

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No 191 Week ending November 18, 1961  
Every Thursday, price 6d.

# Conrad, Wynter U.S. trips hit permit trouble

## Attempt to ban TV appearances

**A**n attempt to ban the appearances of British singers Mark Wynter and Jess Conrad on American TV, by withdrawing their work permits, caused a storm of protest in this country at the week-end. The objection was raised by the American Federation of Television and Radio Artists, roughly the transatlantic equivalent of this country's Variety Artists Federation.

The Federation notified Bill Downs, New York, publicity representative of both artists, that they would not approve the granting of permits for two British stars to work on American television while American singers were unemployed.

Jan Bevan, Mark Wynter's agent, told DISC: "It's ridiculous. Both artists wanted to appear on TV to publicise their own records issued there on the London label. No American singers can do this for them."

A hectic week-end of transatlantic cabling and telephoning revealed that a possible explanation of the ban is the high unemployment rate prevalent among American rock 'n' roll singers at the moment. The Federation believed that Wynter and Conrad were rock artists, and objected accordingly.

Joe Fields of London Records took along a copy of Wynter's "Warm And Willing" disc to the Federation's office first thing on Monday morning, and convinced them otherwise in Wynter's case. They accordingly withdrew their objection to his permit, and he will be fulfilling his guest spots on The Dick Clark Show (tonight), the Buddy Dean Show (tomorrow) and the Clay Cole Show (Saturday). Wynter had already arrived in Los Angeles from Australia without knowing about the ban.

## Decca put out more 'twists'

**T**WO more versions of the Twist are being released through the Decca group tomorrow (Friday). The first is "Twist Twist" by Les Chakachas, a Belgian group of Afro cubists on RCA, and the second is a re-issue by 45-year-old American band-leader Bill Doggett called "The Hully Gully Twist."

This disc was originally released here on Warner Bros. last January, but at the time, the dance had not caught on.

## JBj spot for Pet

**P**ETULA CLARK may be making her last public appearance this year when she guests on the panel of "Juke Box Jury" this coming Saturday, November 18.

Pet is expecting her first baby early next year and her specialist has advised her to give up working until after the baby's birth. It now seems that Pet will stay in Britain for the next few months.

## Jess doubt

At presstime there was no news whether the Federation would reconsider its ban on Jess Conrad's U.S. appearances in connection with his London disc of "Walk Away," due for American release on November 23.

Conrad planned to promote this during his visit, and also follow up the interest created by his part in the horror film "Konga," which has been highly successful in America.

He was scheduled to go there for the period November 23—December 1, but now everything depends on whether a work permit is granted to him.

## Two-way

Both Conrad and Wynter are members of British Equity, Gerald Crossdell, secretary of the union, told DISC:

"We have been fairly liberal in the matter of advising the Ministry of Labour about the granting of permits for American artists visiting this country in the past. But this is a reciprocal, two-way business, and if bans are imposed on our artists in America, we will have to take it into consideration when making decisions in the future."

The American Federation also acts in an advisory capacity to the permit authorities in that country, and no permits are granted without their approval of the applications.



JESS CONRAD—Ban on his performance may not be lifted.

## RICHARD, CONNIE CLASH ON DISC

**C**LIFF RICHARD and Connie Francis have clashed discs with the song "When The Girl In Your Arms Is The Girl In Your Heart." The result is that Cliff's Columbia version will not be released in America, and Connie's MGM recording (with "Boy" substituted for "Girl") will not be released here.

"I cannot understand how this kind of thing can happen," Cliff Richard's manager Peter Gormley told DISC on Monday. "Cliff records material on the understanding that it will be exclusive to him throughout the world."

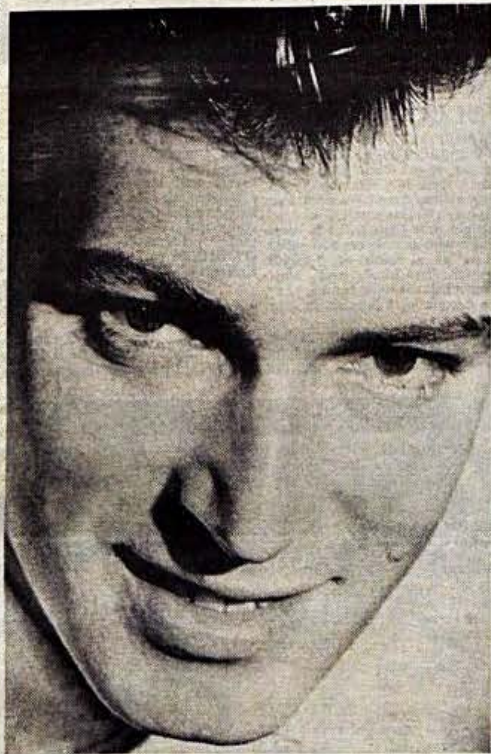
"This doesn't mean that the particular song can't be covered by other people on other labels. That's part of the music publishing business. But it does mean that records by other artists should not be put out ahead of Cliff's, spoiling his chances."

## Guarantee

The song in question is an American one belonging to the Harms-Witmark music publishing company, which is represented by Leeds Music in this country. A Leeds spokesman told DISC:

"No one can have exclusives on recording a song throughout the world. Agreements are made in individual countries whereby an artist is guaranteed that no other disc versions of a song will be issued ahead of his, but nobody can expect that proviso for the entire world."

"Obviously Harms-Witmark would go after a recording of the song by someone like Connie Francis. Connie is a big star in the States, while Cliff means nothing there at present."



FRANK IFIELD—He wrote his latest release himself

## Double hit for Frank Ifield?

**H**AS the time come for Frank Ifield, the British-born singer who emigrated to Australia in 1946 and then returned two years ago to try his luck here, to register his first really big disc success in Britain?

If it has then it will be a double success for Frank, as he wrote the topside of his latest single, "Your Time Will Come," himself.

He did it "lolling about on the beach" during his summer season in Jersey.

"It's got a sort of rock-a-cha-cha

beat to it," said Frank, "and I'm keeping my fingers crossed for it."

The other side is also a strong one. Entitled "That's The Way It Is," it was written by A and R man John Schroeder, who has had so much song-writing success with Helen Shapiro.

Frank is currently looking forward to his impending debut in pantomime. He will be taking the lead in "Dick Whittington" at Stockport and Hull at Christmas, playing five weeks in all.

"It's my first pantomime, and I'm looking forward to it. There are pantomimes in Australia, but not on nearly such a big scale as in this country."

"I'm hoping that 'Your Time Will Come' can be written into the show, of course, but I don't know yet whether this will be possible."

But win or lose with this latest disc, Frank has absolutely no doubt about one thing:

"I've had a wonderful time here, and I've no plans or wishes to leave."

## Inside

### BILLY FURY

My next disc (page 4)

### SHIRLEY BASSEY

More work abroad (page 12)

### Pete Murray on the American record scene

(page 4)

### DANNY WILLIAMS

The hit he nearly missed (page 12)

# FRANK IFIELD

# YOUR TIME WILL COME

c/w That's the way it is

45-DB4741

COLUMBIA



RECORDS

EMI RECORDS LTD EMI HOUSE  
30 MANCHESTER SQUARE LONDON W1

# Post Bag

# Technique isn't everything on a beat disc

Each week an LP is awarded to the writer of the Prize Letter . . . and once a month there is a bonus prize of a Ronson lighter/ashtray set. The address: Post Bag, DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, E.C.4.

## PRIZE LETTER

SINCE beat music was first introduced some years ago, the technical side of recording has improved tremendously. These improvements have been beneficial to certain types of music.

But not to beat music. Most of the records released today are technical masterpieces but, unfortunately, that is about all. Very few of today's records have the happy and carefree feeling that the earlier beat records had—technically perfect, but no atmosphere.

Thank heaven for U.S. Bonds and Curtis Lee. They may not have the perfect technical sound, but what an atmosphere they create!—KENNETH WILKINSON, 25, St. Lawrence Avenue, Bolsover, Nr. Chesterfield, Derbyshire.

## IGNORED

ON behalf of all the devotees of rhythm and blues, thank you Decca for releasing the latest disc by Ike and Tina Turner, "It's Gonna Work Out Fine."

Along with many other fine groups in this field of music, Ike and Tina have been almost completely ignored here in the past. Let's hope that much more attention will be paid to their latest disc than to their former releases.—ROBERT E. HAYWOOD, University of Manchester, Manchester, 13.

## DESERVING

HOW annoying it is to see a considerable percentage of American discs, some of them atrocious, being continually plugged and exploited over here, while our own hit parade records are sometimes never even released in the States, let alone heard.

This must be most depressing to our British artists, who surely deserve the chance of a following in America.—R. G. WHITE, 12, Dalsey Road, Forchester, Nottingham.

## NOT SERIOUS

THERE are some who complain about DJs who take the mick out of pop records. These people take pop music far too seriously. Pop records are here today, gone tomorrow and should not be taken very seriously. So why not let these DJs have their fun—but to a limit?—ROBERT McLOUGHLIN, 5, Barrett Street, Oxney, Oxford.

## OUTRAGEOUS

I HAVE just heard the Pye recording of "Well, I Ask You" by Fred Walking Stick, which in my opinion, is definitely the most outrageous copy of the Temperance Seven to date.

The backing group, led by David Ede (I didn't think he would stoop so low, even after his carbon copy of "Last Night") even has a sousaphone and a tinnycymbal.

Not only this, they don't use the proper material—they have to massacre Eden Kane's fine recording.—ROBERT BOWMAN, 238, Walsall Road, Perry Barr, Birmingham, 22b.

## NO TALENT

THE current British pop world is at rock bottom. The lack of original talent is so great that we have been forced to dig out old songs and give them stereotyped renderings. Beat singers model themselves on leading American singers to such a degree that all sound like immature Presleys.

The only really original British

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

performer is Anthony Newley. His off-beat and revolutionary approach is what is needed if British pop musicians wish to hold their heads high again.—B. JACKSON, 14, Beebee Road, Wednesbury, Staffs.

## NO, GOOD

I DISAGREE most strongly with Jack Good's views on the latest Elvis LP.

Our singers make an LP with a rocker, a beat ballad and a standard with orchestral backing following each other in monotonous succession.

On "Something For Everybody" we have two sides of original numbers—one ballads, the other beat. None of this constant, irritating switching of mood.—DAN GRAHAM, 15, Rowan Gardens, Brockworth, Nr. Gloucester.

## FOLLOW-UPS

WHENEVER an established singer, who has not had a hit for some time, gets in the charts, there is a scramble by all his previous record companies to bring out follow-ups.

Right now Cleo Laine is competing with herself on two other labels as a result of "You'll Answer To Me." And Matt Monro had the same trouble after the success of "Portrait Of My Love."

None of these follow-ups has been a hit. Yet at the same time a poor quality release, or the

wrong type of release can do considerable harm to the singer. HENRY SPEER, Hill Corner Farm, Ibbstone, Nr. High Wycombe, Bucks.

## MEEKSVILLE?

LET'S put aside these stories of the splendour of "the Nashville sound." It may be good, but the saying goes, "anything you can do, I can do better."

Such is the case of that fabulous man, Mr. Joe Meek. If the worst comes to the worst, let's call it "Meeksville"—anything to save us getting drowned by Nashville.—RICHARD LLOYD, Stanley House, Wellington College, Berkshire.

## MUCH BETTER

IF only people would stop comparing the hit parade of today with the 20s and 30s.

You've only got to sit down and listen to "Are You Lonesome Tonight" sung first by Al Jolson and then Presley to realise that today's singers and arrangers are able to make much better use of the few really good songs that come their way than their predecessors.—L. A. O'DOHERTY, 112, South Road, Erdington, Birmingham, 23.

## MIMING

MAY I correct Gregory Thomas's impression (DISC 21-10-61) that pop singers are



CURTIS LEE—What an atmosphere!

"cheating" when they mime to their records, on TV. They only do this when a new record has been released, and they quite rightly want to promote it.

In this way, they give their audiences the exact version of sale in the record shops. Surely they would be cheating if they sang a song which wasn't exactly the same, and cause fans not to buy the disc simply because the "live" version was not up to the standard of the record?—JOSEPHINE FIRTH, 2, Stourton Grove, Stourton, Leeds, 18.

# Sing out for SCOTCH BRAND MAGNETIC TAPE this Christmas

You can always depend upon Scotch Magnetic Tape for all the year round quality recording. So be sure to ask for Scotch Brand this Christmas.

ANOTHER 3M PRODUCT



## JUST RELEASED

Dennis Newey's great new record

# BORDER PATROL

b/w

# YEA, YEA

on Philips PB 1198

SPECIAL GUITAR ARRANGEMENT AVAILABLE—2'6

Noel Gay Music Co. Ltd., 24 Denmark St., London, W.C.2

# S\*T\*A\*R\*T\*A\*L\*K by June Harris



MARK WYNTER pictured just before he left Australia for Honolulu, with a new fan—an Emu!

## Group change

LEE DIAMOND, who recently made his disc debut on Fontana with "I'll Step Down," has split with his group, The Cherokees. The group have now started accompanying Decca's Gary Mills, who had the other British disc on "I'll Step Down."

Dean Martin has been signed by Paramount for one of the leading roles in "Who's Got The Action." He plays the part of a lawyer, and will begin filming next January.

Dr. Miklos Rozsa, composer and conductor, took six months to complete the music score for MGM's "King Of Kings," premiered this week in London. The same composer won an academy award last year for his original scoring of "Ben Hur."

## Checker film

IN addition to the top British personalities already signed for Milton Subotsky's "It's Trad, Dad," Columbia films have promised a fair string of American celebrities. Chubby Checker, due here the beginning of next month, is considering an offer.

Danny Davis, whose first disc under the Pye banner was released last week, has two hobbies—reading natural science books, and collecting guitars. His first purchase

cost him £240, and he doesn't even use a guitar in his act!

Great disc by Frank Sinatra of "The Coffee Song" on Reprise. Even he is turning to the oldies, but this time they're his own. Wonder if any of you remember Frankie's original recording of the song. On the Columbia label, it was released way back in the late 'forties!

Tony Newley started off his career at 14 by being offered free tuition by the Italia Conti Stage School, plus 30s. a week, in return for office duties.

## Ike liked it

DID you know that Joe Henderson's "Flirtation Waltz" was named by the then President Eisenhower as one of his favourite tunes?

In addition to singing "God, Country And My Baby," 24-year-old Chico Holiday is also an accomplished guitarist and can sing in five different languages.

Brenda Lee, now hitting the U.S. charts with "Fool Number 1," was greeted by over 3,000 fans on her arrival at Santiago at the start of her South American tour.

New American boy calling himself Aston Martin has recorded his first disc called "Fall Out."

Paul Anka will shortly announce his engagement to a young lady who is strictly not in discville.

Latest badge among Hollywood teenagers reads, **IKE**. Only a few around though. They stand for I Kissed Elvis! Lucky devils.

Lionel Bart has bought 11 acres of land near Runnymede, where he intends to "hibernate" and write an opera. In the meantime, he still has to busy himself with finding a director and an opening date for "Blitz".

To obtain background material for her book "All The Wrong People," authoress Linette Perry went on an extensive tour with the Joe Loss Orchestra.

Traveller Mike Daniels, and his wife, Doreen Beatty, are looking for a "dog sitter" for two shabians, Last Christmas, they left the dogs behind while they appeared at a date in Nottingham, and returned home to find the dogs had had a ball—tearing up carpets and finishing off the lounge.

They have the same date again this year—on December 7—but refuse to go unless someone promises to look after their animals.

## 27lb Twist

AFTER Chubby Checker recorded his hit disc of "The Twist," so many people asked him to give a demonstration that he lost 27lb. in three weeks.

We understand that EMI are after that fabulous New Zealand group, the Maori Hi-Five, who are currently working on a film at Pinewood. These boys play everything from war chants to pure unadorned rock, and it is rumoured that our giant record company want to put them under contract.

# MOON RIVER

FROM "BREAKFAST AT TIFFANY'S"

**HENRY MANCINI**

45, RCA-1256



45 rpm

## AMERICAN

# TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending November 11).

Last This Week

- 3 1 Big Bad John - - - - - Jimmy Dean
- 1 2 Runaround Sue - - - - - Dion
- 2 3 Bristol Stomp - - - - - Dovells
- 4 4 Hit The Road Jack - - - - - Ray Charles
- 17 5 Fool Number One - - - - - Brenda Lee
- 6 6 Sad Movies - - - - - Sue Thompson
- 10 7 This Time - - - - - Troy Shondell
- 9 8 The Fly - - - - - Chubby Checker
- 5 9 I Love Her, You Love Me - - - - - Paris Sisters
- 11 10 Tower Of Strength - - - - - Gene McDaniels
- 8 11 Let's Get Together - - - - - Hayley Mills
- 7 12 Ya Ya - - - - - Lee Dorsey

Last This Week

- 13 A Wonder Like You - - - - - Ricky Nelson
- 19 14 The Way You Look Tonight - - - - - The Lettermen
- 18 15 You're The Reason - - - - - Bobby Edwards
- 14 16 He's My Dreamboat - - - - - Connie Francis
- 17 Please Mr. Postman - - - - - The Marvelettes
- 15 18 Cryin' - - - - - Roy Orbison
- 12 19 Mexico - - - - - Bob Moore
- 20 Just How You Feel - - - - - The G-Clefs

### ONES TO WATCH

- What A Party - - - - - Fats Domino
- Crazy - - - - - Patsy Cline

# JIM REEVES

YOU'RE THE ONLY GOOD THING

45, RCA-1261



45 rpm

## Duffy shows France how to rock

THE music scene in France is six years behind our own. Rock 'n' roll is all the rage, but it's not done very well. Somebody could really clean up over there.

My informant: Duffy Power. "But I'm not going to be the one who does the cleaning up," he added. "I started in this country and I'm going to finish here too."

The way things are going, though, Duffy has a long way to go to the finish. When I spoke to him he'd returned only hours earlier from working in Paris—as a rock 'n' roll producer.

A new branch of the business for him?

"No, I've done a fair bit

before," said Duffy, "more or less as a side line."

"It was Jack Baverstock, at Philips, who suggested I went over to Paris. The idea was to give some help to a group Philips have under contract out there. Boy and two girls, very good they are, too."

"I worked out a complete act with them. Gave them a bit of polish."

Duffy worked on the continent as an artist. It's almost certain that he will be returning for more work, but unlike some of our singers he won't be tempted to stay permanently.

"It could also happen," added Duffy, "that I will start record-

ing exclusively for issue on the Continent.

"At the moment I don't think it would be wise to stay away from home too long. I'm just beginning to find my own style as a singer—modern powerful blues numbers like my latest release 'What Now.'"

Duffy wrote this number with "a friend." And the friend wasn't Helen Shapiro's hit writer Mike Hawker, who is now managing Duffy.

But will Mike be writing for Duffy in the future?

"I don't know," he said. "I'd like to but Duffy is a very difficult person to write for. He's got very definite views about the sort of number he'll record and I wouldn't dream of trying to force anything on him that he doesn't honestly like."

Mike, who knew Duffy when they were both on Larry Parnes' payroll, is taking a very firm hand in his singer's career.

"We're turning down months of work on the continent so that he can concentrate on Britain in one-nighters. He's doing mainly ballroom dates."

Very possibly, Philips will be issuing an EP of Duffy's in the near future. "I think," added Mike, "that now Duffy is taking his career more seriously he'll make it in a big way." J.W.

Seen around London together, Anita Harris who recently made her disc debut on Parlophone and American star Dion, currently riding the charts with "Runaround Sue." This was Dion's first visit to London... which meant, of course, a trip to Trafalgar Square.



# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending November 11, 1961

Last This Week	Title	Artist	Label
1	1 His Latest Flame/Little Sister	Elvis Presley	RCA
2	2 Walking Back To Happiness	Helen Shapiro	Columbia
4	3 Big Bad John	Jimmy Dean	Philips
6	4 Take Good Care Of My Baby	Bobby Vee	London
3	5 Girl In Your Arms	Cliff Richard	Columbia
9	6 The Time Has Come	Adam Faith	Parlophone
7	7 Take Five	Dave Brubeck	Fontana
5	8 Hit The Road Jack	Ray Charles	HMV
20	9 Moon River	Danny Williams	HMV
—	10 Tower Of Strength	Frankie Vaughan	Philips
12	11 Sucu Sucu	Laurie Johnson	Pye
10	12 Mexicali Rose	Karl Denver	Decca
—	13 The Savage	Shadows	Columbia
14	14 You'll Answer To Me	Cleo Laine	Fontana
11	15 Bless You	Tony Orlando	Fontana
8	16 Wild Wind	John Leyton	Top Rank
19	17 Runaround Sue	Dion	Top Rank
16	18 Let's Get Together	Hayley Mills	Decca
13	19 Michael	Highwaymen	HMV
15	20 You Must Have Been A Beautiful Baby	Bobby Darin	London

### ONE TO WATCH

- Midnight In Moscow - - - - - Kenny Ball

## VAUGHAN'S 'STRENGTH' WINS

**B**IG surprise of the week is the crashing entry of Frankie Vaughan's version of "Tower Of Strength" into the number 10 spot.

This is Frankie's first big hit since August, 1959, when he hit number 6 with "Heart Of A Man." This is also the star's first disc since January of this year, when he waxed "This World We Love In," with Michel Legrand, and, as John Wells revealed in DISC, he aimed it deliberately at the charts.

If "The Savage" hadn't been issued when it was, then this might have been one week

without The Shadows in the charts! "Kon Iki" dropped out this week after an extremely healthy run. In its place, only three slots behind Frankie Vaughan, we have "The Savage," the Norrie Paramor composed number from their film, "The Young Ones," which is to be released next month.

In spite of so much competition from the States, including the original sound-track version by Henry Mancini, Danny Williams is now well ahead with his recording of "Moon River."

Danny has recorded some good

material. He made his debut disc with the Barj composed "We Will Never Be As Young As This Again," and followed this up with "The Miracle Of You."

Bobby Vee has made steady progress to climb to number 4 with "Take Good Care Of My Baby," and Jimmy Dean is still going up as well.

At the bottom half of the charts the sales of Bobby Darin's latest hit, "You Must Have Been A Beautiful Baby," now have their days numbered, as does the Hayley Mills' gimmick disc, "Let's Get Together."



FRANKIE VAUGHAN... he plays Paul Raven.



## KENNY BALL

AND HIS JAZZMEN

# "MIDNIGHT IN MOSCOW"

PYE JAZZ 7N1 2049

## DANNY DAVIS

# "TELL ALL THE WORLD"

PYE 7N 15391



# My next disc? I'd like to sing blues or jazz

says  
**BILLY FURY**

## Along the Alley

News from the street of music

### Bill hopes you've a lot of twisters

**BILL PHILLIPS** of the Keith Prowse-Peter Maurice group of companies is hoping that we are going to become a nation of twisters.

In terms of dancing only, of course, for KPM publish "The Twist," the definitive number for this new bit of ballroom ballyhoo. It's been recorded by the king of the twisters, Chubby Checker, on Columbia, and it's enjoyed a lot of success in the States.

What I can't quite understand is this sudden and widespread blanket of publicity for the Twist in recent weeks. The dance must be more than a year old in the States, and I know for a fact that Chubby Checker's twisting records have been on the market for some time here.

KPM has included an instruction chart with the sheet music for "The Twist," with useful diagrams demonstrating how you can twist yourselves.

**THE** good old telly has been doing KPM's "Succu Succu" a power of good lately, of course. Laurie Johnson's Pye rendition, the version used for A-R TV's "Top Secret," has been resident in the charts for some weeks now, and there's a liberal number of alternatives to choose from too by Ted Heath (Decca), Ping Ping and Al Verlaire (Oriole), Johnny Gregory (Fontana) Joe Loss (HMV), a vocal effort by The Polka Dots (Philips), and several others. And now George Fierstone has cha cha'd it up for another of his seasonal Christmas party dance discs for Decca.

Bill's enthusiasm about West Indian singer Neville Russell and his Polydor cutting of "The Little Match Girl That Cried." This disc is receiving the grand treatment from Polydor, and will be released in every territory throughout the world where they have outlets.

**THE** Noel Gay Music office is currently concentrating on guitarist Dennis Newby's latest Philips record "Border Patrol," which is his own composition and chock-full of pop parade characteristics.

There might also be some more action for "I'm Going Home" by Gene Vincent (Capitol). Initial exploitation was hampered by the fact that Gene literally did go home, suffering from ill health, but now he's back there may be life in the old plug yet. N.H.

"MODERN jazz or a blues number—that's what I'd like to do for my follow-up to 'Jealousy,'" said Billy Fury when I talked to him in his dressing room at Harrow where he was starring in the Larry Parnes package "Star Spangled Nights" last week.

"In a way I would like to break from the formula that my other hits have had, but I am not sure the fans would like that very much.

"Personally I would like to do something in the modern jazz idiom or a blues number. We are recording six tracks this week and the best one will be released as a single. No, I have no idea what it will be because we are just going to select the best.

"They are all good songs, I can tell you that much, and a couple of them are standards. There is also a blues number which I have written myself. The ones that don't make the single are going to be released on my new album."

As with his previous recordings, Billy's new session will be supervised by Decca's Dick Rowe, and Ivor Raymonde is again being used to back Billy's voice.

"I've got great faith in both of them," said Billy, "because they have helped me a great deal. Dick particularly knows just what I'm capable of now and I'm content

to leave many of the selection of numbers in his hands."

With "Jealousy" out of the charts, was he worried about the success of his new single, I asked?

"No, I'm not worried," he smiled. "Of course, I want to get back into the charts, everybody does. But things have been going so well for me lately that I feel I'll be all right."

### Riotous

But things didn't go all right for Billy when he began this fabulously successful Larry Parnes package tour some months ago. He went down with laryngitis for three days and was later ill with kidney trouble. Happily that is all behind him now and the tour has been a riotous success.

"It's been tiring, of course," said Billy, "but we have had packed houses everywhere we have played. They have been different audiences, too. A lot of mums and dads have come along and I think they have enjoyed

themselves. I certainly hope they have anyway."

Billy is cautious at the mention of his possible entry into the film world which is expected to take place early next year.

"I believe there is a picture lined up for January but nothing has been signed yet, so I can't

**BILLY FURY . . . a choice of six for his next single (DISC Pic).**

say more," he said. "I would love to do a film but I am not going to do anything that comes along."

"When I start making films I want to start on the right foot. I have written a script myself which would make a good film and I would like to line that up once I start acting."

His session at the studios this week will be a gruelling one, for the six numbers chosen will all be taped in one day.

"I'm going to have a few days off though," he said, "but we will be doing another package show for two weeks in February."

"What am I hoping for next year? Well, a little less work and a little more time to relax would be nice."

**Brian Gibson**



## CAN WEE WILLIE EVER KILL THAT GIMMICK?

asks John Wells

**FLAMING** red hair . . . a long grass green coat . . . a purple propeller-like bow tie, and the rest of his outfit all designed to clash—violently.

Who fits the description? Depends who you ask. Anybody in Britain will tell you immediately, "Wee Willie Harris." And add, "But what ever's become of him?"

Ask the same question on the Continent and they'll think you're raving mad. For Wee Willie is better known in Europe than he is here.

He came into my office the other day, sun tanned, smartly dressed in a lounge suit. He'd managed to find a parking space for his new Bentley. "Got a sports car, an Alfa Romeo, back in Italy," he told me.

The last time we'd met, Willie was on the ill-fated Preston, Twitty, Cannon package.

"Been on the Continent, more work than I can handle—particularly in Italy, I can pick up top money as a cabaret artist out

there—sometimes as much as a thousand a week. And a lot of TV and radio, of course."

In the top night spots of Europe and North Africa Willie has built himself a reputation as a cabaret artist . . . his gimmick of extravagant dress and hair-do is as little known out there as his ability as a ballad singer is at home.

"I use the coat and all the rest of the stuff—including the leopard skin—in my act," explained Willie. "But out there it's just part of the act. I always finish the act in a lounge suit with a few ballads and the current pops. But over here only a few people think I can do that sort of thing."

And the reason without any doubt, thinks Willie, is because of that flaming red hair.

"I haven't been on British TV for over three years," said Willie. "Honestly, they just don't want to know. Yet I can pick and choose which films I do in Italy."

"Better, yes, I suppose I wouldn't you be?" Willie is back in England now until Christmas—he's just finished a highly successful tour of the Manchester night club circuits.

But the doors to TV and records in Britain seem to be well and truly shut.

Willie certainly wants to make a comeback in England. "It's not for the money—this is the country in which I started—it's my home."

His fans in show business are numerous—colleague Jack Good is one of his staunchest champions.

With few exceptions every body speaks highly of his talent. "The trouble is, though," says Willie, "all they do is talk, nobody does anything."

**WEE WILLIE HARRIS . . . a new Bentley in spite of the red hair (DISC Pic).**

### PETE MURRAY:

## The time is ripe for a U.S. invasion

**BRITISH** stars have a great chance in the States. Shirley Bassey and Matt Monro have broken the ground and there are many others who could follow them if only they were given the right opportunities and the right exploitation.

Top DJ Pete Murray had just returned from three weeks in America and he was convinced when he spoke to me last week that the time is ripe for a breakthrough by our top stars.

"I saw Matt while I was out there," he said swinging his long legs off the sofa. "In fact, I went straight to 'The Round Table' the first evening I was there."

"Matt was terrific! He held that smart sophisticated audience in the palm of his hand. The evening that I was there he had a heckler in the audience, and he even handled him beautifully."

"So much so that the heckler came up after the show, shook Matt's hand and told him that he had had a great evening."

"Matt can write his own cheque in the States any time he likes. He's the one artist that I know that would do well in the States if he stayed there."

"There is one other, Dennis Lotis. He has never been to the States, except, of course, as a singer with the Ted Heath band many years ago, but now he could really carve a name for himself."

### AND ROCK?

Is there a British rock artist that would do well across the Atlantic?

"I don't think so," Pete said, after consideration. "You never see a rock star on a peak hour TV programme or in any of the good cabaret spots, unless it's Presley or a guest appearance in the Perry Como Show."

"Programmes and cabarets don't cater for the teenage market at peak hours. You see the rock stars in the afternoon programmes."

"But perhaps Adam Faith could do well out there. He has a unique appeal. He appeals to the older age groups as well as the teenagers. That's why he was a success at 'The Room At The Top' here. He

could do the same in the States.

"There is nothing in the States that adult appeal, with the possible exception of Bobby Rydell."

"As for Shirley Bassey, well, when I saw her she was a wow! She is a big name now in cafe society."

"Of course, she is not known at all outside of that, unlike Matt whom the whole country has heard of because of his chart ratings over there."

"What Shirley really needs is a hit record in the States and then she would go like a bomb. But at present she is only a name with the smart New York set."

### OLD FRIEND

"I met an old friend of mine while I was over there, Irving Chazar, who used to book the Perry Como Show and who is now an executive with ITC, the American subsidiary of ATV in America."

"He said, and confirmed my own opinions, that there is a tremendous amount of British talent that is not being exploited in the States. They never see anything like our Palladium Show on TV. Union costs prohibit such a big cast show."

"The spectacular is no longer possible in America. That is why they fill their vast amount of viewing time with old films."

"From what I saw I don't think that the entertainment scene is that much better there than it is here. Take away the films from U.S. TV and they would be in real trouble."

"I was not impressed by the music programmes on either TV or radio. Our 'Thank You Lucky Stars' is far superior to anything that they have. With all these hours to fill I suppose it is natural that the quality must suffer."



PETE MURRAY

"Record programmes on TV are merely records spinning and a lot of teenagers jiving. These programmes go on at about four o'clock in the afternoon and never later than that."

"One improvement in the record scene is that the American DJs play better music on their programmes than we do. They play the top 40, of course, but they are generally more choosy as to the type of music they put out."

"Our DJs are far too inclined to aim at the teenagers on programmes that are being beamed to an audience that in the majority consists of adult listeners and viewers."

"The American DJ is more selective and aims the programme at the more adult age group that is his audience."

"The single is not selling at all well in the States now. For the past five years they have been putting out rubbish on singles and the public have given up buying it. Also the DJs have given up playing it."

"We don't seem to realise that the Top Twenty is not an indication of public taste. Take the number one song and ask the first 20 people you meet if they have heard of it and I bet they wouldn't know what you were talking about. Ask them who the Everly Brothers are and they would say 'Who?'"

"We in the recording industry seem to think that the world revolves around our particular stage. It doesn't."

**Peter Hammond**



# Jack Good meditates on

# CHRISTMAS—AND ALL THAT JAZZ

*Christmas is coming—royalties get fat:  
Please put some money in the pop-singer's hat.  
If you can't afford an LP a single will do—  
If you can't afford a single, then Jack blow you!*

This is a little Christmas jingle, which I feel typifies the warm Yuletide spirit that pervades the recording industry just now. In order to give you a really accurate picture of the Christmas scene in Tin Pan Alley, I have asked a very well-known pop-singer to tell you about it in her own words.

**'M**Y name is Gloria Incesselsiss, and, as you probably know, I now live most of the time in the Bahamas. But I still come back to the Old Country once or twice every year to make one or two records and to do a Palladium show, and I must say it is lovely to see the old faces for a day or two.

But the time I like best of all, of course, is Christmas, which as you probably know, in our business falls roughly on October 25. You see, in order to have our Christmas offerings ready for really bumper Yuletide sales we have to record them about October 25. That means that the disc-jockey copies can be out to our record-spinning friends in the first two weeks of November.

Now this may seem a little early for your Christmas which is somewhere in December, isn't it? But when you think about it, we need a good clear month to spread the glad tidings. I mean my agent has to fix up a few broadcasts and television shows so that I can really sell the number. The publisher has to get to work on the producers of record programmes, and the record company's exploitation man has to fix lunch appointments with the right people so that my little carol can find its way to your hearts.

What I really like about Christmas in the pop-singing business is the way we try to make everybody happy—and that surely is the message of Christmas.

For instance, with "Tiny Tympani Tapper," I asked my recording manager to write the lyrics—so that kept him happy.



DAVID MACBETH—The new Eden Kane?

lovely picture of me sitting on my big, round, shiny drum which will go with the various bottles to my friends in the business (ranging from brandy to ginger wine, depending on what they've done for the record).

So to you all—bless you—A Happy And Prosperous Christmas and may I wish you all I wish myself.

## Open house

I KNOW from your letters that many readers of DISC are interested in knowing something about the way a recording session actually works. Well, IBC Studios have come up with the bright idea of opening their studios to the public for three days and actually doing a record session on each day so that you can see for yourselves.

At IBC many of the big names in our recording business have made hit records—people like Lonnie Donegan, Billy Fury, Eden Kane, Marty Wilde and many more.

Among those who will be pushing the buttons will be the teenage recording wizard Terry Johnson with his talented sidekick Glyn Johns. It should be quite a fascinating affair.

The days are November 24, (6 p.m.-9 p.m.), November 25 and 26 (2 p.m.-9 p.m.). If you want to go you need to write for tickets to IBC Studios, 35, Portland Place, W.1.

\* \* \*

THE latest record from the Eden Kane factory is "Just A Twinkle." Same management, same label, same arrangement, same composer, same MD. But this time the part of Eden Kane is being played by David Macbeth.

## More classy

NOWADAYS, of course, I leave the youngsters to do the jazzy Mistletoe and Reindeer material. I stick to the more spiritual, more classy type of Christmas pop—known in the Alley as the Bethlehem Ballad.

Three years back I had a smash on my hands with "Little Drumming Lad" then last year's follow-up, "Small Bongo Boy" did very well. This year we have great hopes for "Tiny Tympani Tapper."

Well, I must close now and finish my cards which have a

The flipside I wrote myself, which keeps me happy (you can't do much with just 2½d. a record, can you?) And both songs are published by Santaberry Music which is jointly owned by my hubby and Solly Tannenbaum, who has always been more than just an agent to me, so that keeps them happy.

Solly has written some fabulous Christmas material himself in the past, but this year he just didn't find the right gimmick for me, although he's done a marvelous song called "Twistin' With Santa."

Solly has become a really expert Twister you know... it's all the rage now, although Solly swears he's been doing it for years, only nobody called it that.

Well, I must close now and finish my cards which have a

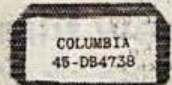
THIS WEEK'S



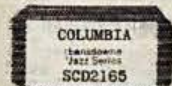
TOP SINGLE

## ANDY STEWART TAKE ME BACK

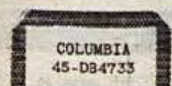
TOP RANK JAR594



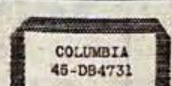
RUSS CONWAY  
Toy Balloons



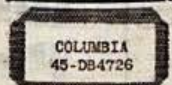
TERRY LIGHTFOOT'S  
NEW ORLEANS JAZZMEN  
King Kong



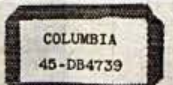
DONALD PEERS  
Where were you  
(When I needed you)



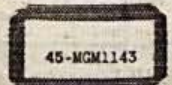
BOBBY RYDELL  
The door  
to paradise



THE SHADOWS  
Peace pipe · The Savage  
(both from film "The Young Ones")



RICKY STEVENS  
I cried for you



THE STEREO'S  
I really love you



THE SHIRELLES  
Big John



MARTIN SLAVIN—Only one complaint about Helen (DISC Pic).

## Shapiro is a natural—for LPs as well as singles

says MD Martin Slavin

"HELEN'S a great artist to work with. She's a natural singer, who knows exactly what you mean as soon as you explain how you want her to sing something. I think she's one pop artist who is going to be as successful on albums as she is on singles. In fact, the only complaint I have about her is that we have to wait until after school before we can start rehearsing!"

The speaker was composer-MD Martin Slavin, the man who has been connected with the Helen Shapiro success story right from the beginning, arranging and conducting the accompaniments for all her discs including her first EP and LP.

### Five film scores

"The EP features four old tunes with a modern dressing, and the LP is made up of rock numbers which have become popular over the last ten years," said Slavin. "We used several different line-ups of instruments for the backings, and it's come out very well."

But working with Shapiro is by far from being the only "job" Martin Slavin does. He has written five film scores this year, and all the pictures are either on general release or coming out soon. They are "Rag Doll," "Information Received," "Pi Of Darkness," "The Painted Smile" and "Attack Squadron."

"I think I find film work most satisfying of all," said Martin. "I write the music, orchestrate it, time it, book the orchestra and conduct the sessions when it's recorded for the sound-track."

"I'm involved in the entire process from composition to baton waving, and it's a very worthwhile experience."

Martin also has an EP of his own coming out on Oriole this month, featuring him and his Gang in more rip-roaring "rock-a-Charlestons."

"I'm looking for a British Dorothy Provine in connection with this type of music," he disclosed. "Someone who can sing in the style of the twenties, and who looks good in the appropriate costumes as well."

Recently Percy Faith, one of America's top orchestral leaders, chose Martin to re-arrange a set of Faith light music pieces in the jazz idiom and to record them here with British jazz stars.

"I used mostly an octet including Kenny Baker, Dill Jones, Johnny Scott and Dave Lee," said Martin. "We did an LP of the tunes for American Columbia, and I've heard it's selling very well over there."

NIGEL HUNTER



# Bassey wins second Silver Disc

**FAST-RISING** British international singing star Shirley Bassey has won her second Silver Disc for sales of 250,000 for "Reach For The Stars."

This is Shirley's second Silver Disc achievement. DISC awarded her the first for "As Long As He Needs Me."

She now joins Connie Francis ("Lipstick" and "My Heart Has A Mind Of Its Own") and Helen Shapiro ("You Don't Know" and "Walking Back To Happiness") as the leading female entrants in the Silver Disc stakes.

## MANTOVANI LP FOR U.S. ONLY

**MANTOVANI**, now on a tour of the States has cut an LP of hymns aimed solely at the American market. The album is for London Records and contains 13 hymns. It's to be called "Songs of Praise," and is for release shortly.

Mantovani's other Christmas album, "Christmas Carols," has sold nearly 900,000 copies in the States, but London are not expecting the new LP to jeopardize further sales on this.

## Meek signs Sutch

**ROCK 'n' roll** singer Screaming Lord Sutch has signed a five-year contract with Joe Meek's RGM Sound recording organisation.

His first disc will be released on the HMV label on December 1. The titles are "Till The Following Morning" and "Good Golly, Miss Molly."

## Alan Freeman takes over

**DISC** jockey Alan Freeman, currently doing the "Pick of the Pops" slot in the BBC's "Trad Tavern" every Saturday night, is to take over the competing spot from Jack Jackson in BBC TV's "My Your Hunch" from Tuesday next, November 21.

## 'JBJ' from Portsmouth

**INSTEAD** of coming from the BBC's "Shepherd" Bush studios, "Juke Box Jury," on Saturday, December 2, will be transmitted direct from the Guildhall, Portsmouth.

# SHELLEY BERMAN DROPS IN FOR A TV CHAT

**I**VE just experienced the same frustration that met Shelley Berman when he tried to tell a New York store there was a lady hanging out of the top floor window!

After numerous statements from "held on lady" to "press department," I finally got hold of Shelley Berman at his London hotel the day after he arrived from the States.

Berman is here to do a BBC TV show—it's to be called "Shelley Berman—A Personal Appearance." This also happens to be the name of his latest album, just released in the States, and on their best selling list already.

## Like a king

For the record, Shelley Berman, American humorist, top degree, sounds exactly as he does on wax, I quote:

"Hello," he said at that fabulous voice. "It's sure great to be here in Britain. I've met some wonderful people, been treated like a king."

He hastened to add at this point that there were no mishaps on the plane coming over, "but the captain invited me into his cabin, and I addressed the passengers welcoming them all aboard and telling them they were headed for Cincinnati,

Ohio. It was quite some time before they realised it was me."

No, Shelley Berman won't be using the famous flying track from his first, best selling album, "Inside Shelley Berman," on TV.

"I haven't used this for the last 18 months," he said, "because there have been one or two major plane disasters, and it would be in bad taste."

However, he does plan to do a couple of scenes on the phone. He won't say which ones yet, but hopes we'll like them. He also plans to do a lot of other material, including one or two sequences from his new album. "I didn't bring my own phone," he told me, "Figure I should be able to get fixed up easily enough with one here."

## New musical

"I've just completed a West Coast run in 'Guns And Dolls' with Dan Dailey," he went on. "And when I go back, I shall start rehearsing for a new Broadway musical, 'A Family Affair,' so this trip has come in between times."

"I'm grateful for the experience that it will afford me. I've already met Bryan Sears, who will produce my show, and all the backroom boys. They sure have some bright ideas, and I



(Left) Among the many recording stars who turned up at a reception given by Demo Discs to launch a new record shop in London were the three Dale Sisters, Glenda Collins (centre) and former Vernons Girl Margaret Stredder (second from right). (Right) Peter Sellers, Mike Holliday, Jerry Desmond and Bob Hope go over points in the script at the recording of the BBC's Christmas radio show which stars the American comedian. (DISC Pic)

## Ed Corrie ten-day tour

**THE** Ed Corrie Concert Jazz Band is to do a ten day tour of the Midlands in January. Details of venues are not yet available. The band is still appearing on most of the Temperance Seven concerts in addition to its jazz club circuit.

## A new soccer disc

**F**OLLOWING the success they had in Scotland with Glen Daly's recording of "The Celtic Song," Pye are now to record another football theme tune.

This new recording is to be the theme song of the Rangers F.C., and it will be recorded by Buddy Logan, brother of Scots comedian Jimmy Logan, and cousin of British singer Annie Ross, who is with the American Lambert, Hendricks, Ross team.

## Kings for S. America?

**T**HE King Brothers may tour South America in January. Negotiations are in hand, but no final decision has been reached.

## Liberty debut in doubt

**I**T now seems as if the first label will not be a Bobby Vee recording—unless one is cut especially for the occasion.

The planned Bobby Vee disc "Run To Him," has just been released in the States, and should follow in "Take Good Care Of My Baby" here.

This means that as the first Liberty release is due in February, this Vee number is still likely to come under the London banner.

Bobby Vee is due over here early next year for a series of personal appearances. With him comes Liberty's young A and R man, 23-year-old Snuffy Garrett.

## Ed Corrie ten-day tour

**THE** Ed Corrie Concert Jazz Band is to do a ten day tour of the Midlands in January. Details of venues are not yet available. The band is still appearing on most of the Temperance Seven concerts in addition to its jazz club circuit.

## Luxembourg DJ move

**F**ROM Monday next, November 20, Peter Noble will take over the DJ spot from Denny Piercy in Radio Luxembourg's "Honey Hit Parade," which is broadcast from Monday to Saturday.

Peter can be heard on Mondays, Wednesdays and Fridays, while the DJ spot on the remaining day is taken by Kent Walton.

## A change

"I was brought up in Chicago, where it's so hot that sometimes it's unbearable. This makes a marvellous change."

Briefly, Shelley Berman first hit the heights over here when his album "Inside Shelley Berman" was released a couple of years ago. It was very successful, and was followed up by the equally successful "Outside Shelley Berman," and then a third, "The Edge of Shelley Berman."

He is the most successful comedian of his type in the States, although he started out life as an actor. His trademark, of course, is the inevitable stool, and his only equipment a telephone.

## A change

"I was brought up in Chicago, where it's so hot that sometimes it's unbearable. This makes a marvellous change."

Briefly, Shelley Berman first hit the heights over here when his album "Inside Shelley Berman" was released a couple of years ago. It was very successful, and was followed up by the equally successful "Outside Shelley Berman," and then a third, "The Edge of Shelley Berman."

June Harris

# John Leyton may visit U.S. next month

**T**HERE is a strong possibility that singing star John Leyton may visit the States before the end of the year. His disc of "Johnny Remember Me," which got to the top of our hit parade and won him a Silver Disc, has, only two weeks after release, received good reaction in America, and it is reported that it stands a strong chance of entering the U.S. top hundred within the next couple of weeks.

Leyton's agent, Robert Stigwood, has reported that negotiations are currently in hand with top TV companies in the States, and should they work out, John will go out there in December.

John Leyton would have to return before Christmas in order to commence shooting. "It's Trad, Dad," in which he has a guest role.

Beginning on Monday, John Leyton will share top of the bill honours with Emile Ford and the Checkmates when they play a week in variety at the Empire, Liverpool.

## A-R do Crosby spec

**A**SSOCIATED - REDIFFUSION tele-filmed a sixty-minute spectacular starring Bing Crosby at their Wembley studios recently for the American Broadcasting Company.

Featured with Crosby was a star array of British talent including Dave King, Terry-Thomas, Shirley Bassey, Marion Ryan, Miriam Karlin, Ron Moody, Miles Malleon, and Peter Knight and his orchestra. The choir was under the direction of American Norman Luboff.

An A-R TV spokesman told DISC that there was no likelihood of the show being seen on television in this country.

## Valance in

**R**ICKY VALANCE is to replace The Mudraks who have had to withdraw owing to their recent motor accident, at the Granada, Edmonton, tomorrow (Friday).

Other artists on the same bill are The Temperance Seven, Terry Dene and Freddy Earle.

Another date for Valance is TWW's "Discs A Gogo" on November 23, followed by more one-nighters until the end of the month.

## 'Music Man' change

**T**WENTY-SIX - YEAR - OLD Maureen Hartley has been chosen to replace Patricia Lambert in the feminine lead role in "The Music Man" at the Adelphi Theatre when Patricia leaves on December 9 for an eleven-week pantomime season in "The Sleeping Beauty" at Leeds.

Maureen has been understudying the role since the show opened in London, and has been singing in the chorus.

## Williams in cabaret

**D**ANNY WILLIAMS now high in the charts with his recording of "Moon River" in spite of tough competition from half a dozen American recordings, is to play a week in cabaret at the Cabaret Club, Manchester, commencing November 19.

## Lita for Dodd show

**L**ITA ROZA will guest in the "Ken Dodd Show" on BBC TV this Saturday, November 18. This programme, the first in a new series, was recorded at the Empire, Liverpool and marks Ken's return to the BBC screens after a five month absence.

## Hodges—new film

**E**DDIE HODGES, the 13-year-old who made the American hit parade with his recording of "Gonna Knock On Your Door," and starred with Frank Sinatra in "A Hole In The Head," is to appear in a leading role in the forthcoming Columbia film "Advise And Consent."

The film is based on the book of the same name, by Allen Drury, which won a Pulitzer Prize.

Also starred in the film, which, it is hoped will be shown here early next year, are Henry Fonda, Peter Lawford, Charles Laughton, Don Murray and Gene Tierney.

## Noel Harrison in film

**N**OEL HARRISON, singing son of actor Rex Harrison, is to make his film debut in the forthcoming production of "The Best Of Enemies," which stars David Niven and Alberto Sordi.

### NEW RELEASES

SCATTER-BRAIN ALAN FIELDING 45-F 11404 Decca	<h2 style="font-size: 2em; margin: 0;">Ricky Nelson</h2> <p style="margin: 0;">EVERLOVIN' 45-ELP 9460 London</p>
LIONEL BART GIVE US A KISS FOR CHRISTMAS 45-F 11405 Decca	<h2 style="font-size: 2em; margin: 0;">Doree Pro</h2> <p style="margin: 0;">DON'T BR 45-WB 50 50</p>
THE LION SLEEPS TONIGHT THE TOKENS 45-RCA-1393 RCA	<p style="margin: 0;">THE DECCA RECORD C</p>
TWIST TWIST LES CHAKACHAS 45-RCA-1394 RCA	
FATS DOMINO WHAT A PARTY 45-MLP 9406 London	
BEN E. KING HERE COMES THE NIGHT 45-MLK 9457 JORDAN ATLANTIC	
JOHNNY BURNETTE 'SETTIN' THE WOODS ON FIRE 45-MLG 9458 London	
BOBBY VEE LOVE'S MADE A FOOL OF YOU 45-MLG 9459 London	
EDDIE COCHRAN JEANNIE JEANNIE 45-MLG 9460 London	
JACKIE WILSON MY HEART BELONGS TO ONLY YOU 45-Q 7044 Coral	



# CLIFF A TRIUMPH SAYS MANAGER

**PETER GORMLEY**, manager of Cliff Richard and The Shadows, reported widespread success for their Australian tour when he spoke to DISC on Monday shortly after his return from Down Under.

**A MILLION**  
**T**OTAL world sales of the first three Columbia singles by Helen Shapiro, "Don't Treat Me Like A Child," "You Don't Know," and "Walking Back To Happiness," now exceed 1,000,000.  
 "Walking," which was issued in America last week, has been awarded the "Newcomer Pick of the Week" spot by the trade paper "Cash Box."

"It's true there has been a slump in Australia for twelve months which has hit all branches of the entertainment industry," he said. "But Cliff and the boys have been financially successful and they've scored a personal triumph as well."  
 Cliff and the group won rave reviews in the Australian press, including some papers which do not normally carry reviews of teenage pop shows.  
 Cliff's best-received numbers were "Please Don't Tease" and his current Australian hit, "A Girl Like You."

Top Australian disc jockey Bob Rogers in Sydney has started using "Slydam" from The Shadows' LP, as the background theme for his programme.  
 "Brian Bennett has settled in very well indeed as replacement for Tony Meehan on the drums in the group," added Gormley.  
 Cliff and The Shadows are due back in Britain next Monday for two weeks' holiday and then some more recording sessions. They will attend the premiere of "The Young Ones" in early December, and Cliff will fly to South Africa in January for its first night there.

The Shadows are appearing in "Dick Whittington" at Stockton and Hull this Christmas.

## Sweetness but no bite from Julie

**G**LAMOROUS American song stylist Julie Wilson, well known over here for her starring roles in "Kiss Me Kate," "Annie Get Your Gun" and "South Pacific," opened a cabaret season at the Talk Of Town, London, on Monday.

Once again we were treated to a beautifully gowned, polished presentation and a truly delightful voice. But where oh where was the attack in her act?

The material in her 40-minute stint contained an appealing medley from "Can-Can," but for the rest there were too many blues numbers for Miss Wilson's style and her point numbers lacked bite. She closed her act singing "I'm A Bad, Bad Woman," but throughout Julie looked far too sweet a person to make this seem plausible. G.M.

## Delfont to States for musicals

**IMPRESARIO Bernard Delfont** flew to America last Saturday for negotiations to lease a theatre on New York's Broadway. The purpose is to enable him to stage suitable London shows there with a minimum delay and to provide him with a foothold in the American theatre world.

A spokesman for Delfont told DISC that he had three theatres in mind.

While in New York he will see six current shows in seven days to decide whether they are suitable for production in London. One of these, which is a practical certainty for a London season, is "Come Blow Your Horn."

The Anthony Newley show "Stop The World—I Want To Get Off," scheduled for Broadway production next September, will be staged in which ever theatre Delfont acquires.

Work on the film version of the show begins next January.

## 'Pinky' for London?

**I**F Warner Brothers can rearrange her shooting schedule, Dorothy "Pinky" Provine, will fly to London for a TV guest spot, probably after Christmas.

Dorothy, who plays "Pinky" in the "Roaring Twenties" series on ATV, made her singles debut here with her Warner Brothers recording of "Don't Bring Lulu" earlier this month.

## Fielding on 'Stars'

**ALAN FIELDING**, 25-year-old Decca artist whose latest disc is an up-to-date version of the 1939 oldie "Scatterbrain," appears on "Thank Your Lucky Stars" this Saturday, November 18.

Alan, who was recorded by Jack Good, with a Charles Blackwell backing, has appeared in "Wham," and in addition to being a singer, is a proficient guitarist.

## 'Mr. Piano' cuts 'debut'

**JOE "Mr. Piano" Henderson's** first single for Parlophone since he joined the label will be released tomorrow (Friday).

Both titles are his own compositions. They are "Pinto Pony" and "Candyfloss."

## Pye artist in 'Lion Heart'

**YOUNG Pye recording artist Iain Gregory** has completed a starring role in the A-R TV "Lion Heart," in which he plays

## New venue for trad

**F**OR the first time ever, the Alexandra Palace in N. London, still partly used by the B.B.C. for their news telecasts, has been booked for a trad jazz concert. The occasion is the sixth all-night Carnival of Jazz, organized by George Webb of Jazzshows.

The previous carnivals were held at the Lyceum, Strand, and the Royal Albert Hall.  
 Bands lined up are those of Chris Barber, Acker Bilk, Kenny Ball, Terry Lightfoot, Monty Sunshine, Alex Welsh, Ken Colyer and Bob Wallis. The Melbourne New Orleans Jazz Band will also appear and there is a possibility that Clinton Ford may be booked.

## 'Birdie' lead queries

**A**LTHOUGH Columbia still have to sign three stars for the main leads in the film version of "Bye Bye Birdie" (it is rumoured that Shirley MacLaine may take the female lead), they have commissioned writer Mike Stewart to write the screenplay.  
 Stewart, of course, wrote the original story, from which the stage show was adapted.  
 The film, which has been marked down as one of Columbia's most important productions for next year, will be produced by Fred Kohlmar.

Following the interview with Vic Lewis published in DISC last week, we would like to make it clear that the British appearances by the Stan Kenton orchestra were arranged solely by Harold Davison in conjunction with Maurice King and "The New Musical Express."

## Kings, Miller concert

**T**HE King Brothers and Gary Miller are to headline a concert in aid of the Police Charities at the Streatham Hill Theatre, this coming Sunday, November 19. Also on the bill will be singer-dancer Dane Arnold, who will demonstrate the Twist as part of her act.

## Footballer on disc

**F**OOTBALL star Billy Wright is featured in a Parlophone release on November 24 entitled "Billy Wright's Sing Song—Just For Kicks."

It consists of a medley of football crowd favourites, and it is believed that the Beverley Sisters can be heard amongst the voices.

Joy Beverley is Mrs. Billy Wright in private life.

# CONGRATULATIONS SHIRLEY BASSEY



ON WINNING ANOTHER SILVER DISC

# REACH FOR THE STARS

COLUMBIA RECORDS

EMI RECORDS LTD - EMI HOUSE - 25 MANCHESTER SQUARE - LONDON, W.1

## DONEGAN'S CHRISTMAS DISC TO BE RE-ISSUED

**L**ONNIE DONEGAN'S recording of "Virgin Mary," one of the most controversial releases last year, is to be re-issued by Pye Records in time for the Christmas season.  
 Lonnie commences a pantomime season when he appears as Buttons in "Cinderella," at the Birmingham Hippodrome, on December 21.  
 Another Christmas release which Pye are to issue is the theme from the Unifilm movie, "Stork Talk," which stars Anne Heywood and Tony Britton.  
 The number has been recorded by the Mike Sammes singers.

## Russ for Palladium

**R**USS CONWAY will head next Sunday's bill in ATV's "Sunday Night At The London Palladium." Supporting artists will include The Kaye Sisters, Chris Barber's jazz band with Otilie Patterson, and comedian Rob Murray.

## ELVIS VISIT

**I**N answer to all the queries that DISC has received regarding the proposed Elvis Presley concert, Vic Lewis has stated that negotiations are still in progress, but as yet time and place have not been fixed. As soon as details are finalised and available, these will be printed in DISC in full.

## New Torme single

**A**N MGM single of two songs recorded by Mel Torme during his London visit earlier this year is being released this week.

The top side is "The Christmas Song," for which he is accompanied by Wally Stott's orchestra, and the reverse is "Shine On Your Shoes," with a Geoff Love orchestral backing.

## Gary Marshal on TT TV

**G**UESTS in "Young at Heart" on Tine Tees Television on Wednesday next, November 22 will be Gary Marshal, Lorie Mann, The Dallas Boys, The Viscounts, Carole Deene, The Vernons Girls and Ivory Joe Hunter.

The McGuire Sisters will star in ABC TV's "Thank Your Lucky Stars" on November 25.

<p><b>Patsy Cline</b>                  CRAZY                  45-06861 Brunswick</p>	<p><b>The Velvets</b>                  LAUGH                  45-BLU 9444 London</p>	<p><b>DECCA</b>  <b>RC1 RECORDS</b>  <b>WARNER BROS</b>                  45 rpm records  <b>LONDON</b>  <b>Brunswick</b>  <b>CORAL</b></p>
<p><b>Boothby Wine</b>                  NG LULU                  45-F 11396 Decca</p>	<p><b>Runaround Sue</b>                  Doug Sheldon                  45-F 11396 Decca</p>	

COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE 1

## Follow-up for Eden

**I**N between one-nighters with Billy Fury, Eden Kane is rehearsing four new numbers, two of which will go on as his next single, which is to be cut early in the New Year for immediate release.

Two of the four titles have been composed by Johnny Worth, who, of course, penned "Well, I Ask You" and "Get Lost."

Negotiations are currently in hand for Eden to visit Sweden for a series of personal appearances and television early in the New Year.

NEW TO YOU

RICKY STEVENS 'I Cried For You'

RICKY STEVENS' first disc on Columbia is the oldie 'I Cried For You,' and it came as a result of a visit to a pub by recording manager Norman Newell. The pub was in Bethnal Green, East London, and the star on show there was 'The Mighty Atom,' alias Ricky Stevens.

After the split, Ricky and brother Eric decided to do a double act, Eric on piano and Ricky handling the vocals, alto and drums. They played pub and club engagements all over the East End of London and also did a lot of charity work for hospitals. When they split up, Ricky joined the Barry Turner Trio, and with them appeared on the Carroll Lewis Show on TV.

TRICIA MARKS 'Long, Long Ago'

LIKE Sary Cope, whom we featured last week, Tricia Marks is 16 and signed to EMI. Her first disc contains two of her own numbers, 'Long Long Ago' and 'Christmas Calypso.' Both are aimed at the Christmas market.

Tricia was born in Woking, Surrey, the daughter of a Covent Garden fruiterer. She actually made her first disc when she was four. It was a private record and she sang a variety of songs under the direction of her mother.

While she was still at school, Tricia's parents brought her a Spanish guitar. She took lessons, but found it was easier to teach herself. It was through playing the guitar that she began to pick up ideas on composing.

KARI LYNN 'Summer Day'

GIRLS, girls and more girls—each one getting younger. Latest recruit to the teenage "cat" race is 13-year-old Kari Lynn, whose first disc has just been released on Oriole.

Kari was born in Eldora, Iowa, moving to the suburbs of Los Angeles when she was three. She is the youngest in a family of two boys and a girl.

Just recently Kari Lynn signed a contract with Auburn Records who produced her first disc. However, the master was sold in London, who have now put her under an exclusive three-year contract. Although they usually release her through Decca, in Kari's case an agreement has been reached for her discs to be issued through Oriole.

June Harris

D N T

to me. The voice is not the sweetest or suavest you'll get on disc but what a show-stopping attack it has!

He sings the galie "I Cried For You" to a shuffling modern beat which could lift him straight into the hit parade first time out. The Columbia label has a discovery here all right.

Geoff Love orchestral backing (with strings borrowing from "Tannhauser" of all things). With any luck this debut could

NELSON RIDDLE—Lots of colour but all too brief (DISC Pic)



make the same impression as Connie Francis's "Who's Sorry Now?"

"I Am" is not the ideal choice for him, but Stevens punches this slow rock-a-ballad over unhibitedly, too.

SHIRLEY BASSEY 'I'll Get By; Who Are We' (Columbia DB 4737)

THEI graceful appeal of "I'll Get By" is astounding. It's one of those songs which can appeal to any generation. Shirley Bassey takes it a long way steadily and sincerely to a powerful Geoff Love orchestral accompaniment. And I think I'll see her safely into the Twenty ones again.

On the turnover "Who Are We?" is a philosophical ballad which you'll probably know. Shirley sings it firmly and intensely to big orchestral and chorus work.

NELSON RIDDLE Zigzagging; Bon Soir Lisbon (Capitol CL 15229)\*\*\*

SWIFT, whirling orchestral production with Latin in it; this is Zigzagging which Nelson Riddle directs skilfully for the upper half of his new single. Very melodious and contagious. Lots of colour, but it seems all too brief.

Bon Soir Lisbon has a strong

continental flavour, as you'd anticipate, and it's performed warmly by the orchestra here. A traditional melody arranged by Riddle in the velvet manner.

CHICO HOLIDAY 'Country And My Baby; Fools' (Coral Q 7244)\*\*\*

THE heavy beat ballad God, Country And My Baby is another of those American songs about departing servicemen. Listen to this lyric and you'd be forgiven for imagining we were already at war over Berlin.

Cannot, frankly, see the point of promoting such a number at the present time. Performance by Holiday is competent.

Fools is slower with Chico declaiming wisely and vaguely to a smart Billy Mure accompaniment.

JOHNNY BURNETTE 'Country And My Baby; Honestly I Do' (London HLG 9453)\*\*\*

JOHNNY BURNETTE's version of God, Country And My Baby is selling well in the States. Performance is busy and heavily underlined.

Honestly I Do is a smooth country style ballad which Burnette handles capably. Female group used sparingly in the accompaniment.

BILLY JOE TUCKER 'Boogie Woogie Bill; Mail Train' (London HLD 9455)\*\*\*

BOOGIE WOOGIE BILL is chanted between chuckles to a thumping boogie performance on the piano. Rhythm team with the pianist as this half enjoys itself.

For the other half, Mail Train picks up the tempo of the railroad, of course. Tucker bawls out a semi-talking lyric here while the instrumental group keeps things moving.

PATSY CLINE 'Crazy; Who Can I Count On' (Brunswick 05861)\*\*\*\*

COUNTRY and Western star Patsy Cline—recovered from her road accident—is singing even



KEN JONES—Right for noisy get-togethers.

better than before to judge from the drifting performance of Crazy. An insidious little item this which moves right into your head and stays there, rather as some of the early Ink Spots' efforts did. This one could sleep very successfully.

Who Can I Count On quickens the pace and is familiar country fare. Nice noise, however, and another commercial performance from Patsy.

THE SHIRELLES 'Big John; Twenty One' (Top Rank Jar 590)\*\*\*\*

BIG JOHN is no relative to Jimmy Dean's "Big Bad John." He's the subject of this steady beat production by The Shirelles and seems to be late for his wedding according to the lyric.

Good open noise as the girls let their hair down in a way which should gather sales, despite the title confusion.

The quick-moving Twenty One on the turnover is another unhibited bundle of noise from the group. Infectious chorator.

Don Nicholl reviews the week's pop singles



BOBBY HENDRICKS 'I'm Coming Home; Every Other Night' (Mercury AMI 1163)\*\*\*\*

A FAT, brash opening from the band, and Bobby Hendricks steps into the mood as he sings I'm Coming Home. Shuffles confidently through this catchy tune and makes his point with the lyric. This half will attract quite a lot of custom. Chuck Sarge deserves a lot of the credit for his musical direction... and he provides a punchy contrast for the rock backing on the reverse. Every Other Night isn't such a good number as "I'm Coming Home," but Hendricks handles it well.

LEE DIAMOND 'Stop Your Crying; You'll Want Me' (Fontana H 345)\*\*\*

ANOTHER version of Stop Your Crying. This one sung in lilting modern fashion by Lee Diamond to strings and girl group under Harry Robinson's direction. No better and no worse than most of the current releases in this category. You'll Want Me is a luller too, but with more of a snap to it. Diamond sings it easily after the Faith fashion.

JERRY NAYLOR 'Stop Your Crying; You're Thirteen' (Top Rank Jar 391)\*\*\*

JERRY NAYLOR chants to a soft beat as he implores Stop Your Crying. Girl group aah-sah for the background among the strings. Avers' material with a treatment to match.

Johnny Burnette wrote You're Thirteen which allows Naylor to take up a country slant for the second side. Steady, rather pleasant vocal here.

JEN JONES 'Jubilee; Lazy' (Parlophone R 4846)\*\*\*\*

JEN JONES at the piano and also directing a beefy orchestra through two of his own composi-

tions. Jubilee struts a powerful path in gleeeful style. Tune's good and easy to take hold of. Right for noisy get-togethers at this time of the year although it's not angled specifically for Christmas.

Lazy sums itself up in the title—and this half could stick around for many a year to come. Ken plays it in the country and western manner adopted from Floyd Cramer. Soothing.

THE STEREOS 'I Really Love You; Please Come Back To Me' (MGM 1143)\*\*\*\*

A TROMPING beat number from The Stereos with feet marching for added effect between the choruses. The group chant it with a clever regard for the overall noise. A half that could grow into something by virtue of its novelty, such is I Really Love You.

Things slow down to a drawl for the turnover—Please Come Back To Me. Not so gimmicky, but not unattractive in its romantic fashion.

RONNIE HALL 'She's Mine; My Heart Is The Lover' (Piccadilly N 35015)\*\*\*\*

A N easy, strolling ballad. She's Mine is confidently sung by Ronnie Hall to an open accompaniment from Martin Slavin's orchestra and a girl chorus. Pleasant romancer.

From the film "Fit Of Darkness" is taken My Heart Is The Lover which Slavin helped to write. Steady ballad which is given similar treatment to the one upstairs.

THE WAIKIKI'S 'Hawaii Tattoo; Waikiki Welcome' (Palette PG 9025)\*\*\*\*

THOSE gliding, sliding Hawaiian guitars have rarely sounded like this! Fronting a brisk rhythm team they produce quite a head of steam

(Continued on facing page)

CHRISTMAS CORNER

Santo and Johnny give 'Jingle Bells' a commercial twist

SANTO AND JOHNNY 'Jingle Bells; Bullseye' (Parlophone R 4846)

SO help me! "Twistin' Bells" Jingle Bells done to the rocking rhythm of the Twist. And done with a verve and first-class noise by the guitarists Santo and Johnny.

Good, forceful backing directed by Bun Hutch Davis. Given the strings this is one which could shoot into the Twenty all right.

"Bullseye" brings the guitar men back to the sliding Hawaiian noise of previous successes, but the beat's heavy and compulsive. A polished coupling which deserves to see the pair high in the rat as again after quite an absence.

TRICIA MARKS 'Long, Long Ago; Christmas' (Parlophone R 4847)\*\*\*\*

JUST sixteen but Tricia Marks sounds considerably older as she sings one of the Christmas ballads which could well end up among the readers this season.

Long, Long Ago is her own composition. A very good ballad telling the nativity tale without falling into the trap of sugary sentiment. Simple and very attractive. It's sung endearingly by the girl.

Michael Sammes' accompaniment using "tittle drummer" boy's voices could, perhaps, have been more inspired than it is.

Christmas Calypso was also written by Miss Marks, and this switches the rhythm as you may

guess. Not such a good number as "Long, Long Ago" but catchy.

RONNIE RONALDE 'Little White Berry; Good Old Christmas Day' (Columbia DB 4734)\*\*\*

RONNIE turns up regularly to apply his fans with their yule fare.

This time he's chosen Roy Castle's Little White Berry and he bounces it, along coyly. Male group help out in the Bill Oliver backing.

Good Old Christmas Day, with bells chiming, goes rollicking along in predictable fashion. Brief burst of whistling from Ronalde this time.

THE BEVERLY SISTERS 'Small Shepherd Boy; English Muffins And Irish Stew' (Columbia DB 4736)\*\*\*\*

THE composition of Small Shepherd Boy is credited to the three girls themselves. It is a charming ballad for the seasonal market. The Sisters harmonise softly with tones well tried for this kind of custom.

Pleasant—and with an understated accompaniment directed by Geoff Love.

The old English Muffins And Irish Stew whips along merrily for the other side in Latin time.

PEGGY LEE 'The Tree; I Like A Sleighride' (Capitol CL 15227)\*\*\*\*

A HAPPY marching Christmas song from Peggy Lee. The Tree... is sung happily by



Rocking rhythm for Jingle Bells by SANTO AND JOHNNY.

the star and a kiddie chorus. This one ought to move like a rocket for the next few weeks.

No jazz from Peggy here, just a lot of tuneful good humour which thousands will enjoy.

And Peggy wrote it herself, by the way.

I Like A Sleighride is an adaptation by Bill May and Dave Cavanaugh of the traditional Jingle Bells melody. Peggy swings it softly and so persuasively while the youngsters chorus the title in between her phrases.

THE KINGSTON TRIO 'Bye Bye Thou; Tiny Child; The White Snows Of Winter' (Capitol CL 15228)\*\*\*\*

IT'S always terribly difficult to say which of the Christmas releases are going to hit the charts. This is one which I would like to see there.

The Kingston Trio sing Bye Bye Thou. Tiny Child with their usual remarkable feeling for mood and lyric. Extremely sincere and attractive to their own guitar accompaniment.

You may know The White Snows Of Winter from one of the Trio's lone-players—if not, do yourself a favour and get to know this quiet, folksy production now. Very, very good.

ELAINE AND DEREK 'It's Christmas; The Christmas Story' (Parlophone R 4845)\*\*\*\*

YOUNGSTERS Elaine and Derek duet sweetly for the sentimental seasonal ballad It's Christmas which was written by Norman Newell and Michael Carr. Slow, simple tune will have older customers nodding heads in approval as the boy and girl echo the peace-on-earth message.

More for the time of the year on the other side, too. The Christmas Story is sung like a carol to Tony Osborne's angelic accompaniment which uses the Rita Williams' Singers.

CHARLES BROWN 'It's Christmas All Year Round; Christmas Questions' (Parlophone R 4846)\*\*\*\*

A CALENDAR song which Charles Brown tells huskily to a heavy rhythm accompaniment from small group. Walks through the year with a love lyric taking us right through the wedding and honeymoon stages.

May be a little too laboured to catch on, but I found that It's Christmas All Year Round did keep me listening.

Christmas Questions is a bouncy offering with a quietly amusing set of words.

TERRIFIC! EXCLUSIVE! TRIO LP SETS. 36 TOP STAR FAVOURITES IN ONE GREAT LP PACKAGE! EASY CREDIT PLAN. FREE CATALOGUES!

'PIT' RECORDING CENTRE (Dept. T.O.-D.W.-11), 58, PERSHORE ST., BIRMINGHAM, 5.



# DISC DATE

for the Hawaii Tattoo. Quick-moving instrumental with a polished studio noise that ought to stop a lot of ears.

The well-known South Seas melody on the flip is dressed up pleasantly and should garner some sales all over again.

**KARI LYNN**  
**Summer Day** (Yo-Yo) (Oricle CB 1632)\*\*\*\*  
**MISS LYNN** is a youngster on America's West Coast, but her voice has little to learn from most adult performers. A firm, clear sound which is almost unbelievable when one realizes it is emanating from a 13-year-old!

She sings the slow, slight beat ballad **Summer Day** with astonishing professionalism and appeal. It deserves to climb high into the lists.

**Yo-Yo** goes bounding in more light-hearted—and more youthful—mood. Less exceptional here, but catchy.

**TERRY LIGHTFOOT**  
**King Kong: Riverside Blues** (Columbia SCD 2165)\*\*\*\*  
**TERRY LIGHTFOOT** and his New Orleans Jazzmen take the title song from the African musical **King Kong** and deck it up with their trad noise. This works out happily for both parties concerned since the tune itself is so close to the treatment it gets.

A toe-tapper for Terry's followers.

Those **Riverside Blues** are blown soulfully for the second half with trumpet leading the way.

**VERA LYNN**  
**From Tomorrow: Each Moment I Live** (MGM 1142)\*\*\*\*

WITH a steady walking beat woven into the accompaniment.

**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).

Contd. from page 8  
 ment of guitars and strings. Vera Lynn sings the firm British ballad **From Tomorrow** and ought to recapture a lot of customers.

A hopeful lyric and a clean-cut tune of the type which Vera always sings so well. A requests programming natural.

Gentle ballad for the flipside. **Each Moment I Live** is a when-you-come-back-to-me song that flows romantically all the way to a lush Tony Osborne accompaniment.

**ANDY STEWART**  
**Take Me Back; The Road And The Miles To Dundee** (Top Rank JAR 594)\*\*\*\*  
**ANDY STEWART** goes quick marching with energy as he pleads **Take Me Back**, while the Scots and many more beside. Tantalizing tartan stuff this, of the kind which Stewart can put over with infectious enjoyment. North of the border accompaniment is directed by Bernard Ebbinghouse.

The traditional song **The Road And The Miles To Dundee** is a slower half with fewer commercial concessions. Warmly and sweetly told in folk fashion by Stewart.

**FRANK IFFELD**  
**Your Time Will Come; That's The Way It Is** (Columbia DB 474)\*\*\*\*

WORKING out a light beat for his composition **Your Time Will Come**, Frank Iffeld sings in a country style. He borrows rather heavily from the pattern set some time back by people like Johnny Preston, and I rate this a nifty since Iffeld has no need for imitation.

Perhaps he's striving a mite too eagerly to find the commercial gimmick.

That's **The Way It Is** is another country-style ballad but this time Iffeld resists the high-pitched tones and sells the number straight and strong. Melodious and quite pleasing.

**THE BLACK NOTES**  
**Black Note Dixie; Divisland Chopsticks** (Ember EMB 5 138)\*  
**DIXIELAND** style septet playing familiar tunes with a rather laboured approach. Both sides lean heavily on pub pianistics and ricky-tick accompaniment.

If it had been in the days of old gramophones, I'd have been attempting to wind it up long before the end.

# U.S. kills Fabian's cover of Faith hit

**CHANCELLOR** Records have decided to call back all the copies of "Made You" by their artist **FABIAN** because of the unfavourable comments concerning the title that have been made by radio stations and columnists. This is the title that is sung by your **ADAM FAITH** in a movie about to open in the States later this month. The side will be replaced by "The Gospel Truth" and the original flipside, "Wild Party," will remain the same.

Female singers are really coming into their own in the album top 100, with **Judy Garland** leading them in the No. 1 place, six other girls climbing to the top and eight other girls in the lower 50.

**JOHNNY TILLOTSON**—Second release for "Dreamy Eyes."



United Artists Records have acquired the original cast rights to the forthcoming **Shelley Berman** Broadway musical, "A Family Affair." Although Berman is under contract to **Verve** Records, the label only has him under contract for comedy performances and solo songs. The disc company's parent music firm, **United Artists**, have helped back the show with \$350,000.

**Columbia** Records expect the film album of "West Side Story" to top the fantastic sales of "South Pacific" which has been in the best sellers now for 388 weeks. Included on the album are **Natalie Wood**, **Russ Tamblyn** and **Rita Moreno**.

**PEGGY LEE** scored the biggest success of her career when she opened again at New York's Basin Street East. The reviews she herself said were "too much." They said she is no longer just a pop singer but one of the greatest performers of this era. She was on stage for nearly one and a half hours, and she sang over 30 songs.

**Quincy Jones** is supplying the backing for her stay there.

**Si Zentner** on the Liberty label, is having a smash success with his big band version of the oldie "Up A Lazy River." This disc, everybody feels, will put the big bands back into the sellers.

United Artists have signed **Mary Johnson** to a new three year contract. Mary has been with UA almost since they started, and indeed gave them their first hit record with "Come To Me."

**Sonny James** on the new RCA Victor label, Groove, has re-recorded on one disc his two former hits "Young Love" and "Broken Wings." Both could happen.

**Anna Maria Alberghetti**, currently starring in the smash Broadway musical "Carnival," has just signed an exclusive recording contract with **MGM**. She will cut both albums and singles for this label.

**20th Century Fox** recording artist **Eddie Heller** has created

## Cable from America

edited by **Maurice Clark**

a new dance called **The Mepri Stomp**, a relaxed dreamy-type dance which Heller says "you don't have to be an acrobat to do."

**LAWRENCE WELK** looks all set to bring the cha-cha-cha back into the hit parade with his latest disc recording "A-One A-Two A-Cha Cha Cha."

**Louis Prima**, riding high with his "Mood Indigo" disc, has now decided to use two girls on stage to replace **Keely Smith**.



Unfavourable comments on **FABIAN'S** version of "Made You."

**Cadence** Records are releasing **Johnny Tillotson's** first single "Dreamy Eyes," written and recorded by **Johnny** in 1958.

**ALREADY** selling well are the gold-plated busts of **Elvis Presley** that have just been put on sale in the major department stores and novelty shops.

**Jackie Gleason** and **Peggy Lee** are to team up for a forthcoming Carnegie Hall concert early in 1962. Capitol will record this.

Singer **Jill Corey** has recently switched labels from **Columbia** to **Mercury**. She is to cut her first album shortly in Nashville.

**Tennessee Ernie's** latest Capitol LP of hymns was produced in Tennessee's Anderson Street Methodist Church where the Ford family worship.

Newly formed songwriting team **Paul Evans** and **Fred Tobias** have had their first joint effort recorded by **Pat Boone**. It's called "Johnny Will?"



# LP's FOR YOUR CHRISTMAS PARTY!



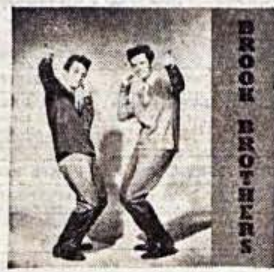
"MORE TOPS WITH LONNIE"  
 A collection of Lonnie Donegan's biggest hits and many others.  
 12" L.P. NPL 18063



"THAT'S NICE, MAXIE!"  
 More "Pure Gold Of The Music Hall" from Max Miller. Includes: On The Banks Of The Nile, Twin Sisters.  
 12" L.P. NPL 18064



"EVERYBODY DANCE"  
 Always, All Alone, Manhattan, and many more. **John Warren** Strictempo Orchestra. Directed by **Bill Shepherd**.  
 12" L.P. NPL 18066



THE "BROOK BROTHERS"  
 The Trolley Song, Warpath, Little Bitty Heart, and many others.  
 12" L.P. NPL 18067



"HANCOCK"  
 The Blood Donor, The Radio Ham. Even funnier than the TV Shows.  
 12" L.P. NPL 18068



"RAZZAMATAZZ AND ALL THAT JAZZ"  
 The Viscounts, **Lorrie Mann**, **David Lee** and the Electric Wireless Orchestra.  
 12" L.P. NPL 18069



"EMILE"  
 Emile Ford and the Checkmates. Fever, Always, Yellow Bird, and many others.  
 12" L.P. NPL 38001



"SINGALONG AT JIM'S INN"  
 Jimmy and Maggie Hanley have a sing song with their friends.  
 12" L.P. NPL 38002



**JAZZ**

**Tony Hall on Modern, Owen Bryce on Trad**

**Evans' 'Cool' LP is a welcome change**

**GIL EVANS ORCHESTRA**  
*Out Of The Cool*  
*La Nevada; Where Flamingos Fly; Bibao; Stratusfunk; Sinken Treasure.*  
 (12in. HMV CLP 1456)\*\*\*\*\*  
 Personnel: Gil Evans (piano, arranger); Ray Beckenstein or Eddie Cane (alto, flute, piccolo); Budd Johnson (tenor, soprano); Bob Tricarico (bassoon, flute, piccolo); John Coles, Phil Sunkel (trumpets); Jimmy Knepper, Keg Johnson (trombones); Tony Studt (bass trombone); Bill Barker (tuba); Ray Crawford (guitar); Ron Carter (bass); Elvin Jones, Charlie Persip (percussion).

WHAT a welcome change after all these hard-hitting, endless "blowing sessions"! This is the warm, colourful, full-flavoured Evans who made the "Miles Ahead," "Porgy and Bess" and "Sketches of Spain" Fontana albums so pleasurable.

The Spanish tinge is often evident on this new Impulse LP. And trumpeter John Coles shows a strong Miles Davis influence.

The long, repetitive Nevada is an extension of Evans' "Theme" on the Vogue "Great Jazz Standards" LP. A thoroughly stimulating listening experience. Stratusfunk by George Russell, is a blues with a difference. Flamingos, a tender, rainbow-hued ballad. Bibao by Kurt Weil, was a recent pop hit for Andy Williams in 1950s style. Treasure is a rewarding Evans original.

**THE MODEST JAZZ TRIO**  
*Good Friday Blues*  
*Good Friday Blues; Willow Weep For Me; I Remember You; Bill Not Phil; When I Have You; I Was Doin' Alright.*  
 (12in. Vogue LAE 12274)\*\*\*\*\*  
 Personnel: Jim Hall (guitar); Red Mitchell (piano); Red Kelly (bass).

THE "Modest Jazz" Trio is an apt name for this unassuming, pretentious little combo. It's very after-hours sort of music. All extremely relaxed. They obviously dig each other very much. Jim Hall (who is supposed to be a member of Sonny Rollins' new

**Satch—even better than Volume One**

**LOUIS ARMSTRONG**  
*His Greatest Years (Vol. 2)*  
*Lonesome Blues; Sweet Little Papa; Jazz Lips; Skid-Dat-De-Dat; I Want A Big Butter And Egg Man; Sunset Cafe Stomp; You Made Me Love You; Irish Black Bottom; Willie The Weeper; Wild Man Blues; Chicago Breakdown; Alligator Crawl; Potato Head Blues; Melancholy Blues; Weary Blues; Twelfth Street Rag.*  
 (Parlophone PMC 1142)\*\*\*\*\*  
 THE follow-on to volume one

and even better. For these were later recordings (Parlophone still happily give them to us in chronological order) and just that much better. Alligator Crawl, Potato Head Blues, Melancholy Blues and Weary Blues have long been among the

**LOUIS ARMSTRONG**  
 Some of his classic numbers.



classic Armstrongs. And they deserve to be.

**Sweet Little Papa** gives us the phrase that made Cy Laurie immortal and **Big Butter And Egg Man** the chorus that many still think Spanier invented.

Of discographical interest is the fact that John Thomas is reputed to be the trombone player on most of the second side.

**TONY COE QUARTET**  
*Tony And Coe*  
*Love For Sale; Time's Awastin'; Satin Doll; Sweet Georgia Brown.*  
 (Pye Jazz NJE 1081)\*\*\*

IN case you didn't know, Tony Coe is the young clarinetist who left the Humphrey Lyttelton band recently and quite suddenly. No one quite knows why and Tony had no definite plans of any sort. Some thought that this first excursion into the recording field with Colin Furbrook might provide a clue to his future. I don't think it does. Because, though the Coe Quartet makes very pleasant listening, somewhat in the Goodman copy, it doesn't really get anywhere or set out to prove anything.

And today the ability to prove something musically is of paramount importance. Lennie Hastings drums and Lenny Bush plays the bass on this easy-flowing disc by the talented but somewhat enigmatic Tony, heard here on clarinet only.

**CHRIS BARBER'S JAZZ BAND**  
*Introducing Ian*  
*Cookie; Sweet Lorraine; It's Only A Paper Moon; New Suck O'Lea.*  
 (Columbia SEG 8110)\*\*\*\*\*  
**The Traditional Jazz Scene In Europe, Vol. III**  
*Saratoga Swing; Panama Rag.*  
 (Stoverville A 45043)\*\*\*  
**The Traditional Jazz Scene In Europe, Vol. III**  
*Ice Cream; Down By The Riverside; Tight Like That.*  
 (Stoverville SEP 314)\*\*\*

THIS first EP should convince many that Chris may have gained and not lost by replacing Monty with Ian. Like Tony Coe, Ian Wheeler features the clarinet

only on this, his first disc under his own name, though he is also playing very fair alto nowadays.

If any proof is needed of the advance of British traditional jazz the two Storyville discs are here to supply it. They date from October 1954 and the past seven years make a very great difference.

Jim Bray pounds the bass relentlessly as if his life depended on it... which, of course, it did then. Chris pushes the beat like nobody's business, a trait he hasn't yet quite succeeded in conquering.

Panama I liked... it's a favourite number of mine. Saratoga is from the Ellington stable. These are the best. The others all feature pretty bad vocals. Historically important but musically way behind the present day.

**CHRIS BARBER**  
 A great difference in seven years. (DISC Pic)



**THE SAINTS JAZZ BAND**  
*Saints Go Marching*  
*When The Saints Go Marching In; Blue Turning Grey Over You; I've Found A New Baby; Who Walks In When I Walk Out; Ory's*

*Creole Trombone; Tiger Rag; How Come You Do Me Like You Do; Swingin' The Blues; Dallas Blues; Mahogany Hall Blues Stomp; Milenberg Jags; Till We Meet Again.*

(Encore ENC 115)\*\*\*  
**I** THINK it's bad that there's nothing on the record or the sleeve to tell you that these are ten years old. Three sides carry the legend: "first published 1958." What about the others?

They believe no doubt rightly, that the "traddies" will buy anything provided always that the banjo is there, the tunes are hackneyed and the pace fast. Well, the banjo isn't all that prominent, and the tunes aren't all that popular but the pace is certainly a fast one.

The trumpeter (Glen to the first track) falls over himself in order to get hot. The phrasing from everybody is stilted. Like the Barbers of 1954 this is another record to prove how far we've progressed.

**Owen Bryce**

wonderful  
 Drinking Chocolate  
 Hi-Fi fashion competition



- 1 White broderie anglaise shirt with stotted lilac ribbon on bodice and cuffs
- 2 Black and white harlequin check jacket in leatherette over black sweater
- 3 Slim grey nubly skirt
- 4 Pale yellow shantung shirt blouse
- 5 Wild skirt in duchesse satin, scattered with huge gold and tangerine roses
- 6 Short-sleeved rose-pink brushed-wool sweater
- 7 Felt apple-green chunky sweater with wrap collar
- 8 Pastel green lambswool button-thro' sweater with tiny collar
- 9 Old-white tailored wool trows
- 10 Sleek black leatherette skirt

**Trad Round-up**

THE Gerry Brown band has its first television spot since turning professional on November 23 when they appear in TWV's Disc-A-Gogo. I hear that Gerry and his boys will be taking adequate precautions on this occasion and rumour has it that they will be bringing their own fire fighting equipment—on his last appearance on Southern Television the studio caught fire.

In addition to his TV airing Gerry Brown also has three radio showings during December. He appears on "Saturday Club" (9), "Trad Tavern" (16) and has an overseas airing on "Trad Time" (12).

NEGOTIATIONS are under way to book the Sonny Morris band into the Hanover Trade Fair in January. During their first appearance at Jazzshows Jazz Club on November 7 this very new band of very experienced musicians was heard by a representative of the Trade Fair.

The band is playing under the name of the Crane River Jazz Band.

ALEX WELSH struck an important blow for jazz at Bishops Stortford recently. He, and the whole band, walked off the bandstand and refused to play until the piano was retuned! "I didn't like doing it... the club is one of the best in the country," said Alex. "But the piano was so out of tune as to be useless."

So the Welsh band "struck"... and 25 minutes later a tuner had

been found. Our normally easy-going trumpeter adds: "I hope it will encourage other band leaders to take strong action in similar circumstances."

THE Micky Ashman Band, carrying its recently issued Jungle album to logical conclusions, has gone in for shooting with real live guns in a big way. Micky, noshing up one of the band's two twelve bore shotguns, claims, "it helps the boys to relax on long journeys."

Micky can be heard in a fifteen minute spot on Radio Luxembourg today (Thursday). Tomorrow the band is at Jazzshows, followed by Shrewsbury (18), Wakefield (19) and Bowdon (20).

DON READ, John Harrison and Charlesworth trumpeter Bob Masters join forces once again to open their third jazz club, this time at the New Empress Ballroom, Blackburn, on Sunday, November 26. Dick Charlesworth will play the opening session, followed by the Original Downtown Synchronators, Terry Lightfoot, Alec Revell, Gerry Brown and the Back o' Town Synchronators.

THE Dauphin Street Six, under Len Baldwin's leadership, have just passed their BBC audition.

They can be heard in Coventry on November 17, Wood Green, followed by an all-nighter at Colver's (18), Hornchurch (19), and Jazzshows (20).

On Christmas Day they start a three week tour of Denmark.



**ART BLAKEY**  
 The star of the Kenny Burrell LP.

group—if it ever comes off!) plays beautifully. But bassist Mitchell's PIANO-playing gave me most ticks. Kelly (who came here in 1954 with Woody Herman) gives their adequate support.

Possibly more a musician's and critic's disc than one for the average fan.

**KENNY BURRELL**  
*At The Five Spot Cafe*  
*Works; Hallelujah; Lady Be Good; Lover Man; 36-23-36.*  
 (12in. Blue Note 4021)\*\*\*  
 Personnel: Kenny Burrell (guitar); Bobby Timmons, or Roland Hanna (piano); Ben Tucker (bass); Art Blakey (drums) plus Tina Turner (tenor—tracks 1, 3, 4).

**GUITARIST** Kenny Burrell is a very constant player. Biscay when necessary (36-23-36). Fast and fluent at others (Hallelujah). Hanna is the Bud Powell-influenced pianist. Tucker is good when you can hear him.

But the star of the LP is unquestionably the rock-steady, free-groovy Art Blakey. His section work is impeccable and dig how he makes Tina play on Lady.

Art has a magnificent mallet solo on Hallelujah.

**Tony Hall**

**CHOOSE THE CLOTHES FOR CHOCOLATE TIME**

The six girls in the photo are wearing the latest Chocolate Time separates. Like all good separates they can be changed about. Use your fashion skill to choose the six best outfits. For example, you may think separate A goes best with separate 4—so you write 4 against the letter A on the entry form.

Buy your Drinking Chocolate and enter now!

**FREE ENTRY FORM** for this competition with every tin of Cadbury's Drinking Chocolate you buy!

**10 FIRST PRIZES**  
 or cash alternative

One of the finest Hi-Fi's ever made, in a magnificent cabinet finished in dark pallado and spacore veneers. This Pye Stereogram will give you hours of pleasure at Chocolate Time. Four matched forward-facing loudspeakers ensure beautiful, true-life reproduction on both gramophone and wireless. And there's plenty of space to store your records, too.

**15 SECOND PRIZES**  
 or cash alternative  
 FAMOUS PYE BLACK BOX

**20 THIRD PRIZES**  
 or cash alternative  
 PYE TRANSISTOR POCKET PORTABLE

1,000 E.M.I. record tokens for the runners-up!

**Cadburys Drinking Chocolate**

# Bassey to cut down work— more trips abroad

THE Continent, South America, Australia, Las Vegas, Chicago, San Francisco . . . Hollywood. These are the places that are likely to see Shirley Bassey next year.

Apart from a Palladium and Talk Of The Town season British audiences won't be seeing much of her in 1962.

"I'm definitely cutting down on my work—I'm married and I want to spend some time being a wife," Shirley told me. "I shall only accept the cream of the work offered to me in future."

And the cream is certain to take Shirley overseas. It isn't a question of money. "I can command my own price," says Shirley. "But there just aren't the places to play. And anyway I like travelling and I'm hoping that my husband can come with me."

Records, added Shirley, wouldn't be affected by her cut down. Though when I spoke to her she hadn't any plans in this direction.

## I'll miss it

"What I really want to do," said Shirley, "is take life a bit easier and see a bit more of the world."

"After working full time for so many years, I expect I'll miss it all first. But if and when that happens I'll take on some work . . . just so that I don't miss it too much."

Shirley recently broke ground for British cabaret artists with her triumph at The Persian Room, one of New York's top night spots.

With Matt Monro, fresh from his success at The Round Table (also in New York) the way has been paved for other artists to follow.

But, says Shirley, "I don't think many other artists will follow. I can't think of anybody off hand who would go down well."

"We just haven't the sort of cabaret artist they want in America. British show business excels in other forms of entertainment—comedians, like Bruce Forsyth, Harry Secombe, they really shine, but they're not cabaret artists."

Why the shortage?

## Few clubs

"Well, where are the night clubs for them to appear in?" Shirley asked. "It's difficult to know which comes first, the artist or the venue. I don't honestly know what the reason is, I just know we don't have sufficient of either."

"London is far bigger than New York, yet we have only a handful of good night clubs . . . it's disgraceful."

"There aren't the people looking for cabaret talent, either. No one seems sufficiently bothered to train and encourage newcomers. It's very sad."

Given the right grounding and training at home, there's no

reason, thinks Shirley, why British artists couldn't succeed eventually on the lucrative American night club floor.

"The Americans are no different from any other audience," said Shirley. "They just want to be entertained."

Next year Shirley will be back there. A TV spectacular in January is fixed, and numerous offers for cabaret are still being sorted out.

Although she is clearly determined to cut down on her work, she is still very much interested in filming. Approaches were made during her Persian Room stint, but still nothing has been finalised.

If it is, then the film is more than likely to be made in Hollywood. From the experiences of others Shirley doesn't completely trust the British film industry.

"I think anyway," said Shirley, "that there's more likelihood of my making the film in Hollywood rather than England, because over here they would have to write a film specially to suit me. Hollywood would make it more a question of fitting me into a film which is already planned, films which would suit me without having to be changed."

John Wells



There just aren't the places to play in Britain, says SHIRLEY BASSEY.

# Superb Trane is way ahead of his time

At long last, the tremendous tenor-saxist John Coltrane, has come to Britain. And brought us the most adventurous, avant-garde modern music ever heard here. Years ahead of its time.

Most of what he played (at the Gaumont State, Kilburn, on Saturday) was way above our heads. But however controversial the music, I am certain of one thing—that Trane himself is probably the most sincere, searching and completely dedicated jazz musician I have ever heard.

Never have I witnessed such total involvement. And this applies to his whole quintet. Especially pianist McCoy Tyner and drummer Elvin Jones.

Whether on tenor or on his oboe-sounding soprano

## TONY HALL reviews the Coltrane/Gillespie concert

Trane blew with tremendous emotion, rhythmic lyricism and incessant swing.

His adventures into the world of "harmonics" were quite uncanny. Much of what he played sounded "impossible." At times, as though five men were playing his horn.

Bearded Eric Dolphy (on alto, flute and bass-clarinets) is also an obviously sincere adventurer. But his message lacks Coltrane's warmth.

Tyner's brilliant chording and solos were completely refreshing. Especially on "Things" and the lovely ballad, "Naima." Such a thorough musician.

Bassist Reggie Workman has a difficult task. But reacts strongly and inventively.

Drummer Jones, Basic trumpeter Thad's "kid" brother, broke up the beat and changed it around incessantly. Easily the most interesting and challenging drummer we have heard here. And that goes for the group as a whole.

After this stimulating set, the Dizzy Gillespie group came as a marked anticlimax. Mainly because of the tunes.

His show was devoted to a musical tour of (in the main) South America and Africa. They covered so much ground so quickly, that they didn't have time to stop off and just play. Drummer Mel Lewis did a remarkable job. He heard the complex music for the first time only two hours before the show . . . and there were no drum parts whatever!

# FANS COULD UPSET JERRY LEE LEWIS VISIT

JERRY LEE LEWIS wants to come back to Britain for a tour—negotiations, in fact, are already in hand for a visit early next year.

From his office in Memphis, Tennessee, Lewis's manager Ray Brown told me last week: "Jerry very much wants to come over, and he will if he's sure the fans in Britain have forgiven him. This is the only thing that is holding us back at the moment."

But have the fans forgiven or forgotten? Since the fiasco of May, 1958, when Jerry Lee Lewis was "drummed out" of Britain and a five-week tour cancelled, he has made only fleeting

appearances on the British music scene.

He hasn't fared much better in America either. He's working now but for a while went into retirement on his farm. The cause of his troubles? Myra, his young wife.

He arrived for that ill-fated British tour with Myra. She was 15, claimed Lewis, which made headlines in practically every national newspaper, and they married a couple of months back, "but ah cain't remember

jees when it was . . ."

Bad enough, but unfortunately it didn't end there. The papers soon revealed that Myra was not 15 but 13, it was Jerry's third marriage and they cast doubt on whether he was in fact married to her at all. Jerry eventually admitted: "There has been a legal hitch."

The fans broke loose. Indignant members of Parliament asked questions in the House, and after playing to near empty theatres—even his staunchest fans had been turned against him by now—the tour was cancelled.

Arriving back in New York, with the cries "baby snatcher" still in his ears, he told American fans he'd left England because he was homesick and that 3,000 fans had seen him off. There were actually three, according to the British press.

Hal Monty is the agent negotiating to bring Lewis back to those fans. Myra won't be accompanying him.

## Interested

Says Monty: "A number of leading promoters are very interested in setting up a tour and I'm trying to work things out for them but there are a number of complications resulting from his previous visit."

"If he does come over he will also play the continent and Scandinavia."

The leading promoters—and Monty wasn't prepared to disclose just who they were—certainly seem to be taking a risk.

It looked last May, exactly two years after his first British visit, as if Jerry was making a successful comeback. "What'd I Say" rocked into our charts.

This disc looked like being the first step back to the international stardom he'd enjoyed previously.

But since then? "It Won't Happen With Me," released in September which according to his record label sold fairly well, and his current disc, "As Long As I Live," released in October.

Is the memory of Myra still lingering with his old fans and is it keeping Jerry, who many in the business rate as the number one rock singer, away from the success he seems to deserve?

Richard Adams

# Danny Williams didn't like 'Moon River'— at first



by  
Brian  
Gibson

DANNY WILLIAMS, who gets his first chart success with "Moon River," nearly didn't make the record—because he felt the song just didn't stand a chance of being a hit.

"Of course I'm delighted I was wrong," said Danny when we met this week to talk about the big break this 18-year-old South African has been waiting for.

"I heard 'Moon River' with my manager Tony Lewis and although we liked it we weren't too keen. Then we went to see the movie in which it is featured, 'Breakfast At Tiffany's,' and I knew it was for me. But I never expected it to click in this way."

As far as Danny and manager Tony Lewis are concerned the song has come at the right time.

"I was never in a hurry to be a success," said Danny. "I was always inspired by the thought that someday I'd make it, so the record has come just right."

"I think my kind of song may be on the way back because the kids who buy the records are growing up and like a decent ballad. Personally I like singing standard, because they have that

special quality and you get fine results with them. But I don't want to stick to any particular kind of number."

A success now in his own right, Danny no longer worries about the Johnny Mathis tag that stuck to him with some of his earlier recordings. "What's so bad about being compared to Mathis?" said Danny. "When people mention it now I only hope that I can make as much money and be as big as Johnny."

There are plenty of big offers opening up in Danny's direction, particularly in the way of cabaret work and plans to visit America; but Danny is not keen to rush things.

## Great fun

"I've been touring lately with Helen Shapiro and The Brook Brothers and it's been great fun. Tiring, of course, but as long as I'm on the road I don't mind."

"I don't want to be typed in any particular style of entertainment whether it's cabaret or stage work. At the moment I'm very happy just to keep on working and trying to find some songs that will keep me in the charts."



## ENTER ADAM FAITH, AUTHOR

Adam Faith the pop singer was called in to assist, among others, Adam Faith the author of "Poor Me" when he was the special guest at a party last week to launch a new "Top Ten" chart for paperback books. Adam is pictured here with model Patricia Haniff (DISC Pic)

\*\*\* The critics are raving about  
**COME ALONG PLEASE**  
the sensational new BOB WALLIS Single

LONDON'S BUSIEST AND BEST  
BEAT GROUP

## CLIFF BENNETT and the REBEL ROUSERS LIMITED

Stars of BBC "Saturday Club,"  
"Easy Beat," and "Music With A  
Beat."

Latest record  
"THAT'S WHAT I SAID"  
(Parlophone (R4829))

All Comms. BOB ALEXANDER—  
RICHMOND 3473 — or Leading  
Agents.