contract soon after they formed, The Dovelles split up, only to come together again last December when they auditioned successfully for Parkway Records for whom they now record.

JOE DOWELL

'The Bridge of Love'

THE American singer who made Elvis Presley's "Wooden Heart" popular all over again within a year of its original success, is 19-year-old Joe Dowell,

new Mercury recording star, whose first British release this week is "The Bridge Of Love"—Mercury have no plans at present to release "Wooden Heart."

When Joe entered high school in Bloomington, Illinois, he was already an accomplished singer/guitarist, and was determined his hobby would become his career.

He enrolled at Illinois University, where he did well in sports—until last summer he was giving swimming instruction lessons. In order to earn money—but his success in show business has come so quickly that he has now had to give up his sporting activities.

When "Wooden Heart" hit the charts a couple of months back, offers came pouring in for one-nighters and TV, and now with "Bridge Of Love" he has consolidated his success in the States.

CARL and the COMMANDERS

'Farmer John'

SIX young and talented musicians make up Carl and the Commanders, a new American group who come up with their first Columbia release this week in "Farmer John" and "Cleanin' Up."

All are from the Philadelphia area. They are Carl Holmes (guitar), John Holmes (drums), Tomasz Howard (piano), Calvin Irons (bass), Sport Lewis (tenor), and Marko King (sax).

Carl and the Commanders are already enjoying success in the U.S. with their individual style of playing, which takes them through a variety of numbers from rhythm 'n' blues to jazz. Their disc, under a contract with Cameo, is also their first release in America.

The boys were spotted and signed up very recently by two talented writers, Johnny Madara and Dave White. A recording contract followed. Cameo are now quite convinced that they have a future hot property on their hands.

They write much of their own material, including "Cleanin' Up."

GARY LANE

'Start Walking Boy'

A 17-YEAR-OLD London boy, whose father is in the juke box business, and who had singing lessons from an ex-opera star, is one of Fontana's brightest disc hopes.

He is Gary Lane, and, although his father wanted him to be a straight singer, Gary decided that he would rather "follow the beat." So he taught himself the guitar and piano, and began to sing with local groups around Bromley.

Gary got his first break when spotted by Richard Robbins who later became his manager. After a couple of months he was signed up by Jack Baverstock of Fontana, and also for a series of appearances throughout the country.

JOE DOWELL

'The Bridge of Love'

SHEP AND THE LIMELITES
Ready For Your Love; You'll Be Sorry
(Pye International N 2512)***

SHEP AND THE LIMELITES plough a slow, relentless beat course through Ready For Your Love. Insidious material with good studio noise on it. Good enough to rise into big sales if it gets the airings.

Slight lift in tempo for the reverse with the team yach-vee-ing easily through You'll Be Sorry. Tuneful enough, again, to score.

MIKI AND GRIFF

Tennessee Waltz; Whispering Hope

MIKI AND GRIFF revive the Tennessee Waltz in the lazy, sentimental manner which has won them a host of fans already. Ideal material for the couple, and very likeably produced with a quiet Tony Hatch accompaniment.

Whispering Hope is an old, old song, dusted off by Miki and Griff. Soulfully sung to country background.

LUCKY STARS

Double Trouble

LUCKY STARS is a rolling instrument-tal which is reminiscent of the sort of thing we hear from TV series nowadays. Comfortably played by the Knight orchestra.

Double Trouble is a more beaty effort with touches of humour in the orchestration. Easy tune to catch.

JOHNNY GREGORY

Route 66; M-Squad

JOHNNY GREGORY is a rolling instrument-tal which is reminiscent of the sort of thing we hear from TV series nowadays. Comfortably played by the Knight orchestra.

Double Trouble is a more beaty effort with touches of humour in the orchestration. Easy tune to catch.

JOHNNY GREGORY
Route 66; M-Squad
(Peebles FI 3414)***

TWO top television series themes written by two top men in the music world. Route 66 was composed by Nelson Riddle and the production here by Johnny Gregory's orchestra ties that natty piano work which heralds the show on screen. Watch this one—it's very commercial.

(Continued on facing page)

(Continued on facing page)

Disc Date

Contd. from page 10

The stalking M-Squad was written by Count Basic and ought to be well enough known to need little comment here except to note that Gregory's performance is first-class.

GARY LANE
Start Walking Boy; How Wrong Can You Be
(Fontana H 338)***

GARY LANE grows out a Jim Dale composition, *Start Walking Boy*, here and could come in on the same kind of success wave which has brushed Eden Kane. Number's useful and gets a natty Johnny Keating accompaniment.

Roy Lister and Jerry Dane penned *How Wrong Can You Be* for the other side. This one's a tuncful hitler with less bite (intentionally) . . . I like the song and would have liked the performance better if it hadn't had so much of Mr. Faith in it.

JIMMY DEAN
Big Bad John; I Won't Go Huntin' With You Jake
(Philips PB 1187)***

MR. DEAN draws his way through a mining song *Big Bad John* and could collect customers from the country belt. Simple and quite effective as he talks the story.

Stuart Hamblen's western item on the other side is chanted for all its cornfield humour is worth by Dean.

JERRY FULLER
First Love Never Dies; Guilty Of Loving You
(London HLN 9439)***

MR. FULLER has pleased me in the past but, frankly, bores me now with this release. *First Love Never Dies* is a dull ballad with some Latin in it. Fuller drifts through it without inspiration.

His own composition *Guilty Of Loving You* uses an old song idea, and the performance is never above average.

GISELE MACKENZIE
What's New At The Zoo; My Little Pup With The Patent Leather Nose
(Oriole CB 1631)***

GISELE MACKENZIE is heard too rarely on this side of the Atlantic. She arrives now on Oriole with a chirpy



GARY LANE—Grows out a Jim Dale number.

performance of the "Do-Re-Mi" show novelty *What's New At The Zoo*.

But much more likely to sell here is the oddly titled animal item on the other side. *My Little Pup With The Patent Leather Nose* is a quick-bouncer full of sentiment but without being too sugary. Gisele sings it easily and tunefully.

JOHNNY MATHIS
Love Look Away; When My Sugar Walks Down The Street
(Fontana H 335)***

TWO Mathis tracks with Nelson Riddle accompaniments. Both songs, of course, well known. *Love Look Away* might have been tailored especially for the silky, dreamy Mathis technique. Sings this one with a slow sincerity which could see it grow into one of his high sellers.

The more light-hearted *Sugar* takes a relaxing stroll this time out. Mr. Riddle underlines beautifully.

THE PICCADILLY STRINGS
Sir Francis Drake; Our House
(Piccadilly N 3501)***

TWO title themes from current ITV series. The orchestra (directed anonymously) ploughs through the seaing effects of *Sir Francis Drake* in a way which may satisfy the demands of sound-track, but which sounds dull and cliché-ridden on disc.

The comedy show *Our House* uses the other theme. Simple repetitive phrase played mainly by the brass. The lyric is not heard on this production.

CALVIN JACKSON
How High The Moon; Moon River
(Reprise R 20022)***

MR. JACKSON at piano with his orchestra playing extremely well in accompaniment. The arrangement of *How High The Moon* is patterned

HILTON STANDS A GREAT CHANCE

somewhere between jazz and classics with just a touch of pop. The piano stands out down front almost playing against the slow strings.

You'll like or loathe. I like . . . but I must qualify that by saying that I still don't think the attempt quite succeeds.

MOON RIVER is a gentle contrast taken with lush deliberation by the pianist while the orchestra sweep in stately measure.

DAVID KOSSOFF
All's Blues; Please Sell No More Drink To My Father
(Pye N 15385)***

ALL'S BLUES (designed by Mr. Kossoff himself as you can guess) fails to make me guffaw the guffaws I'm supposed to guffaw. Heavy-handed attempt at humour . . . everything huge and repulsive reminds David of his wife. Back to the old music hall days with *Please Sell No More Drinks To My Father*. Good performance here . . . but Mr. Kossoff could take lyric writing lessons from this half.

THE LETTERMEN
The Way You Look Tonight; That's My Desire
(Capitol CL 15222)****

GOOD male vocal group reviving the famous Jerome Kern-Dorothy Fields ballad *The Way You Look Tonight*. A very smart arrangement this. Jimmie Haskell's orchestra opens up in mock classical fashion then drifts around the team with some ingenious string-work.

Altogether an ear-holding production. A slow, compulsive half that could sleep. Another familiar one—*That's My Desire*—is performed with less thought. A fairly straightforward steady beat treatment.

THE CLEFONES
For Sentimental Reasons; 'Deed I Do
(Columbia DB 4720)***

VOCAL group singing familiar light beat entry . . . (*I Love You*) For Sentimental Reasons. Fair enough of its kind but without the spark that makes you rush to spin it again.

The revival of *'Deed I Do* on the other side does nothing for the well-known song. The group break it up into the beat without charm.

GEOFF GODDARD
Girl Bride; For Eternity
(HMV POP 938)***

THE author of "Johnny Remember Me" comes out singing another of his compositions on this record. *Girl Bride* is a fairly useful chanter taken rapidly by the singing-composer. He's a better writer.

For *Eternity*, written by Bob Duke who directs the slow pulsing accompaniment, is a soulful romantic pledge.

DEAN ROGERS
High In A Misty Sky; Timber
(Parlophone R 4835)***

WELL sung ballad by Rogers, though the romantic lyric of *High In A Misty Sky* doesn't really say anything . . . it just fools you into thinking it does. Easy on the ear melody taken with some Latin in it.

Timber has a good idea behind the words, and Dean sings it firmly to tomtomming and chorus accompaniment.

CLIFF BENNETT
That's What I Said; When I Get Paid
(Parlophone R 4836)***

CLIFF BENNETT and The Rebel Rousers working in one of those very sound patterns effected by Joe Meek's RGM outfit. Result certainly holds the attention on the growling honky type *That's What I Said*. Guitars twang and sax honks through the warping wires.

When I Get Paid is similarly treated, though it bends as if it bends as if singing from out in the street. Steady beater.

DANNY WILLIAMS
Moon River; A Weaver Of Dreams
(HMV POP 932)***

MOON RIVER is getting plenty of disc coverage, but this misty ballad performance by Danny Williams deserves to be in the forefront of the sales. One of his best halves . . . if not the best.

Has a load of charm in the presentation. Geoff Love directs a good orchestra and chorus accompaniment.

A Weaver Of Dreams is a thoughtful, interesting ballad which is not so easy to sing as it may seem from Williams' vocal.

THE DOVELLS
Bristol Stomp; Out In The Cold Again
(Columbia DB 4718)***

DANCE song, *Bristol Stomp*, chanted by vocal group with a good beat but nothing attractive or new in the sound.

Out In The Cold Again is dragged along slowly and with maudlin tones by the team for the second side.

ETTA JAMES
Fool That I Am; Dream
(Pye International N 25113)***

A REALLY delicious side by Miss A James . . . *Fool That I Am*. She drags out this bluesy ballad in wonderful fashion, knowing just when to belt with all the controlled power she possesses. A side that deserves to sleep to the heights.

Backing is shamefully not credited, and contains some smokey piano and rhythm work.

The Mercer standard *Dream* is taken at a ripping pace by the singer but with plenty of modern accents. Etta's power and phrasing always hold the attention.

JOE DOWELL
The Bridge Of Love; Just Love Me
(Mercury AMT 1161)***

AN entirely unnecessary rewrite of "Sur Le Pont D'Avignon," that's what we get in *The Bridge Of Love*. Joe Dowell sings it smoothly enough, and brings in the original with a brief French language excursion.

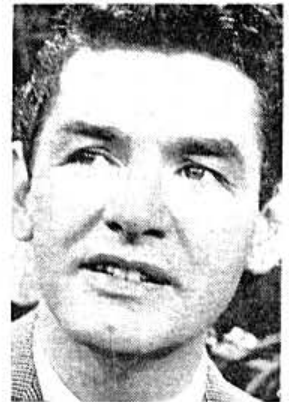
Just Love Me is a catchy, simple number with a light, country beat in it.

RONNIE HILTON
Hey, Look Me Over; It Can't Be Wrong
(HMV POP 936)****

THIS song "Hey, Look Me Over" grows and grows on you. It's easy to hold, and almost irresistible with its marching tempo. The fight is going to be tough over here as I hinted last week, but Ronnie Hilton stands a great chance of coming through to high sales.

His version has a cleaner studio sound than the Hockridge production, and full marks must go to Frank Cordell for his direction of the orchestra and chorus.

The standard "It Can't Be Wrong" is taken slowly and romantically for the other half.



RONNIE HILTON—Could beat the Hockridge version of "Hey, Look Me Over."

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1 Tapered brown jersey trousers	2 Slim grey nubby skirt	3 Swirl skirt in duchesse satin, scattered with huge gold and tangerine rosettes	4 Pale lilac cuddle skirt in mohair with darker lilac overcheck	5 Off-white tailored wool trousers	6 Sleek black leatherette skirt

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Cadbury's Drinking Chocolate

MATT IS SUPERB ON THESE NEW BRITISH SONGS

MATT MONRO
Love Is The Same Anywhere
Love Is The Same Anywhere; Jeannie; Let's Face The Music And Dance; Such Is My Love; The Thing About Love; Come Sit; Check To Check; I'll Dream Of You; April Fool; Mirage; There Are No Words For Love; No One Will Ever Know.

(Parlophone PMC 1151)*****
WHAT a singer! And how refreshing to hear a set of new British material of class and distinction from the pens of some of our top writers like Leslie Bricusse, Jerry Lordan and Clive Westlake.

Matt's recorded ten entirely new British items, plus two Irving Berlin standards. All of them are songs with form, depth, intelligence and meaning, and all of them can be put across only by a real singer such as Matt.

Johnnie Spence provides ideal arrangements and backings. He and Matt are obviously a team as fabulous as Sinatra and Riddle.

Standout is the Irving Berlin *Let's Face The Music*. If this was put out in single form, I reckon it would go like the proverbial bomb.

"THE GUNS OF NAVARONE"
 Music from the sound-track played by the *Sinfonia di London*, conducted by composer *Dimitri Tiomkin*. (Philips BBL 7500, stereo SBBL 646)

THE sound-track score from Carl Foreman's highly successful war film epic.

It's especially interesting to me because I was down at Shepperton watching Dimitri Tiomkin record some of it with the London Sinfonia back in the spring.

Parts of it are meaningless away from the film action, but as usual with Mr. Tiomkin, it's a highly effective exercise in composition enhancing the film itself. James Robertson Justice reads the prologue as he does in the film.

DAVE LEE
Go Latin With Lee
Isn't It Romantic?; I Cover The Waterfront; Another Autumn; Honeyuckle Over.

LPs by Nigel Hunter

And The Bee; Spring Will Be A Little Late This Year; Spanish Dance No. 5; Duk; Zigeuner; To A Wild Rose; Goodness Gracious Me!; If You Were The Only Girl In The World; Once Upon A Time; A Wonderful Guy; The Party's Over.

(Top Rank 35-112)*****
PIANIST-COMPOSER Dave Lee with a lush string-studded orchestra and a rhythm section geared for Latin. Tuneful selection which is restful, almost lethargic background music until Side 2 when Dave's own *Goodness Gracious*

Me! samba livens things up a bit. Easy listening but apart from the rhythm section, hardly Latin.

ADAM WADE
Adam And Evening
Sleepy Time Gal; We Kiss In A Shadow; Polka Dots And Moonbeams; Gloria; Theme From "Butterfield 8"; Guess I'll Hang My Tears Out To Dry; Canadian Sunset; My Revere; I Have Dreamed; I Couldn't Sleep A Wink Last Night; For You; Dream; The Party's Over.

(HMV CLP 1451)*****
A PLEASANT set of songs with evening themes from Adam Wade. His voice and style are very reminiscent of Johnny Mathis, but he should not be written off on that account. For my money, he's a better singer than Mr. M. in technical terms, and he receives backings of stellar quality from George Pastore's orchestra and chorus. Standout of an agreeable set is the full-length version of the old Jimmy Van Heusen standard *Polka Dots And Moonbeams*.

FERRANTE AND TEICHER
Golden Piano Hits
Exodus; Canadian Sunset; Autumn Leaves; Bewitched; Begin The Beguine; Tchaikovsky Concerto; Miserere; Till Warsaw Concerto; Chopin Nocturne In E Flat; New Year; Quiet Village.

(HMV CLP 1464)*****
A REASONABLE set of pianistic from this American duo. I'm happy to see that due credit is given to classical composers on this LP, unlike their recent EP.

Their version of *Exodus*, is being done to an untimely death. I fear. London put it out as a single. HMV reissued it as a single, and it was on the recent EP as well as here.

Otherwise, it's moderately entertaining.

MARIO LANZA
A Mario Lanza Programme
Lamento Di Federico from "L'Arlésiana"; Gio, Il Sole Del Garage; Fretu; Signore; Tell Me, Oh Blue, Blue Sky; Bonjour, Ma Belle; The House On The Hill; E Lucevan Le Stelle from "Tosca"; Mamma Mia, Che Vo' Sape!; A Vucchella; Marechiaro; I'm Falling In Love With Someone; Because You're Mine; Seven Hills Of Rome.

(RCA RB-1625)*****

A SET which will be eagerly snapped up by the considerable body of fans who still remember the late Mario Lanza and his singing with affection. It was recorded at a concert he gave at the Royal Albert Hall in January, 1958, and he was accompanied only by pianist Constantine Callinicos. As you see, the programme ranged from operatic arias through light ballads to one of Mario's biggest pop successes, *Because You're Mine*.

The LP is released in one of RCA's high-brow series, although I'm not sure what opera enthusiasts may think of his interpretations. His fans will certainly love the lot.

PERCY FAITH
Mucho Gusto!
Mucho Gusto; Besame Mucho; La Negra; Maria Elena; Huapango; Las Mananitas; Las Abertinas; Perfidia; Cielito Lindo; Adios Mariquita Linda; Cecilia; La Chaparrita.

(Philips BBL 7487)*****

A WORTHY follow-up to Percy's "Viva!" set which was also devoted to the music of Mexico. This is one of the many concert orchestras borrowing from Latin America for their albums which really gets inside the music and rhythms, producing some highly authentic and entertaining sounds.

Percy wrote the title tune himself, proving his study of the real Mexican music, and his orchestra shines brilliantly throughout the set, creating a marvellous atmosphere for all the moods of the material.

DORIS DAY
I Have Dreamed
I Believe In Dreams; I'll Buy That Dream; My Ship; All I Do I Dream Of You; When I Grow Too Old To Dream; We'll Love Again; I Have Dreamed; Periwinkle Blue; Someday I'll Find You; You Stepped Out Of A Dream; Oh, What A Beautiful Dream; Time To Say Goodnight.

(Philips BBL 7496, stereo SBBL 643)

THE glamorous Miss Day singing just the way you would expect; she would as you drool over the sleeve photo.

Her voice has mellowed magnificently in recent years, losing most of the upper register harshness which put me off at the start of her big-time career.

This set mixes *Golden* with worthwhile new items. Excellent accompaniments come from an orchestra under the baton of a new name to me, Jim Harbert.



MARIO LANZA—Recorded at a Royal Albert Hall concert.

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Along the Alley

We Three launch out with The Shirelles

EX-BRON exploitation chief, Dick James, is now swinging independently with his Dick James Music outfit and his recently acquired American catalogue. We Three Music, first potentially big item from the latter source is "A Thing Of The Past," by The Shirelles on Top Rank.

Other current James Music items are two more compositions from the pen of harpsichordist Michael Hill. They are "Who's Chicken?" and "Sloppy Joe," and Michael has cut them both for Parlophone. Another item on the same label is young pianist Zack Laurence's seasonal "Snowman's Land," due for release on November 3.

EDWIN MORRIS Music has two songs from an American show, "Wildcat," written by Cy Coleman and Caroline Leigh, the team which produced the standard "Witchcraft." No plans exist at present to stage the show here, but the two songs being worked should encourage somebody to investigate its possibilities.

The most likely hit parader is a happy marching ditty called "Hey Look Me Over." Versions



available so far are by Ronnie Hillon (HMV), Rosemary Clooney (RCA), Edmund Hocegridge (Pye), the Pete King chorus (London) and Peggy Lee (Capitol). The other song is "Tall Hope," well covered by Sam Fletcher (RCA) and Jack Jones (London).

TROY SHONDELL seems to be the latest teen temptress in the States. His Liberty waxing of "This Time" is zooming up the top hundred there, and London have released it here, where Jack Heath of Good Music is hoping for similar results with the number.

PETER CALLANDER of Bron Music has four promising plugging plans coming out of Pye shortly. The Brook Brothers have a double-sided Bron plug due for release on October 24. Top deck is "Married," and the flip is "Too Scared," written by Geoff Brook.

The new Petula Clark A side is a Ron Goodwin melody plus Jack Fisherman lyrics. The title is "My Friend The Sea." The other two are Pye International and Reprise singles respectively. Clarence "Froeman" Henry is "Standing In The Need Of Love," and Nancy Sinatra sings "Cufflinks And A Tie Clip" and "Not Just Your Friend." N.H.



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

CHARLES BUCHAN'S SOCCER GIFT BOOK 10/6



DAVE SAMPSON—One of the better beat boys. (ABC TV picture)

EPs by Nigel Hunter

The flip offers a sentimental ditty penned by Shadowman Bruce Welch and Pete Chester, and another version of **Lower** which draws inspiration from the classic formula established by Peggy Lee and Gordon Jenkins.

FREDDY CANNON

On Target
Way Down Yonder In New Orleans; Okefenokee; Chattanooga Shoe Shine Boy; Tallahassee Lassie.
(Top Rank JKP 3010)****

A POUNDING frontal assault of raucous R 'n' R from Mr. Cannon and a wild band. Acceptable in its limited way, but I prefer a little subtlety and depth in my rock. Everybody starts these items together and gets them going like crazy, but nobody seems to know how to finish them, judging by the number of times the fade-out device is used.

JACK SCOTT

I Remember Hank Williams
Your Cheatin' Heart; Cold, Cold Heart; You Win Again; Half As Much.
(Top Rank JKP 3011)****

A MOURNFUL country and western set from Jack Scott dedicated to the late C and W king, Hank Williams. Three Williams compositions are included.

These year-laden love-lorn ballads have their place in C and W repertoires

Donald is especially amusing on account of Andy's realistic rock 'n' roll impression half way through.

BIG BEN BANJO BAND

Big Ben In Ireland
(Columbia SEG 8108)****
SOME Irish corn on the cob this time from Norrie Paramor's banjo-biased bunch. It's one of the best sets they've done so far. Chock-full of well-known Irish tunes, and ideal for adding to the merriment of parties.

In short...

TRIO SAN JOSE—Latin Serenade. (Columbia SEG 8109, stereo ESG 7862). Voices, guitars and the trumpet and rhythm in the backings blend pleasantly in a quietly colourful set (****).

BAND OF H.M. ROYAL MARINES—Marching With The Royal Marines (No. 3). (HMV TEL 8697). Four stirring marches proving that military bands are at their best when playing military music instead of delving into the light music sphere (****).

LAURINDO ALMEIDA—Guitar Music Of Spain. (Capitol FAP 1-8295). Not for the beatsters, but worthy of attention for the insight it gives on the

Pop music has nothing to beat this

ELLA FITZGERALD
Sings Gershwin (No. 1)
But Not For Me; Nice Work If You Can Get It; How Long Has This Been Going On?; My One And Only.
(HMV TEL 8706)****

MISS Perfection herself in what I believe to be the start of a welcome series of EP extracts from her Gershwin songbook album.

George and Ira Gershwin wrote some of the greatest pop songs we're likely to hear this century or the next. These are four of their best, given the grand treatment by Ella and Nelson Riddle's arrangements and orchestra. You can't hope for finer artistry than this in the pop world.

RUSS CONWAY
My Concerto For You (No. 3)
Dusk; La Mer; The Way To The Stars; Till.
(Columbia SEG 8107)****

FOUR fine melodies from the Conway keyboard, with assistance from Michael Collins and his concert orchestra and the Rita Williams singers. Very pleasant listening, but all four items are played a little too slowly for my complete enjoyment.

DAVE SAMPSON
Dave
Talkin' In My Sleep; Goodbye Twelve, Hello Teens; Little Girl Of Mine; Walking To Heaven.
(Columbia SEG 8095)****

FOUR beautiful ballads from one of our best beat-style vocalists, accompanied by The Hunters one of our best beat-style instrumental groups (and it's got nothing to do with their name, either).

Goodbye Twelve is a song of rejoicing about someone becoming a teenager. If this trend continues, we'll be hearing "Goodbye Nappies, Hello Short Pants" very soon.

One defect stops this set from earning a four-star rating. That wretched, wailing, gibbering girls' chorus making itself unpleasantly audible behind Dave's voice.

MANUEL
The Music Of Manuel
La Dolce Vita; Never On Sunday; The Honeymoon Song; April In Portugal.
(Columbia SEG 8096)****

GEOFF "MANUEL" LOVE and his Music Of The Mountains in an agreeable set of Continental numbers with the accent on mellow strings and a touch of Latin in the rhythm section.

I found the versions of **Never On Sunday** and **April In Portugal** too slow and laboured for my liking, but otherwise it's an easy listen to EP of warm, sunny melody.

CLIFF RICHARD
Listen To Cliff (No. 1)
What'd I Say?; Blue Moon; True Love Will Come To You; Lover.
(Columbia SEG 8105)****

An attractive quartet of numbers for Cliff Richard, with accompaniments from The Shadows, Norrie Paramor, The Shadows and Bernard Ebbinghouse in that order.

Cliff does a spirited job on Ray Charles' **What'd I Say**, and does his best with **Blue Moon** in slow ballad style, which is not his happiest vocal medium.

admittedly, but why lumber an entire EP with them? One really bright, happy song would have made all the difference.

ANDY STEWART
Andy Stewart Sings
A Scottish Soldier; The Mackin' O' Geordie's Bye; Donald, Where's Your Troopers?; Dancing In Kyle.
(Top Rank JKP 3004)****

A ROUSING set from Scottish balladeer Andy Stewart, including his Silver Disc smash hit **A Scottish Soldier**. All Lowlanders and Highlanders will get hip with this lot, and

guitar's immense capabilities in the hands of an expert (****).

PLEIN SOLEIL (Blazing Sun)—Original Sound-track Music (Fontana TEL 17346). Meaningless fragments from a Rene Clement Continental film which I've never heard of before. It puzzles me why records like this are ever issued (**).

TERESA DUFFY—The Soldier's Song (Beltona IEP 92). A drag. Apart from the title song, which is the Eire national anthem, it's the same weary old formula of bitter, biased political ballads (**).

VICTOR SILVESTER—Waltzing In The Ballroom (No. 5) (Columbia SEG 8016). Four Noel Coward waltzes given the strict tempo treatment by the lush-sounding Silverstar Silver Strings. Ideal melodic material for dancers and pleasant on the ear as well (****).

CHARLES OUGHT TO MAKE IT—BUT YOU CAN NEVER BE SURE

IN America Ray Charles, the blind jazz purist who is the biggest name in the rhythm and blues field, is already a legend. Like Presley he can do no wrong. He is a musician's musician and, according to drummer Chico Hamilton, "he is the earth, the thing that everybody has contact with."

Over here he is again a musician's musician. Adam Faith thinks he's great. So does Cliff Richard. And so do countless others of our pop stars. Yet the public do not seem to go for him. He has had one big hit in "Georgia," but that was all.

Now Don Nicholl has tipped his latest for HMV, "Hit The Road Jack" and has given his other

current release — "Hard Times" issued on Decca — a four-star review. The first has already entered the charts and it ought to be big, but with Ray Charles you can never be sure.

Charles is a man of many moods, which perhaps accounts for his lack of constant success over here. He can switch from a wildly exciting rhythm 'n' blues number, to a great piano, brilliantly illustrated in his album "Soul Brothers," which he recorded with Thelonus Monk. He sings gospel, and blues, both with great feeling.

Of the thousands who flock to his personal appearances, half are turned away. He's one of the greatest money spinners in the States and deservedly so, and in spite of his lack of successes here, his name commands high respect.

Ray Charles started his career as a pianist with his own trio, strongly influenced by the Nat "King" Cole style of playing and now so brilliant that he can "sit in" with any top bunch of musicians in the States.

With his natural flair for the blues and ability for outstanding arrangement, songs soon began to play a very important part in his career. Among the disc hits that Charles has had in the States are the great "What'd I Say," "I Got A Woman," "Hallelujah," "Georgia" and now "Hit The Road, Jack."

On albums, particularly from those cut during personal appearances, his greatest success has been with "The Genius Of Ray Charles," "The Genius Hits The Road," "Ray Charles At Newport," and "What'd I Say." — J. H.



"Means nothing! My daughter borrowed it to go to some darned jazz festival."



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TRAD on TV,
TRAD on radio,
TRAD on variety

Are we getting too much trad?

RADIO, TV, films, variety—you can't get away from it even if you want to. Trad, it seems, is everywhere. But can it last? Are we going to trad jazz what we did to early rock 'n' roll, calypso, skiffle and cha cha cha? Are we killing it off by making it too popular?

Trad bands are springing up like weeds. Record companies are issuing trad jazz singles—something they would have had you certified for had you suggested it not so long ago. Radio and TV are saturating their schedules with trad names and feature spots.

In fact, everything seems set for a massacre of trad in public favour. If too much Christmas pudding is put on your plate, you naturally go off it altogether.

Or so I should have thought. But surprisingly enough, the people who organise the trad shows, and the trad men themselves, are optimistic.

Must be good

Said Eric Miller, who produces the trad part of the BBC's marathon "Trad Tavern" shows: "It can be overdone, I'll admit. But in my opinion it's all right as long as it's well played by competent bands."

A and R man George Martin—he records The Temperance Seven for Parlophone—agreed. "There is still room for new trad groups in the record market—providing they are good," he said.

Certainly the public shows no sign at the moment of turning its back on the boom.

Johnnie Stewart, producer of the recent BBC TV series "Trad Fad," found the public reaction to the shows very satisfying.

"We received favourable comments from older people whom one would not normally classify as trad jazz fans. Not all that many of them, admittedly, but enough to show how wide an appeal trad has."

"It's more popular now than it has ever been; and I think it will go on being so for quite some time."

Johnnie's "opposite number," Eric Miller, got the reaction he expected to "Trad Tavern."

Lasting appeal

"Trad fans didn't like the pop records, and vice versa," he said. "But we're persevering, and I'm sure the format will click. Our public in this country are a little reserved and take time to accept new shows like 'Trad Tavern.' Unlike America, for instance, where they take to novelties right away."

He is confident that trad jazz has a wide and lasting appeal.

"Someone said a while ago that it's happy music, and I agree completely. It's commercial trad now, of course, and somewhat different to the pre-war style played by Red Nichols and the others. But I'm sure the modern commercial trad is going to remain very popular."

Another point of controversy connected with the topic is the extravagant uniforms worn by some of the tradsters. When Johnny Dankworth was questioned on the surge of trad some time ago, he made the classic remark: "If you want to get ahead, get a hat." But others don't attach much importance to the bowlers, bearskins and the rest of the outlandish clobber.

S * T * A * R * T * A * L * K

by June Harris

IT'S true that Tony Newley made his acting debut on TV in 1957 in a play called "Sammy." But how many of you know that his original television spot, way back in 1949, was a brief appearance on the BBC's "Teenage Show" in July of that year?

Intrigued to find out the meaning of "Sucu Sucu," now an established record hit, Joe Loss rang up the Argentine Embassy in London. Says Joe: "An official told me that it's just an expression which doesn't mean anything at all."

The fact that Johnny Keating is a keen builder of racing cars explains why he has called his new instrumental group The Jags. "They have a powerful, snarling beat which reminds me of Jaguar cars, and a sharp, edgy, jagged sound."

Jazz club promoters are convinced that Gerry Brown's Jazzmen, now recording on Fontana, are going to be the top band of 1962—and their dates reach into the middle of April so far.

Final word on Sinatra's Rat Pack came from Peter Lawford in London this week. Says Lawford: "The Clan may be hell-raisers, but their kindness, sincerity and generosity are beyond dispute."

SAYS American blues pianist Ivory Joe Hunter, currently in Britain, of Matt Monro, now wowing them in the States: "He's the greatest I've heard any place." Joe should know. In his time he's toured with a 37 piece orchestra, won several golden discs, and has written gold disc winners for Pat Boone and the McGuire Sisters.

While I envy Cliff like mad, I feel a little sorry for him, too. Cliff, like any normal teenager, is fond of girls. "But, life can be difficult," he says. "If I'm seen around with one, then my fans might worry. I've just got to give all my time to my career."

Liberty Records, released over here on London, has presented its latest annual sales report on record! An orchestra fanfare precedes an LP of information, figures, chats with Liberty recording stars, snatches from their hits and more music. Incidentally, the Liberty profits have gone up more than 5,000,000 dollars since the company was formed in 1955.

TRYPING to break into films, and getting nowhere fast, Johnny Cash decided the only way out was to form his own movie company. Now, for his own company, he is to produce and star in "The Hobo Millionaire."

In exchange for acting lessons, Duane Eddy has offered to teach actor Dick Boone how to play the guitar, while American singing buddy of his, Frankie Avalon, is hoping to capture the role of Billy the Kid in "How The West Was Won." Perhaps the American record companies should start running their own acting schools...

That rollicking bunch of fun, The Temperance Seven, got through the first rehearsals for

GARY (U.S.) BONDS signs autographs for his fans after a recent one-night stand.

their TV series exactly as BBC producer Richard Evans thought they would.

Says Richard: "Brian Innes changed the script six times during rehearsals, the floor was knee deep in cigar butts, Alan Swainston Cooper tried to smuggle away one of the cameras, Cephas Howard began to fear for the set he had designed—but when we shot, we got a first-class programme!"

Last Thursday American singing star Gary (U.S.) Bonds headlined a true to life U.S. bonds sales

drive, held in Harrisburg, Pennsylvania, by the United States Savings Bond Division of the Treasury Department. Gary made a series of personal appearances during the day and in the evening headlined an outdoor show, which was attended by local, State and Treasury Department officials from Washington.

Oliver Reed, one of Decca's newest singing discoveries, created a precedent when he recently appeared on "Juke Box Jury" to attend the playing of his first release, "Lonely For A Girl." He received no less than 45 fan letters, which, according to the BBC, is the highest amount of mail any of their visitors to that programme have had. He was a true to life U.S. bonds sales



CHRIS BARBER—Trad will survive this present boom. (DISC Pic)



CLIFF RICHARD

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

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

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FILL IN TODAY

"The funny hats and costumes are part of the trad band's business," said Johnnie Stewart. "It's a legitimate form of salesmanship, and they're perfectly entitled to it. I've no time for people who suggest otherwise."

"Costumes are a good selling point," was George Martin's opinion. "But it's the music the bands play which counts most. Otherwise all these groups playing trad and rock who call themselves unusual names and dress accordingly would have got into the hit parade."

Yet despite this general air of optimism, the point raised by disc jockey David Jacobs in last week's DISC is a valid one.

The only accurate criterion for judging the popularity and potentiality of a trend in pop music is its career in the all-important Top Twenty disc hit parade.

How long is it since a trad jazz number made the Top Ten? They occasionally edge into the bottom section of the Twenty, but they seldom stay there for long. There wasn't a single trad disc in last week's Top Twenty.

Last word went to Chris Barber, who really started the trad ball rolling back in 1955 with his Decca disc of "Bobby Shaftoe." Since then he's led the field consistently, and is resident in the "Trad Tavern."

"Trad jazz has gradually increased in popularity in the past 10 years, and even recovered from the bad slump in the thirties. I feel sure it will survive this present boom."

JOHN SUMMERS

BYGRAVES TURNS ON THE CHARM IN 'DO'

MAX BYGRAVES gives a very good account of himself in "Do Re Mi" which opened its London run at the Prince of Wales Theatre last week. It is his first musical comedy role and he plays the Phil "Bilko" Silvers part of Hubie Cram, an ambitious little nobody who discovers sweet soprano Tilda Mullen (Jan Waters), and muscled in on the juke box and recording circuits.

There is no song in the show which gives the impression of being destined for standard status, with the possible exception of "Make Someone Happy."

The story line by Garston Kanin is funnier than that of the usual musical comedy, including some misanthropic pop-slanted gags like "Turn East And Face Decca."

The weakest part of the plot is the choice of a good soprano as Hubie's means of striking it rich in the juke box and record world. How long since a soprano's record made the top ten?

Max sings and gags through his part with his familiar affable charm, aided magnificently by Maggie Fitzgibbon. Jan Waters' soprano is sweet like her appearance, but a trifle lacking in power. Steve Arlen's voice, which matches his good looks, is likely to become a permanent asset of the West End stage on this showing.

N.H.

DISC goes to Cliff's 21st party



Twenty-one man sized candles are blown by Cliff. Drummer Tony Meehan (left) rejoins The Shadows for the ceremony



With the camera presented to him by EMI Cliff records The Shadows' new line up.

LAST Thursday EMI hosted a 21st birthday for Cliff Richard at their headquarters in Manchester Square.

Cliff's family, close personal friends and business acquaintances were amongst the guests at the party. Also present were The Shadows, who received a set of cufflinks each.

Other personalities at the party were Helen Shapiro, Norrie Paramor, Sam Costa, Ray Orchard, Frank Ifield, Sally Kelly, Marty Wilde, Pete Murray, David Gell, Peter West, ex-Shadow Tony Meehan, and songwriter Ian "Sammy" Samwell.



At the party Cliff was presented by Sir Joseph Lockwood of EMI with a Silver Disc for LP sales of 250,000.

Keep it simple and C&W can make the ten

says
**KARL
DENVER**



KEEP it simple and tone it down a little and country and western music could make a sizeable dent in our charts. That is the opinion of Karl Denver, whose C and W style of singing has already put him in the charts with "Merricheta" and could easily give him another winner with his latest release, "Mexicali Rose." Add to this the fact that American country star Don Gibson has already broken in with "Sea Of Heartbreak" and you have the thin end of the wedge, say the enthusiasts.

To find out why Don Gibson should suddenly make it here after numerous attempts, I quizzed Karl. Although he caught Don's act in Nashville, they haven't met, but the Scots singer has a terrific admiration for his current chart buddy.

True artist

"Don is a true Country and Western artist," he told me. "He usually sings authentic Country songs, using all the hick words and back country expressions that go with them. Unfortunately, in Britain, most of these expressions are unknown and therefore not understood. But 'Sea Of Heartbreak' is a straight, simple and sentimental number, easily understood. It's natural it should be a success."

If Gibson, singer, guitarist and composer from North Carolina continues recording numbers like "Sea Of Heartbreak" he may, after five successive chart entries in the States, gain a more deserved reputation here.

Karl Denver is not a true Country and Western singer, but uses this kind of music extensively in his repertoire, along with folk songs and blues.

Karl illegally entered the United

States in 1953, by jumping ship. For three years he toured the U.S.A. as a Country and Western singer, telling the Americans that he was born in Colorado, and had grown up with this music—which in fact is almost true.

"While in the States," said Karl, "I did the same kind of act as Don Gibson, playing state fairs and touring the West. I really studied all kinds of folk music, and began to make one or two breaks. If the law hadn't caught up with me, I'd have still been there, and they still wouldn't have known I was a Scot."

In fact, when Karl returned to Britain in 1956, he found it pretty hard going. Then, there was no appreciation for British Country and Western artists, even though Hank Williams had broken down some of the resistance.

He fought, and now five years later, he's won—but not without compromising.

"I've had to tone down my act," he said, "so that it will be understood. But that's all. Now that my life's work is beginning to pay off a little, it was worth the struggle."

June Harris

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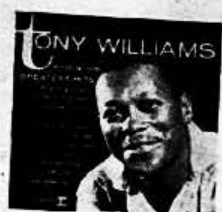
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