

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Brook Benton tour fixed

Shirley Bassey is 'almost certain' to share bill

BROOK BENTON, the American singer who is second only to Presley in popularity in the States—he has had nine consecutive hits—is coming to Britain in January or February of next year.

And when he comes, Shirley Bassey is almost certain to be topping the bill with him because, as Benton's lawyer, Martin Machat, put it—"Brook needs a top British star like Shirley to help him attract the public."

Machat, who left London on Sunday for the States after a short visit in which plans for Benton's trip were made, said:

"We hope to hire a big London theatre and, let's face it, Brook is not



BROOK BENTON

Second only to Presley in the States.

known here by many people. He must have a top star like Shirley, who is very popular here, appearing with him."

Shirley was preferred to other British singers because "she's a great star and highly talented. She will be just the girl for Brook to appear with."

"Also Brook is often teamed in America with a jazz singer, Dinah

(Continued on back page, col. 1)



FRANKIE VAUGHAN—Serious film, but he will sing.

FRANKIE STARTS WORK ON HOLLYWOOD FILM

FRANKIE VAUGHAN this week began work on his first film for 20th Century Fox under his new seven-year contract. The film, called "The Right Approach" and based on an original Broadway play entitled "Live Wire," is being shot in Hollywood.

Frank plays the role of an entertainer with a burning desire to make good. His co-stars are Juliet Prowse, who starred with Elvis Presley in "G.I. Blues," Martha Hyer and Gary Crosby.

"It's a straight, serious film," he said, speaking from the Dunes Hotel, Las Vegas, last week. "But

I shall be singing some songs in it. The title number has been written by Lew Spence, who wrote Frank Sinatra's current hit 'Nice 'n' Easy.' I shall do a duet with Gary Crosby called 'Lady Love Me.' Shooting should take about eight weeks and so I hope to be home for Christmas."

Offers for his services are coming in from the Continent, especially from Finland and Denmark, and one of his manager Paul Cave's representatives has been over there to fix a tour for the New Year.

"I'm also hoping to make some appearances in the north of England

and perhaps Scotland early next year," said Frank. "I haven't been in those areas for a long time now." Frankie's latest record, "Milord," is another which is going to benefit the National Association of Boys' Clubs. It's the French song which Edith Piaf recorded and made a smash hit some months ago.

Johnny Franz of Philips had been looking for a suitable set of English lyrics for this infectious tune ever since, and finally agent Benny Lewis produced it.

DISC'S Don Nicholl tipped the Vaughan version for the hit parade in his review last week.

INSIDE
Presley
film
FIRST
PICS



CRAIG DOUGLAS
The best disc I've ever made



Reviews of the latest pop releases

PLUS

NEWS FEATURES

The Great Continental Hit!

Milord

PB 1066

PHILIPS

FRANKIE VAUGHAN

Frankie has given all his royalties from this recording to The National Association of Boys' Clubs

In a full colour sleeve

FRANKIE VAUGHAN

"Milord" "Do you still love me?"



We don't want all those new singers

PRIZE LETTER

THERE are far too many newcomers trying to make a name for themselves in the recording business. Nine out of ten of them just don't get a hit record at all, and others get one and just fade into obscurity.

Big groups like Decca and EMI should, each year, hold a country-wide talent contest in major cities with a teenage jury. There should be about 10 finalists who should each have a year's trial with the company.

In this way, good songs would not be wasted on third-rate talent, and we would not have to put up with all the new names and faces.—**BRIAN SMITH, 97, Peveler Road, Cambridge.**

NO STARS

WITH all due respect to Larry Parnes, I must still say that his rock show lacks one thing—really BIG names. Jack Good must have slaved to get these mostly inexperienced artists into shape. But just take a look at a package tour at present going into action in the States.

Prominent among the impressive line-up are Duane Eddy, Fabian, Brenda Lee, Chubby Checker and Freddy Cannon. They will not appear in cinemas all the time, but in football stadiums, etc.

But over here? One or two star names with mediocre supporting acts. Why can't some of the promoters get the sort of show that Jack Good obviously dreams of producing.—**DAVID FEART, Winder House, Sedburgh, Yorkshire.**

FAST START

IT is an interesting fact to note that Cliff Richard is only able to sell fast rock numbers now because of his several slow disc hits. Cliff's first four discs were all rock numbers, and, on the whole, each had less success than its predecessor.

They came Cliff's slow discs, which put him really on top, and now he is able to return to his faster numbers and enjoy good sales with them.—**JOSHUA F. PEABODY, 429, Bexhill Road, St. Leonard's-on-Sea, Sussex.**

UNHEARD

WHY is the teenage record buyer so badly represented on radio and television record programmes? The would-be connoisseurs agree that we buy the records, yet they refuse to accept our authority in musical tastes.

The fact is, however, that teenagers buy more records than anybody else; it follows that their opinions should be regarded as the most reliable.—**JOHN PURCELL, 27, Fitzwilliam Avenue, Waltham upon Dearne, Rotherham, Yorks.**

SENSELESS

WHEN I first heard the revival of "Shortnin' Bread" by The Viscounts I was amazed. I'm all for bringing back the oldies, but in this case, as in a few others, modern lyrics should have been added.

The backing, singing and arrangements are all perfect, but the lyrics are senseless.—**HARRY DIXON, 42, Erinvale Road, Finaghy Road South, Belfast, 10, N. Ireland.**

WHY?

WHAT is it that causes people to consider one record better than another simply because it has more intelligible lyrics?

I cannot fully understand the words of Presley's "A Mess Of Blues," but I look forward to hearing it again and again so that I can learn more words of the song and enjoy a new experience each time.

I cannot help thinking that when a critic praises a song for intelligible lyrics, he is either lazy or lacks the ability to listen to a number that really needs hard listening.—**DUNCAN SAVORY, 10, Martin Avenue, Hampton, Evesham, Worcs.**



NOT RIGHT

I DISAGREE with anyone who says that today's records are below standard in content. Teenagers and record buyers of today have greatly improved this standard. They are buying records for their enjoyment value and the discs have to be good.

Take a glance at the Top Twenty. It's not just the name that sells the record any more, as the last few discs by Marty Wilde, Bobby Darin and Ricky Nelson have shown.—**P. J. PERHARD, 9, Chislehurst Road, Bromley, Kent.**

TWO-SIDED

THE record companies are continually striving to produce something new. And the flipside of British records are rising so much in standard that it is becoming increasingly more difficult to know which side is the better.

With this in mind, I hope to see a company producing singles with different artists on the corresponding sides. In this way, the disc will have more variety, and appeal to the greater section of the public.—**S. HOPE, Bridge Inn, Rotherham, Yorks.**

BOUQUET

I THINK The Everly Brothers must be congratulated on their recent

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

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

release, "Be Bop A Lula" and "Lucille."

Their approach to these numbers differs so much from the original recordings by Gene Vincent and Little Richard that both songs have been given a new lease of life.

Too often cover jobs of hits are exact copies of the originals, but The Everlys show here that it is possible to re-record a previous hit in such a way that both versions may be bought and enjoyed by one collector.

Let's hope their lead will be followed.—**GORDON MACDONALD, 18, Alderman Road, Glasgow, W.3.**

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

You're wrong about Hank

IN reply to Vince Curtis (DISC 8-10-60), who suggested that most praise should be given to Hank Marvin, I feel that in writing this, he cannot possibly have seen *The Shadows* in their own act.

While agreeing that Hank Marvin is a great guitarist, surely each one of the group played his own part in getting "Apache" to the top?

The whole object of an instrumental group is to create a sound of their own, and *The Shadows* have achieved this. Certainly if you took Hank away, *The Shadows* would lose their individual sound, but it would also work the other way round.—**REIDA CHARLES-WORTH, 9, Lavender Gardens, London, S.W.11.**

IN reply to Vince Curtis (DISC 8-10-60), I think that although Hank Marvin is an excellent guitarist, he does not constitute the whole of Cliff's backing.

IF ANY of *The Shadows* were to leave, the backing would sound incomplete.—**R. BOOTH-MAN, 31, Colchill Avenue, Burnley, Lancs.**

WINNIE STARTS HER 'NEW PLAN'



WINNIE ATWELL intends to remain in Australia until after Christmas.

SUGGESTIONS that she would not stay so long in Australia this time as in the past because of competition from Russ Conway were denied to me in Melbourne by a newlook Winnie Atwell. "Slim Win," as she has been christened on her present tour, arrived in the country four stone lighter than she did on her last visit.

People may have got this idea, said Winnie, the day after she played to a capacity first-night audience in Melbourne's 2,600-seat Town Hall, because her Australian tour is only a 12 week booking whereas her previous two trips lasted for 14 and 12 months.

"But the explanation is simple—I refuse to book too far ahead. My present tour is enough. I don't think there is anything I would hate more than to know what I would be doing, where I would be and what theatre I would be in during October, 1962.

"Take the first time I visited Australia, for instance. The booking was for three months. I stayed 14 months. The last time I came my booking was for six months. I stayed for 12—and even then I probably would not have gone back so soon had it not been for the unfortunate death of my father."

Only one life

If she does let her bookings get a bit ahead then when she goes somewhere she likes and wants to stay on, she can't. It happened like that in Italy earlier in the year.

"When I got to Italy I had a marvellous time with lots of offers to stay longer. I would have loved to have stayed on but had these other engagements arranged for me. You have only one life and I want to make the most of it."

Her decision to take only one engagement at a time was made during her early years at the keyboard. "At the time I was only too pleased to take as many bookings as

I could, but I made up my mind that when I had made my name, I would take things easier.

"I had six years of very hard work, you know. Six days a week I would be playing at theatres and on Sundays I would have broadcasts and TV work. And there were also broadcasts and telecasts during the week on top of the theatre work. As you can imagine, it was pretty hectic.

"This time I'm out here in Australia on a 12-week engagement. But I'm living up to my plan of life—I've got no future bookings. And so far I've already made up my mind that nothing will take me away from here before Christmas.

"So when folks ask me how long I'm going to be here, I just can't tell them."

John Burrows

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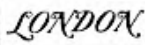
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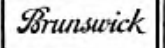
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AMERICAN

TOP TENS

JUKE BOX

BRENDA LEE
I WANT TO BE WANTED



45-05839 45 rpm

These were the ten numbers that topped the sales in America last week (week ending October 15)

Last Week	This Week	Title	Artist
3	1	Mr. Custer	Larry Verne
2	2	Chain Gang	Sam Cooke
1	3	My Heart Has A Mind Of Its Own	Connie Francis
6	4	Save The Last Dance For Me	The Drifters
4	5	The Twist	Chubby Checker
5	6	A Million To One	Jimmy Charles
7	7	So Sad	Everly Brothers
8	8	Devil Or Angel	Bobby Vee
9	9	I Want To Be Wanted	Brenda Lee
10	10	Kiddio	Brook Benton

ONES TO WATCH
Georgia On My Mind - Ray Charles
Summer Gone - Paul Anka

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending October 15)

Last Week	This Week	Title	Artist
2	1	Only The Lonely	Roy Orbison
1	2	Tell Laura I Love Her	Ricky Valance
5	3	Nine Times Out Of Ten	Cliff Richard
10	4	As Long As He Needs Me	Shirley Bassey
6	5	How About That?	Adam Faith
3	6	Apache	The Shadows
9	7	Walk, Don't Run	The Ventures
4	8	A Mess Of Blues	Elvis Presley
9	9	So Sad/Lucille	Everly Brothers
10	10	Please Help Me, I'm Falling	Hank Locklin

Published by courtesy of "The World's Fair"

This could start a disc revolution

IS the British record business in for a big shake-up? This was the question I asked myself when I talked to Michael Barclay and Philip Waddilove, the two former Pye A and R men behind a new company called Audio Enterprise Ltd. They are, on the disc side of their business, going to be independent producers of talent and discs. This is not a new venture. Denis Preston has long had great, and perhaps unopposed, success in this field. What then is so unusual about the Barclay-Waddilove set-up? They are intent on introducing a completely new conception of talent administration - the provision of everything for personal management with lawyers, accountants, publicists and so on, coupled with the technicians. A and R men, composers, arrangers and musical directors. Both Barclay and Waddilove are at pains to point out that they are not

TOP TV, STAGE AND RECORD STAR

TEDDY JOHNSON

WRITES FOR YOU



theatrical agents, owners of a new gramophone label, or a music company. And the questions in my mind? Are Barclay and Waddilove to become an anglicised version of America's Hugo and Luigi? Will more financially well-backed companies follow up the example of Audio Enterprise and provide an all-embracing umbrella for tomorrow's disc talent? And will these organisations practically entirely take out of the hands of the major record companies the production of the hit discs of the future?

are The Kingston Trio's "The Last Month Of The Year," Nat Cole's "The Magic Of Christmas," Peggy Lee's "Christmas Carousel," and one really English item - The Temple Church Choir in London singing "Christmas Carols." And the inimitable Ella Fitzgerald gets the spirit with "Jingle Bells." My American mail from Max Knight indicates that Pat Boone will be back among the best sellers again. It hasn't been the best of sales years for this very likeable singer. But his new disc, "Dear John," kicked off to a quarter of a million advance sales.



MICHAEL BARCLAY
—Will others follow his lead?

MANUEL, whose disc of "Never On Sunday" (Columbia) is selling so well, spent his week-end sending off hundreds of postcards of thanks for the success so far of his recording. To record bosses? No. To that great forgotten army of folk to whom disc stars owe so much: the staff-behind-the-counters. It's nice to see that at least one person remembered their role in the fortunes of the hit parade. **C**HRISTMAS has started early in America—for two weeks now the record companies have been plugging away at their seasonal fare. High on the LP list from Capitol

LAATEST story from the States is that Tony Martin has signed a five year deal with the same company as Pat Boone. His first disc will be an LP of his greatest hits and is released in the States on November 30. If it is issued in Britain it will be on the London label, I am told. **I**n Germany the Top Twenty has seeped into the telephone manager's office. Nowadays you can dial POP and get a selection of the top discs, together with their prices and numbers. I wonder when we shall be able to dial for four pennorth of Frank Sinatra?

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending October 15, 1960

'Only The Lonely' takes over the top spot . . . Richard drops back to 5

Last Week	This Week	Title	Artist	Label
5	1	Only The Lonely	Roy Orbison	London
1	2	Tell Laura I Love Her	Ricky Valance	Columbia
3	3	How About That!	Adam Faith	Parlophone
6	4	As Long As He Needs Me	Shirley Bassey	Columbia
2	5	Nine Times Out Of Ten	Cliff Richard	Columbia
4	6	So Sad	Everly Brothers	Warner Bros
12	7	Let's Think About Living	Bob Luman	Warner Bros
7	8	Apache	The Shadows	Columbia
8	9	Walk, Don't Run	John Barry Seven	Columbia
13	10	Chain Gang	Sam Cooke	RCA
15	11	Please Help Me, I'm Falling	Hank Locklin	RCA
9	12	A Mess Of Blues	Elvis Presley	RCA
11	13	Walk, Don't Run	The Ventures	Top Rank
16	14	Rocking Goose	Johnny and The Hurricanes	London
18	15	Dreamin'	Johnny Burnette	London
10	16	Shortnin' Bread	The Viscounts	Pye
10	17	Because They're Young	Duane Eddy	London
18	18	Restless	Johnny Kidd	HMV
19	19	Nice 'n' Easy	Frank Sinatra	Capitol
14	20	Passing Breeze	Russ Conway	Columbia

ONE TO WATCH
My Love For You Johnny Mathis

LANCE FORTUNE



"I Wonder"

BOBBY DEACON



"Your Kisses are fine"

BROOK BROTHERS



"Say the Word"

THE VISCOUNTS



"Shortnin' Bread"

EMILE FORD



"Them there eyes"

PRESLEY IN ACTION!

'G.I. Blues' opens in the West End November 10. General release December 12



"G.I. Blues" is Presley's fifth film and his third for producer Hal Wallis, and in it he sings ten new numbers—"Didja Ever?", "Doin' The Best I Can," "G.I. Blues," "Tonight Is The Night For Love," "What's She Really Like?", "Frankfurt Special," "Wooden Heart," "Big Boots," "Pocketful Of Rainbows" and "Shoppin' Around"—and also his old hit, "Blue Suede Shoes."

In these shots from the film he is seen (above) with Leticia Roman, Robert Ivers and Juliet Prowse (on the right), and (left) with Mickey Knox in a shot taken during manoeuvres.



Marion Ryan's TEENAGE TOPICS

Power behind the throne

HE has been the power behind the thrones of quite a few kings of rock 'n' roll... he has backed Cliff Richard, Tommy Steele, and a gentleman called Gigli, to boot.

So this week I invited Bert Weedon up to my new flat in Mayfair for a chat... and a celebration drink. There were two reasons for the drink: Last Sunday, Bert celebrated his 5,000th appearance on TV and radio, when he starred in that very hip programme "Easy Beat." On the Monday, my chum, Russ Conway, presented Bert with a miniature cricket bat on which was inscribed, "5,001 NOT OUT."

That was reason one—'other was that Bert has a new disc out on Top Rank—"Sorry Robbie." I asked Bert how much his guitars cost. "About £120 apiece... and I have five of 'em," he answered. But it was not always like this. Bert started out on his way to the top,

as Britain's leading instrumentalist of the strumming brigade, with a guitar that cost fifteen bob. He bought it in Petticoat Lane.

I poured Bert another drink... Wasn't his new record taken from the old Scots traditional tune of Robert Burns, "Ye Banks And Braes"?

Er—yes, it was, admitted Bert. Wasn't he afraid of the vengeance of the nationalistic-minded Scots for making a dearly loved melody into a juke box potential hit? Er—well, he hoped they would all love it.

Yes, it was a controversial subject—but he felt that the treatment was not likely to cause an invasion across Hadrian's Wall. And what if they do talk?

Bert quoted the great bard: "The hair as they talk I'm kent the better," Which means, in English, "It doesn't matter as long as they spell the name right."

I put the disc on my record player—the flat was filled with a pounding, resounding version of the old classic. I think it's a cert for Bert.

DEPARTMENT OF ROMANCE—The following letter arrived at the DISC office this week. Match-making is now just part of your favourite paper's service!

I was reading through your Post Bag page last year when I came to a letter from LAC Tom Lowther, in Kenya. I immediately began a pen pal friendship with him. He came to England this year, and in the summer we became engaged. I

would like everyone to know how happy DISC has made me, in helping to introduce me to the most wonderful man in the world.—MAUREEN GODFREY, 44, Lynn Road, Ilford, Essex. Congratulations Maureen! I'm sending you a couple of autographed LPs as an engagement present.

FASHION COUNTER—To a background of pounding, percussive music, Ryan Productions present, "The Undercover Story."

In other words—the latest from New York, on slips for the hip teenager, I am to tell you, says my tame trans-Atlantic expert, that slips are going to be fashionable in a lustrous, new, satiny nylon material—in a style that will improve the silhouette-look. Like a second skin, moulded to the figure.

The billowy, multi-skirted slips are OUT. With the new "top clothes" fashions, bulkiness beneath destroys the line.

THE company director of Brodie's Educational Film Strips, threw a party at the Mayfair Hotel last week-end, to launch their new product.

One of the items was a film strip on H. G. Wells, with a commentary by disc jockey, John Hobday. And this strip has some intriguing theme music. I laughed when I asked the composer, Eddie Rogers, for the title. He replied, "Well's Largo."



ROBB STORME

sings an original Johnny Worth number on his first Decca release next week

The voice, the face, the record you'll remember

THE AVONS

Four little heels

COLUMBIA 45-DB4522



CRAIG DOUGLAS

Where's the girl

(I Never Met)

TOP RANK JARVIS



NICK BENNETT

You understand me

COLUMBIA 45-DB4518



JAY JUSTIN

Nobody's darlin' but mine

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PARLOPHONE 45-R4701



DANNY WILLIAMS
A million to one

H.M.V. 45-POP803



Car blast burns Johnny Cash

NEAR escape for country and western singer, JOHNNY CASH, recently when his \$8,000 convertible car blew up in Beverly Hills. Johnny managed to jump clear as the car was demolished by the blast, but he was taken to hospital with severe burns. A bottle of gas in the boot of the car was said to be responsible.

Buddy Harman, drummer from Nashville, who has been on as many recording sessions as time would permit, has finally made a disc in his own right for Warners, who have signed him as soloist. Big things are expected of Buddy.

There is a total so far of three LPs and 19 singles covering music from the forthcoming John Wayne film, "The Alamo," so it promises to be one of the highest recorded film scores ever. Music was composed by four-time Academy award winner, Dimitri Tomkin, and this could well give him his fifth.

Great new singer on the Capitol label is Nancy Wilson. Her first release is an album called "Something Wonderful," and that's just what it is. Nancy's voice is rather a mixture of a young Dinah Washington, with the same brittle, staccato approach of Eartha Kitt. Nancy's album in the States has already become "the thing to have." Billy May provides a fine backing.

NEW title in the hit parade not only brings newcomer Joe Jones on Roulette into the limelight, but also brings back to the hit charts Frankie Ford. Title is "You Talk Too Much." So far young Joe seems to be winning the race; his disc is already in the top 30 after only three weeks, with Frankie about 20 places behind.

British publishers Micky and Sonny Cox, living now in New York, started a couple of years ago to invite their American artist friends to their apartment on Sunday to an English lunch. It has now become quite a ritual, and most Sundays you can see all the

stars in town for the week-end enjoying their "Yorkshire pudding" at Micky and Sonny's place.

WLEU Radio station, in Lake Erie, one of the most outspoken anti-rock stations in the States, last year staged a public funeral

- ★ Irish LP for Maureen
- ★ Darin—biggest hit yet?
- ★ Great day for Connie

march to a dock on Lake Erie, where 7,000 so-called rock and roll discs were dumped into the water. This year the occasion was commemorated with the help of gospel singer Mahalia Jackson.

Cable from America

Edited by Maurice Clark

Mahalia, holding up some of the "drowned" records retrieved by skin divers, commented: "They're all warped, just like rock and roll."

Frank Sinatra will star in an original comedy-drama with music for Paramount to be called, "Walking Happy." The film, which will be in technicolour, will have songs written by Sammy Cahn and Jimmy Van Heusen. No leading lady has yet been chosen, but a possibility is Shirley Maclaine.

JIMMY CHARLES, the 18-year-old who hails from Paterson, New Jersey, is one of

the hottest newcomers to the music business, with his Promo recording of "A Million To One." Jimmy, the eldest child in a family of four, got most of his singing training with a church choir—he was with them from the age of 11 till he was 16.

Jimmy then won a big annual talent contest, held at Harlem's Apollo Theatre for four consecutive weeks. He then met songwriter Phil Medley, who wrote the song, "A Million To One," for Charles, Promo Records heard the demonstration disc he made, liked it and signed him to record the tune, which has skyrocketed into the top ten.

Bob Newhart has been booked into Hollywood's famous club, The Cloisters, to try out the material for his new Warner Brothers album to be called, "The Button-Down Mind Strikes Back." Judging by the reaction, it won't be long before Bob gets that second hit album.

Dodie Stevens, often compared to the young Judy Garland, has just made an album of all lady's well-known hits, including, "Where Or When," "Merry Me In St. Louis," and "You Made Me Love You." The album also contains "Over The Rainbow," which is the title number.

Frankie Laine has just made for Columbia the record that could bring him back to the disc big time. It is called, "Here She Comes Now," and is his best for years.

A big honour for Connie Francis. On her birthday, December 12, her home town of Newark, New Jersey, is to help her celebrate by holding "A Connie Francis Day." Connie will be 22.

LOVELY, actress-singer, Maureen O'Hara, has just cut a delightful LP of Irish ballads for Columbia. It is to be issued for Christmas release.

Since artists here have heard of the big success made by Sammy Davis Jr. and Eartha Kitt in London clubs, more and more of the big stars are planning to appear in England in the coming year. And it is working the other way round, of course, with Frankie Vaughan having done very well again on his second appearance in Vegas, and organist Cherry Wainer soon to appear there.

Bobby Darin hopes to have his biggest disc hit ever with his double-sided smash just released. Titles are "Somebody To Love" and "Artificial Flowers." Incidentally, reports indicate that Darin is turning in a great performance in his first movie, being filmed in Italy.

Capitol Records gave a big party at the Encore in Hollywood, to introduce to fellow artists and members of the trade, their latest find, Deborah Stuart. You'll be hearing plenty of this young lady.

JOHNNY CASH... his car exploded in Beverly Hills.



EMI Records Ltd. EMI House
20 Manchester Square London W 1

Why all the fuss about Marty being booed? asks

JACK GOOD



I wonder how many of the rock fans would be prepared to go that far. I hope I am wrong in thinking the answer is "not many" — "Shoppin' For Clothes" is by The Coasters, on London.

LET'S get this business straight about the rumpus when Marty Wilde appeared at the Free Trade Hall, Manchester. The disturbance happened at the first house . . . at the second house Marty received a very favourable reaction.

This points to the fact that the first house was demonstrating their annoyance at being cheated—as they thought—because Joe Brown, Peter Wynne, Dickie Pride and Billy Fury were not there. The second house had accepted their absence and responded to Marty according to the merit of his act.

If the response to Marty had been that bad—and I have seen Cliff booted, Billy booted, Gene Vincent booted—Marty would never have appeared on the following night at Tooting. But he did so, quite willingly, and was greeted by tremendous cheers and screams.

The Manchester date would have been tough for anyone that night. There was not just one scar off but four. The public were bound to be in an ugly mood.

There is always an element of loudmouthed morons at these shows who slouch in gangs at the back of the house and will boo indiscriminately.

They make a lot of noise, but it means nothing. I saw one rock show where the "hard cases" started booing as soon as the house lights went down—before the curtain opened.

LP advice

THERE is going to be a sensational reaction to a new LP about to be released. It has no music—just one man talking. He is a doctor, and you hear him giving advice to the many varied problems of teenage girls. Very intimate problems some of them are, too.

* Cliff Richard, here (left) with Marty Wilde, has also been booed . . . It can happen to anybody.

I'm willing to bet that this album will make the best sellers. And I'm willing to bet that the album will find its way, for the most part, to the turntables belonging to teenage boys. One of the more quotable "problems" runs on the lines of . . . "I have fallen in love with a teenage

singer. Every time I hear his voice, or even his name, my cheeks flush and I tremble at the knees. My friends think I am silly, but I now have no interest in any other boys I meet. What shall I do?"

I won't give away the reply, but it is all good stuff.

Pye is the label. Don't know who the doctor is, but he has a warm and soothing record-player-side manner.

Stringy title

I DON'T know—we have seen a few rock 'n' roll titles in our time, but this one beats the band—"Long

Stringy Baby." It is written by Trevor Peacock, originally for a musical skit on the rock 'n' roll scene called "The Fabulous Benny Rimbold." But someone has taken "Long Stringy Baby" very seriously, and has recorded it for Columbia.

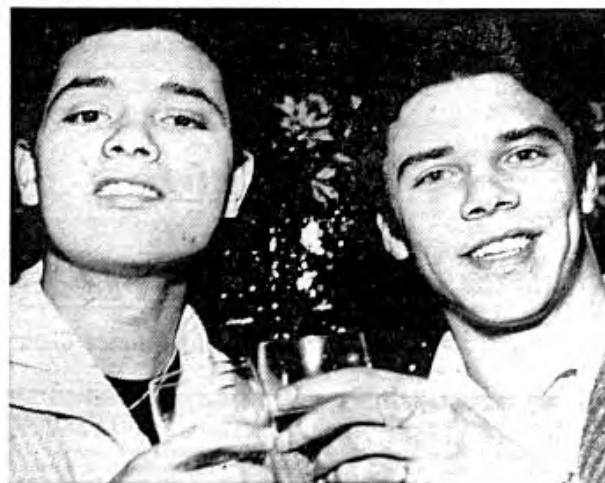
And, what do you know? It sounds great. The artist is a new boy, name of Jimmy Crawford, and I would say Columbia have a find here. He has a distinctive voice and sings with gusto and authority.

Probably "Long Stringy Baby" is not the top side for the other song has a very powerful tune and could easily make the charts. But the title doesn't quite have the same appeal—it's just called "Unkind."

Too good?

ARE those brilliant songwriters and A and R men Lieber and Stoller, now producing records that are too good to sell?

Listen to their latest product "Shoppin' For Clothes," and see what I mean. It has a fantastically good sound, but it's not the kind of record you can just dance to—you'll have to follow the words to appreciate it, and



Come Pry With Me

How the stars get their picture in the papers

IF your favourite American star is, say, Nat Cole and he takes a trip to Britain, you expect to see his picture and a story about him in the evening papers soon after he arrives. You also hope for further coverage in the dailies, the Sundays and the specialist papers.

It's fine by you when your star gets the full treatment. But have you ever stopped to figure how it all comes about?

Every major disc firm has a press officer—as do film and TV companies. His staff will probably be anything from a half-dozen to a dozen.

His routine work is to have reams of duplicated material about his firm's artists, and their releases, posted to the Press.

His department will also deal with inquiries—as, for example, when a paper needs a photo of Fats Domino, or isn't sure whether

Robert Walden Cassotto is an ice cream or the name of a night club.

But when an American star is due, the press officer has to get specially geared up.

He starts by finding out the flight number and arrival time of the star's plane, and the hotel at which he, or she, will be staying. He phones this information to the news and photo editors of the national papers, and to the news and picture agencies.

If it's a female star, he also orders a large bouquet. With this he will say, "Welcome to Britain!" on the airport tarmac, at a quarter past five in the morning, supported by a bleary-eyed advance guard of reporters and cameramen.

This pioneer spirit is shown only by papers with early editions to meet, and by the more go-getting agencies. Most of the

others prefer to wait for the reception the press officer will have laid on for later the same day.

Press receptions are held either at the disc firm's headquarters or in a large room at one of London's ritziest hotels. At them, the star meets reporters, columnists, reviewers, DJs, disc officials, TV producers—and a mass attack of cameramen. A hundred or more people may turn up.

Essential furniture: (a) small tables bearing pictures and duplicated life stories of the star; (b) large tables laden with sandwiches and assorted snacks; (c) a bar.

Photographers in action are comparable to commandos on an assault course. Usually, to give their energies full scope, they are asked to come half-an-hour ahead.

Contortionist

They will ask the star to pose in all conceivable and even a few inconceivable, positions—and many a pop singer has emerged fully qualified for a career as a contortionist.

When everyone else turns up, this is what happens . . . First one; then a few; then a gathering glut of interviewers surround the star like footballers appealing to the referee.

They fire questions with Bren gun speed. They jostle for position. They make notes on small scraps of paper—for, despite what you see in films, they DON'T carry large notebooks.

The rest of the would-be interviewers realise that, short of being lowered by crane they can't now get near the star. They

decide to wait for the first shift to finish.

So some rush to the bar; others go to the food tables and give a passable imitation of a swarm of locusts; others just stand around talking shop and letting the waiters ply them with food and drink.

Meantime, the star, though probably weary from a recent Atlantic crossing, is trying to look bright and to answer questions without goofing. The music Press will have show business questions; the dailies will be solemnly noting that the star thinks Britain is just wonderful; some of the Sundays will be trying for an on-the-spot Kinsey Report.

Questioners often drop fabulous clangers. For example, you should have seen The Everly Brothers when a woman reporter asked, ". . . and have you had any hit records?"

I recall, too, the late Oscar Hammerstein meeting the inquiry, "How long does it take you to write a tune?" with a patient, "Sorry; I only do the words."

I was not, unfortunately, around on the famous occasion when Stan Kenton was asked whether he enjoyed playing rock 'n' roll!

Also, a press conference produced

DICK TATHAM



one of the best stories in show business. It was the one for Judy Garland in 1957.

The organisers tried the gimmick of lining the journalists up and having them announced individually by a red-coated employee. Many journalists, including even some hard-bitten Fleet Street types, surprisingly fell in with this high-falutin' nonsense. So the announcer started: "MISTER THORPINGTON CASTLEBURY"—and so on.

Meantime, Gordon Jenkins, over here as Judy's music director, had been searching for a certain "room." But he couldn't find it. So he cut into the queue and whispered to the redcoat. The latter thought Gordon was a journalist. Also, he heard only the last two syllables of what was whispered.

Automatically, in clear, dignified tones, he announced "MISTER MENSROOM!" Judy Garland was over here some weeks. During that time, so they say, she always introduced Gordon Jenkins that way.



John Wells talks to Craig Douglas

about his latest
single—and
those hectic
one-nighters

to dance and I don't have any supporting bill. You're alone and right in with the dancers. It's wonderful training but you have to fight against the talking, people in the bar, dancers on the floor.

"When you can stop them dancing and get the place quiet you know you've succeeded. But it's hard work." By this time Craig was ready—except for his bow tie. DJ Alan Freeman tried to help, but without success "I was shown how to do this yesterday," mutters Craig.

He'd only got a week trying to get that bow tie fixed every night. He was then going to have a fortnight's "break."

"It won't really be a holiday, I shall be continuing with my dancing,

THE BEST RECORD I'VE EVER MADE

CRAIG DOUGLAS was musing about his first visit to EMI's recording studios. "I'd travelled up by train from the Isle of Wight for an audition. That was two and a half years ago. I wasn't used to trains and they made me so tired I fell asleep in the studio. A and R manager Norman Newell wasn't very impressed. I think I must have failed . . . I don't know for sure . . . I'm still waiting to hear from them."

Looking back on it Craig can afford a smile. For the last year he's consistently turned out a string of hits on the Top Rank label starting with "Only Sixteen."

Now that the label has been taken over by EMI, Craig has signed with them.

And his first record issued by EMI—"Where's The Girl," tipped by Don Nicholl last week to make the charts—was cut in the same studios where two and half years earlier Craig had fallen asleep . . . and presumably flopped.

Different

"This last visit was a bit different. I turned up driving my Jaguar wearing a bowler and my manager Bunny Lewis was sporting a straw hat.

"We figured that now we were working for a massive organisation like EMI we had to dress for the part."

Craig told me about this in a room under the stage of a cinema where he was doing a one-night stand. Even the most romantically minded couldn't call it a dressing room.

It was cold, "but the radiators will warm up by the time we go," said Craig, who didn't seem to mind in the least.

There were two unshaded bulbs, one over a cracked mirror where Craig was putting on his make-up. He didn't seem to worry that there was only a kitchen chair to sit on or that the faded distemper was peeling off the walls.

But that was probably because he was so enthusiastic about the results of this last visit to EMI.

"It's the best record I've ever done," he said, sorting through a suitcase to find his clean stage shirt.

"On this visit I knew all the session men already. On the technical side everything, the equipment and

so on, were wonderful."

Diplomatically he adds, "I think this is technically the best record I have ever made because I think the studio, 'suited' my voice.

"I'm pleased with the record in every way. I sound better, and I'm sure it's commercial."

He broke off to apologise for dressing and talking to me at the same time. "I hope you don't mind but I like to get ready early. You never know on these dates when something will go wrong and you have to dash on stage . . ."

"We spent the whole day working out the arrangements for the disc. Bunny, arranger Harry Robinson, and I went down to Norrie Paramor's house and thrashed it out until we got exactly what we wanted.

"We've never taken so much trouble before."

Complaints

From others in the show I heard complaints about the dressing rooms . . . the lighting . . . the microphones . . . the backing group. The audience, it was a first house, was small.

But no complaints of any sort from Craig. "It'll get better," he assures everyone, "when we get out of London and go north."

Craig can consider himself an old hand at one-nighters. He devotes nearly all his time to variety and dance dates.

"People don't come to variety shows like this to see the top of the bill . . . in this case me. They come to see the whole show from first to last act.

"And as I normally appear as the closing act the supporting cast have already done the hard work of preparing the audience and getting them ready for me.

"But in a dance hall, people come

singing and elocution lessons most of the time.

"It's essential that I should be able to dance really well. You can't get up on a stage and sing eight songs just standing still. I usually dance a bit like this." And he gave a small demonstration. "So that I can move and give the people something to look at as well."

Craig was serious about his singing lessons, too. "I've had one today and they make a terrific difference to my voice. By training I can reach the highest or lowest notes now. I know I never have to use them, but it helps with the songs I do sing."

And the elocution lessons? "I hope to make films towards the end of this winter and I've had to get rid of this Isle of Wight accent!"

No films are lined up yet. Craig and his manager Bunny Lewis aren't rushing things.

Confidence

"I don't want to flop in a film. I think it's better to wait until I'm good enough to appear in a first-class film and have confidence in myself."

Craig is, of course, a very big box office name . . . one of the biggest. But surprisingly enough he doesn't appear on TV very often. In fact when he appears in "Sunday Break" on October 23 it will only be his fifth TV appearance this year.

"Normally I only do TV to plug my discs," Craig told me. "But I do enough. The proof of it is in the size of the crowds who will pay to see me in a theatre."

"But I'd certainly like a Palladium show or a Spectacular." The bow tie was still giving trouble. "Perhaps I ought to have a wife," he said. "But I'm only nineteen and I promised myself I wouldn't marry until I am in my twenties."

With two minutes to go Alan Freeman eventually discovers how it's done.

"As I said I always like to get ready well ahead of time, just in case something goes wrong," he said, as he dashed up the stairs . . . just in time.

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FOUR DAYS TO WIN..

THAT'S all the time you have left to win the fabulous prize of a week-end in Luxembourg for two with disc star John Leyton as your host, for all entries MUST be in by Monday next, October 24.

This is what you have to do. John Leyton's new disc, "The Girl On The Floor Above," tells the story of a shy, young boy eating his heart out for the lovely young lady who lives above. Unfortunately, he is too shy to have said much to her.

If you were in the same position, what steps would you take to get to know the girl and tell her how you feel?

Send your suggestions, of not more than 50 words, to DISC, 161, Fleet Street, London, E.C.4, on a postcard, please.

John Leyton has three television dates lined up for him during October and November.

He guests on Anglia TV's "Come In," on October 26, and in "Lunch Box" on Southern Television on November 2, followed by an appearance in "Cover Girl" (ATV Midlands) on November 18.

DJ contest finals

THE Finals of our £100 Find a Teenage DJ contest will be held at the Majestic Ballroom, Finsbury Park, London, on October 26.

The six finalists will be judged by a panel consisting of Gerald Marks, Managing Editor of DISC, W. Barrington-Coupe, Managing Director of Triumph Records, and promoter Bob Alexander.

The occasion will be a special beat night, and among the many show business personalities present will be Barbara Lyon and The Flee-rekkers.

Nina and Frederik return

SCANDINAVIAN singers Nina and Frederik are to return to Britain in November for a month's stay. They arrive on November 1, and begin a three-week cabaret season at the Savoy Hotel on November 3.

Other dates for the pair include their own BBC Television series, for which they will be recording the first and second programmes on November 12 and 17.

Entitled "Nina and Frederik at Home," the telecordings will be transmitted on January 13 and 20.

Nina and Frederik have also been invited to appear on the panel of "Juke Box Jury," November 5, and in Alan Melville's "Parade" on BBC Television, November 23.

Another date on BBC TV is an interview on "Tonight" on Tuesday, October 25.

Nina and Frederik leave Britain for Northern Ireland on November 27 and do six nights at the Opera House, Belfast. However, they are expected to return in January, for live programmes in their TV series.

Columbia Records are hoping to release their latest disc, "Little Donkey," during November, to coincide with their visit.

'LAURA' FOLLOW-UP OUT

SCOTTISH singer Laura Lee has covered the "Laura" follow-up song "Tell Tommy I Miss Him" for Triumph. The disc was rush-released last week at the same time as the Marilyn Michaels version on RCA.

Gary on 'Variety Show'

PARLOPHONE singer Gary Marshal is to comper Granada TV's "The Variety Show" on Wednesday next, October 26.

Also taking part in the show are Larry Adler, Sid Millward and the Nitwits, and an American singer, Edie Adams.

Canadian guests on BBC

CANADIAN singer Scott Peters, currently appearing in "Rose Marie" at the Victoria Palace, will be recording an appearance in the BBC's "Commonwealth of Song" on December 8.

CLIFF CELEBRATES WITH SIXTH SILVER DISC

CLIFF RICHARD received one of his finest birthday presents—he was 20 last week—when he was presented with yet another Silver Disc—his sixth—for "Nine Times Out Of Ten." The award was made by DISC at a surprise party given by EMI at their London headquarters on Monday.

Darin's deal

BOBBY DARIN, currently in Italy B filming "Come September," which stars Rock Hudson and Gina Lollobrigida, has just signed a long-term contract with NBC TV, calling for no less than three Spectaculars a year.

Next Friday (October 28) London are clearing Darin's new single, "Somebody To Love" and "I'll Be There."

Roy Orbison wins as well

ANOTHER Silver Disc winner this week is Roy Orbison, who wins the award for the number that has just made the top of the charts, "Only The Lonely."

This number is only the second single he has had released here and it is his first ballad.

Orbison's latest release in this country is a number he wrote himself, "Blue Angel."

Cliff Richard makes his annual gesture towards the National Boys Club Week when he appears in a Sunday concert at the Regal, Edmonton, on October 30.

BBC buy three Bing Crosby Spectaculars

BBC Television have bought three Bing Crosby Spectaculars, direct from ABC Television in America, for showing here during the winter. The first will be televised on Wednesday, November 9, and will last for 45 minutes.

Bing's guests in this first programme will be Dean Martin, Patti Page, and Gospel singer Mahalia Jackson.

Bing Crosby, who flew into London last week, recorded four Continental songs at the Decca studios at West Hampstead on Saturday.

The songs will form part of an album which Bing is making for his own Project Record Company.



Cliff's party at EMI was a happy, and a Ron Parry.

Ricky Valance offered

RICKY VALANCE, who hurried to disc, "Tell Laura I Love Her" He has been approached by Hollywood for the leading role in a musical rom.

The film is to be shot in Rome next year probably in April and Deacon is hoping to secure Valance in the title role.

Ricky's manager, Lena Davis, told DISC that they are seriously considering the offer, particularly as the film will be shown in both Britain and America.

Meanwhile, Ricky Valance has formed a Show Business "Go-Kart" team, in which he is to take active part.

Among the personalities who have so far agreed to be included are Johnny Angel and Bert Weedon; Kent Walton and Harry Secombe may also join.

The Go-Karts (small, four-wheeled cars consisting of little more than an engine and a chassis) have been donated to the team by Patrick Warnock, largest distributor and retailer in the UK and all proceeds from matches will go to the Royal Society for the Prevention of Cruelty.

The Raindrops have been booked to appear in cabaret at the Embassy Club, London, for a week from October 24.



DONN REYNOLDS HERE

DONN REYNOLDS, Canadian Country and Western singer, flies into London next Monday (October 24) for a series of one-night stands. He is topping a package with Terry Dene.

Reynolds comes straight from a tour of the Continent, which has included dates in Spain and France.

Mike Cox at the Met

MICHAEL COX, Terry Dene, Garry Mills, The Flee-rekkers, Danny Rivers, Ricky Wayne, Jimmy Baron and The Hunters make up the strong bill in the first of a series of monthly concerts at the Metropolitan Theatre, Edgware Road, which are being organised by Stapleton-Cooper Ltd.

First date is November 20, and the bill is also scheduled for a one-nighter at the Theatre Royal, Lowestoft, on December 4.



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45-HLR 9210

Bill Black's Combo
Don't be cruel
45-HLU 9212

Roy Orbison Blue angel
HLU 9027

IN MY LITTLE CORNER OF THE WORLD

Anita Bryant
45-HL 9171 LONDON

HOW WILL IT END?

Barry Darvell
45-HL 9191 LONDON

DECCA

BIRTHDAY



Slightly crazy one, as you can see from the antics of Palladium stars (left to right) Billy Dainty, Des O'Connor and Cliff. (DISC Pic).



Last week Larry Parnes' Rock 'n' Trad show was disrupted by flu. To prevent the same thing happening again, the whole cast has been vaccinated. Lining up for their "dose" are Joe Brown, Sally Sallis, Mary Burke and Jean Ryder of the Vernons Girls, Don Paul, leader of The Viscounts, and Johnny Goode.

Balance is film role

Success on the strength of his first film has been offered his first film role. Independent producer Jack Deacon of "Hercules."

Johnny Cash to make German trip

AMERICAN C and W singer Johnny Cash is coming to Europe in December for appearances at US bases in Germany—as long as he recovers sufficiently from his car accident (See page 5).

Other American acts scheduled for the same circuit are The Vagabonds, a comedy singing group, and The De Castro Sisters, who will be coming next February. Film star Betty Grable is another possible for a European season.

Swe-Danes visit?

THE Swe-Danes, popular Scandinavian scat singing group who record for Warner Bros., may be coming to London soon for television appearances. Their latest disc over here is "Swe-Dane Shuffle," but plans are in hand for the group to record two albums and four singles during their month's stay in America, when they will appear at the Coconut Grove, Los Angeles at the end of October.

Britain's "Bikini" boy, Paul Hanford, guests for the second time on Scottish TV's "The One O'Clock Show," on October 28.

RICH VOICE

TRUMP Records have insured Don Fox's voice for £100,000, with the stipulation that he must not play football. Don was one of the regular players in the TV All Stars team, but he has now discontinued playing.

Cliff, Mark on 'Party'

CLIFF Richard and Mark Wynter are to guest on "Pat Raymond's Party" on Radio Luxembourg, this Saturday, October 22 at 10.15 p.m. Guests the following week will include Shani Wallis, Dick Jordan and Martinis, who will include some numbers from his "Rhythm In Colour" LP.

Parlophone sign Jacques

SINGER and songwriter Jimmy Jacques has signed for Parlophone and will shortly make a single for that label.

MANCHESTER COMMITTEE OUTLAWS ROCK

Big TV spot for Cherry

ROCK 'N' ROLL is now outlawed from the Free Trade Hall, Manchester. The city's Town Hall Committee, which runs the hall, decided on a ban at their last meeting after hearing eye-witness reports of the scenes at the recent Larry Parnes package show, when angry teenagers objected to the non-appearance of Billy Fury, Peter Wynne, Joe Brown and Dickie Pride.

"This behaviour is not in keeping with the dignity of the hall," said the committee chairman, Alderman S. P. Dawson, when members saw photographs of the damage to walls and doors.

The ban threw northern agents and promoters into confusion. Said agent Bob Holland-Ford, who has managed many of the rock 'n' roll shows at the hall: "I have the hall booked in December, February and April and I intended to put big beat artists on."

"The problem is that there's no other convenient hall in Manchester to promote rock. This ban may finish rock in this city for good."

"I'm already considering turning down an offer to manage a Gene Vincent tour in the future because of this."

Oriole contest

ORIOLE Records are to run a competition in connection with Dick Jordan's latest record "Alive Alive Oh!". Listeners to their Radio Luxembourg show "Personality Parade" who have bought the disc will be asked to send in a postcard bearing their name and address and also the name and address of the dealer where they obtained the record.

Two weeks after the competition is announced Dick Jordan will draw the winning postcard out of a hat. The successful entrant will be invited with a relative or friend to be the guests of Dick and Oriole in London with dinner and a visit to a theatre.

Talent from Down Under

AUSTRALIAN singer Jay Justin, who was spotted by Tommy Steele's co-manager John Kennedy during Tommy's Australian tour, will be arriving soon for British appearances. HMV release a single featuring him tomorrow (Friday). The titles are "Nobody's Darlin' But Mine" and "Sweet Sensation."

Steele at the Old Vic

TOMMY STEELE started rehearsals this week for his role of Tony Lumpkin in the forthcoming Old Vic production of "The Stoops To Conquer."

In our recent feature on Steve Perry, we mentioned that the singer was being handled by Ken Pitt. In fact, he is being managed by Freddie Winrose, and we apologise for any misconception caused.

All for art

BRYAN JOHNSON, Dennis Lotis, Gerry Dorsey, Tommy Bruce, Lance Fortune and Frank Holder are some of the stars who are to take part in a Sunday concert organised by the Worcester Society for the Advancement of Music and Arts this week-end. The proceeds from the concert, which is being held in the Gaumont, will go towards the erection of a Theatre and Arts Centre in the city.

CONGRATULATIONS!

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your weekly

DISC DATE

with DON NICHOLL

This is the song to put Lance back

LANCE FORTUNE
I Wonder; Will You Still Be My Girl
(Pye N 15297)

DNT FROM the good crop of new Pye releases, Lance Fortune's performance of the rippling lilt "I Wonder" strikes me as having all the potential needed to bring the singer back into the parade.

A good romantic lyric here which Lance handles very smoothly. The accompaniment by Tony Hatch using strings and vocal chorus could hardly be more commercial than it is. Slight gimmicking as Fortune goes into echo for the title phrase helps to colour the side.

"Will You Still Be My Girl" has one of those snappy yah-yah-yah



* Relaxed and distinctive vocal from JOHN LEYTON.

choruses from a vocal group of girls as Lance whips through the quickish number. Makes a powerful second half.

JOHN LEYTON
The Girl On The Floor Above; Terry Brown's In Love With Mary Dee
(HMV POP798)****

JOHN LEYTON will make a big impression with this recording—and could even crash the parade if luck is on his side. The vocal is relaxed and fairly distinctive although his "o" pronunciation jars after a while.

The top half features a song that seems destined for plenty of air time and juke box spins. A very good lilt with a well-balanced lyric. **The Girl On The Floor Above** is certainly one to watch.
Terry Brown's In Love With Mary

Dee is a teenage romancer which Leyton handles well in strong chorus company.

CLEO LAINE
Let's Slip Away; Thieving Boy
(Fontana H269)****

BOTH of Cleo's numbers here were composed by husband Johnny Dankworth for film sound-tracks. First—**Let's Slip Away**—is a dark little jazz theme for "Saturday Night Sunday Morning" to which David Dearlove has put lyrics.

Cleo sings it with her usual aplomb, making the most of both melody and words. A rich performance which grows on you. Good solid accompaniment from a Johnny Gregory orchestra.

Thieving Boy was composed for the picture "The Criminal." A haunting, lonely theme which Cleo invests with a touch of the blues. A plaint which has some of the disturbing quality of first-class folk material. Words by Alan Owen.

MAHALIA JACKSON
The Lord's Prayer; Onward Christian Soldiers
(Philips PB1070)****

FROM the film "Jazz On A Summer's Day" which was made at the 1958 Newport Festival, comes this performance of the **Lord's Prayer** by that outstanding spirituals and blues singer, Mahalia Jackson.

An intriguing, almost stately rendering. Mahalia doesn't jazz it nor overdo the spiritual inflections. Bold and sincere with simple piano accompaniment.

Onward Christian Soldiers is sung with a head-high martial fervour by Mahalia. The accompaniment here is from a large orchestra under Percy Faith's direction.

FABIAN
King Of Love; Tomorrow
(HMV POP800)***

ROCKER from Fabian who is in husky voice for the **King Of Love**. Number strikes me as being fairly ordinary and the accompaniment from orchestra and chorus follows a well-worn rut.

Tomorrow, with Peter De Angelis taking over the baton from Russ Faith, comes up with a slightly better sound. But again this rocker has little to make it show up above the rest of the crop.

LLOYD PRICE
Who Coulda Told You; Just Call Me
(HMV POP799)****

TWO more Price-Logan songs recorded by the energetic Mr. P. Sid Feller directs the orchestra and chorus as he rocks through **Who Coulda Told You**. Typical material



MARK WYNTER (right) relaxes after cutting his latest single. With him are A and R manager Alex Murray (left) and conductor Ian Fraser. (DISC Pic)

from the boy—the whole with a generous appeal in juke quarters.

Strutting steadily on the reverse, Lloyd is again given a zesty accompaniment for **Just Call Me**.

Coupling, however, lacks the excitement Lloyd usually generates.

THE BEVERLEY SISTERS
The Whole Year Round; I Thought Of You Last Night
(Columbia DB4523)****

A SONG by Terry Gilkyson, **The Whole Year Round** has plenty of charm for the Bevs to get their harmonies into.

A sweet waltz with a romantic angle built around the changing seasons. The girls are accompanied by a Geoff Love orchestra.

The standard—**I Thought Of You Last Night**—is picked up for a fresher by the Sisters, who open with a lone whistler accompanying them. Orchestra creeps in as Joy takes the middle as a solo. Then the side reverts to the style of the opening.

MICHAEL HILL
Mike's Tune; Beatnik Boogie
(Parlophone R4700)****

SECOND release from Michael Hill the harpsichord wizard who should have registered much more strongly than he did with his debut disc. Here we get two of his own compositions, **Mike's Tune** and **Beatnik Boogie**, and both are well worth spinning.

Unfortunately neither of them seem to have the kind of melody which goes to make a quick impression. You've got to play them a while before the themes are in your head. Backings are by Johnnie Spence.

ROY ORBISON
Blue Angel; Today's Teardrops
(London HLU 9207)****

ROY ORBISON has another offering here that could well be another sweet seller for him. But, personally, I don't rate **Blue Angel** as good as the hit with which Roy has been riding so high of late. A slow ballad which he handles professionally, it is gimmicked slightly by the sha-lala of a chorus behind him.

Tempo quickens for **Today's Teardrops**. A beatty country number with a pleasing lyric idea (today's teardrops are tomorrow's rainbow). Orbison slips smartly through the song to a good beefy rhythm backing.

MARK WYNTER
Kickin' Up The Leaves; That's What I Thought
(Decca F 11279)****

LIONEL BART wrote the autumn song **Kickin' Up The Leaves** especially for Mark Wynter. An attractive lilting ballad which moves into a shuffle rhythm, it may, however, lack the power to be the big follow-up to "Image Of A Girl." I don't rate it as highly as that hit. Wynter's own performance is simple and likeable.

That's What I Thought is a sweet lilt—again sung with a welcome

(Continued on facing page)

ALONG THE ALLEY

News from the street of music

Off-beat nonsense by The Coasters

LAST week London released another of those off-beat nonsense discs which might catch on in a big way. It's by **The Coasters**, and the title is "Shoppin' For Clothes."

Against a beatty background it tells the tale of a shopping expedition down South during which a sharply dressed young man whose fashion knowledge and taste exceeds the resources of his wallet is coaxed by an oily voiced salesman to buy a snazzy herringbone suit complete with camel-hair collar.

Lack of money prevents a sale, but the dialogue is unusually amusing. The disc needs several hearings before British listeners can penetrate the thick southern accents and dialect, but it might well be a sleeper.

A snag?

Paul Rich of Progressive Music hopes so anyway, because that company in the Aberbach group publishes the number.

The only snag I foresee is that one needs patience before one can understand and appreciate the finer points of the disc, and patience is in short supply these days when many people seem to make their minds up about a record on the strength of only one hearing.

Another current Progressive number with a potentially big future is "Easy Beat" recorded by Bert Weedon for Top Rank and also released last week.

Author of the piece is MD John Barry, and this fact, coupled with Bert's reputation and busy schedule with all its

plugging opportunities, and also the popular BBC radio series of the same name, should produce some very progressive results.

Plug club

THE plugging of Jimmy Jones' discs could be the basis of a little club, it seems.

The current Jones effort on MGM is shared by Roy Pitts of Sheldon Music ("I Just Go For You") and Geoff Morris of Tollie Music in the Aberbach group ("That's When I Cried").

The Sheldon number was the top side originally, and then the disc was flipped to give the Tollie opus a chance.

Through one of the inexplicable vagaries of pop music, neither side has set the market on fire.

The next Jones single repeats the publishing formula. Sheldon have "Ee-I-Ee-I-O" and Aberbach have the fidgety title of "Fichin'." The disc was expected from MGM some time next month, but its release may be delayed owing to the success of the Pittdown Men's "McDonald's Cave" on Capitol.

That tune and the Sheldon opus share the theme of what we know as "Old McDonald Had A Farm," and Jimmy's disc would obviously be affected adversely if it came out while the Pittdown Men were in the charts.

Good sign?

SPEAKING of plugging, it's a small world. When Russ Hamilton hit the high-spots with his Oriole disc of "We Will Make Love," one of the key men in that particular success story was Oriole plugger Harry Norton.

A lot of royalties have flowed into the bank since those days, and everyone went off along their separate paths. Now Russ is an MGM artist and his first coupling for that label "Gonna Find Me A Bluebird" and "Choir Boy," has been released. Plugging the disc for MGM is Harry Norton. Good omen? N.H.

RATINGS

- *****—EXCELLENT
- ****—VERY GOOD
- ***—GOOD
- **—ORDINARY
- *—POOR

**D
O
N
T**

That's the sign that indicates a Don Nicholl Tip for the Top Twenty.

polish by Mark. No doubt about it, this boy's got the stuff to stay around chartsville.
Ian Fraser's backings are as light as good pastry.

CARLA BONI
Il Tuo Bacio E Come Un Rock; Il Tuo Sorriso M'innamora (Cetra SP682)***

CARLA BONI chants a bright beat for Il Tuo Bacio E Come Un Rock and has a male group singing behind her. Round about the mid-mark they try out an Italian idea of the Chipmunks on us! This crazy-tape insert helps to turn the side into an affable novelty.

But I prefer the other side of this coupling. Here the melody is firm and Boni is in sultry voice. Stands a better chance with British ears I'd say.

TONY SANDLER
I Miss You So Much; Prego, Prego (Qualiton PSP7126)***

ON the first side here vocalist Sandler is accompanied by the Hans Bernd Blum orchestra for a slowish beat ballad I Miss You So Much. The voice is romantic with a continental inflection but the half drags after a while.

A Joe Dixie and his band are listed as the accompanists for the turnover, Prego, Prego. Continental ballad this with a happier bounce to it. A pleasant song of love in Venice.

BOBBY DEACON
Your Kisses Are Fine; I Love You So (Pye N 15299)***

BOBBY DEACON wrote both the numbers we find on his second release under the Pye banner. Your Kisses Are Fine is a swift little jiver which could pull down a bundle of sales. Nice and easy lilting vocal by the boy to a rhythm backing directed by Tony Hatch.

I Love You So is a straight ballad—

and almost as uninteresting as the top side is commercial.

PETER LOTIS
Doo-Dah; You're Singing Our Love Song To Somebody Else (Ember EMB S110)***

PETER LOTIS driving a modernised version of the old minstrel song "Camptown Races." That is what you'll discover when you play Doo-Dah. Art Heathlie and his orchestra swing competently with Lotis on this side. Very nearly there but not quite... just lacks the extra punch that would knock us out.

Revival of You're Singing Our Love Song To Somebody Else, also swings, but it, too, just seems to fall unaccountably below the level I kept hoping it would reach. Good, but disappointing because it promised to be better than that.

JIMMY CHARLES
A Million To One; Hop Scotch Hop (London HLU 9206)***

THIS is a first recording. And A Million To One is doing plenty of good for 18-year-old Jimmy Charles in the States. It could also become a parader here. One-time choir boy Jimmy takes this slow beat ballad by Phil Medley and gives it the easy modern noise.

Quiet group working behind him, and simple rhythm from the musicians. The Hop Scotch Hop doesn't maintain the standard of the top deck. This bouncer sounds a little laboured as Jimmy hops in girl group company.

THE COASTERS
Shoppin' For Clothes; The Snake And The Bookworm (London H.L.K. 9208)***

SHOPPIN' FOR CLOTHES is not really a song at all in the strictest meaning of the word. Rather it's a lazy little beat sketch about a cat looking over the suits while a salesman tries to pressure him into buying.



Only 18 but JOANIE SOMMERS has an adult style.

A very amusing production, beautifully performed by The Coasters. Has a contagious rhythm pull which might just make it one of the year's sleepers. From that novelty, turn over to a clever beat item, The Snake And The Bookworm. This is a schooltime story chanted expertly by the vocal team. Lyrics have a nice line in humour.

SHIRLEY AND LEE
Let The Good Times Roll; Keep Loving Me (London HLI 9209)***

SHIRLEY PINXLEY of the shrill voice, and her baritone partner Lee Leonard, are big favourites in the States, though not well known over here.

They rock 'n' roll the good times for the selling half of this release in a way which will help them to build something of a British following. Thumpy accompaniment.

Joanie rocks Lanza hit

JOANIE SOMMERS
Be My Love; Why Don't You Do Right (Warner Bros. WB23)***

REMEMBER Mario Lanza making his first impact with his disc of "Be My Love?" Never thought we'd see it rocked so soon—and by a girl singer at that!

Joanie Sommers has a strong voice and she handles the beat more than competently. She's only 18 but she's got a very adult style and it wouldn't surprise me much if she managed to make the song a hit all over again.

Revival on the flip, "Why Don't You Do Right," is given a slinky, hip-swinging performance in heavy contrast to the other half. Raikie plants a wailing sax behind the vocalist as she chants this one.

Keep Loving Me is a cling-clinger which opens with Lec making the title appeal to piano and brass. Then Shirley's odd voice comes in to echo the sentiments.

VALERIE MASTERS
Sweeter As The Day Goes By; Fools Fall In Love (Fontana H 268)***

ROBERT ANDERSON'S attractive ballad Sweeter As The Day Goes By has something of the West Indian sunshine in its lilting veins. And this quality is brought out neatly by the Valerie Masters' vocal.

Valerie is backed by a subtle chorus and orchestral sound directed by Ken Jones. Could grow into a seller.

Fools Fall In Love has a little Latin in it. Here Jones puts strings behind Miss Masters as she glides through the romance.

THE BROOK BROTHERS
Say The Word; Everything But Love (Pye N15298)***

THE BROOK BROTHERS are not suffering because of the Top Rank shift. Instead they've gone to

Pye Records and may well come up with something more to the hit parade's liking.

Indeed, it may be the Perry Ford composition Say The Word which sends them into the charts. A lovely slow ballad, it is sung simply and sincerely by Ricky and Geoff Brook. Tony Hatch gives them a velvety backing.

Punchy turnover—Everything But Love. The Brothers' Every tendencies show up more on this half.

BING CROSBY
The Second Time Around; Incurably Romantic (MGM 1098)***

FROM his new film "High Time," Bing sings The Second Time Around, a ballad written by the master team of Sammy Cahn and Jimmy Van Heusen.

A very warm, romance taken slow and straight. Bing fills it with a drifting cosy charm—and I think he'll still be touching plenty of hearts.

Lush orchestral accompaniment is directed by Peic King who packs plenty of strings into the studio.
(Continued on page 12, col. 4)

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EVERLYS CUT AN ALBUM OF HITS

The Fabulous Style Of THE EVERLY BROTHERS
Like Strangers; All I Have To Do Is Dream; Claudette; Oh, What A Feeling; Take A Message To Mary; Devoted To You; When Will I Be Loved; Bird Dog; Till I Kissed You; Problems; Poor Jenny; Love Of My Life.
 (London HA-A2266)*****

WHAT a magnificent bumper bundle of hits by The Everly Brothers this is. Practically every record they have ever made has climbed right up to the top of the hit parade and very few people in the record business can claim similar success.

This is one group from the rock 'n' roll era which I really love. There is a wonderful folksy atmosphere about their singing which appeals to me. And many thousands of others seem to share my opinions on this score, too.

I can't see this album being anything but a terrific hit in the sales world. Even a large percentage of those who already own all the numbers on singles will want to have the much more attractive LP package.

STANLEY BLACK ORCHESTRA
Festival In Costa Rica
The Mexican Hat Dance; Maria La O; Aina Llanera; Condona; Siboney; Malaguena; Andalucia; Linda Chilena; Rumba-Tambak; La Comparsa; Jungle Drums; Granada.
 (Ace Of Clubs ACL1039)*****

STANLEY BLACK leads his orchestra down Costa Rica way for some stirring Latin dance music. This should prove another popular seller of the Ace of Clubs series and another winner for the ever-in-demand Stanley Black.

Although I certainly would not rate this his best ever effort. It is still well worth a listen.

There are many favourites among the song titles and with the Stanley Black touch to enhance them you can really enjoy them all over again.

JOHNNY MATHIS
Faithfully
Faithfully; Tonight; Nobody Knows; One Sunny Night; Follow Me; You Better Go Now; Secret Love; Maria; Where Do You Think You're Going; And This Is My Beloved; Where Are You?; Blue Gardenia.
 (Fontana TFL5084)*****

JOHNNY MATHIS does one of two things to me on records. He either irritates me immensely or fills me with pleasure with his artistry. In this case I like what he does.

But although this is a good album, it still doesn't measure up to his superb "Swing Softly" LP of last year.

This latest effort, as you will gather from the titles, is in ballad form. The



mood is quiet and restful and this will no doubt appeal to those who enjoy his singles.

Glenn Osser conducts the orchestra and also supplies some fine arrangements.

I think that this LP will prove fairly successful for the young Mr. Mathis. Anyway, I recommend it to all who have enjoyed any of his past recordings.

THE PLATTERS
Reflections
Ebb Tide; Moonlight On The Colorado; Harbour Lights; Lazy River; Sad River; On A Slow Boat To China; Red Sails In The Sunset; Down The River Of Golden Dreams; Sleepy Lagoon; Rainbows On The River; Reflections On The Water; By The River Sainte Marie.
 (Mercury MMC14045)***

I AM sorry all you Platters fans, but this latest record by your favourite group is, in my opinion, a bad one—and I think you'll agree with me.

Even an ardent Platters fan, who heard the album, was most surprised that the record was, in fact, by The Platters. She shared my opinion that it was very tuneless in parts.

Let's hope that the next LP we hear from this famous group gets back to their former, higher standard.

THE WHITE HEATHER CLUB PARTY
The 6-20 Two-step (Jimmy Shand); Skye Boat Song; Rothesay Bay; Northern Lights Of Aberdeen (Brand Sisters with Ian Powrie Band); Cock O' The North (Andy Stewart); Soft Lowland Tongue Of The Border (James Urquhart with Scottish Junior Singers); Highland Laddie (Ian Powrie); Killmarnoch Bannet (Joe Gordon); Para Handy (Jimmy Shand); Bonnie Wells O' Wearie (Robert Wilson); Will Ye No Come Back Again (Laura Brand with Glasgow Police Choir); Trip To Aberdeen—Jig (Ian Powrie); Ye Banks And Braes (Scottish Junior Singers); The Buchan Plover (Joe Gordon); The Glasgow Highlanders (Glasgow Police Choir with Ian Powrie); Balloua Ballette (Brand Sisters); Back O' Reires Hill (Andy Stewart); Border Ballad (Glasgow Police Choir); Bruce Of Busby (Ian Powrie); Wee Wee Hoosie By The Sea (Robert

Wilson); *I Love A Lassie* (Wilson with both choirs); *Safest O' The Family* (Stewart with both choirs); *Just A Wee Drooch And Doris* (Wilson and Stewart with both choirs); *Haste Ye Back* (entire company).

(HMV CLP1378)*****
A BUMPER bundle which doesn't really necessitate a review, as a glance down the title and artist list will be enough to sell it to those interested.

Just let me say that everyone has themselves a happy time and that this gets across to the listener.

The group have proved extremely popular on both sides of the Atlantic and their happy music is the reason why.

JIM REEVES
He'll Have To Go
He'll Have To Go; I Love You More; Wishful Thinking; Honey Won't You Please Come Home; I'm Beginning To Forget You; Billy Bayou; If Heartache Is The Fashion; Partners; Theme Of Love; I'd Like To Be; After Awhile; Home.
 (RCA RD-27176)*****

ISN'T it amazing just how many of today's biggest pop stars come from the country and western field. Jim Reeves is another name to add to that ever-growing list which includes Elvis, The Everlys and Marty Robbins.

Jim Reeves has a wonderfully rich voice which I thoroughly enjoyed and which I know will most certainly be appreciated by the majority of readers of this page.

STAN KENTON
Viva Kenton
Mexican Jumping Bean; Sista; Cha Cha Samborero; Chocolate Cakes; Aqua Marine; Opus In Chiarreuse Cha Cha; Cha Cha Chee Boom; Adios; Mission Trail; Ariistry In Rhythm.
 (Capitol W1305)*****

THERE is always an impelling vitality about any Stan Kenton recording. The man himself commands attention with his striking appearance, and this exciting personality seems to be caught up in his music.

Here he turns to Latin rhythms—with the inevitable oha cha cha thrown in, of course, but rather to attract the eye than the ear I would think—and it seems like a new vista in this field is thrown open to the listener.

★ **STAN KENTON . . .**
 Latin rhythms.



THE EVERLY BROS . . . this album will have terrific sales.

Disc Date

contd. from page 11

The turnover song was also written for a film—"Let's Make Love"—by Cahn and Van Heusen. **Incurably Romantic** goes with a slight Latin lilt, and again Bing's in good form.

BUD and TRAVIS
Ballad Of The Alamo; The Green Leaves Of Summer
 (London HL 9211)*****

BUD DASHIELL and Travis Edmonson, to give this duo their full names, take hold of this new film song, *Ballad Of The Alamo*, and make it a strong, striding folk item.

They sing it crisply with guitar accompaniment close up front. Behind them there are also plenty of sweeping strings.

Also from the picture "The Alamo" is *The Green Leaves Of Summer*. Complete contrast here with a soft seasonal story that is as tender as the top song is violent. Nicely sung by the couple.

EDDIE CALVERT
Dark At The Top Of The Stairs; Love Me Or Leave Me
 (Columbia DB 4518)***

THE sound-track theme from the film *The Dark At The Top Of The Stairs* provides trumpet star Calvert with a loping melody which should be right up his commercial street.

A very relaxed and enjoyable tune, it is covered with an apparent lack of effort which is deceptive. Norrie Paramor's orchestra and chorus jog along in company.

The revival of *Love Me Or Leave Me* makes a change in as much as it comes through on this release as an instrumental. Mostly we hear this song as a starchy vocal, but the melody line is also excellent for trumpet work.

FRANKIE AVALON
Togetherness; Don't Let Love Pass Me By
 (HMV POP 794)***

TOGETHERNESS is an Americanism which has crept firmly into the sentimental language over there. Now Russ Faith has written a lilted modern romancer around the idea. And Russ has also arranged

and directed the accompaniment for the Frankie Avalon disc version.

Result is sweet but not too sickly. Avalon handles the vocal neatly and is given some vocal chorus backing.

Don't Let Love Pass Me By is a slower ballad with dragging feel that comes close to being a blues. Frankie sings it soulfully to heavy rhythm and strings accompaniment.

FREDDY CANNON
Humdinger; My Blue Heaven
 (Top Rank JAR 518)***

FRANK SLAY'S orchestra accompanies Freddy Cannon for this recording, and it is the Frank Slay-Bob Crewe composition *Humdinger* which hits the ear first.

Cannon explodes into this heater in familiar fashion. He chants it strongly with some vocal group company.

The old, old favourite, *My Blue Heaven*, is dusted off and dressed in juke box clothes. Actually, they sound as if they were tailored for Fats Domino.

JANE MORGAN
Where's The Boy; Lord And Master
 (London HL 9210)*****

CRAIG DOUGLAS has been reviewed singing "Where's The Girl" . . . now we get Jane Morgan twisting the title to make it apply for feminine singers. *Where's The Boy* is sung easily and with her usual clear-cut style by Miss M. She is backed by chorus and orchestra, achieving a fairly large sound.

Lord And Master is a clever number with a modern beat in it. Jane handles it with slick precision and gets a colourful backing from the girl chorus. This one may even edge in front of the top deck as far as sales are concerned.

THE KINGSTON TRIO
Everglades; This Mornin', This Evenin', So Soon
 (Capitol CL 15161)*****

I'VE yet to hear poor, or uninteresting, tracks from this talented Trio. *Everglades* is in their dramatic story kick and the boys tell it with tremendous effect. Tunesful and intriguing all the way. May not be a rushaway seller, but it has class.

This Mornin', This Evenin', So Soon is an odd folksy song with a strange, sad set of words. Tune is wistful and the performance is soft and compelling.

Don't quite get the title phrasing of this number, yet—as I say—there's something compelling about it all.

DELIA GONE
 — SENT BY
Mr. ACKER BILK
 and his PARAMOUNT JAZZ BAND
 ON PYE 7NJ2029
 b/w
MARCHING THRO' GEORGIA

They couldn't fail with this one

OLIVER!

Song Selection

David Kossoff and Maureen Evans Consider Yourself; As Long As He Needs Me; Food, Glorious Food; Reviewing The Situation; Where Is Love; I'll Do Anything. (Orion EP-7039)*****

TAKE the fine, sincere voice of talented Maureen Evans, the capable and experienced David Kossoff, a delightful chorus and orchestra led by Gordon Franks and set them to performing selections from the score of Lionel Bart's hit show "Oliver!" and the odds are you'll come up with a winner.

And Orion have done just that! This is a fine EP which will be eagerly sought by many of the thousands of people who have made up the packed audiences for the show.

The original cast album must surely create the biggest demand, but I'll bet that this EP excerpt proves a strong second choice.

VICTOR SILVESTER

Victor's Favourite Quicksteps (No. 2) Check To Check; S Wonderful; In The Still Of The Night; Mountain Greenery. (Columbia SEG 8025)*****

HOW can anyone possibly fault a Victor Silvester Silver Strings recording? They are so flawless and

lacking in the monotony of his Ballroom Orchestra discs.

Here the Strings sweep into four of Mr. Silvester's favourite quicksteps and I think that the chosen titles will also be favourites of many of his fans.

HARRY SCOMBE

The Heart Of A Clown Heart Of A Clown; Faith Can Move Mountains; I'll Make You Mine; Here In My Heart. (HMV TEG 8603)****

HARRY Sccombe combines with the Frank Cordell Orchestra to perform four popular items from his repertoire.

Sccombe the singer is a completely different man from Sccombe the clown on these tracks, and as many people enjoy him no matter in what capacity he performs, this should prove a successful offering.

I think it is possibly one of his better recordings and one with strong potential.

THE FIVE DALLAS BOYS

Shangri-la; The Mocking Bird; Gigi; All The Way. (Columbia SEG 8035)*****

THE bright and breezy Dallas Boys come up with a fine EP containing four good songs. Orchestral accompaniment is supplied by Geoff Love and his musicians blend in perfectly with the group.



Track I liked least of all was All The Way, but then it would be really hard to surpass the wonderful Sinatra version of this number.

The boys are at their best on Shangri-la and Gigi and should live up to the expectations of their fans easily.

The Unforgettable HANK WILLIAMS

No. 3

My Son Calls Another Man Daddy; Just On The River (with Audrey); Mother Is Gone; Ready To Go Home. (MGM-EP 732)*****

THIS is a "must" for all the fans of the late Hank Williams. No one could ever put a sad, sad story across quite like this balladeer and this album demonstrates that talent very well indeed.

On the second track he is joined by Audrey Williams for a typically swingly but mournful country ditty. I am amazed and no doubt his fans are grateful for the apparently unceasing flow of his recordings.

Long may they continue to be issued and reissued as this man certainly helped to forge the link between popular music and country style—a link which had considerable influence on the current trends in popular records.

JUDY GARLAND

A Garland For Judy

Over The Rainbow; Rock-A-Bye Your Baby With A Dixie Melody; You Made Me Love You; For Me And My Gal; The Boy Next Door; The Trolley Song. (Capitol EAP 20051)*****

FOR one was more than glad that the wonderful Miss Judy Garland decided to take up residence among us for a while. I hope that this means we'll be seeing her on television as well as on the concert stage.

Few artists have given me quite as

THE DALLAS BOYS

... Bright and breezy, they earn themselves four stars. (DISC Pic)

Reviewed by

Alan Elliott

piece this would have earned five stars. For this is a very lively disc.

The pick of tracks is undoubtedly the **Polovtzean Dances**, which come over very clearly and are played with much feeling.

OFFENBACH and AUBER

Overtures

The Tales Of Hoffman (Offenbach); The Bronze Horse (Auber); Orpheus In Hades (Offenbach); La Belle Helene (Offenbach); Fra Diavolo (Auber); Masaniello (Auber).

Detroit Symphony Orchestra, conducted by Paul Paray (Mercury MMA 11099)*****

I THOROUGHLY enjoyed this record—it was gay, cheerful, full of feeling and had plenty of punch. The orchestra is well balanced, especially in their performance of **Fra Diavolo**.

The technical side of the recording fluctuates annoyingly between good and indifferent. **La Belle Helene** and **The Bronze Horse** being two cases in point.

Musically, I suppose these overtures are regarded as being inferior, and are often dismissed from orchestral repertoires as music only to be performed in a brass band contest. I could not disagree more. They are lightweight, true, but none the worse for that.

FOLK

It's outstanding —in some places



JUDY GARLAND... No need to recommend her.

much pleasure through the years as this highly talented lass and this EP is a fine example of her work.

No need to recommend it to the countless Garland lovers throughout the country, but to the odd person who might still be around who has not yet discovered the gal—then to him I say, it's high time he did. And this EP is as good a way to start as any.

GEORGE MELACHRINO

Music Magic

Autumn Concerto; April In Portugal; Theme From The Film "Limelight"; Lady Of Spain. (HMV TEG 8601)*****

THE haunting evergreen Chaplin **Theme From "Limelight"** is a welcome visitor in this package. So also is one of Melachrino's most recent hits on a single recording—**Autumn Concerto**.

The two remaining items are standard equipment for an orchestra such as this and are always welcome.

The Melachrino sound is here in all its glory and will be enjoyed by the many thousands of devotees of the orchestra.

FATS WALLER

In London (No. 3)

Ain't Misbehavin'; Don't Try Your Love On Me; Water Boy; Lonesome Road. (HMV TEG 8602)*****

THE late Fats Waller, master of the piano keyboard and owner of an impish singing style, switches to organ on these tracks recorded during a visit to London in 1938.

The recordings are old, but all the Waller magic is present and the EP is packed full of entertainment.

Incidentally, on **Ain't Misbehavin'** you can hear a young drummer with the now very familiar name of Edmundo Ros!

Side two features organ solos and Fats proves himself to be equally delicate and entertaining on this instrument.

THE COUNTRY GENTLEMEN, BUZZ BUSBY & BILL BROWNING

The Best Of Blue Grass The Devil's Own; Country Strings; Talking Banjo; Old Birmingham Jail. (Melodic EPM7-115)*****

ON the whole, this is an enjoyable record and in places quite outstanding. It consists of a collection of the work of various artists, giving a cross-section of American mountain music. There is considerable variety in style and in standard of performance.

Birmingham Jail, is by the Williams Brothers and is a rocking version of the traditional tune. It gains little by this treatment.

Country Strings by Bill Brown contains some very compelling guitar work and some good singing. This, along with **Talking Banjo**, provide the high spots of the disc.

The remaining track, **Devil's Own**, by a group called The Country Gentlemen, is fairly typical of the majority of country and western music.

JIM EANES, BILL CLIFTON Blue River Hoedown, Authentic Country And Western Road Walked By Foot; The Wander Back Nominally; Orchids Of Love; Corey. (Melodic EPM7-102)****

BOTH Jim Eanes and Bill Clifton were brought up in the midst of country and western music. This much is obvious by the tunes, all originals.

Of the two, I preferred Bill Clifton. His contribution has less of a rock 'n' roll quality, though, of course there is always something of rock in C and W.

Jim Eanes is accompanied by a group that tends to be over-amplified.

The backing to Clifton includes a very fine banjo player. He can be heard to advantage on the re-modelled **Corey**. Both singers have similar sounding voices, quite pleasant but lacking in the qualities that would make them outstanding rather than typical.

GEORGE JONES

Country Song Hits Why Baby Why; Play It Cool; You Gotta Be My Baby; Hold Everything. (Melodic EPM7-109)****

GEORGE JONES is a young Texan very popular in C and W circles. He sings songs which he wrote himself and which helped him to rise to his place in the "populist" field. He owes a lot more to the present than to the past, and although these songs are set in the country idiom, they could easily be hit parade material.

It is probably this which has contributed to his popularity more than the manner of his singing.

Thus to the purist collector they would be relatively worthless. They are, nevertheless, easy on the ear and quite swinging.

Owen Bryce

CLASSICS

The right touch of sadness

GRIEG

Peer Gynt

Morning Mood; In The Hall Of The Mountain King; Solveig's Song.

The Hollywood Bowl Symphony Orchestra, Conducted by Felix Slatkin. (Capitol FAP 1-8329)*****

THIS is a much better recording than the recent version of the "Aida" and "Faust" extracts by the same orchestra. These pieces are the best known sequences from **Peer Gynt** and performed together make a nice little presentation.

The best performance is of **Solveig's Song**, which has the right touch of happiness and sadness to make it a good performance.

Morning and The Hall are well played, but the latter was a shade too fast for comfort.

I should think this EP will be a popular choice at the record counters at Christmas time.

JOHANN STRAUSS

Emperor Waltz; Wienerblat; Blue Danube; Tales From The Vienna Woods; Virtuoso Symphony of London, conducted by Emanuel Vardi. (Audio Fidelity FCS 50013)*****

YET another record from the Audio Fidelity stable this time not quite as good as the Russian overture disc reviewed below. But it gains good marks for some very good Viennese Waltz rhythm.

Johann Strauss waltzes, although all similar in structure, each have individuality of their own. So when an orchestra, performing four of these waltzes on one disc, can give each its own individuality, it surely must be recognised as a good record.

Emanuel Vardi conducts with great vigour and imagination and I would rate this performance of the **Blue Danube** as being on a par with any of the better known versions.

RUSSIAN COMPOSER MASTERPIECES

Polovtzean Dances (Borodin); Dance Of The Baffoons (Rimsky-Korsakov); Russian Sailors Dance (Gliere); Russian Easter Festival Overture (Rimsky-Korsakov); Polonaise From Boris Godunov (Moussorgsky).

Virtuoso Symphony of London, conducted by Arthur Winograd. (Audio-Fidelity FCS 50009)*****

ALL the pieces, except perhaps the **Rimsky-Korsakov Russian Easter Festival Overture**, are well known and I cannot help thinking that if something else could have been included instead of this rather doleful

THE GREAT FOLLOW-UP TO
Tell Laura I love her
TELL TOMMY I MISS HIM
MARILYN MICHAELS

45/ACA-1208
45 rpm record



RCA Records product of
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Modern by Tony Hall

JAZZ PAGE

Trad by Owen Bryce



LOUIS ARMSTRONG, seen here with his wife during his stop-off in London last week, doesn't come up to expectations on his King Oliver LP.

ELLINGTON WILL BLOW YOUR BLUES AWAY

DUKE ELLINGTON'S AWARD WINNERS

Blues In Orbit
Three J's Blues; Sonata; Pie Eye's Blues; Sweet And Pungent; C Jam Blues; In A Mellow Tone; Blues On Blueprint; The Swingers Get The Blues; Too; The Swinger's Jump; Blues In Orbit; Wilder Vile In The Place, Man. (12in. Philips BBL 7381)★★★★★
PERSONNEL: Duke Ellington (piano); Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney (reeds); Ray Nance (trumpet); Booty Wood (trombone); Matthew Gee (trombone, baritone horn); Jimmy Wood (bass); Jimmy Johnson (drums).
WHEN I reviewed Duke's rather disappointing "Festival Session" (BBL 7355), I told you to be patient

and wait for *Blues In Orbit*. I think you'll agree it was worth waiting for. One of the least pretentious albums I've heard recently, it's also one of the best Ellington LPs in some time. Most of the tunes are based on simple riffs at varying tempos.
 Though skeletal in almost every case, somehow they carry much more weight than they would have from other people's pens.
 Hodges is in excellent form. All the tenor solos (except *C Jam*, our only glimpse of the great Gonsalves) are by Jimmy Hamilton. Altogether, a thoroughly enjoyable album, guaranteed to blow your blues away.

JON HENDRICKS
A Good Git-Together
Everything Started In The House Of The Lord; Music In The Air; Feed Me; Ill Die Happy; Pretty Strange; The Shouter; Minor Catastrophe; Social Call; Out Of The Past; A Good Git-Together; I'm Gonna Shout. (12in. Vogue LAE 1223)11★★★★★
PERSONNEL: Jon Hendricks (vocal) with Pony Poindexter (alto, vocal); Buddy Montgomery (vibes); Wes Montgomery (guitar); Guido Mahones (piano); Monk Montgomery or Ike Isaacs (bass); Walter Bolden or Jimmy Workman (drums) plus Julian "Cannonball" Adderley (sax); Nat Adderley (cornet).
A GENERALLY happy-go-lucky, carefree-and-easy session by Jon Hendricks (of Lambert, Hendricks, Ross) and some Californian friends. I should point out straightaway that the Adderleys help out some of the ensembles, but (a few bars from Nat apart) do not solo at all.
 It disappointed me to discover that Jon's solo voice can become monotonous over a 12in. LP and his seat singing isn't up to that of Dizzy or Joe Carroll.
 The songs are a mixture of semi-spirituals (with Pony out-shouting Jon on *Everything Started*), rhythmic-and-blues (*Feed Me* and *Ill Die Happy*—both very Louis Jordanish), wistful ballads (*Pretty and Past*) and some modern jazz-type things.
 Of these *Music In The Air* (originally a Gigi Gryce tune called "Wildwood," recorded by Stan Getz) is probably the most effective.

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FRANK FOSTER — DONALD BYRD, etc.
All Day Long; Slim Jim; Say, Listen; A.J. (12in. Esquire 32-107)★★★★★
PERSONNEL: Frank Foster (tenor); Donald Byrd (trumpet); Tommy Flanagan (piano); Kenny Burrell (guitar); Doug Watkins (bass); Arthur Taylor (drums).
THIS LP (recorded in January 1957) was made at the time that the parent Prestige label specialised in "blowing" dates with little or no preparation, to achieve spontaneity.
 The title "tune" (a spare, bare, little riff) occupies the whole of side one. All the solos are extremely long and, though the feeling is fine throughout, this sort of thing doesn't always come off on record.
 Foster, freed from the limitations of the Basic band, shows again that he is a very good player indeed. Byrd, even at this period, is better than most of the critics would have you believe, but I thought Kenny Burrell had a particularly good outing.

Tony Hall

* A happy-go-lucky session from JON HENDRICKS

Armstrong is good—but not THAT good!

SATCHMO PLAYS KING OLIVER
St. James Infirmary; I Want A Big Butter And Egg Man; I Ain't Got Nobody; Panama; Doctor Jazz; Hot Time In The Old Town Tonight; Frankie And Johnny; I Ain't Gonna Give Nobody None Of This Jelly Roll; Drop That Sack; Jelly Roll Blues; Old Kentucky Home; Chimes Blues. (Audio Fidelity AFLP 1930)★★★★★
WE don't get enough records from Armstrong's All Stars. I can't even remember off hand the last one I had to review. So this is one of those discs you look forward to for weeks.

well indeed. The rhythm section bounces along in its own way with Ron McKay hitting the traps for all he is worth.
Persian Market is the sort of thing that gives me the creeps. Parts of it sound genuine enough, but the introduction, the style of the tune, the false emotion of the growl trumpet solo, the frightfully odd chords of the first part, and the pseudo Eastern melody have nothing to do with traditional jazz as I know it.
I'm Going Home is an Acker composition. I rather like it and I have always found the leader's vocals to be the best thing in his band.

I don't think it's half as good as I had imagined. Of course, there are plenty of marvellous things—Louis' ending on the incredibly slow *St. James Infirmary*, his chromatic downward run on *I Ain't Got Nobody*, the repeated one-note phrase that leads into Trummy's solo on *Doctor Jazz*, the slow tempo of *Drop That Sack*, previously recorded 35 years ago.
 The trouble is clarinetist Peanuts Hucko, I'm sure. His place in the ensembles is not the correct one. Result is a muddled front line.

CHARLIE McNAIR'S JAZZ BAND
The Fish Man; Big House Blues. (Waverly Records SLP 504)★

CHARLIE McNAIR'S Jazz Band isn't. That's all. That could end this review as far as I'm concerned. But I suppose it's only fair to you, to Charlie McNair and to Waverly Records, presumably a new Scottish firm, to say something about why it's that bad.
 The musicianship is poor, the instruments don't swing, the trumpet lead is weak and at times his phrasing is wite, the drummer hasn't a clue as to what jazz is all about.

In solos both Louis and Trummy are marvellous. So is Billy Kyle. Hucko is not so hot. In the all-in passages the integration of Louis, Teagarden and Bigard is lost. Ed Hall was all right. So was the addition of Trummy Young on trombone.
 Some sleeve note writer has seen fit to wrap the affair round King Oliver. Well, it's a selling point anyway. What matter if Oliver didn't play most of the tunes? The excuse is that "he might have played them" or even better . . . pieces that were being played in New Orleans when Oliver was around.
 Just how elusive can you get!

The tunes are not in the slightest suited to the sort of near-truddy treatment the boys give it.
 The attempt at "jungle" noises in the Ellington opus *Big House* is pathetic. Bechet's *Fish Man* does little justice to the composition.
 The arrangements are devoid of any . . . but that's enough. There's no point in going on.

MR. ACKER BILK AND HIS PARAMOUNT JAZZ BAND
The Seven Ages Of Acker
Ory's Creole Trombone; Tiger Rag; In A Persian Market; I'm Going Home. (Columbia SEG8029)★★★★★

TWO of the best tracks from the LP of the same name are coupled with one of the worst and a quite likeable *I'm Going Home*.
 Jonathan Mortimer (Mr. to you) shows himself off nobly on *Ory's Ory's Creole Trombone*. It is played at the right tempo, and Mortimer blows lushly, accurately and sensibly throughout.
Tiger Rag, I was told at the time, went like a bomb. It did . . . and it still does. Ken Sims outshines his fellow musicians on this, but that is not to say the others don't do very

PETE KERR'S DIXIELANDERS
Coney Island Washboard; Waltzing Matilda. (Waverly Records SLP 506)★★

THE musicianship on this is better than that on the Charlie McNair disc on the same label reviewed above. Pete Kerr's Dixielanders play in tune, they phrase like jazz musicians, they play the right chords and the soloists stick to the harmonies.
 All the same I don't feel they should be recorded yet awhile. There's not much point in making a speech unless you have something to say. And there's not much point in making records either.
 These boys have very little to say. It is the tunes which say most. *Coney Island Washboard*, one of the better revivalist numbers, carries the band through rather than the other way round. *Waltzing Matilda*, hardly a jazz number, hasn't got the benefit of even a good melody to keep the thing moving.



The band plays in what is loosely called Dixieland style as opposed to the more popular "trad" style of most of our bands. This is the easiest of all styles to listen to and the easiest of all to play in order to give the impression of jazz.
 That is, of course, why it is always the one chosen by the professional boys out to earn a little money on the side. So, in spite of superficial jazz sense, studied listening soon reveals that there is little of the Delta on either side.
 The rhythm section appears to undergo a change between the two tracks. *Coney* features banjo, but this doesn't appear on the *Matilda* side. On the other hand *Matilda* has quite a bit of piano in the introduction and in a solo spot, but if there is one on the first side, it's been well toned down.

Owen Bryce

WHO WHERE WHEN

Week commencing Sunday, October 23

BANBURY	
Essoldo:	Terry Dene, Donn Reynolds, Lance Fortune, Vince Taylor, Chris Wayne and the Echoes (Thurs.).
BIRKENHEAD	
Essoldo:	Carmen McRae, The Jazz from Britain package (Tues.).
BIRMINGHAM	
Town Hall:	Carmen McRae, The Jazz from Britain package (Fri.).
BLACKBURN	
King Georges Hall:	Humphrey Lyttelton (Fri.).
BRADFORD	
Gaumont:	Jimmy Jones, Kenny Lynch, Mark Wynter, Michael Cox, Dean Rogers, Janet Richmond, Brooks Bros., The Frebtones, Tony Marsh (Sat.).
BRISTOL	
Victoria Rooms:	Mr. Acker Bilk (Sat.).
BUXTON	
Pavilion:	Humphrey Lyttelton (Sat.).
CARDIFF	
Gaumont:	Joe Brown, Billy Fury, Tommy Bruce, The Vernons Girls, Dave Sampson, Dickie Pride, Peter Wynne, Johnny Gende, Nelson Keene, Davy Jones, Johnny Goodie, Georgie Fame, Duffy Power, Red Price, The Viscounts, Billy Raymond, Jimmy Nicol and the Lucky 15 (Fri.).
CHELTENHAM	
Gaumont:	Joe Brown package (Sat.). See Cardiff.
DERBY	
Gaumont:	Joe Brown package (Wed.). See Cardiff.
DURLEY	
Lister Hall:	Mr. Acker Bilk (Fri.).
GLASGOW	
Empire:	Sid Millward and the Nitswits, Mike and Bernie Winters (Wk.).
Odeon:	Jimmy Jones package (Tues.). See Bradford.
HAYES	
Savoy:	Carmen McRae, The Jazz from Britain package (Sun.).
LEEDS	
Odeon:	Jimmy Jones package (Sun.). See Bradford.
Empire:	Adam Faith, John Barry Seven, Johnny Worth, The Honeyes (Wk.).
LONDON	
Gaumont, Lewisham:	Connie Francis, Cyril Stapleton and the Show Band (Sat.).
Trocadero,	Joe Brown package (Thurs.). See Cardiff.
Elephant & Castle:	Mr. Acker Bilk (Thurs.).
Royal Festival Hall:	Eartha Kitt (Season).
Talk Of The Town:	Cliff Richard, Russ Conway, Joan Regan, Edmund Hoekridge, Drs O'Connor, Billy Dainty (Season).
London Palladium:	
Victoria Palace:	David Whitfield, Stephanie Voss, Andy Cole, Maggie Fitzgibbon, Ronnie Stevens (Season).
MANCHESTER	
Empress Club:	Ricky Valance (Tues.).
El Rio Club:	Ricky Valance (Wed.).
Free Trade Hall:	Carmen McRae, Jazz from Britain package (Sat.).
Pallace:	Ken Dodd, Eddie Calvert, Peters Sisters, Joe Henderson (Wk.).
Odeon:	Jimmy Jones package (Fri.). See Bradford.
NEWCASTLE	
Essoldo:	Carmen McRae, Jazz from Britain package (Thurs.).
Empire:	Emile Ford, Jimmy Lloyd, Bobby Dracoon and The Cruisers (Wk.).
NORWICH	
Theatre Royal:	Carmen McRae, Jazz from Britain package (Mon.).
OXFORD	
Jazz Club:	Mr. Acker Bilk (Wed.).
PORTSMOUTH	
Troxy:	Terry Dene, Donn Reynolds package (Wed.). See Banbury.
RUGBY	
Granada:	Ricky Valance, Ted Heath, Garry Mills, Fleckers, Danny Rivers (Sat.).
SCUNTHORPE	
Essoldo:	Terry Dene, Donn Reynolds package (Sat.). See Banbury.
SHEFFIELD	
City Hall:	Carmen McRae, Jazz from Britain package (Tues.).
Gaumont:	Joe Brown package (Tues.). See Cardiff.
SLOUGH	
Adelphi:	Ricky Valance, Ted Heath package (Sun.). See Rugby.
SOUTHPORT	
Floral Hall:	Humphrey Lyttelton (Tues.).
SOUTH SHIELDS	
Odeon:	Jimmy Jones package (Wed.). See Bradford.
WAKEFIELD	
Playhouse:	Terry Dene, Donn Reynolds package (Fri.). See Banbury.



Jimmy Jones



David Whitfield

Vic Feldman is a genius

IT has been an exceptionally emotional week, one way and another. The discovery that the "real" Miles Davis was so very unlike the verbal pictures that have been painted of him . . . the advent of an almost electrifying new talent . . . the "happy events" in three homes connected with modern jazz . . . the generally encouraging air on the British jazz scene as a whole.

Early last week I was invited to Suite 312 at London's Mayfair Hotel. There I met . . . Miles Davis. And the hour I spent there was one of the most relaxed, instructive and enjoyable I can remember for a long time. We talked of TV (there was a set in every room), rings (Miles' was most unusual—a tribal emblem with a diamond inset), clothes (it has been said, with justification—that what Miles wears this year, the well-dressed man will wear two years from now), classical music (which he listens to avidly) and, of course, jazz.

The men mentioned most in Miles' musical conversations are arranger Gil Evans and pianist Bill Evans. And he is now talking of Britain's Victor Feldman in the same breath.

In demand

"Vic's a genius," he said. "Cannonball (whom Vic has just joined) won't let him out of his sight, 'cos everyone's after him for their own band. It's a bit like the word getting round about a new chick in town!"

And Miles also thinks the world of Philly Joe Jones' drumming. "There's no one anywhere near him," he said emphatically.

I have always respected Miles the MUSICIAN. After that short time at his hotel, I now have the greatest admiration for Miles the MAN. When he walked off-stage after his final Kilburn concert, I felt a strangely empty depression.

In every conceivable way, there is no man quite like Miles. Frankly, I miss him and his music.

NEW TALENT

NOW for that new talent, I beseech you to seek out and listen to an exceptionally talented new 20-year-old tenorist around town named Dick Morrissey.

The effect his playing had on me the first time I heard him was quite electrifying! Surrey-born Dick is a former

DISC'S Modern Jazz critic Tony Hall talks to Miles Davis

clarinetist (at one time, he, Peter King and Gus Galbraith worked together in a mainly mainstream band) who switched to tenor only ten months ago. His progress is quite remarkable, and if it continues at this rate, in two years time he will be a young giant of British jazz.

Ultra-modest and seemingly inhibited off-stage, Dick is one of the most emotional British modernists I have ever heard. I hear many influences in his playing just now. From Johnny Griffin and Tubby Hayes, back to a Don Byas-Lucky Thompson-like lyricism.

GREETINGS

CONGRATULATIONS all round . . . to Radio Luxembourg modern jazz DJ, Barry Alldis and his wife, Fernande, on the birth of a baby boy . . . to tenorist-leader Tubby Hayes and Rose, again on the birth of a baby boy . . . and to Jazz Five co-leader, bachelor baritoneist Harry Klein, who finally took the plunge at Paddington Register Office last week. That leaves now only Ronnie Scott, Benny Green and yours truly!

LOOKING UP

AS for the jazz scene generally, things are certainly looking up. For instance, Jimmy Deuchar has never played better. And . . . well, to do justice to everything that's happening, a whole column is called for. Which is what I'll give it—another week in DISC.

There must be something extra thrilling about being feted in the very city that reputedly gave birth to jazz. Especially when you learnt it all from gramophone records hundreds of miles away!

CY LAURIE, Terry Lightfoot, Mick Mulligan, Ken Colyer, Pete Ridge, Al Fairweather, Sandy Brown and Kenny Ball . . . in that order . . . are lined up for yet another new jazz club in London's north-west fringe area, King's Hall, Berkhamsted, is the venue and they meet on Tuesdays. The really big headache today when opening a new club is how to ensure a continuity of name jazz bands.

A book for jazz fans—

And for folk and pop fans as well!

LET'S HAVE SOME MUSIC
Donald Hughes
(Museum Press, London, 12/6)

DONALD HUGHES is Music Adviser to the County of Middlesex, and when I tell you that Middlesex were the first county in the British Isles to include jazz in their educational courses, you will see that Mr. Hughes is not just an old fogey.

He was actively engaged in getting the jazz course going and I have had the pleasure of working under him for some seven years at Hendon Technical College.

I also had the pleasure of helping him write the jazz chapter in this book, and I'm even more pleased to know that he incorporated many of my ideas.

Overplays

I think he overplays the importance of improvisation a little. There's plenty of good jazz that's not improvised. I'm sorry, too, that he finds place to mention Boulton's book, "Jazz in Britain." This is about the most inaccurate book yet, it should be ignored.

He decries "symphonic jazz" and stresses the importance of the "blue" notes in jazz. Most important of all, he emphasises that if you want to play an instrument, even if only for your own personal pleasure, you must do two things: Buy a good one, and learn to play it correctly, preferably with the aid of a teacher.

Which is just what I'd say. Of course, there's a lot in the book that isn't jazz or folk or popular . . . but whatever your first choice, I'll guarantee you'll find the book a great help in listening to ANY form of music. O.B.

There is hardly a traditional jazz band now that can be booked for even a single date before next year.

LOVERS of folk living anywhere near Tring in Hertfordshire should make a note of the Residential Course on Folk Music Today at Pendley Manor tomorrow (Friday). Speakers will include our foremost folk authority, A. L. Lloyd, and singer Shirley Collins. The course starts in the late afternoon and after an initial supper and get-together, there will be a film show.

Owen Bryce

Trad Jazz News

WHEN Rena Swankey and Enoch Kent came to England and broke up their very successful group, the Reivers, a gap was left in Scottish folk music. A new group, the Emmettones, hope to fill this and already they have issued three records and been offered an LP recording session for early next year.

The discs are available on Beltona, one of Decca's labels. So successful was this initial issue, that Decca, although not in the first place responsible for the cutting of the discs, have now decided to set up a recording session for themselves. Two Scots songs will be recorded next week and issued as a single.

Although they specialise in Scottish and Irish folk songs the group has, if anything, a sound more like Country and Western. The leader of the group is Sean Connolly, which isn't his real name. Under his own name he recently had a Top Twenty hit. But he was allowed to help form the Emmettones on condition that his real name did not appear anywhere.

I'd like to be in Chris Barber's shoes next Sunday. The band plays that night to the members of the New Orleans Jazz Club.

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Don't compare me to Duane

says new beat guitarist

JIM GUNNER



JIM GUNNER—Distinctive

BROOK BENTON

(Continued from page 1, column 1)

Washington. They've done two records together and one of them—"The Two Of Us"—is the No. 1 album in the States at the moment. Shirley, I believe, is very much like Dinah.

"Together with Brook I believe she could form a new partnership as popular here as Brook's partnership with Dinah is in America. They may even cut a disc together.

"I'm looking forward to seeing Brook and Shirley together on the stage. Dinah is ten years her senior but Shirley's just as great."

Machat said he had hoped to bring Benton over in November.

"But we decided there would not be time to arrange everything," he explained. "We want the lot—Press interviews, theatre, television—and we thought it would be wiser to take our time and do it on a really big scale. That's why we put it off till January or February."

Machat is also Neil Sedaka's lawyer. "I've thought about bringing him over," he said. "It's a bit difficult right now. Perhaps later next year he'll come."

JIM GUNNER, the new beat style guitarist on Decca whose first disc, "Hoolee Jump" was released at the beginning of the month, is not a British Duane Eddy.

"I figure a lot of people are going to compare me to Eddy," he said, "but I have a different sound and phrasing, and if I keep to it, it should be distinctive enough to avoid this."

"After all, most guitarists sound alike, but on 'Hoolee Jump' I have contrived to get a new sound. This could be copied, but only by a group using the same equipment as mine."

"Music is my life," continued Jim, "and I have spent a great deal of money on equipment, in order to get the right sound. This may seem funny, but I would rather spend money on instruments, than on say, records, and I will continue to do so."

"I have my eye on a new guitar which costs around £350. It's a lot of money, but it will be worth it."

Jim Gunner, who, incidentally, plays piano, banjo, mandolin, violin, double bass, mouth organ, flute, accordion and cello as well as the guitar, started in real show business

more than a year ago when Jerry Lordan asked him to make a demonstration disc of "Apache."

"All told," said Jim, "I have cut between 15 and 20 demonstration discs, and last year I passed a recording test for EMI; but nothing happened."

"Then earlier this year, I cut five private discs which were sent to Decca. Within six weeks, I had a contract, and had recorded two of the sides 'Hoolee Jump' and 'Footloose.' Both of them were written by my manager and myself."

"Now that I have a recording contract, I want to establish myself as a guitarist."

Although he is comparatively new to show business, Jim Gunner has already had night club experience in London, but at the moment he has more than half an eye on that first disc.

June Harris



CONNIE FRANCIS, seen here being presented with her Golden Disc for "Everybody's Somebody's Fool," makes her fourth trip to Britain this week.

Hard work rewarded for Connie

CONNIE FRANCIS, the girl who never seems to make anything but a hit, was due to arrive in this country yesterday (Wednesday) for her fourth visit. She was last here in May.

The 21-year-old singer, who began the vogue for reviving oldies with "Who's Sorry Now" more than two and a half years ago, has travelled far since her first, unheralded arrival into the hit parade.

Connie has worked hard to maintain a high standard, and in doing so there has been no loss of popularity with her younger following—she still takes the trouble to answer all her fan mail personally.

Hard working

Tony Osborne, who has accompanied her many times on wax, has said that she is without doubt one of the hardest working singers in the industry. And the perfection she gets has had its reward in three Golden Discs and a Silver Disc for British sales of "Lipstick On Your Collar."

It was quite amazing that Connie should not be snapped up for films until two years after her initial success. For although she has made cameo appearances in beat musicals, it wasn't until this summer that she was given a big part—the lead in "Where The Girls Are" for MGM.

With shooting completed, a sequel has already been planned in "Where The Boys Are," which is due to go before the cameras next spring.

In addition to her TV appearance here in a "Saturday Spectacular," the Palladium show (October 23), and on "Parade" (BBC October 26), she will also fly to the Continent for more television spots.

J.C.

Steele's hit writer has big new musical

MIKE PRATT, one-time partner of Lionel Bart—they wrote many Tommy Steele hit songs together—who has been out of the news since they split a year ago, revealed this week that he has just completed his first stage musical. With it, he will make a fresh bid for fame.

The musical is called "The Big Client." It is a song-and-dance version of the play of that name, screened on ABC TV's "Armchair Theatre" on May 17 last year. Its plot deals, cynically, with the advertising world

—and the TV version brought protests from that world that it had been hit too hard.

John Kennedy—Steele's co-manager—told DISC he had bought an option on the show. He plans to present it in the West End early next year. He says, "Mike's done a great job. It has all the signs of a sensational hit."

Said Pratt: "I watched the TV play just out of personal interest, the authors, Eric Paice and Malcolm

Hulke, are old friends of mine. The idea of putting the play to music came months later. It just cropped up in conversation. Eric and Malcolm were keen—so I got to work."

By the time Pratt started on "The Big Client," his partnership with Lionel Bart had ended. It had produced such Steele hits as "Rock With The Cavemen," "Butterfingers," "Handful Of Songs" and "Little White Bull," and the words and music for three of Tommy's films: "The Tommy Steele Story," "The Duke Wore Jeans," "Tommy The Torador."

Pratt and Bart didn't quarrel; they just found their show biz interests going different ways.

Said Pratt: "I decided to stake everything on 'The Big Client.' I knew it meant months out of the limelight while I wrote it. Now we'll see if the gamble pays off."

SINATRA TO STAR IN LONDON SHOW?

HOPES rose at the end of last week that Frank Sinatra might appear in London before Christmas following rumours concerning the Adelphi Theatre's plans before the pantomime season commences.

The show "Once Upon A Mattress" ends there on Saturday of this week, leaving approximately five weeks open before the pantomime "Cinderella," starring Jimmy Edwards, begins in December.

The Harold Fielding organisation is considering filling this gap by presenting a top-line international star or stars in their own show. The names under consideration included Sinatra, Judy Garland and Maurice Chevalier. A Harold Fielding spokesman told DISC: "Judy Garland can't manage the dates concerned, and Maurice Chevalier required more time than was available to prepare and rehearse a show."

"There is no news yet concerning the possibility of Sinatra or indeed anyone else appearing at the Adelphi during this period, but negotiations are in progress."

Elvis Presley in football accident

ELVIS PRESLEY broke a finger while playing football near his Memphis, Tennessee, home last Sunday. The fracture was set in a local hospital, and it is hoped that his Hollywood filming will not be interrupted by the accident.

RCA are releasing a new single coupling, "It's Now Or Never" with "Make Me Know It," on October 28. The first title had its British release delayed because of copyright difficulties. These have now been resolved.

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