

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 241 Week ending November 3, 1962
Every Thursday, price 6d.

Joe Brown Shock

(See back page).

FANS MAKE PHIL EVERLY'S TOUR A TRIUMPH

"THE British fans have saved me from what could have been the most disastrous time of my life. I can't thank them enough."

This is what Phil Everly told me as his sell-out tour neared its final triumphant week, with "sold-out" notices at almost every theatre, and very, very few of the fans asking for their money back, writes JOHN WELLS.

"I'd like to thank every member of the audiences, and everyone else who has been so kind to me, personally. That's not possible, of course, but I want you all to know how grateful I am."

Phil has been going on stage alone ever since the tour began and brother Don was

Contd. on back page

Limbo may be bigger than twist

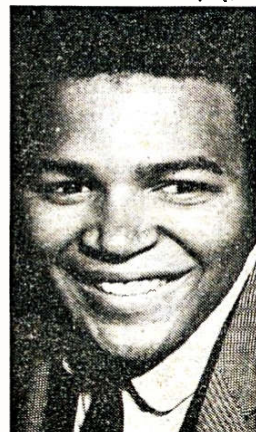
BOTH sides of Chubby Checker's latest disc, "Limbo Rock" and "Popeye The Hitchiker" have stormed into the American charts... and "Limbo" looks as if it's going to start another craze, even bigger than the twist!

Say Cameo Records, who make Chubby's discs, "There is every indication that we have another national phenomena on our hands."

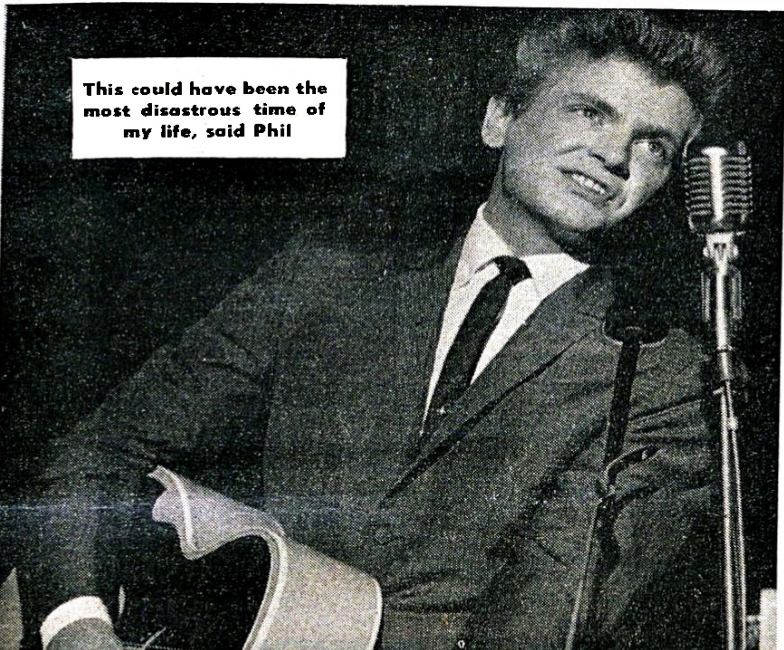
Originally the flip side of the disc, Chubby has been spending the last weeks promoting "Limbo Rock" in the States through television and personal appearances.

In a message to DISC, he says, "I don't know if this will be as big as the twist, I can't foretell. But my guess is it will be bigger. 'The twist was a craze. 'The Limbo Rock' can become a standard. I'm bappy about the whole thing."

Chubby is now all set to record an album of Limbo rock.



CHUBBY CHECKER—Two hits on one disc (DISC Pic)



This could have been the most disastrous time of my life, said Phil

FRANK YODELS FOR THE QUEEN AT ROYAL SHOW

FRANK IFIELD and Cliff Richard were among the artists presented to the Queen after this week's Royal Variety Performance at the London Palladium.

The star-studded three-hour show will be screened in its entirety by BBC TV on Sunday. Frank Ifield, appearing in his first Royal Show, sang three numbers: "I Remember You," "He'll Have To Go" and "She Taught Me How To Yodel."

When artists were presented to the Royal party after the show, the Queen told Frank Ifield that she had enjoyed his act and com-

mented that it was unusual to hear yodelling.

"Two years ago, I sat in the audience for a Royal Variety show," Frank Ifield told DISC, "and I wondered then if I would ever be fortunate to be selected for one. I still can't get over the honour of appearing this year."

"The tension was unbearable and comparable to my first audition, when I knew that I had to give the performance of my life."

"When I walked on to the

stage my smile was as big as ever—but I don't mind telling you that my knees were knocking."

Hank Marvin had a few anxious moments during the final dress rehearsal. His amplifier developed a fault and Hank's guitar could hardly be heard beyond the fourth row of the stalls. But, "on the night," the trouble had been corrected and The Shadows gave a flawless performance.

(Royal Variety Performance: report and pictures, pages 6-7).

Jet & Tony team on new single

JET HARRIS and Tony Meehan are to team up for a new single, which will be cut within the next two weeks, and issued on Decca.

Meehan will arrange material and supervise the session, in addition to being featured on the record, and it will be the first time that the boys have teamed up—with little credit—since leaving The Shadows.

The last time the boys worked together was on Jet Harris's first single release for Decca, "Besame Mucho," on which Tony played drums. However, he did not receive title credits. Before this, both were featured, with the original Shadows on "Wonderful Land."

Arranger Meehan left The Shadows last October, and went to Decca as an A and R man and arranger. He recently left the company, and is now working as an independent producer.

Jet Harris left The Shadows in April, and both his singles since then—"Besame Mucho" and "Main Title," have hit the charts.

Jet is currently in the film studios, cutting numbers for Subotsky's picture "Just For Fun," and preparing material for his first L.P.



IS HERE WITH THE BIG HITS!



CHUBBY CHECKER

"LIMBO ROCK"

b/w "POPEYE" (THE HITCHIKER)

BOBBY RYDELL "THE CHA-CHA-CHA"

C238

THE DOVELLS "HULLY GULLY BABY"

P645

WRITE TO: POST BAG, DISC

161, FLEET ST., LONDON, E.C.4.

The world's top pops

AMERICA

Week ending October 27

Last Week	This Week	Artist
2	1	He's A Rebel
4	2	Only Love Can Break A Heart
3	3	Do You Love Me
1	4	Monster Mash
6	5	All Alone Am I
17	6	Big Girls Don't Cry
9	7	Gina
18	8	Limbo Rock
15	9	Next Door To An Angel
20	10	Return To Sender
5	11	Sherry
14	12	Close To Cathy
7	13	Patches
11	14	Popeye (The Hitchhiker)
15	15	The Cha-Cha-Cha
8	16	Ramblin' Rose
17	17	What Kind Of Fool Am I
18	18	James (Hold The Ladder Steady)
12	19	Green Onions
20	20	Torture
		Clystish
		Gene Pitney
		Contours
		Bobby Pickett and the Crypt Kickers
		Brenda Lee
		Four Seasons
		Johnny Mathis
		Hubby Checker
		Nat Seelaka
		Elvis Presley
		Four Seasons
		Mike Clifford
		Dickey Lee
		Hubby Checker
		Bobby Rydell
		Nat King Cole
		Sammy Davis, Jr.
		Sue Thompson
		Booker T and the MGs
		Kris Jensen

Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	Artist
2	1	Alley Cat - Bent
2	2	Little Miss Lonely - Helen Shapiro
1	3	Orange Blossom Special - Spotnicks
4	4	Yes Indeed I Do - Johnny O'Keefe
4	5	Swiss Maid - Del Shannon
7	6	If I Didn't Have A Dime - Gene Pitney
3	7	Baby Elephant Walk - Lawrence Welk
5	8	Devil Woman - Marty Robbins
6	9	I Remember You - Frank Ifield
10	10	He's A Rebel - Vikki Carr

Holland

(Courtesy Platenieuws, Amersfoort)

Last Week	This Week	Artist
5	1	Speedy Gonzales - Pat Boone
1	2	Hester Sand / Brandend Zand - Mina / Annelie Groenh
3	3	Roves Are Red - Bobby Vinton
2	4	I Can't Stop Loving You - Ray Charles
8	5	Guitar Tango - The Shadows
10	6	Sealed With A Kiss - Brian Hyland
4	7	Marching Along - The Blue Diamonds
8	8	Levons In Love - Cliff Richard
9	9	Janus Pak Me Nog Een Keer - Paula Dennis
10	10	Paradise - Annelie Groenh

Denmark

(Courtesy Quam Musikbureau, Copenhagen)

Last Week	This Week	Artist
2	1	Quando, Quando, Quando - Pat Boone
3	2	Tay Balloons - Jurgen Ingmann
1	3	Speedy Gonzales - Pat Boone
7	4	She's Not You - Elvis Presley
4	5	I Can't Stop Loving You - Ray Charles
10	6	Dear One - Larry Finnegan
8	7	I'll Be Me - Cliff Richard
5	8	Ginny Come Lately - Brian Hyland
6	9	Roves Are Red - Bobby Vinton
9	10	English Country Gardens - Jimmie Rodgers

Hong Kong

(Courtesy S. Africa Record Mfrs. & Distrib. Assn.)

Last Week	This Week	Artist
1	1	Sealed With A Kiss - Brian Hyland
6	2	Laila Ya Yu - Sue Lynn
10	3	Send Me The Pillow You Dream On - Johnny Tillotson
5	4	Teenage Idol - Rick Nelson
5	5	I'll Never Be Lonely Again - Johnny Mathis
6	6	Soledad Pacific Twist - King Ling and the Fabulous Echoes
3	7	King Of The Whole Wide World - Elvis Presley
8	8	If I Didn't Have A Dime - Gene Pitney
7	9	Roves Are Red - Bobby Vinton
10	10	Ten Lonely Guys - Pat Boone

Eire

(Courtesy Teenage Express, Dublin)

Last Week	This Week	Artist
1	1	She's Not You - Elvis Presley
5	2	Sheila - Tomony Roe
2	3	I'll Be Me - Cliff Richard
7	4	You Don't Know Me - Ray Charles
6	5	Roves Are Red - Bobby Vinton
3	6	Roves Are Red - Ronnie Carroll
9	7	Telstar - The Tornados
8	8	I Remember You - Frank Ifield
8	9	Things - Bobby Darin
10	10	Ramblin' Rose - Nat King Cole

S. Africa

(Courtesy S. Africa Record Mfrs. & Distrib. Assn.)

Last Week	This Week	Artist
1	1	Kiss Me Quick - Elvis Presley
2	2	Al Di La - Emilio Pericoli
3	3	Roves Are Red - Bobby Vinton
4	4	I'll Be Me - Cliff Richard
5	5	Adios Amigo - Jim Reeves
6	6	She's Not You - Elvis Presley
10	7	Guitar Tango - The Shadows
7	8	Stranger On The Shore - Acker Bilk
9	9	Things - Bobby Darin
6	10	Speedy Gonzales - Pat Boone

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

EPs ARE NOT DEAD YET!

PRIZE LETTER

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

We have recently had a number of EPs containing brand new recordings, such as "Play It Cool," "Some People," "The Boys," "Band Of Thieves," "Follow That Dream," and now "Kid Galahad."

With a little extra publicity (they get very little) and more releases, EPs could get even higher in the hit parade. —ROGER BRADLEY, 63, Assarts Road, Malvern Wells, Wossars.

WE CALLED IT MUSIC Eddie Condon With Thomas Sogruo

Corgi Books, 3s. 6d.

A WHOLE generation of Beatnik writers have yet to produce a book as "beat" as this effort by Eddie Condon, the self-styled apologist for Dixieland jazz.

Condon writes like jazz musicians think, and there could be no better way for me. You learn more about jazz by narratives of this sort than by a whole lot of technical or analytical writings because this gets down into the jazz musicians' minds. This is how they think, talk, act, play. This is why they are so little understood, or more accurately, so severely misunderstood.

At its original price of something like 25 shillings, the book was certainly one of the best. Now at only 3s. 6d., with a complete discography of Condon, it makes most of the other biographies and discogs look silly.

If your collection of books is going to be limited to three, make sure this is one of 'em. O.B.

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GREAT, PHIL

AFTER having seen Phil Everly at Sheffield, I must express my admiration for the way in which he has so courageously carried on in Don's absence.

It must be a terrible strain to go out on stage alone, but he really won't the audience over. He looked an impressive, but pathetically lonely figure as he joked and ad-libbed with his backing group between his gallant attempts at various Everly hits.

Good luck to Phil for the rest of the tour and best wishes to Don for a speedy recovery. —VINCENT OLDROYD, 24, Ballfield Way, Handsworth, Sheffield 13.

THE POINT

I AM sick and tired of reading each week letters from readers saying British is best or American is best, or comparing one with the other, or calling one record rubbish or another fabulous.

Does this matter? The point is that there is enough variety of music and artists to satisfy all. —MICHAEL SUTER, 245, Lower Breck Road, Anfield, Liverpool 6.

NEGLECTED

IT continues to amaze me that whenever John Barry brings out a new record, however excellent, the public just don't want to know about it.

John is a wonderful composer, bandleader and arranger, with one of the finest sounds in the country. His latest, "The James Bond Theme," is packed with class from start to finish. I hope this one won't be neglected too! —J. G. MARTIN, "Tytherleigh," Battery Lane, Portishead, Somerset.

OTHER SIDE

MANY members of the record buying public seem to be in complete oblivion regarding Bobby Darin's more sophisticated attempts on his LPs which include jazz, gospel, blues, standards, folk music and swing items.

It's good to see an artist of

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

Darin's unlimited talents regularly making a hole in the charts, but let's not forget that there's another side to him that caters for those who appreciate quality singers. —M. E. CATTELL, 5, Welbeck Avenue, Abbey Lane, Leicester.

MONOTONOUS

HAVING just heard Sinatra's much publicised LP "Great Songs From Great Britain" I am very disappointed. The idea behind the title is great — the album isn't.

DARIN—More to him than just pop. See "Other Side."

The songs chosen are all good numbers with the exception of "Now Is The Hour," but why the same dragging tempo all the way through? It becomes monotonous after the first three or four tracks.

I'm quite certain that given the same songs, plus the imaginative backings of Geoff Love, Matt Monro could leave Mr. Sinatra standing. —B. FLETCHER, 56, Birmingham Street, Willenhall, Staffs.

Why do so many of our stars flop on TV?

A GOOD television appearance can do more for a pop singer than anything else. It's great publicity, it brings him before a much wider audience than his discs ever can, and it gives him the opportunity to prove that he can do something other than just mime to a record.

Why is it, then, that apart from the odd one or two like Cliff Richard, Adam Faith, Lonnie Donegan, Tommy Steele and Helen Shapiro, they all seem to flop?

According to Francis Essex of ATV, a producer who has probably worked with more top-line singers than any other, the basic trouble with most singers is lack of experience.

"Many of them come into the business without ever having had the opportunity to learn presentation or how to hold an audience," he told me. "They enter as stars, yet without the kind of experience that a star performer needs."

"You see, the public aren't satisfied with one hit record sung on television, what they want is a complete performance. Unless they get it they feel cheated. "Mind you, some of them don't seem to need experience at all. Take Helen Shapiro, I produced the Palladium TV show on which she appeared and I don't mind telling you I was a little worried

about that girl.

"But the moment she stepped on to the stage I knew my worries were groundless. She has the kind of talent and personality that is going to last."

"Tommy Steele is another—when he became a star he set about learning just what being a star entails. We wouldn't do anything terribly revolutionary on his recent ATV shows, but if it came over it was because of Tommy's personality."

phoney

"The television camera has a way of showing up what is phoney quicker than any other medium. Equally it reflects sincerity when it's there, as it is with Tommy."

"This I must say, that in the 39 weeks I was doing the Palladium show the number of singers who failed to get across was small—and in most cases it was the Americans who got the jitters. Not our own stars!"

Brian Gibson

I'LL DO MY CRYING TOMORROW

THE TOKENS

RCA 1313 45 rpm



ELVIS GETS EP IN

CHART CHATTER BY JUNE HARRIS
SUSAN MAUGHAN BOUNDS UP WITH 'BOBBY'S GIRL'

SUSAN MAUGHAN has certainly picked a winner with "Bobby's Girl." Having "slept" at number 23 for two weeks, the young singer has suddenly broken through with the number, and jumped up to 14. In America it's the same story. Marcie Blaine has been wandering around the bottom half of the top hundred for weeks, and in the last fortnight, she too has taken meteoric jumps.

Down at the bottom of the charts something stirs, too. Can Checker start a new craze all over again with "Limbo Rock,"

which has come in at number 30, and marks the debut entry of Cameo-Parkway as a label in their own right? Chubby isn't saying whether "Limbo Rock" will be as big as the twist, but it will be interesting to see how far it moves.

On the other hand, it looks as though the Madison is regaining the strength it knew a couple of years ago. In America it is dead-ville, but on the continent, the Madison is one of the biggest current trends.

Joe Loss, who has been so near and far from the hit parade, has

taken the British honours with his disc "Must Be Madison." Whether or not the number is a dance, it still has a good beat and deserves the credit it is receiving.

Funny how the public complains about the price of discs and then goes straight out and buys an EP. Presley's latest, "Kid Galahad," is value for money, containing six tracks compared with the customary four.

Only Elvis

I wonder, though, had it been anyone but Elvis, would it have been bought in sufficient bulk to place it in the thirty? Seems El Pres just cannot put a foot

wrong. First you got the EP from "Follow That Dream" in the hit parade, then his latest single, "She's Not You." And now "Kid Galahad."

I'll take bets that his next representation will be the reissue of his "Rock and Roll Hits," out in December.

Dr. Richard Chamberlain beat everyone with his "Dr. Kildare Theme" and, as if to prove he was not a one shot, comes smashing back with the old Presley romancer "Love Me Tender." Big in the States too, it is a pleasant trailer for the return of his TV series tomorrow (Friday) on the BBC.

FLOYD CRAMER

SWING LOW

RCA 1311 45 rpm



Week ending October 27, 1962

Week	EP	Title	Artist	Label
1	1	Telstar	The Tornados	Decca
8	2	Lovesick Blues	Frank Ifield	Columbia
6	3	Let's Dance	Chris Montez	London
2	4	Loco-Motion	Little Eva	London
3	5	Sheila	Tommy Roe	HMV
7	6	Venus In Blue Jeans	Mark Wynter	Pye
4	7	It Might As Well Rain Until September	Carole King	London
5	8	Ramblin' Rose	Nat Cole	Capitol
13	9	Swiss Maid	Del Shannon	London
9	10	What Now My Love	Shirley Bassey	Columbia
12	11	Sherry	Four Seasons	Stateside
10	12	You Don't Know Me	Ray Charles	HMV
15	13	Devil Woman	Marty Robbins	CBS
23	14	Bobby's Girl	Susan Maughan	Philips
11	15	She's Not You	Elvis Presley	RCA
21	16	No One Can Make My Sunshine Smile	Everly Brothers	Warner Bros
16	17	I Remember You	Frank Ifield	Columbia
14	18	It'll Be Me	Cillie Richard	Columbia
17	19	Lonely	Acker Bilk	Columbia
29	20	Because Of Love	Billy Fury	Decca
18	21	Don't That Beat All	Adam Faith	Parlophone
20	22	Send Me The Pillow You Dream On	Johnny Tillotson	London
22	23	Oh Lonesome Me	Craig Douglas	Decca
19	24	It Started All Over Again	Brenda Lee	Brunswick
—	25	Kid Galahad (EP)	Elvis Presley	RCA
—	26	Sun Arise	Rolf Harris	Columbia
30	27	Ever Since You Said Goodbye	Marty Wilde	Philips
—	28	Must Be Madison	Joe Loss	HMV
—	29	Love Me Tender	Richard Chamberlain	MGM
—	30	Limbo Rock	Chubby Checker	Cameo-Parkway

Compiled from dealers' returns from all over Britain

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PICCADILLY 7N 35082

THE VISCOUNTS
 "THAT STRANGER USED TO BE MY GIRL"

PYE 7N 15479

The FOUR Crickets make up their minds

WE'RE GOING BACK TO THAT OLD SOUND

THE Crickets, with the help of fourth member pianist Glen Hardyn, intend to do all they can to recreate the sound they had with Buddy Holly!

The group flew into London Airport on Friday, minus Jerry Allison whose leave was stopped because of the Cuba crisis—but he still expects to make the tour (see centre pages).

I joined them in the car which took them to their London hotel.

"We're swinging' right back to the old days," said Sonny Curtis. "Buddy created a great sound. Well, just look at the hits he and The Crickets had.

"Over the last couple of years, there have been so many mishaps with the group, it's been impossible to sustain the sound. But now there are four of us and we're aiming to recreate that noise the way Buddy would have liked."

Said Jerry Naylor, the new lead singer: "The only difference between the new Crickets and the old ones is the addition of a piano. We've taken this step because we feel that some of our numbers call for a piano."

The boys' manager, Danny Whitman, told me that The Crickets went through a pretty tough time because of personnel changes.

"First, Sonny Curtis went in the army," he said. "Then Joe B. Mauldin left and started a trucking business, and then Jerry Allison went in the Air Force for six months active duty.

"We could never get the boys together at any one time. It was hard to do any routing or recording."

Sonny Curtis, who worked with Holly before Buddy formed the group, has been relied upon to a great extent in recreating The Crickets' sound.

"I've written a great deal of new material for the boys," said Sonny, who composed "More Than I Can Say," and several other hit titles. "And so has

the other original member, Jerry Allison. We can do this because we remember the old days.

"However, both Jerry Naylor and Glen have come up with

some pretty good ideas, and now the four of us seem like we've been working together for years.

To watch The Crickets work, I travelled up to Birmingham for the taping of "Thank Your Lucky Stars"—the programme you'll see this Saturday.

They were great, and you'll be knocked out when the three Crickets—Jerry Naylor (lead singer), Sonny Curtis (guitar) and Glen D. Hardyn get together with Bobby Vee for a fabulous rendering of "Someday."

Jane Harris

Montez—organ again in next disc



CHRIS MONTEZ

AS soon as "Let's Dance" shows signs of slipping from the charts stand by for another pounding rock record to come crashing in. Again it will be by Chris Montez. . . again it will have that driving organ.

Herb Newman, president of the company that handles Chris' records, spoke to DISC last week from his Sunset Boulevard office in Hollywood.

He sounded like Chris' number one fan as he said, "This boy's just about the biggest thing to hit the American recording world in a long while. 'Let's Dance' was only his second record and it's become a worldwide hit. His third disc looks as if it will be even bigger."

ballad

The first record that Newman's company released in America was a ballad. "It went very well," said Herb, "but it was only exploited locally here in Los Angeles. From the reaction we obtained we decided to push his next one on a national basis.

"We thought, though, that we'd stand an even better chance if Chris cut a beat number. It's looks as if we were proved right."

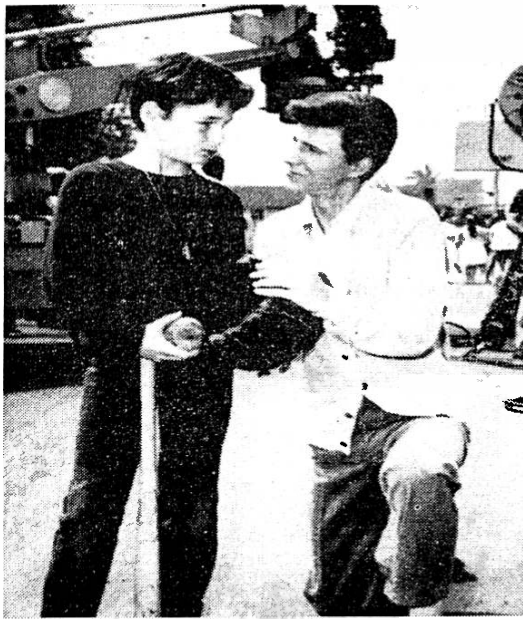
"Some people here call 'Let's Dance' a rock number, others say it's twist, and a few that it's just a beat.

"Frankly I don't know what it is. There's not a dance craze here which you can't do to it. It's got everything, from twist to the Mashed Potato."

a craze

The organ, which drives "Let's Dance" along, is becoming even more popular as a backing in America said Newman.

But he added: "I wouldn't like to forecast that it will be the next craze. Everyone's looking for a new sound, but I don't think this is it. A lot of arrangers are experimenting with it and some of those experiments are coming off. It has to be used very carefully though.



BOBBY RYDELL, seen here on the set of "Bye Bye Birdie," may soon get another big film.

RICK IS IN DEMAND

YOUNG RICK NELSON'S recording contract with Imperial expires at the end of this year and many labels, including Capitol, RCA Victor and Columbia, want to sign him. But it looks as if Rick will re-sign with Imperial, providing he gets the sort of contract he is now after. Among other things, this is said to include a guarantee of something like \$1,000 per week for the next 25 years, when Rick will be around 47 years old. Whether or not any label will go to this will be known within the next few weeks.

It looks like the *Boxa Nova* is here to stay for some time at least. Most of the recording companies are covering this rhythm with both single and album discs, vocal and non-vocal.

Nashville is again getting

ready for its annual "Nation Country Week" which is to start on November 4. This year is expected to be the biggest and most exciting ever. Most of the national TV shows are booking country artists during this week to salute this ever-growing popular entertainment. The top tourist attraction, the "Grand Ole Opry," will feature almost every new and established country artist in the business.

Nat King Cole, who recently returned to the single charts with a bang via his "Ramblin' Rose" disc looks all set to follow this success with another C and W flavoured song, "Dear Lonely Hearts" — on Capitol of course.

Dinah Washington has revisited the old Alice Faye movie hit "You're A Sweetheart" on her latest for the Roulette label, and looks like bringing it back into the charts.

Freddy Cannon looks like having yet another big hit, this time with a clever novelty rocker called "If You Were A Rock And Roll Record." He has a string of

polite people we've ever dealt with.

"That's pretty important in this business nowadays . . . we're all sick to the back teeth with these tearaway teenagers. You go out of your way to help when a charming lad like Chris comes along."

Was there any chance of our seeing him in Britain before long? "I don't really know," said Newman. "He's very busy at the moment, touring around the country, and I'm sure he'll come over if he can fit it in. I know that one or two of your promoters in Britain have shown interest in him."

Chris, by the way, has a ready-made promotion team and fan club behind him . . . his nine brothers and sisters!

John Wells

Cable from AMERICA

edited by Maurice Clark

TV appearances lined up to give the song heavy promotion.

Adam Faith will now have his discs released by the Dol label, starting with "Don't That Beat All," until now he has been issued by MGM.

Hildegard, the Continental singing star, is the latest musical artist to be seen on "Pay" TV. The show, which was taped on location during the artist's recent appearance, is to be seen during this month and will cost viewers \$1.50 (about 10s. 6d.). The Kingston Trio were the first musical personalities to be seen on this medium.

THE music business is slipping over Ray Charles' protegee Little Stevie Wonder, not only as a singer but as a musician. Stevie, who recently made his first single, plays both harmonica and swinging organ and is shortly to cut an album for Tamla Records.

Burl Ives, all set to make another hit with his latest, "Mary Ann Regrets," is being considered for a starring part in a new Elvis Presley film.

Steve Lawrence and Eddie Gormie, popular husband and wife team, are to be honoured this year by the International Variety Clubs and named as the "Personalities of the Year." The award will be presented to them at a gala dinner on November 9. This will be the first time in the Variety's 14 years of the award that it has gone to a duo.

Everybody who has seen the rough cuts of Bobby Rydell's performance in "Bye Bye Birdie" are saying how good Bobby is in his first feature part. Already he is being considered for another major film and in the meanwhile he's doing very well on record with his latest, "The Cha Cha Cha" and newly released album, "An Era Reborn."

New Brubeck LP to tie in with his British tour

CBS are to release a new Dave Brubeck album to tie in with the jazzman's forthcoming visit here. He arrives on November 16 for a tour which opens at the Royal Festival Hall the following day.

The album, scored mostly by Brubeck and dedicated to Louis Armstrong's tour of Africa, is called "The Real Ambassadors."

A NEW LIONEL BART SONG

"TOO YOUNG FOR SAD MEMORIES"

Recorded by
SHANE FENTON
Parlophone R4951

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LOVE ME TENDER
M-G-M 45-MGM1173

Michael London
LOVE SONG FROM "MUTINY ON THE BOUNTY" (FOLLOW ME)
H.M.V. 45-POP1085

Joe Loss AND HIS ORCHESTRA
MUST BE MADISON
H.M.V. 45-POP1075

The Temperance Seven
(vocal refrain by Mr. Paul McDowell)
THE SHAKE
PARLOPHONE 45-R4953

Houston Wells AND THE MARKSMEN
THIS SONG IS JUST FOR YOU
PARLOPHONE 45-R4955

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

DENVER CUTS IN GERMAN

DECCA'S A and R ace Dick Rowe flew over to Brussels on Saturday with two of the label's brightest stars, KARE DENVER and EDEN KANE, for sessions aimed specifically at the big German market. MD for the occasion was well-known German arranger-conductor Werner Muller, and both Eden and Karl did singles of German songs—in German.

"We've no plans for the numbers at present," Brian Dick told me before he left. "But maybe we'll get some English lyrics put to them later."

The TORNADOS had a busy time last week. Joe Meek supervised sessions to can the title theme of the forthcoming Edgar Lustgarten court case

Studio snippets

film series "The Scales Of Justice" and also their two feature numbers for the Milton Subotsky screen spectacular "Just For Fun!"

Decca will almost certainly re-lease all of them in time. Meek also recorded the next H.M.V. single by MIKE BERRY.

New independent producer Ian Samwell worked with MARION WILLIAMS on Marion's first single for a major label. Decca is the one involved again, and the top side was "The Lonely One" from the new Spanish film "Diferente."

Other single activity involved TONY OSBORNE, doing his first for Decca. The BEVERLY SISTERS (Columbia) and JULIE GRANT (Pye). J.S.

JACK

GOOD WRITES FROM AMERICA



CLIFF FLIPS OVER ELVIS

I'VE just been talking to Cliff and he's really flipping over the Presley single, 'Return To Sender'. According to Cliff it's his best for a long time.

He also played me tracks from the LP of a great gospel-influenced singer, Aretha Franklin. Bruce Welch, a very commercially minded young man, liked the singer but thought the tracks too long and repetitive. Then Cliff played some tracks of an Rita James LP. Rita is one of my personal favourites and we both particularly like "Something's Got A Hold On Me."

I wandered the streets of New York with the two Brians for whom of course this was the first visit to America and they walked gazing up at the tops of skyscrapers, knocked out with it all.

The night before they had been to a jazz club to hear Maynard Ferguson and both of them were completely knocked out by it. Brian Bennett enthused, too, over the French audiences they had played to at the Olympia in Paris. "If they like a particular drum break you do they stand up and cheer—so you can't help swinging."

I was surprised to hear that the Ed Sullivan Show (America's equivalent to the Palladium Show) selected the Vaudeville routine (you know, with hats, sticks and clowns) for Cliff's appearance.

It seemed a pity to me. In Britain we enjoyed the sequence because we know how unusual this sort of routine is for Cliff. America was seeing Cliff for the first time on TV and they might imagine this was the sort of thing he always did.

I asked Cliff what he thought about it. He was very philosophical. "Well, of course, to have done a couple of beat numbers would have been ideal—but this is what they want and so that is that."

The Shadows had to be even

more philosophical since they did not appear in the Vaudeville routine except for a 30 seconds excerpt of "Living Doll" in the middle of it.

But any fears I had about the show were completely dispelled on the day. During the afternoon camera rehearsals Cliff's spot came halfway through. But such was the impact he made that the whole running-order was reshuffled and when transmission came Cliff was closing the show.

IN FORCE

The American Cliff Richard fan club arrived in force in the audience and when Cliff's name was mentioned the screams and cheers made me feel I was back in Blighty. After the show he was lost to my view engulfed in a mob of teenagers, and his manager Peter Gormley had a struggle to prevent him being tugged apart.

The next morning at 7.0 a.m. Cliff and The Shadows rose wearily from their beds to hit the trail for Toronto and the beginning of their tour with the film.

If it's good, I'll record it, says Craig



CRAIG DOUGLAS—Fifteen hits, but no policy.

CRAIG DOUGLAS who looks like having his first C and W hit in "Oh, Lonesome Me" has discovered through 15 previous hits, that there's no point in having a set disc policy.

"I just try to record good numbers, that's all," he said when we viewed his chances of a fresh hit this week. "that's all I've ever done."

"Bunny Lewis, my manager, chose this new one and he played me the Don Gibson version which I believe was a hit around 1958. I'm very fond of country and western, so I think it stands a very fair chance, especially now that people like Frank Lield and Joe Brown are making it."

Certainly in the past five years Craig has had a fair sprinkling of hits although each have varied in treatment—"Sweet Sixteen

and "One Hundred Pounds Of Clay" are contrasting examples. Yet they've all had one thing in common—the backing of Harry Robinson. Even Craig's recent label change from FMI to Decca hasn't affected this.

Easter

"I've always used Harry and I hope to continue working with him," said Craig. "when you're always with the same MD you get to know each other well and this makes for better records and an easier atmosphere in the studio."

"His backing on 'Poor Lonesome Me' is one of the best he's ever done and his rhythm section must be the finest in the country."

"I'd like the record to be a hit because we all need hits no matter how busy we are. I'm doing one-nighters at the moment with plenty of radio and tele-

vision in-between and there isn't a free evening for me until February, so having a hit doesn't make much difference to the amount of work—but one would be nice now."

Manager Bunny Lewis is the man responsible for choosing all of Craig's numbers and he was quite certain that Craig is on to a sizeable hit.

"This is one of those numbers that has never quite got away over here," said Bunny, "although Johnny Cash and Don Gibson plus a few others cut it in the States. I think it's going to be fresh to a lot of people and that's in its favour."

"I don't believe in having any set hit policy for Craig; we just try to do whatever is right for him and to let him have Harry Robinson and a line-up of musicians he knows well; that way you work as a team which is an advantage for everyone."

Just one small problem in the happy Craig Douglas camp at the moment is Craig's tonsils: "They've been giving me a bit of trouble and I may have them out. I'm hoping it won't affect my voice though."

Brian Gibson

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Next Sunday's programme will include excerpts from these LPs

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- MATT MONRO SINGS HOAGY CARMICHAEL Parlophone PCS3034 (stereo) PMC1185 (mono)
- MAGNIFICENT MOMENTS FROM MGM MOVIES M-G-M C-900 (mono)
- LOVE LETTERS Julie London Liberty SLBY1083 (stereo) LBY1083 (mono)
- DANCING PARTY Joe Loss and His Orchestra H.M.V. CSD1463 (stereo) CLP1597 (mono)
- BLITZ! Original London Cast H.M.V. CSD1441 (stereo) CLP1569 (mono)
- BOBBY VEE MEETS THE CRICKETS Liberty SLBY1086 (stereo) LBY1086 (mono)

SECOND SILVER DISC FOR IFFIELD

CLIFF RICHARD, Frank Ifield and Little Eva all win Silver Discs this week.

It is the first award to Little Eva, whose sensational "Loco-Motion" is over the 250,000 mark in this country, and the second to Frank Ifield, whose "Lovesick Blues" had passed 300,000 in the first week of release.

'Stranger' wins Gold Disc No. 2

ACKER BILK has been presented with a second Golden Disc for his hit selling single, "Stranger On The Shore," which now totals over 2½ million copies!

The presentation took place last week at a cocktail party hosted by A&W in New York. They released the disc in the States.

Bilk was presented with his first Golden Disc earlier this year by EMI. He returned home from New York last night (Wednesday), following a ten-day promotion trip, which included an Ed Sullivan Show last week-end.

Today (Thursday), Acker starts a four-day tour of the West Country. On November 7, he tapes a guest spot in the Morecambe and Wise Show for ATV, followed by "Go Man Go," November 9, and "Saturday Club" (10).

Cliff's Silver Disc is his twelfth—an outstanding achievement for both himself and the British recording industry.

"I'll Be Me" exceeded the quarter million mark last week, and is still selling strongly.

"Loco-Motion" is Little Eva's first disc—the number was originally meant for Dee Dee Sharp, but Little Eva's demo of the song, composed by Goffin and King, was so good she cut it herself and topped the American charts.

Tornados 208 series

THE TORNADOS are to have their own Radio Luxembourg series in the New Year.

They will be fifteen minute shows, but it is not yet known for how many weeks they will run.

Their trip to America has now been confirmed and will be for ten days, and include an appearance on the Arthur Godfrey Show.

On Tuesday of this week, The Tornados cut the sound-track to "Sealed with Justice," a series of Edgar Lustgarten thrillers, and on November 23, their first EP "The Sounds of The Tornados" will be issued by Decca.

The Tornados "Telstar" has moved up eight places in "The Cash Box" charts, and now stands at number 80.

Brook Bros. in pop film

THE Brook Brothers have been signed for their second film. They will play opposite Sweden's hit instrumentalists, The Spotnicks, in a Swedish film to be made next summer.

The duo will play themselves in the movie, a musical, which will be shot while they are visiting Sweden in July for a month's tour, which opens at the beginning of the month at the Tivoli Gardens, Stockholm.

They will have singing and acting roles, and will share top billing with The Spotnicks. Local talent will also be featured throughout the film.

Their first film was "It's Dad, Dad."

Samwell's discs

THE first three recordings cut independently by Ian "Sammy" Samwell's firm, Four Four Recordings, will be released through Decca this month.

First of these, set for November 9 release is "Diferente" (The Lonely One), by Marlon Williams, and the second will be "Sounds Like I Love Motion," by Sounds Inc., the first disc the group has made since they left Parlophone some time ago. This will be issued on November 16.

Third in line is "I Love You Like I Do," which introduces Seentor Teague, who, known as Anthony Teague, appeared as one of the dancing leads in "West Side Story."

All discs were cut by Sammy Samwell, with Terry Johnson as his chief engineer.

VINTAGE CHARLES

DECCA issue on their London label this month a collection of vintage recordings by Ray Charles cut in 1949 and 1950. At the time Charles was a comparatively unknown cabaret artist working in the Seattle area, and was recorded by a Los Angeles record specialist, Jack Lauderdale, on his now defunct Swingtime label. The title of the album is "The Original Ray Charles."

Shapiro back

HELEN SHAPIRO returns tomorrow (Friday) from her Australia—New Zealand and American trip. She begins a series of 28 one-nighters at Southampton on Sunday, during which she will visit Dublin and Belfast on November 8 and 9 as well as visiting all the major English provincial venues.

Supporting her in the package will be Eden Kane, The Kestrels and the Red Price Combo.

Dinah Kaye in cabaret

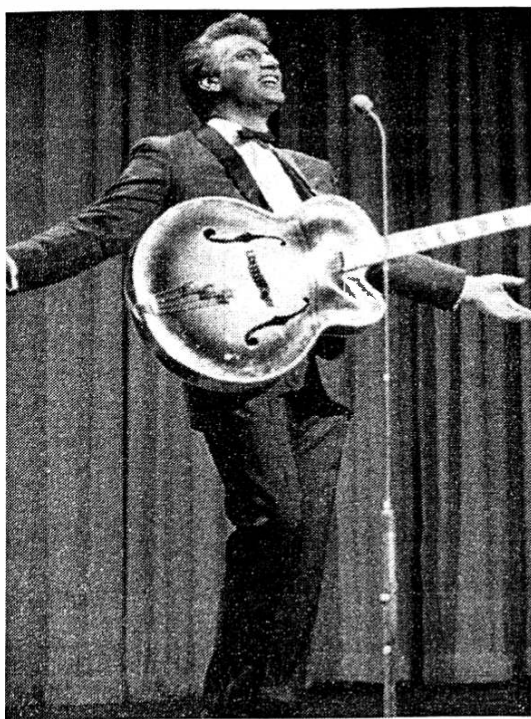
AFTER a week in variety at the Glasgow Empire from November 5, Dinah Kaye goes into cabaret in Sheffield for seven days. On November 15, the singer guests in "Come Thursday" for Scottish radio.

Presley's old hits out

RCA are to re-release "Rock 'n' Roll Number 2," the Elvis Presley album, which was originally issued through HMV in 1956.

The LP, which will be released on December 7, contains "Rip It Up," "Long Tall Sally," "Rambled," and "Ready Teddy" among its numbers.

Presley's latest disc is the EP from "Kid Galabadi."



STAR



BILLY FURY DOESN'T HIS LATEST HIT DISC

"WE thought 'Because of Love' would be a resounding flop," said Larry Parnes of Billy Fury's latest hit.

"We didn't like the disc, and still don't. It's not Billy's usual kind of material and, frankly, both Billy and I prefer the flipside, 'Running Around.'"

But Dick Rowe selected the A side, and luckily it seems he made the right choice.

However, under our new contract with Decca, in future the choice of material has to be agreed upon between Dick, Billy and myself before anything is released."

Billy Fury is to spend December and the opening months of next year in the studios. He will cut two LPs, one of them being his long projected C and W album, some singles for the British market and some titles for the Continent.

Very few personal appearances will be made during the early part of the year, and Billy will spend time completing his film script for "A Sunday Kind Of Rebel," which has aroused the interest of two

Following this, in January, Billy will start recording in other languages for the foreign markets. He is extremely popular in France, Germany and Scandinavia, but feels his success could be improved.

The C and W album has finally been set for January, following two postponements. Most of the preliminary work has been done for this and all numbers have been selected.

NEW LEWIS LP

COLUMBIA are releasing an EP in December featuring Vic Lewis and his orchestra playing four Nelson Riddle arrangements. Several members of the orchestra Lewis used were in his group when he was a full-time bandleader before entering the management and concert promotion side of the business.

Lewis told DISC: "I hope this will be the first of several records of this kind. I am keen to remain active in music, at least on record."

CONGRATULATIONS Frank IFFIELD



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- Jim Reeves: Im gonna change everything **RCA VICTOR** RCA 1317
- Belafonte: Scarlet ribbons **RCA VICTOR** RCA 1315
- Baby elephant walk (from "The Elephant") **LONDON** HLD 9623
- Lawrence Welk & his Orchestra: Duane Eddy & The Rebels (Dance with the) **RCA VICTOR** RCA 1316
- Edmundo Ros & his Orchestra: One note jumbo **DECCA** F 1553
- Can-can '62 **DECCA** F 1531
- Peter Jay & The Jaywalkers: Mama sang a song **BRUNSWICK** 04877
- Bill Anderson: The ballad of Billy Budd **LONDON** HLD 9621
- Rocky Woods: 77 mph from the Red "Buttery on the Bounty" **LONDON** HLR 9622

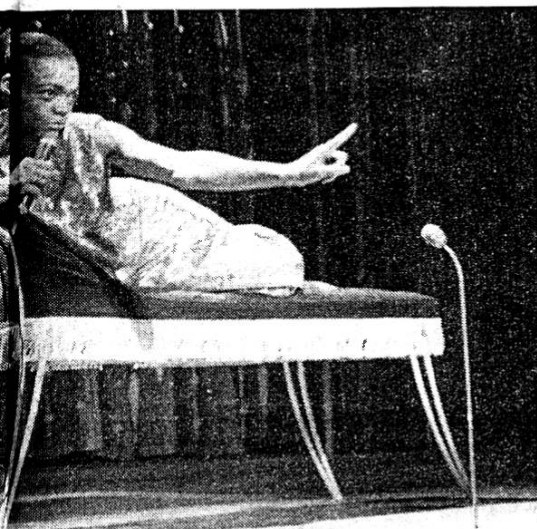
PATSY CLINE HEARTACHES 05878 **BRUNSWICK**

The original English 'Madison' recording
MADISON TIME
TED HEATH & his Music with Paul Carpenter **DECCA** F 1132

SAM NELSON ... AND THERE WE HLP 0412 **LONDON**

THE E BRO
NO ONE C
MY SUNSH **WARRIOR**

RS GET A ROYAL WELCOME



POP music gave this year's Royal Variety Performance a real lift from the hardly-inspired but impressive display of talent on parade before the Queen at the London Palladium on Monday.

Cliff Richard, The Shadows and Frank Ifield gave the show—which would have cost £70,000 to put on anywhere else—its punch.

In turn, they all had the audience thawed and foot-tapping to their numbers.

The Shadows had the vast stage to themselves before an immaculate Cliff Richard came from the wings to join them in a casual but polished version of "The Young Ones."

The audience loved every moment as they did when smiling Frank Ifield sang "I'll Remember You."

DISC's pictures show, left to right, Frank Ifield, Fartha Kit and Cliff with The Shadows.

CLIFF RUSHES BACK TO U.S.

CLIFF RICHARD and The Shadows, after a flying visit to London for Monday's Royal Variety Performance, are back in the United States to complete their tour.

"It has been like starting our career all over again," Cliff Richard told me just before he went on to sing "The Young Ones" before Monday's glittering Palladium audience.

"Nobody really knows us in the States and it means going on tour."

"Sure, we've had good build-ups but even that does not make it quite the same as facing a 'home' audience."

"Still, we've been well received in the States. Once people have seen us, they seem to like us."

Cliff, admitting that even though he was appearing in his fourth Royal Show he still felt nervous, added that he and The Shadows welcomed the break from their American tour, brief though it was.

Within a few hours of meeting the Queen at the Palladium, Cliff and The Shadows had flown off from London for New Orleans.

"I really wish that I didn't have to go back," he told me. "This has been a pleasant rest from all the American high-powered stuff. I'd much rather stay on in England than return. Take my word for it, I'll not be emigrating to America."

P.H.

LIKE Missing Cricket hopes to join group soon

Atwell tops bill

WINIFRED ATWELL is to head the bill of a teen-slanted variety package which opens a four-week tour at the Empire, Newcastle, on November 5. Appearing in the cast will be The Mudlarks, Gerry Dorsey, Tony Rocco and Tim Connor and the resident comedian will be Ken Platt. Frank Wen and his orchestra will appear during the second week at Shrewsbury.

Winnie will sing and dance as well as playing the piano, and the show will follow a new format with the accent on production.

It will play the Granada, Shrewsbury (week beginning November 12); the Hippodrome, Birmingham (week beginning November 19); and the Hippodrome, Bristol (week beginning November 26).

There is a possibility that the same package will make one-night appearances in the New Year.

Breakaways at clubs

SINGING group, The Breakaways, open a week at Manchester clubs on Sunday, November 4. They will double at the Princess and Domino Clubs.

IT is almost certain that the missing member of The Crickets, Jerry Allison, will fly to Britain in time to appear with the group when they begin their tour this week-end.

Jerry told The Crickets' manager, Danny Whitman: "Everything looks good so far. I'm keeping my fingers crossed that there are no more problems."

When the three Crickets arrived last Friday, it was doubtful that Allison would be coming. On active duty as an Air Force Reservist in California, his leave was cancelled at the last minute owing to the Cuban crisis. He was owed three weeks leave from camp, to be used for their British tour.

Over the week-end, the Cuban situation became easier, and it was learned that possibly only first five days of Jerry's leave would be stopped. Now, he is expected to join the boys here tomorrow (Friday), leaving Los Angeles tonight.

Until The Crickets arrived, no one in Britain knew there were four only three were expected. The addition to the group is Glen Hardyn, who joined them three months ago, after having demonstrated the use of a new fender piano bass (which looks like a piano and sounds like a guitar!).

The boys needed an extra man to recreate the original Crickets sound, and hired him on the spot. The line up is now Jerry Allison (drums), Sonny Curtis (guitar), Jerry Naylor (lead singer) and Glen Hardyn.

While here, the group have expressed a wish to team up with songwriter Geoffrey Goddard in the hope of creating and routineing new material.

Bert's charity show

BERT WEEDON will play Margaret then the top charity bill at the Crystal Club, Bolton, on Wednesday, November 7.

This Sunday, November 4, Bert guests on "Easyheat," followed by "Mid-Day Music Hall" (5), "Tuesday Rendezvous, AR-TV (6), and the BBC's "Country Club" on November 8, which he also compares.

On November 16, Bert will appear with B. Bumble and The Stingers at Croydon.

JAZZ BOSSA NOVA

RIISING jazz star Paul Winter is the latest American artist to climb aboard the accelerating bossa nova bandwagon. American Columbia are releasing his album entitled "Jazz Meets The Bossa Nova" featuring his sextet. Saxophonist Winter and his group recently toured leading Brazilian cities, and studied the bossa nova beat at first hand.

Matt Monro guests

MATT MONRO and Tommy Reilly will be guests in the next Roy Castle spectacular, due to be taped on December 8. No transmission date has been fixed.

The next Tommy Steele Show, for which no guests have been named, will be filmed on November 29.

Lotis on German label

DENNIS LOTIS has signed a contract with Ariola, the German record company for a minimum of six titles a year to be cut in Germany.

Of the six titles, three will be sung in English and the others in German, and Dennis is looking for suitable material.

Forsyth comedy single

BRUCE FORSYTH has recorded a song by the Bernard Cribbins hit writers, Myles Rudge and Ted Dicks, for his next single on Piccadilly. It will be released on November 9, and is called "The Oh-Be-Joyfuls."

CONGRATULATIONS

CLIFF RICHARD

ON WINNING YOUR TWELFTH SILVER DISC with

IT'LL BE ME

COLUMBIA RECORDS

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<p>VERLY HERS CAN MAKE FINE SMILE</p>	<p>THEME from the film 'MUTINY ON THE BOUNTY' GEORGE GREELEY WB 81 DECCA</p>	<p>DOUG SHELDON LIVE NOW, PAY LATER (From the film) F 11529 DECCA</p>

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DISC DATE

WITH DON NICHOLL

JOE BROWN LOOKS ALL SET FOR ANOTHER WINNER

Joe Brown

It Only Took A Minute; All Things Bright And Beautiful (Piccadilly N 35182)

DISCO JOE BROWN'S latest arrow aimed at the parade is an American song which gives him a driving rhythm yet retains the tender appeal of his recent successes. A good song, well arranged, and one which Brown plants with certainty. I.e. Reed did the arrangement for this and should get a fat share of any credits which will be going around. Apart from the rhythmical instrumental sound there's an exciting girl group noise and a trio of bass male voices. All points to another winner for Joe. A fascinating choice for the second side... and one which may have been with one eye on the Christmas market. This is the old hymn "All Things Bright And Beautiful" and Joe doesn't sing it. Instead he plays his own arrangement as lead guitar in front of a taut little unit of another guitar, a bass, drums and celeste. The girl vocal group comes in with simplicity and child-like clarity for a late chorus. A delicate idea which has come off.

Duane Eddy

(Dance with the) Guitar Man; Stretchin' Out (RCA 1316)

DUANE EDDY's new disc is a rocking bass guitar work. Tune's a good, easy one to catch and the beat's as firm as a rock all right. I'd say it's one of Duane's most commercial tries — a production which satisfies most pop sections on

most counts. And dancers will be only too eager to accept the side's invitation.

A quicker rhythm to the turnover with the instrumentalists supplying a real sax and harmonic sound behind Eddy for the bluesy "Stretchin' Out." A load of atmosphere in this one and you CAN dance to it as well if you wish. A dusky modern pattern of sound.

Jim Reeves

I'm Gonna Change Everything; Ride Goes Before A Fall (RCA 1317)

REEVES' previous disc, "Adios Amigo," has now passed the 150,000 sales mark and is still moving at the rate of hundreds daily. This one should move smartly, too. And, actually, its pace is just slightly faster than the other.

"I'm Gonna Change Everything" is a tauter country ballad that it is as easy to hold as a magnet in a muffled fist.

Jim slows down to his familiar half-talking speed when it comes to the turnover, and the song "Ride Goes Before A Fall" is just as good as the topdeck in its own way. This singer has the warmth and sincerity which makes lyrics of this nature really mean something.

Bob Wallis and Sandy Brown

Oh Didn't It Rain; In A Little Spanish Town (Pye Jazz NJ 2060)****

BOB WALLIS got the loan of Sandy Brown from the Landowne studios to record this arrangement of the pair of them made of the traditional Oh, Didn't It

"Give Us A Kiss For Christmas?" How's that for an impertinent question to receive in October? Here it is still not Guy Fawkes Night and we're getting the first of the Yule recordings!

Not just the Bart tune this week, but a hymn-type coupling from Stan Kenton of all people... "All Things Bright And Beautiful" from Joe Brown... "Silent Night" from The Viscounts, and "Scarlet Ribbons" is already out and about again, too!

Admittedly the big seasonal push is yet to come, but this infiltration into autumn seems more ludicrous year by year. The leaves are just in the process of falling from the trees, and once upon a time we could expect some good ballads keyed to this season.

Christmas comes soon enough and it's only supposed to come once a year... not in October and November, too!

If we go on like this the recording industry will soon be acknowledging only two seasons a year—the winter boom and the summer holidays!



"Stranger" could be a big one for The VISCOUNTS

Rain. The result is a slick, husky duet that moves at a grand lick all the way. Gospel and trad fans will line on the left for this half.

Bob says he and Sandy have been trying to get together on disc for about ten years... seems a shame it's over so quickly. Wallis and his Storeville Jazzmen on the other side slip out a polished performance of the standard in A Little Spanish Town, and with Hugh Rainey's banjo carrying the lead superbly all the way.

Tommy Bruce

Buttons And Bows; The London Boys (Columbia DB 4927)****

BACK to his grating cockney voice goes Tommy Bruce for a knockaround version of the

standard Buttons And Bows, Bring in references like "Carmen Town" to suit his performance and get a simple trotting rhythm accompaniment. Odd how he makes the number sound as if it came from one of London's shows. The London Boys is a strummer sung by Tommy and group with the old music hall spirit. Breaks into a joke or two like the old comics did once upon a time.

Gary Miller

Mr. Lonely; Sunday (Pye N 15474)****

THE Mr. Lonely song is already being tried out by Buddy Greco. Now Gary Miller goes into direct competition with the American star. And Gary's performance ought to do well. He sings the sad soldier lyric appealingly on an orchestral backdrop directed by Peter Knight.

The MD gives Miller plenty of strings and a rippling piano. There's also a muted trumpet effect to underline the army setting. The Rodgers and Hammerstein "Flower Drum Song" item Sunday is sung lightly and delightfully by Gary for the other half.

The Viscounts

That Stranger Used To Be My Girl; Silent Night (Pye N 15473)****

DANCE or listen to this one and either way I think you'll agree it could be a big one for The Viscounts. That Stranger Used To Be My Girl beats along crisply but it is the overall noise which makes it really infectious and exciting.

The three singers double-tracked cleverly in the studio and two of them came back with harmonicas to join in the Tony Hitch accompaniment track too! Not so involved as it appears, and it certainly sounds good. The Viscounts say they've been trying to record their version of the carol Silent Night for the past

SHORT and SHARP

A British B. Bumble gets to work

FRANK AND THE BARBARIANS—

The Bouncer Concerto In The Stars (Orlone CB 1381)*** —Frank and The Barbarians? Could that be Frank Barber? The noise is jagged and not unlike a British B. Bumble at work, and it could climb with the coming of the party season. The Bouncer sounds like a heavy knees-up to me. Quick and happy.

Concerto In The Stars is the music which was used as signature material in the television series "Out Of This World." I'd have made it a top half.

CAROL CONNORS—

Two Rivers (London TILN 9619)*** —Miss Connors flits through a Big Big Love to strings, rhythm and vocal group assistance. Not unattractive but Carol's too coy for me. Two Rivers from Carol's second side —a slow lullaby which takes itself too seriously.

DINKY AND PERRY

Give Us A Kiss For Christmas (Columbia DB 4925)*** —Written by Norm Neel and Phil Green, What Have We Got is a brisk bouncy novelty for the puppet voices. A happy re-write of the old "I Got Rhythm" idea. Bar's yule-spinner Give Us A Kiss For Christmas I found boring to hear.

ROBERT WILSON

Thousand Welcomes, A Beautiful Funny Thing (HMV POP 1032)*** —I was wondering what happened to Robert Wilson he turns up on disc again in the shape of One Hundred Thousand Welcomes will touch the hearts of exiles everywhere.

The tuneful quick-waltzer Beautiful form fits the kilts for the second half.

BILL ANDERSON—

Mama Sang A Song; On And On And On (Brunswick G 5879)*** —A narrative disc from Bill Anderson, thinking "about the old days when I used to walk four miles to school." And when things looked bleak, they used to take the hymn book down and Mama Sang A Song. Country and western jodelong number on the other side.

ERNEST ASH—

Body But Me; Another Sleepless Night (Fontana 26725)*** —From America's Hickey label a self-pity jodelong from Ernest Ashworth as he mourns that "Everybody But Me has got a girl."

Another Sleepless Night is a slow tearful drawl written by Ashworth for himself.

BOBBY SHAFTO—

I Haven't Got A Girl; Feet So Blue (Parlophone R 4958)*** —Simple beater from Bobby Shafto as he bemoans I Haven't Got A Girl to Harry Robinson's cut-to-order accompaniment.

Feet So Blue moves with a couple of years. Well, they've got their wish at last. They harmonise most sincerely and pleasantly to a quiet rhythmical backing from Mr. Hatch.

James Darren

Hail To The Conquering Hero; Too Young To Go (Pye International N 25168)****

SCREEN actor-singer James Darren tries out another song that's out of the rut. This one's a Greenfield-Shayne composition Hail To The Conquering Hero... and it's somewhat reminiscent of Darren's "Her Royal Majesty" disc. Beats along strongly and huskily with a lonely organ in the backing of hand and chorus. It could be another victory for Darren if it gets heard around sufficiently.

The old familiar ballad Too Young To Go is ready to be used by Darren as soft contrasting material

lazier approach in a country quarters with some sad piano behind the singer.

BOBBY LEWIS—

Blue; I'm Tossin' And Turnin' Again (Stateside SS 126)*** —Bobby Lewis husks lazily through one of his own compositions "Nothin' But The Blues." Good instrumental backing with piano getting that particular bluesy feeling.

Good beat lifts the speed on the flip for those who want to go twain' as well as tossin' and turnin' again.

THE BELMONTS—

Come On Little Angel; How About Me (Stateside SS 128)*** —Written by Ernie Maresca and F. Bogdany. Come On Little Angel is a twister which the boys chant a mite monotonously and with a dearth of melody.

More invention to the arrangement of the steady-twister How About Me, but that lead voice is too samey.

ANDY CAVILL—

Hey There, Senorita (HMV POP 1001)*** —Always. On Saturday is a title which could get second looks anyway. Cue



BOBBY SHAFTO—Simple beat (DISC Pic)

little ballad with Ivon Raymond just hinting at the "Never on Sunday" sound in his backing.

EDMUND ROSE—

One Note Samba; Slightly Out Of Tune (Decca 1153)*** —I've come to the conclusion that I'd much rather listen to Mr. Rose on record than watch him on television. This disc is certainly of a higher standard than his current small screen show.

THE DONAYS—

Devil In His Heart (Orlone CIA 1770)*** —One in the Orlone-American series, and The Donays is the name of an all-girl group from the States. They shout forcefully in gospel fashion for Devil In His Heart is a bluesy chanter. Brings out no devil in me.

TOMMY KINS—

Madison A Saint-Tropez (Fontana 26725)*** —Should be a society sale anyway for Tommy Kinsman and his orchestra as they play Madison Time in a way which will delight the deb dancers.

Madison A Saint-Tropez doesn't mean you've got to change into a bikini. You can do it in St. Albans.

DOUG RICHFORD

Twelve Over The Eight; Castading (Parlophone R 4959)*** —Two of Richford's own compositions played by his London Jazzmen. Twelve Over The Eight is a tempo title with some good unison brass. Almost inimitable. Castading is a quick 'n' brisk watertrudfall.

for the turnover. James sings this one slowly and romantically with a hint of Sinatra in the approach.

I like both halves of this release, and although Darren's an in-and-outer so far as the charts are concerned, this could be one of his "in" spells.

Buddy Greco

Mr. Lonely; Sentimental Foul (Columbia DB 4924)**** —BOBBY VINYL COMPOSITION A Mr. Lonely is taken up by Buddy Greco in one of his more commercial moods. The album about a soldier wishing he had someone to call up on the telephone, someone to write to him — is a slow, quiet beater which Greco sings effortfully.

Strings and tinkling piano accompany him, and the side should sell.

(Cont. on facing page)

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The Deep River Boys up-date an old hit

The Deep River Boys

Ashes Of Roses; Settle Down (HMV POP 1001)****

IT'S more than 12 years ago since The Deep River Boys made a tremendous international splash with their recording of Ashes Of Roses. Its success brought them a tour of Britain and some of the biggest and earliest streams of the pop boom.

Now the vocal team has re-recorded the ballad, but they've wisely updated it with a quick-shuffling country flavour that's enhanced by the Ken Jones accompaniment and gains size from the use of the Mike Sammes Singers.

You never know. It could easily score all over again. There are customers now who were still in swaddling clothes when the Deeps first recorded it. Settle Down is a quickish offering with a hint of the spiritual in it, and the team chants it happily.

DISC DATE

Continued from page 8

But give me Greco when he's swinging. Or even when he whips up a little Latin storm with his own composition Sentimental Fool. Charm-loaded song this accompanied by orchestra under Rick Wilkins' direction.

Doug Sheldon

Live Now, Pay Later; Me (Decca F 1153)***
DOUG SHILDON is getting plenty of publicity on his coverage of the film song Live Now, Pay Later and this disc release has been smartly treated with the film's showings. A bitter, modern lyric is set to a striding melody with a forcefulness that very neatly wanders into the jazz feeling of some of the best American sound-tracks.

Sheldon hammers the number over dramatically to good Charles Black's accompaniment. If the picture clicks the song should too. Me is a peppery quick heater which Sheldon snags across perhaps a little more dramatically than need be but it's a second side which will draw sales on its own account.

Johnnie Spence

Baby Elephant Walk; Sugar Beat (Parlophone R 466)***
A BRITISH cover job here on the Henry Mancini music Baby Elephant Walk from the picture "Hatari." And Spence's orchestral treatment gets well away from

BOB SHILDON (right) with American A and R man Mike Stone. (DISC Pic)



Well's ideas. A strong, brassy effort which makes the elephant seem more of an adolescent than a baby. Good, dark jungle noise whipping up plenty of excitement.

His own composition Sugar Beat is directed by Johnnie with a nice feel for the quick, swingy mood. Sounds like sound-track material, but it also has a repetitive phrase which could fatten on to you.

Lawrence Welk

Baby Elephant; Pretend (London HLD 962)***
LAWRENCE WELK'S orchestra with their version of the Baby Elephant melody from the film "Hatari." An effective novelty which certainly conjures up a title

vision. The sound varies from piping to fat deep brass work. It'll grow.

Pretend brings Welk back to his more familiar pastures with the orchestra and chorus floating like the champagne bubbles through a gay tune... Tuncful and evocative.

Paul Hanford

Habit Of Loving You; Don't Be (Oriole CB 1779)***
PAUL HANFORD has moved across from the EMI stables to join Oriole's growing band of young singers. He should be a powerful addition if he keeps up the quality of this initial release!

The Gene Pincney composition Habit Of Loving You is a rousing ballad which Hanford shoots

Kenton gets off that big bold jazz kick

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).

across happily to a big, bold backing of band and group under Frank Barber's direction. Should be a sweet-seller for the label.

Pat Boone

The Main Attraction; Anore (London HLD 962)***
TWO tunes from Boone's new film... the title offering and one other. The Main Attraction was written by Pat himself and it's a bright ballad keyed to the circus setting. A lot will obviously depend on the success of the picture because the lyric is really show material.

Anore's Bottom is a slow, romantic ballad which opens quietly with

Stan Kenton

Whispering Hope; Mama Sang A Song (Capitol CL 15276)***
"WHISPERING HOPE" with its seasonal flavour is played for all it "W" slow hymnal worth by Kenton on this disc and may gain him a surprising place among the Christmas sellers.

Far, far removed from Stan the Man's big, bold jazz works. Here Kenton plays melody simply and concisely at the keyboard while Ralph Carmichael directs the accompanying choir. Carmichael was also responsible for the adaptation of the tune.

"Mama Sang A Song" is also a surprise packet from Kenton. This is Bill Anderson's homely title ballad which we've already heard on disc from the composer himself this week.

guitar accompaniment. Other dreamy instruments drift in for Pat's background as he serenades the girl.

Carol Deene

James (Hold The Ladder Steady); It Happened Last Night (HMV POP 1063)***
IT seems to be developing into a habit for Carol Deene to go into opposition against America's country girl Sue Thompson. She did so on "Norman." Now Carol's at it again with the new boy James.

Another John D. Loudermilk number, of course. A brisk ballad of elopement which Carol plans entertainingly, and which may well see her in the lists.

Ominous title on the flip It Happened Last Night but the lyric is quite innocuous.

The Flee-Rekkers

Sunburst; Black Buffalo (Theedilly N 3508)***
THE FLEE-REKKERS sextet has been going for four years now and they've done extremely well during this period.

Here the instrumental team belts out a rocking tune written a year or so ago by J. Tuttle in the States.

Dave Cameron's tune Black Buffalo maintains the pace and the savagery combination answers itself expertly.

'FATS' MAY END A LEAN SPELL

Johnny and the Hurricanes

Minnesota Fats; Come On Train (London HLD 9617)***
MINNESOTA FATS, if I'm not mistaken, is from the story of "The Hustler" - the American pool-room classic. Opens here with a clicking of billiards balls, which may puzzle some folk unaware of this angle.

It's a while since the boss found big sales in this country, but Minnesota Fats could end a lean spell.

Come On Train has Johnny and his mixture of guitars and saxes returning to the faster tempo.

LP releases for November

MIKE SARNE'S LP SHOULD KEEP YOU GUESSING!

WANT to know what Mike Sarne's next single release is going to be? Just take a listen to his new LP "Come Outside With Mike Sarne." It's one of the tracks on the album, but EMI aren't saying which. So you can take a guess and check in December when the single will be released!

Also out in November is Jimmy Justice's first LP, and he has turned his hand very ably to several Ray Charles' compositions on "The Two Sides Of Jimmy Justice."

Lonnie Donegan switches mood for another album of spirituals, "Sing Hallelujah," while another interesting issue is Frankie Vaughan's LP recorded live at the Talk of the Town in London.

Danny Williams should be quite proud of his album with Nelson Riddle "Swinging For You" and it is released in the company of two other Riddle backings for world famous artists - Ella Fitzgerald, "Ella Swings Brightly With Nelson," and Frank Sinatra "All The Way," a composite album of Sinatra's greatest singles while with Capitol.

In the same vein, Dinah Washington offers a set of smoochy numbers in "Dinah '62," and lend an ear to Buddy Greco's sensational "Let's Love," which along with the title song and "Hallelujah I Love Her So," includes his previous single release, "Let's All Sing Like The Birdies Sing."

Also, don't miss out on "Matt Monro Sings Hoagy Carmichael."

Back in the pop field, Chubby Checker and Bobby Rydell offer all their hits on two separate albums for Cameo-Parloxy, and Connie Francis continues on her world tour with "Irish Favourites."

Pet Clark - In Other Words (Pye NPL 18070); Edmund Hoekridge Sings For You (NPL 18072); Lonnie Donegan - Sing Hallelujah (NPL 18073); MIKI AND GRIF - Country Style (NPL 18074); Norman Vaughan - Swinging Sons For Doodie People (NPL 18075); Winfred Awood's Piano Bar (NPL 18078); The Two Sides Of Jimmy Justice (NPL 18080); Harry H. Corbett and Wilfred Brauhell - Steptoe And Son (NPL 18081).

Jimmy Darten - Love Among The Young (Pye International NPL 8021); The Countyness - Flying Saucer (Pye/NPL 38083); All The Hits Of Chubby Checker (Cameo - Parloxy P 7014); All The Hits Of Bobby Rydell (C 10191); Bernie Lowe

Jerry Menigo And His Orchestra - Party Dancing (33SX 1437); Edith Piaf - C'est La Vie (33SX 1451); Dinah Washington - Dinah '62 (33SX 1453); Victor Silvester And His Orchestra - Let's Love A Party (33SX 1457); Glenn Miller And His Orchestra - Glenn Miller (33SX 1462); Buddy Green - Let's Love (33SX 1463); Russ Conway - Russ Conway's Great Party (33SX 1464); Bobby Vinton - Roses Are Red (33SX 1465); Pepe Jaramillo And His Latin American Rhythm - A Mexican On Broadway (Parlophone PMC 1183); Matt Monro - Matt Monro Sings Hoagy Carmichael (PMC 1185); Bernard Cribbins - A Combination Of Cribbins (PMC 1186); Mike Sarne - Come Outside With Mike Sarne (EM 1187); The Rag Trade (PMC 1188).



MIKE SARNE—Which is his next single? (DISC Pic)

The Shirley's - Baby It's You (Sate-side SL 10096); Johnny Bond - That Wild, Wicked But Wonderful West (SL 10088); Connie Francis - Connie Francis Sings Her Favorites (MGM-C 898); Various Artists - Magnificent Moments From MGM Movies (MGM-C 9001); David Row And His Orchestra - Twenty-One (MGM-C 9002); One Channel Sound (MGM-C 9011); Barry And His Orchestra - Twenty-One Channel Sound (MGM-C 9022); Sheb Wooley - That's My Pa And That's My Ma (MGM-C 9031); Various Artists - Anatomy Of Dancing Vols. 1-3 (MGM-C 9045, 6, 7); Danita Ju - Live At The Diplomat (Mercury MMC 14105); Pete Rugolo And His Orchestra - Ten Favorites (MGM-C 9046); The Ventures - The Ventures' Twist Parts, Vol. 2 (Liberty LBY 1072); Julie Lundin - Love Letters (LBY 1083); Alvin Siason And Theatre With David Seville - The Chipmunk Songbook (LBY 1087).

Jae Loss And His Orchestra - Dancing Party (HMV CLP 1597); The George Mitchell Minstrels - The Black And White Musical Show On Stage (CLP 1599); Teddy Randazzo - Freddy Randazzo Twins (CLP 1601); Danny Williams - With Nelson Riddle - Swinging For You (CLP 1605); Les Paul And Mary Ford - Time To Dream (Decca ENE



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MORE LPs, PLUS EPs NEXT WEEK



TRAD BY OWEN BRYCE

MOD BY TONY HALL

WHAT A SURPRISE! I LIKE THIS LP

Pepper was one of the greatest, here's the proof



Art Pepper Quintet

Smack Up
Smack Up; I As Cuevas De Mario; A Bit Of Basie; How Can You Leave; Maybe Next Year; Tears Inside.
(13in. Contemporary LAC 12316)

PERSONAL: Art Pepper (alto); Jack Sheldon (trumpet); Pete Jolly (piano); Jimmy Bond (bass); Frank Butler (drums).
THESE 1960 tracks, only just released, emphasize how great Art Pepper's talent was—and how

fragile it has been for jazz that his private life ended in such a mess. Pepper (along with Lee Konitz) is the outstanding white altoist of modern jazz. I always wanted to hear him with Miles. Such an individual player. With a particularly personal sense of time. This is obvious on all tracks. Especially, perhaps, in the construction of Art's only original on this set, Las Cuevas. The other tunes are by Ilario Lani, Buddy Collette, Benny Carter (two—great tunes), Duane Tatro and Ornette Coleman. Art flows with great passion and strong rhythmic sense. Sheldon is below his best form. But Jolly, Bond and Butler deserve top marks. Jolly's comping and solos show remarkable maturity. Bond's singing has fine and Butler's fill-ins are perfect.

Money is tempting

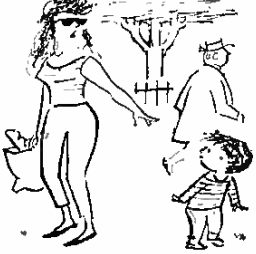
THE biggest temptation today among the top New York modern jazz musicians is: to be or not to be a sessioneer. Because pop record, radio and TV work can bring in an average of \$130 per week. With the really big boys taking home up to \$200.

Bennie Green

Howful Of Soul
Sawmire; Gigue One; Lowland-in; Dabbin' And Dabbin'; My Foolish Heart; Indiana; Calwalk; Dee Dee.
(12in. Parlophone PMC 1180) *****

TROMBONIST Green is another of those musicians whose playing has been steeped in "soul" long before the word became commonplace. His warm-toned work is at its best on this more-mainstream-than-modern outing in the company of three different units, with either Skip Hill on organ or Mal Waldron on piano.

Mauchling Bennie's stirring front-



"Come along, Acker."

line efforts is Jimmy Forrest, a non-sax-sounding tenor with roots that go back quite a way. The originals are very basic—mainly riffs, with the accent on the blues. Very good of his kind.

Barney Kessel

Let's Cook!
Let's Cook!; Time Remembered; Just In Time; Tiger Rag; Jersey Bounce.
(12in. Contemporary LAC 12318) *****

PREVIOUSLY unissued extracts from a couple of 1957 "blowing" dates by Barney. Side one has Hampton Hawes on piano and Vic Feldman on vibes. Tiger and Jersey have Ben Webster, Frank Rosolino and pianist Jimmie Rowles.

None of the tracks is particularly outstanding by today's standards. I enjoyed Jimmy's solo spots more than anything else. Leroy Vinnegar and Shelly Manne round out both rhythm sections.

ELVIS

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with the King Oliver Band in one way or the other. He also had Eddie Smith, an unknown, on trumpet, and what a fine job he makes of West End Blues, Earl Watkins on drums and the Fatha himself, of course, on piano, and this time doing three vocals.

The Hines talent has not dimmed through the years. That piano is still unique and masterful, as it was when Hines and Noonan recorded those classic small band sides in Chicago. As long ago as 1928 Hines formed a big band in Chicago.

During its 15 years or so of existence the band attracted the attention of the fans by including such talent as Dizzy Gillespie, Charlie Parker, Wardell Gray, Sarah Vaughan and Billy Eckstine. Yet Hines never forgot the jazz of the old days. . . .

The Tony Coe Quintet

Swingin' Till The Girls Come Home
Sunday Morning; Wrap Your Troubles In Dreams; Not So Blue; I Can't Get Started; Sack Of Woe; Stomping At The Savoy; Swingin' Till The Girls Come Home; Blue Lou; St. Thomas.
(Philips B 10784)*****

THIS certainly proves that Tony Coe shouldn't try to play modern jazz. It doesn't come off like that's what he's trying to do. I write this "not knowing" vein deliberately because it's hard to know what Tony Coe ever wants or intends to do.

On the whole of side one I just couldn't understand half of what

TONY COE—Suddenly he starts swinging like mad, but . . .

was going on, like the long-drawn-out ending to I Can't Get Started. On this one Tony uses that breathy tone reserved for ballads by Hawkins, Webster, Cobb and several of the warmer tenor men.

On other tracks he plays hard; on yet others he seems to wander around, getting nowhere fast. Turn the record over and he suddenly starts swinging like mad. Stomping At The Savoy and Blue Lou are right in the middle of the swing era, which is perhaps where Tony Coe ought to stick.

I'm thankful for people like Tony Coe; I only wish this had come off.

OUR BANDS HITS IN U.S.

REPORTS from America indicate that our Original Downtown Syncopators, who recreate the music of the Original Dixieland Jazz Band, are doing sensational business.

In Buffalo they played to capacity business at the exclusive Castle Supper Club and were immediately offered dates covering the whole of America for next year.

Kenny Ball, who opens at the Metropole Bar in New York on November 18 is also due at the Castle Supper Club for three

The Richford Band has been added to the bill at Kilburn State on November 18 on the occasion of the National Jazz Piano Contest. The finals start in the early morning and continue all day with a panel of judges which includes Dave Brubeck and Acker Bilk. Acker's Band doubles, with Doug Richford's in between the piano spots.

THE Temperance Seven add to their many theatre engagements with dates at Nottingham's Theatre Royal (November 5), Brighton Hippodrome (19) and Wolverhampton's Grand Theatre (26).

In spite of assertions that they'd never do it, the band has turned fully professional and Brian Innes has given up his full time publishing connections.

TWO semi-pro trad band leaders have given up their bands to join the newly revamped Lew Hiler Band. They are clarinetist Ed Robbins and banjoist Lynn Saunders, and with the addition of Australian drummer Vic Carter only Lew Hiler and his trumpet-playing wife are left from the original group.

ALAN ELSDON had 500 beer mats specially printed to advertise the release of his first single "Buckets Got A Hole In It" but they were stolen from the band coach last week. Alan hopes that either the thief will distribute them in the normal way or else, buy 500 copies of the Columbia disc for his own use. O.B.

FOLK

Rosselson is really fabulous

Leon Rosselson

Sings For City Squares
Down The Drain; Dear John; Profumo; To Mr. Brooke, Sir; Battle Hymn Of The New Socialist Party.
(Topic Top 77)*****
THIS IS FABULOUS! Because this is folk music of the people, for the people, by the people. What's more it's in tune AND well sung. The material is almost violently communist with accurate and not-so-silly digs at Galt's shares in I.C.I., at Sir Frederick Bowman, who thought it would stop a man committing another murder if he was flogged before being hung . . . and the like. I thought this was great.

Negro Spirituals

Dixie Hummingbirds; In The Morning; Have A Talk With Jesus; Sentinels; Nightingales; People I Used To See; The Storm Is Passing Over.
(Vogue EPV 1271)*****

BOTH these groups sing uninhibited, genuine Negro spirituals. I prefer the Dixie Hummingbirds who give out like nobody's business, particularly in The Morning. All the elements of good gospel music are here . . . the build-up of excitement, the answering by one group of the leader's statements.

The record has suggestions of commercial appeal—but don't let that put you off! O.B.

Pete Fountain

Swing Low, Sweet Clarinet
Div Or Train; Sing You Sinners; Nobody Knows The Trouble I've Seen; Swing Low, Sweet Chariot; Down By The Riverside; Let Me Walk Closer To Thee; Yes Indeed; Swing Low, Sweet Clarinet; If I Go To The Promised Land; I Talk To The King; Sometimes I Feel Like A Motherless Child; Joshua Fit De Battle Of Jericho.
(Coral LVA 9203)*****

I'M going to surprise a lot of people by saying straightaway that I liked this almost without any reservations whatsoever. Pete Fountain has a limpid, warm, full tone and isn't cluttered up by the big band behind him, or by the eight jubilee singers who sing on five of the numbers.

Apart from the Fountain clarinet there's more jazz than you'd think. At times the old Crosby sound comes romping through, but then Fountain was a great admirer of Irving Fazola's clarinet style and has often associated himself with musicians of the Crosby school.

Earl 'Fatha' Hines And His Band

Chicago. The Living Legends. A Monday date

My Monday Date; Bill Bailey Won't You Please Come Home; Do You Know What It Means To Miss New Orleans; Lonesome Road; Squeeze Me; Lighthouse Blues; West End Blues; Yes Sir, That's My Baby; Caution Blues; Mandy, Make Up Your Mind; Just A Closer Walk With Thee; Clarinet, Clarinet.
(Riverside RLP 398)*****

SEEMS that a year ago I was panning most of the records that came my way for review. Now every one that arrives these days is a real rip. We've had Louis discs and Ellington's galore. Oliver, Bechet, a Bob Crosby album, Spaniards, and loads besides. And now an Earl "Fatha" Hines . . . almost a forgotten man of jazz.

This LP reminds me that in July of 1961 he made some fine sides with Darnell Howard on clarinet, Jimmy Archey on trombone and Pops Foster on the bass. All extremely well known and capable jazz musicians . . . all associates

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TRAD JAZZ NEWS

days during his tour of the States. His is the first British band ever to appear at the fabulous bar.

MIKE COTTON has been given three more TV dates: ATV's "Tuesday Rendezvous" on November 6, ABC's "Thank Your Lucky Stars" (10) and TWW's "Disc A Gogo" (12). On all of them he'll be playing his "Zulu Warrior" from the film "The Wild And The Willing".

It was disc jockey David Jacobs who suggested the title for Doug Richford's latest single, "Twelve Over The Eight." Backing it is "Cascading" and its getting talked about quite a bit by those who know.

C and W

FORD JUST MISSES THE SOUND

Clinton Ford

Country Style, Ancient And Modern... Charlie's Shoes; Some Day You'll Call My Name; You Go To Your Church; My Daddy's Only A Picture; My Little Lady; Forget Yesterday; I Wonder If You Know; I Heard That Lonesome Whistle; The Long Black Veil; The Richest Poor Boy; Midnight In Heaven; Keep On The Sunny Side.

enough for any C & W fan. Jim Reeves has a full-bodied baritone voice, with something of Bing Crosby and Gary Cooper.

Except that Jim Reeves just wants to stay as he is, singing in his own style and taking his repertoire from a vast range of subjects.

A pleasant, relaxed, easy-listening and varied LP.

Jimmie Rodgers

Country Music Hall of Fame... Sweet Mama Here I Come Or I'll Be Gone; I'm Lonesome Too; When The Cactus Is In Bloom; Cowhand's Last Ride; Yodeling Cowboy; Dreaming With Tears In My Eyes; Roll Along Kentucky Moon; I'm Free From The Chain Gang Now; For The Sake Of Days Gone By; The Soldier's Sweetheart; Goshaling Bar-room Blues; The Sailor's Plea; Old Love Letters; She Was Happy Till She Met You; Mississippi River Blues; T.B. Blues.

JIMMIE RODGERS' recording career lasted less than seven years, not long considering that he has gone down in history as "the greatest of them all."

He it was that set the pattern for country and western music.

This batch contains his first, "The Soldier's Sweetheart," made on August 4, 1927.

It is also in the LP. He still had 12 more sides to make in New York, but ill health stopped any further recording.

Accompaniments vary from Jimmie's own guitar to a New York instrumental group, and include Lani McIntyre's Hawaiians, a sound Jimmie is said to have liked.

Jim Reeves

The Country Side of Jim Reeves... A Railroad Bump; Blue Side Of Lonesome; Waitin' For A Train; I Won't Forget You; My Tips Are Sealed; Most Of The Time; When Two Worlds Collide; Yonder Comes A Stranger; A Fallen Star; Highway To Nowhere.

PRODUCED by Chet Atkins and recorded in Nashville, Tennessee—that should be good.

LPs BY NIGEL HUNTER

Nothing cut and dried about Denver!

Karl Denver

Canoe Song; She Moved Thru The Fun; Careless Love; There's A Lovely Lullaby From Bannan; Silver And Gold; O'Brann The Brave Engineer; Walk On Boy; Sylvia Sue; Moonlight Becomes You; West Coast Blues; Far Away; Highland Fling.

KARL DENVER LP session isn't like most others. He doesn't walk into the studio equipped with 12 songs and arrangements all cut and dried and organized.

His recording manager and DISC columnist Jack Good usually asks him, "What have you got, Karl? What do you know?" Whereupon Karl tries out some songs from the store of over a hundred carried in his memory, and they start compiling and recording the album on the spot.

This relaxed, free-and-easy atmosphere comes, through in the results, too, as this set proves. Karl sings and yodels in great form, and works his guitar strings to excellent purpose as well.

Standouts are the old Paul Robeson feature, "Canoe Song," the swinging Walk On Boy, a tender, perceptive rendition of the standard Moonlight, and the Scottish seat singing of the lively Highland Fling.

In short, a darned good LP.

Bill Haley

Rockin' The Oldies... The Dirty Dozzle; You Can't Stop Me From Dreamin'; In Apple Blossom Time; Moon Over Miami; Is It True What They Say About Dave?; Carolina In The

Morning; Miss You; Please Don't Talk About Me When I'm Gone; Ain't Misbehavin'; One Sweet Letter From You; I'm Gonna Sit Right Down And Write Myself A Letter; Somebody Like Is Taking My Place.

AND rock them he does, too. It's the same belting, rock-steady beat of the "Rock Around The Clock" era, and may be considered dated by some. But it's still completely effective in my ears, at any rate.

Sandy Nelson

Drummin' Up A Storm; Castle Rock; Sandy; I'm In Love Again; All Night Long; C Jam Blues; Here We Go Again; All Around The World With Drums; Tub-Thumpin'; Drummin' Up A Storm.

THIS is noticeably better than Sandy's previous hide-walloping epics, and shows that he has interesting possibilities as a percussionist if only he would get out of the rock kindergarten more often.

The first side is hard rock all the way, with the drum breaks mercifully short and fairly inventive. The flip opens with an 11-minute All Around The World With Drums, with Sandy on mostly a Latin kick.

and, sharing the feature with unintentionally goubst sound effects. An improvement, definitely, but Sandy's going to have to carry things still further.

Jackie Wilson

Body And Soul; Body And Soul; I Don't Know You Anymore; I Apologise; I Got It Bad And That Ain't Good; The Greatest Hurt; I'll Always Be In Love With You; Crazy She Calls Me; The Year Of The Year; Blue Moon; I'll Be Around; Here I Be No Next Time; We'll Be Together Again.

I CAN'T believe it "is a phrase from the lyrics of the title song of this LP, and it describes my reaction perfectly. Jackie always succeeds in both amazing and appalling me with each album he does.

He has the benefit of a wonderful set of tunes (with one or two exceptions), and some lush arrangements written by Bob Mervey, who directs the orchestra. But his wailing, groaning and bawling cancel out the lot, and leave me with an impression of a demented, second-rate Ray Charles, suffering from chronic stomach-ache.

The Castro Brothers

Latin And Hip; I'll Remember April; How High The Moon; Serenata; Stella By Starlight; Pealido; Summertime.



SANDY NELSON—LP is a definite improvement.

men, delivered with all the smooth gloss and slickness of a 1962 model limousine.

Standouts are their version of Bobby Troup's charming ballad Heart's and the Latin framework for Teach Me Tonight.

The boys solo instrumentally here and there, and get fine support from an anonymous orchestra.

Don Gibson

Look Who's Blue; Why Don't You Love Me?; Everybody But Me; My Hands Are Tied; The Streets Of Laredo.

I'M on guard immediately I see the word "blue" anywhere in connection with a country and western artist. I know from painful experience just how horribly blue and maudlin country music can be.

But Don Gibson soon dispelled all fears with this set. He's one of the few C and W stars who can express the sadder emotions without plunging head first into a water of sobbing self pity and dragging dirges.

This EP is ideal in all respects. The cornball element is not overstressed, and the first three numbers are, in fact, witty and clever in an commercial beat and style.

Peter Sellers and Peter Ustinov

The Two Peters; Mock-Mozart; Plowey Folk-Lore; Fuller's Earth.

TWO highly talented Peters share this EP between them. Peter Ustinov has the first side to himself, and is witty and clever in an egghead intellectual kind of way which won't appeal to everyone.

Peter Sellers is much more amusing on the flip as he takes the role of a West Country nit who thinks the earth is flat and has formed a society to propagate his views.

With Graham Stark as the interviewer, this item is Sellers at his zany best, and the interview ends with a near-riot in the studio.

Angel Eyes; The Lady Is A Tramp; Midnight Sun; Tully; Of Bird-Land; Fendley; Bernie's Tune.

THESE four boys come from Mexico, and are perhaps best described as South American equivalents of The Hill-Centers. They put over these standards in English to a Latin beat, and they achieve remarkably unusual effects with their harmonies, chiefly on account of one Castro (unidentified in the sleeve note) who has a startlingly high alto voice.

Altogether a different and original kind of LP which deserves to do well.

Benedict Silberman

Jewish Music; Golden Guinea GGL 0132.

THIS set should be a great favourite with Jewish people everywhere and is of more than passing interest to people outside that faith.

Benedict Silberman's lush orchestra and chorals give modern but appropriate treatment to 21 Jewish tunes, gay, sad and religious.

Tito Rodriguez

West Side Beat; United Artists ULP 1005.

FANS of the authentic brand of Latin music will certainly cotton on to this set by Tito Rodriguez and his orchestra. The album's title gets its inspiration from the Puerto Rican part of New York's Manhattan district, and Leonard Bernstein's two show tunes, Maria and Tonight, are included. Of course it's all the real Latin American McCoy.

Al Jolson

Let Me Sing And I'm Happy; Ace Of Hearts AH 331.

JOLSON is a vintage of an actor on of 1924 and 1930, and originally issued as the 78 rpm disc. The set includes Jolson standards like the one here, There's A Rainbow Round My Shoulder, Red Red Robin, Manany and, of course, Sonny Boy.

TOPS IN OCTOBER

LP Nat King Cole and George Shearing

Nat King Cole Sings, George Shearing Plus (Capitol W 1675, stereo SW 1675) (Reviewed DISC 20/10/62)

RSON now onwards I'm no longer waiting until the end of each month before reviewing the LP and EP I choose as the best of the bunch.

Shearing and Cole win hands down for October, with Nat's "warm, velvet vocal tones" and "the light, deft Shearing piano touch combining to produce an album of fine music at its unbeatable best."

EP Ella Fitzgerald

Sings Gershwin (No. 6) They Can't Take Away My Faith; I'm Gonna Rhyme; I Got Rhythm.

(HMV 7 EG 8758) There has been nothing to touch her Gershwin EP in October, so the prize is hers.

The first lady of song gives flawless performances of these three familiar standards and the lesser-known but equally attractive "Lorelei," and the accompaniment match her artistry as it is to be expected when the hotness-arranger is Nelson Riddle.

MR. DARREN DOESN'T MAKE MY HIT PARADE!

Jimmy Justice

When My Little Girl Is Smiling; When My Little Girl Is Smiling; A Little Bit Of Soap; Ain't That Right?; If I Lost Your Love.

JUSTICE prevails again, and it's not hard to know why when you listen to him. His recordings have the modern teen-type sound, strings and all, and arranger-MD Bob Leaper can take a well-deserved bow.

Jimmy sings through two hits and two other items pleasantly and clearly, selling the songs and himself in precise fashion.

Sammy Davis Jr.

Hit Songs From "Stop The World—I Want To Get Off"; What Kind Of Fool Am I?; Gonna Build A Mountain; Someone Nice Like You; Once In A Lifetime.

THE Newley-Bricusse show is all set to make a fortune in the States, both on Broadway and via the numerous American disc covers on its songs. And Sammy Davis Jr. is way up front as far as the record run-down is concerned.

He recorded these four for Reprise, backed excellently by Marty Paich and an orchestra, and he's done a first-rate job which must have pleased Tony and Les no end. Particularly effective is Sammy's exercise in full-voiced sincerity in

James Darren

Conscience; Her Royal Majesty; Goodbye Cruel World; Because They're Young.

I'M afraid I can't put Jim in my hit parade. He's a clear beat vocalist, letting you hear every word he sings, but with the exception of "Because They're Young" this set left me cold and totally unimpressed.

The other songs are hardly distinguished in any respect, to say the least, and they're put across with such a plodding, doomy beat, too.

If Mr. D. sticks to numbers like the last in future, I'll be much more interested and optimistic about the results.

What Kind Of Fool Am I?, and he does an expert job of phrasing over a surging up-tempo in Once In A Lifetime.

Hank Locklin

Seven Days; Livin' Alone; When The Band Plays The Blues; Hiding In My Heart.

THIS is country and western music as I don't like it. Mostly mournful material put across in a decidedly defeatist manner by Hank Locklin, with very little of interest or excitement going on in the lolling accompaniments.

Out and out country fans will no doubt love it, but not me.

Petula Clark

Saltin'; My Friend The Sea; Romeo; Ya Ya Twist.

PET scores again with another highly commercial round-up of some recent single successes. And Peter Knight contributes his full share to the appeal of the songs

Hit Parade

with his arrangements and accompaniments.

Side 1 has a decidedly nautical atmosphere, but the flip is best, with a refreshingly different kind of pop song in Roman and the punching twistable spirit of the French lyric Ya Ya Twist.

Dennis Farnon

A Touch Of Latin; Adios Margarita Linda; The Breeze And I; The Nightingale; The Lamp Of Memory.

DENNIS FARNON, younger brother of Robert, assembled a large orchestra for these four melodic bolero arrangements, and has produced one of the best Latin-tinged mood sets of melody for a long time.

The Four Freshmen

If I Knew Then; Their Hearts Were Full Of Spring; Teach Me Tonight; Opus No. 1.

SOME excellent vocal harmony since again by The Four Fresh-

ONLY 25/- EACH! Riverside, Prestige and other Jazz, Blues, Country, Pop and Classical 12in. LPs. ONLY 28/- EACH! (No 184) JAMES ASMAN'S RECORD CENTRES

DISC

Joe Brown reveals

HOLIDAY WAS ON DOCTOR'S ORDERS

EVERLY TRIUMPH
contd. from page 1
Under strain

DUANE EDDY IN TV PILOT SHOW

DUANE EDDY is currently completing work on two albums for RCA-Victor in Nashville, Tennessee. He recently finished an extensive tour of the States, and is scheduled to go to Hollywood after his recording to take part in a pilot edition of a new TV series which is still on the secret list. His current LP release here on RCA-Victor is "Twangy Guitar—Silky Strings."

Sinatra dance

THE Frank Sinatra Appreciation Society is holding a Christmas dance at the Victoria Coach Station ballroom on December 20. The proceeds will be donated to the Invalid Children's Aid Association, one of the charities which benefited from Sinatra's concerts here this year.

JOE Brown dropped a minor bombshell when he returned to London after a sudden trip to Spain.

"I've been working a bit too hard lately," he told DISC. "This 'holiday' was taken on doctor's orders."
"I'm sorry if my sudden departure caused disappointment to the fans, but if I hadn't gone when I did it might have been far more serious later on."

So Joe joins the ever-growing list of pop stars who drive themselves to the limit—sometimes beyond—and was forced to cancel bookings last week to take the break.
"I'm fighting fit and raring to go." Hours after he flew in from Majorca he was in Billy Cotton's band show and then travelling up to Coventry to rejoin the Billy Fury package.

Bruises

"The only thing wrong with me now," he said, "is that I'm covered in bruises and my chest aches. Been trying a bit of water skiing and when you fall and hit the water at fifty miles an hour it's hard! And I never did discover why—even submerged—I wouldn't let go of the tow rope!"

For once—and this is rare indeed!—Joe thinks he might have cut another hit with his latest release "It Only Took A Minute."
"I'm very happy with the song," he told me, "and I like the backing. I think it worked out fairly well. What I don't like

BY RICHARD ADAMS

is the balance. It's terrible! And know who did it? ME!
"But I still think it's going to go. What makes me confident is that the people behind it seem to like it and this makes a tremendous difference."
"They go out of their way and push it just that little bit harder, everyone, from Piccadilly's press office to my management."

"And George Cooper, my manager, has got so many TV plugs lined up for me it's ridiculous!"
On the flip of the disc is a number which could cause controversy. Joe playing the hymn "All Things Bright And Beautiful" . . . and it's beautifully

done with a chorus singing behind Joe's guitar.
"An odd choice?" "No, I don't think so," said Joe. "I don't doubt that one of two people will object to it but honestly, I can't see why they should. It's a wonderful tune and we did it sincerely."

"I've had the idea to do this for years now. The arrangements have been going round and round in my head, and we've cut it for no other reason than I like it."

The top side of the disc is certain to be a hit—even "Juke Box Jury" thought so. And now that Joe's back in harness he'll be able to give it tremendous plugging.

NOW IT'S 'ALWAYS ON SATURDAY'

ANDY CAVELL has recorded a "answer" title to the well-known "Never On Sunday" song. It is called "Always On Saturday," and has English lyrics by Jack Fishman. The disc with a Greek-style backing has been released on HMV.



JOE BROWN — "Fighting fit and raring to go." (DISC Pic)

Adam and I need not have worried

ADAM and I were extremely nervous about the reception we were going to get here in New Zealand . . . and how! But we needn't have worried. The audience on our opening night put us completely at ease—they were every bit as enthusiastic as the fans back home. Right from the start they were on our side.

I can tell you we both gave a long sigh of relief after that opening night.

But let's start at the beginning . . . and I must tell you about the flight out here.
We took off from London Airport in an Air India Boeing 707 at 10.30 on Sunday morning and after a quick cup of coffee we found ourselves arriving in Frankfurt. It was bitterly cold but we were only there for an hour, then we left for Rome. Rome was sunny and a small knot of Italian fans cheered as loudly as a thousand of their British equivalents.

JOHN LEYTON WRITES FROM NEW ZEALAND

After we left Rome we flew almost due East to Bombay and of course, against the sun. This meant that when we arrived at Bombay it was 11.30 at night our time, but 1 o'clock in the morning by their time. The press were there in force and a volubly enthusiastic crowd of fans asked for our autographs and pictures; both Adam and I were very touched at the idea of the people getting up so early in the morning to see us.

We left Bombay at 8 o'clock in the morning. Local time and sat glued to the window as we watched the most beautiful sunrise that I have ever seen over the plains of India. We reached

Bangkok at 6.20 in the morning, which, of course, was 1.30 in the afternoon by their time, and somewhat, despite the sleepless night, we were wide awake.

Bangkok to Singapore: it was already evening local time when we left Singapore and the sunset over the island-dotted Timor Sea was even more beautiful than the sunrise had been.
We arrived in Auckland at 6.30 in the evening and opened at the Town Hall at 8 p.m. After the show no trips round the bright lights, just to bed for a 14 hour sleep.

The sun is, of course, shining here. I think a swim is indicated—Kew-land?

How are things in England? Particularly my latest disc, "Lonely Johnny" going well, I hope!

I'll be telling you more about our trip next week.

STILL UNDER THE DOCTOR

However grateful Phil is, his recent solo experiences haven't tempted him to think of doing it permanently. "I've no desire to appear without Don—it doesn't feel right. The audiences are great now because they know I'm lost. I don't know if they'd go for me otherwise."

Phil also told me that he had heard from Don. "He's getting much better, but is still under doctor's direction," he said. "I'd like to think he would get better in time to join me for the last few dates of the tour, but I can't really see it happening."

Nat's follow-up

NAT "KING" COLE'S follow-up single to "Ramblin' Rose," his biggest Stateside hit in years, is "Dear Lonely Hearts," a country-styled ballad.

The flip is another ballad, "Who's Next In Line." The disc is issued in America this week.

WHY NOT TRAVEL South OF THE Border



WITH BERT WEEDON
It's a HIT all the way

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Radio Luxembourg

Pick of the Programmes for week beginning November 4

SUNDAY—6.15 Evening Star (Kenly Ball); 6.30 Tune A Minute; 7.0 Juke Box; 7.15 The Panda's Requests; 8.0 Alton Dell's Showcase; 8.30 Spin Beat; 8.45-9.0 Ted Heath; 9.15 Carol Deane; 9.30 The Helen Shapiro Show; 9.45 Cliff Richard; 10.0 Sam Costa; 10.30 Surprise; 11.0 Top Twenty; 12.0 Kent Walton's 12.30 Night Service.
MONDAY—9.30 Topical Times; 6.45 The Record Show; 7.15 Evening Star (George Shearing); 7.30 Flower Hit Parade; 7.45 Let's Take A Spin; 8.0 Monday's Requests; 8.30 Russell Turner; 9.0 Deep River; 9.15 Boys; 9.30 Mark Wootter; 9.45 20x Rhythm Club; 10.0 Top Pops; 10.30 Hit Parade; 11.0 Brian Matthew; 11.15 Swann Club; 11.30 Ray Orchard; 12.0 Night Service.
TUESDAY—9.30 Pops at the Piano; 6.45 The Record Show; 7.15 Evening Star (Konnie Carroll); 7.30 Favourites Old and New; 7.45 Let's Take A Spin; 8.0-8.30 Tuesday's Requests; 9.0 Kent Walton's American Pop Parade; 9.15 Keith Fordyce; 9.30 Sam Costa; 10.0 Jimmy Young; 10.30 Peter Murray; 11.0 (Dance) Party; 11.30 Ray Orchard; 12.0 Night Service.
WEDNESDAY—9.30 Topical Times; 6.45 The Record Show; 7.15 Evening Star; 7.30 This Is Your Life (Kenly Ball); 7.45 Home Hit Parade; 8.0 Wednesday's Requests; 8.30 Ringo Show; 9.0 The Big G; 9.15 Top of the Bill; 9.30 David Jacobs; 9.45 Dave With DISC; 10.0 Teen and Twenty Disc Club; 10.30 Record Show; 11.0 Brian Matthew; 11.15 David Gell; 11.30 Ray Orchard; 12.0 Night Service.
THURSDAY—6.30 Pops at the Piano; 6.45 The Record Show; 7.15 Evening Star (George Shearing); 7.30 Thursday's Requests; 7.45 Meet The Melody Maker; 8.0 Topical Times; 8.15 Swann Club; 8.45 Don Miss; 9.0 David Jacobs; 9.15 Gell; 9.30 A Time Goes By; 9.45-10.0 Swann Club; 10.0 Come Shopping; 10.30 Jimmy Young; 11.0 Brian Matthew; 11.15 Alan Freeman; 11.30 Ray Orchard; 12.0 Night Service.
FRIDAY—6.30 Topical Times; 6.45 The Record Show; 7.15 Evening Star (Karl Bennett); 7.30 The Week-end Show; 7.45 Friday's Requests; 8.15 Disc Date; 8.30 The Jimmy Savile Show; 9.0 Alan Freeman; 9.30 America's Hit Ten; 9.45 Friday Spin; 10.0 Friday Spectacular; 11.0 Kent Walton's Show; 11.30 Ray Orchard; 12.0 Night Service.
SATURDAY—6.30 Pops at the Piano; 6.45 The Record Show; 7.15 Evening Star (Acker Bilk); 7.30 Home Hit Parade; 7.45 Let's Take A Spin; 8.0 Saturday Requests; 8.30 Dancing Party; 9.0 This Week's Top Discs; 9.30 Geoff Miller; 9.45 Smoothie; 10.0 Swann Club; 10.30 Trans-Atlantic Topp; 11.0 Keith Fordyce; 11.30 Record Roundup; 12.0 The Late Late Show; 12.30 Night Service.

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