

DISC

THE TOP RECORD & MUSICAL WEEKLY

Plans for second Rock 'n' Trad show

'House full' notices on first

LARRY PARNES revealed to DISC this week that at least one more "Rock 'n' Trad" show will be going out on a variety tour—some time around next February.

Parnes told DISC that the reception his first, and current, show had received was "fantastic." "It's been house full notices going out at almost every theatre. It couldn't be better."

"I've proved something which I have thought for a long time. Box office at variety theatres does not depend on the hit parade."

None of the stars in the current show is at present chart toppers and he is now planning a show with the same general format. There will be at least fourteen singers, a troupe of girls—not the Vernons Girls but one which Parnes is forming himself—and a large orchestra.

Said Parnes: "The present formula has proved to be so successful that I am now negotiating for the same production team of Jack Good as producer, Leslie Cooper, and musical director Syd Dale."

Parnes attributed at least part of the success of his current show to the fact that it was family entertainment. He said he was getting a good percentage of older people in the audience and a number of the acts had been designed specially to appeal to them.

Not furious

"They go particularly for The Vernons Girls and are prepared to accept artists like Billy Fury, who closes the show."

Fury's act is very much a sale of sex. "But," said Larry, "I've not seen any of the older people walking out in the middle of it."

"Whenever Billy's on stage it's like watching a silent film. The audience screams so much that you can't hear a word he sings."

For his next show Parnes intends to use even more artists from outside his own "stable." In his present one there are four he doesn't "own."

"But I'm at present negotiating for two tops, whom I think will be a surprise. I can't tell you who they are at the moment, but I can tell you that at least six of the names appearing in the next show will be completely new. I'm always on the lookout for new

Continued on page 8

PRINCESS TO SEE AVALON

PRINCESS MARGARET is to attend the premiere of "The Alamo," United Artists' new £4,000,000 Todd-AO production, introducing Frankie Avalon, and starring John Wayne, when it opens tonight (Thursday), at the Astoria, Charing Cross Road.

Among the other stars likely to attend are John Wayne, Gary Cooper, Deborah Kerr, Dawn Addams, Sydney Chaplin and Richard Todd.

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Connie Francis may 'adopt' British child

A LETTER to Connie Francis, sent to her in America by one of her British fans, may lead her to support, financially, a British child. Connie told DISC about it on her arrival here last week.

"This particular letter," she said, "came from a young reader in London, and it appealed to me so much that I began to think about the possibility of supporting a child who has not been as lucky as I.

"There are many under-privileged children in this world, and I feel quite strongly about the matter.

"I hope, during my visit, to make arrangements to 'adopt' one by helping financially. I hope some of my fans will help me. My fan club has already promised to do what it can.

"Perhaps from time to time I can do a show, with all proceeds going towards the fund."

Contributions

If any DISC readers would like to help, we shall welcome any contributions to our office, and we will then send them on to Connie.

Last Sunday, four children spent the day with Connie. She took them to the London Palladium, where they watched her rehearse for her starring TV show that night, and then they stayed to watch the show.

It is quite likely that one of them, either ten-year-old Lorraine Woods, or her nine-year-old brother, Alan, may be her chosen child.

Connie returns to the States on November 1 after stage appearances at the Gaumont, Lewisham (October 29) and the Astoria, Finsbury Park (30), to prepare for her night club opening at the Copacabana.

It seems certain that an LP of "Connie Francis At The Copa" will be made.



Straight from the top of the American Hit Parade!

CONNIE

FRANCIS

with her greatest ever disc

MY HEART HAS A MIND OF ITS OWN

WITH Malagueña

45-MGM1100



Marty riot makes her wild

MAY I say how disgusted I was at the shocking way in which Marty Wilde was treated, when he did the Larry Parnes rock package a good turn in flying from London. The fact that people went prepared with stink bombs and paper pellets, makes me wonder if many people go to rock shows with the sole intention of creating a disturbance and spoiling the show for the genuine rock fans and the artists themselves. I have seen Marty's act, and can understand that its smoothness and more mature approach make it a rather unfortunate choice for a fast moving rock show.



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Post Bag

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

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

BONUS WINNER FOR OCTOBER IS:
Brian Smith, 97, Peverel Road, Cambridge.

However, if Marty had not been prepared to appear, what would have happened? The fans would have had real cause for complaint if the Free Trade Hall had been closed and they had been turned away. — **SUE KARNAGHAN**, Morecambe Gold Club, Bare, Morecambe, Lancs.

Miss Karnaghan wins an LP of her own choice for this letter.

NOT SO FUNNY

WHEN I first heard the new American hit, "Mr. Custer," I laughed, but the humour has now worn a little thin. This disc, or rather the idea behind it, is in rather bad taste. According to the history books, June 26, 1876, was the date of the massacre of all 265 men of the 7th U.S. Cavalry under the command of General George Custer. Surely this is not a subject for fun. — **JANE PHILLIPS**, Red Lion Cottage, West End, Old Costessey, Norwich, Norfolk.

INSTRUMENTAL TIME?

WITH Cliff Richard's backing group, The Shadows, having enjoyed a lengthy run at the top of the charts, it seems to me that many other accompanying groups should cue their own instrumental discs. Certainly the non vocals are becoming ever more popular, as witness the hit parade success of Duane Eddy, Johnny and The Hurricanes, the John Barry Seven and The Ventures. In particular I should like to see instrumental waxings from Johnny Kidd's Pirates, a group with a very commercial guitar sound and Emile Ford's Checkmates, whose musical talents are particularly well displayed on the "New Tracks with Emile" LP. — **P. J. NICKOLS**, Oriel Haven, 38, Victoria Avenue, Bournemouth, Hants.

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

THOSE 'COVERS'

I HAVE recently read a great deal about cover records, and there are two new discs which just about take the cake. Anyone with the originals will agree with me. Firstly, Lyn Cornell's version of "Never On Sunday." Such English lyrics with such a Continental tune fails to find admiration. But I have liked all her other records, and will not be prejudiced by this one. Secondly, Frankie Vaughan's "Milord." Edith Piaf has been heard singing this song many times, and if Frankie had sung it in French it would have been much more acceptable. — **MAVIS CLOSE**, 7, Derby Street, Thornhill, Sunderland.

THE policy of cover jobs has generally been accepted by the disc buying public, but surely they will not accept the copying of another artist's voice!

I don't think anybody would go as far as making a copy of another artist on disc, but one listen to a 22-year-old American, Adam Wade, will immediately remind the listener of Johnny Mathis.

In fact, all his discs, from "Ruby" to "Speaking Of Her," seem to be copies of Mr. Mathis. — **P. FOWLER**, 170, Usbridge Road, Hatch End, Middlesex.

RAVES FOR RAY

I FAIL to understand why Ray Charles has not entered the British hit parade. Although some of his discs are not commercial, "What'd I Say" and "I'm Movin' On," his best to date, should have entered the charts. Cliff, Adam, Billy, etc., all rave about Ray, and so do all the American stars, so why don't the British public? This is the only country in Europe not to appreciate Charles, but I feel sure that a tour would certainly improve this ridiculous situation. — **ADOLF MARELLO**, 58, Western Avenue, East Acton, London, W.3.

Miss Bogie gets her answer

TWO weeks ago Miss Mary Bogie made a not very complimentary reference to Paul Hanley's cover disc of "Polkadot Bikini." As Paul's personal manager, may I take this opportunity of pointing out that both Paul and I have received many comments and letters from people all over the country saying they prefer Paul's version of "Polkadot Bikini" to the American one, the main reason being that it is slightly more "up tempo." — **DAVID STONES**, 34, Astley Road, Hemel Hempstead, Hertfordshire.

IT is quite obvious that Miss Bogie either did not listen to the three versions of "Tell Laura I Love Her," or she is it stone deaf.

Miss Bogie said that Ricky Valance's version was an improvement on the Peterson version, and that John Leyton's was merely a copy.

As arranger and musical director for the John Leyton record, I know the following line-up was used: Girls, cor anglais, two dampened electric guitars, bass and soft beaters on tom toms.

From listening to the Valance and Peterson versions I judge that both have this line-up: Men (similar boom-boom phrasing on both recordings), non-amplified guitar, brushes on side drum, bass and organ. I leave your readers to draw their own conclusions about which artist is merely a copy. — **CHARLES BLACKWELL** (Musical Director).

You hear it, you buy it, and these are the reasons why

ALL of a sudden you're aware a real raver of a record has come on the market. How you know, you don't know. But you've got it fixed in your mind that "Robin's Nest" by Humphrey Hughes and his Hip Harmonium is a must. You've made a note to buy it when you get paid on Friday. But who or what first told you about it? And when? And how? If you pried into the matter, you'd probably find several powerful sales forces had combined to make you aware of this latest masterpiece on wax. If it's an American disc, chances are you've heard about it well in advance through the music Press. If it's a British one, chances are you haven't. That's not because our music papers have an American bias. The reason is that if one of our disc firms thinks it has a good song, and that one of its artists will make a super-smash record of it, it fears a premature "leak" might result in rival versions trying to muscle in on the sales.

Handouts
So they button up in most, though not all, cases; and they do so much more with singles than with LPs, since competition among the latter is not so frantic. Normally, therefore, the Press will hear nothing officially about the latest by the Hughes Harmonium till a few days before release. Then review copies will be sent out. So will handouts, describing Humphrey's career since the time he gave a washboard recital at Cheltenham Town Hall when only six. So, in some cases, will orders for advertising space. Apart from the Press, disc firms have other powerful media for peddling their wares. There are the dealers; by some estimates, there are more than 7,000 of them in Britain.

The firms supply them with advance release lists, leaflets and—for discs which seem a good bet for the Top Twenty—window display material. Juke boxes are another key force. Most disc firms have a special department to keep contact with head offices of juke companies and to try to get as many releases as possible blaring out all over the country.

COME PRY WITH ME Dick Tatham

There are other important ways of popularising a disc. There is the artist, who will plug it as much as possible on TV, radio and "live" performances. "And now I would like to sing my latest record hit" has headed the Top Ten of show business cliches for at least the last five years.



Then there are the radio and TV disc programmes, which have given many a record a rocket-boost to stratospheric sales. Important distinctions must be made here. There are "independent" programmes—those on the BBC—and commercial ones (e.g. on Luxembourg) where a disc firm buys the air-time and employs its own DJ. Again, some programmes are of listeners' "requests"; others just the personal choice of the person who plays them—acting in consultation with the producer. Further, some programmes may be handled by staff announcers; others by specialist, out-and-out DJs. Some of the latter have both BBC shows AND work for more than one disc firm. They make so much, you wonder they don't buy the record companies instead of just working for them.

Let's not forget the music publishers. Their interest is in royalties on discs of their songs. Their pluggers join those of the disc companies in trying to get radio and TV "plays."

The conventional approach to a DJ is to send him a rush copy of the record with a covering letter containing three times as much blather as a Hollywood film trailer. Less formal methods include button-holing him at one of the several haunts of show biz folk, or holding forth on the phone with the relentless zeal of a Hyde Park orator. Some DJs are unsporting enough to keep their telephone numbers out of the book. Several agencies supply disc and music firms with morning-after lists of numbers performed on radio and TV during the previous 24 hours. The disc pluggers scan his list for "plays" of his records. The music firm's pluggers hunt through for his songs—either in record or "live" programmes. With the dedicated excitement of a punter checking his football pools, they hasten to see how many promises of plugs have been kept. Naturally, they are crazily mixed-up in their feelings for DJs. Their affability in the quest for future favours often clashes heavily with their understandable rage when they feel they have been let down. So, you see, the fact that the red-hot record of the moment establishes itself in your mind is no mere accident. The Press, the disc firms, the DJs, the jukes, the music publishers—they've all been on to you, directly or indirectly. Against all that, how could you possibly have held out?

Have YOU heard . . .
'The Girl on the Floor Above'
JOHN LEYTON
H.M.V. POP 798

MARIO LANZA
BE MY LOVE
 45/RCA-1210
 RCA RECORDS
 45 rpm

AMERICAN TOP TENS

- These were the ten numbers that topped the sales in America last week (week ending October 22)
- | | | | |
|-----------|-----------|--------------------------------|-----------------|
| Last Week | This Week | Title | Artist |
| 4 | 1 | Save The Last Dance For Me | The Drifters |
| 3 | 2 | My Heart Has A Mind Of Its Own | Connie Francis |
| 2 | 3 | Chain Gang | Sam Cooke |
| 9 | 4 | I Want To Be Wanted | Brenda Lee |
| 5 | 5 | The Twist | Chubby Checker |
| 8 | 6 | Devil Or Angel | Bobby Vee |
| 1 | 7 | Mr. Custer | Larry Verne |
| 6 | 8 | A Million To One | Jimmy Charles |
| 7 | 9 | So Sad | Everly Brothers |
| — | 10 | It's Now Or Never | Elvis Presley |
- ONES TO WATCH**
 Move Two Mountains - Marv Johnson
 Artificial Flowers - Bobby Darin

JUKE BOX

- Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending October 22)
- | | | | |
|-----------|-----------|-----------------------------|-----------------|
| Last Week | This Week | Title | Artist |
| 1 | 1 | Only The Lonely | Roy Orbison |
| 2 | 2 | Tell Laura I Love Her | Ricky Valance |
| 3 | 3 | Nine Times Out Of Ten | Cliff Richard |
| 4 | 4 | So Sad/Lucille | Everly Brothers |
| 9 | 5 | As Long As He Needs Me | Shirley Bassey |
| 5 | 6 | How About That! | Adam Faith |
| 7 | 7 | Walk Don't Run | The Ventures |
| — | 8 | Let's Think About Living | Bob Luman |
| 10 | 9 | Please Help Me, I'm Falling | Hank Locklin |
| — | 10 | Chain Gang | Sam Cooke |
- Published by courtesy of "The World's Fair"

TELL TOMMY
MISS HIM
MARILYN MICHAELS
 45/RCA-1208
 RCA RECORDS
 45 rpm

'SHORTNIN' BREAD' GIVES THE VISCOUNTS THEIR FIRST CHART SUCCESS, BUT

They preferred the other side!

YET another oldie has proved to be the key to the hit parade door for a comparatively new vocal team. The oldie is the Negro song "Shortnin' Bread," beloved by all bewhiskered Victorian basses and baritones, and recorded many times over the years by all sorts of singers including Paul Robeson.

The vocal team is the aristocratically named trio known as The Viscounts, and it's their second disc for Pye.

As is usual with the first hit record, remarks are circulating to the effect that The Viscounts' version is good, but owes a lot to the American one by Paul Chaplain. This irks the trio considerably.

"When we recorded 'Shortnin' Bread,' we'd never heard of Paul Chaplain," stated Don Paul, leader of the group. "Anyway we didn't think much of 'Shortnin' Bread' at all. We much preferred the other side 'Fe-Fi-Fo-Fum,' but that's how things go."

Terrific beat

Why did the side they didn't like make it?

"We think it's because of the terrific beat going right through it. It's the kind of number that teenagers take to."

The rest of The Viscounts are Gordon Mills and Ronnie Wells, who, at 19 is the youngest of the trio.

Don started off as a Carroll Lewis singing discovery and prize-winner on Radio Luxembourg, and Gordon and Ronnie were members of an amateur harmonica group which won a British championship.

The three came together in the Morton Fraser Harmonica Gang. Gordon and Ronnie were obviously at home in the mouth music atmosphere, but Don admits that he never played a note and still can't. His value to the Gang was in a vocal and comic capacity.

After a year with the group the three left and started a long and fruitful association with touring beat shows. "We know every beat artist there is in the country, I think," said Don.

At present The Viscounts are in the Larry Parnes Rock 'n' Trad package and enjoying every minute of it.

"But we don't want to get typed as a beat act only," stressed Don. "That's

fatal. We're adaptable to just about any kind of music. If rumba comes in next week, we'll be a rumba group. We do some comedy as well and Gordon and Ronnie sometimes use harmonicas in the act.

"We're sure this type of all-round policy is the best way of staying popular and keeping the public's interest."

They star in "Saturday Club" again this week, and in "Parade Of The Pops" next Wednesday (November 2).

The results of success are strange and often amusing. The Viscounts are getting an increasing amount of fan mail from Ghana.

These letters are often written in quaint and somewhat religious English. One of them commented on the sound the boys produce and finished by saying "let me see a picture of you quickly, for God's sake."

John Summers

THE VISCOUNTS - Gordon Mills (left), Ronnie Wells and Don Paul.



TOP TWENTY

Compiled from dealers' returns from all over Britain
 Week ending October 22, 1960

'Only The Lonely' still top... Mathis Costa and Ford in

Last Week	This Week	Title	Artist	Label
1	1	Only The Lonely	Roy Orbison	London
4	2	As Long As He Needs Me	Shirley Bassey	Columbia
2	3	Tell Laura I Love Her	Ricky Valance	Columbia
6	4	So Sad	Everly Brothers	Warner Bros
5	5	Nine Times Out Of Ten	Cliff Richard	Columbia
3	6	How About That!	Adam Faith	Parlophone
7	7	Let's Think About Living	Bob Luman	Warner Bros
15	8	Dreamin'	Johnny Burnette	London
9	9	Walk, Don't Run	John Barry Seven	Columbia
11	10	Please Help Me, I'm Falling	Hank Locklin	RCA
10	11	Chain Gang	Sam Cooke	RCA
14	12	Rocking Goose	Johnny and The Hurricanes	London
8	13	Apache	The Shadows	Columbia
12	14	A Mess Of Blues	Elvis Presley	RCA
16	15	Shortnin' Bread	The Viscounts	Pye
13	16	Walk, Don't Run	The Ventures	Top Rank
—	17	My Love For You	Johnny Mathis	Fontana
—	18	MacDonald's Cave	Pitdown Men	Capitol
—	19	Never On Sunday	Don Costa	London
—	20	Them There Eyes	Emile Ford	Pye

ONE TO WATCH
 Four Little Heels Brian Hyland

LANCE FORTUNE



"I Wonder"

BOBBY DEACON



"Your Kisses are fine"

BROOK BROTHERS



"Say the Word"

THE VISCOUNTS



"Shortnin' Bread"

EMILE FORD



"Them there eyes"



LONNIE DONEGAN received—with appropriate ceremony—his Golden Disc for "My Old Man's A Dustman" at London Airport just before he left for Australia on Sunday.

NO WOBBLE BOARD FOR LONNIE

LAST Sunday, Lonnie Donegan flew to Australia at the beginning of an overseas tour, which will take him right through that country and then on to New Zealand and America.

It's his first visit to Australia, where he is the first Briton to earn the distinction of having two records at the top of the hit parade within the space of one year.

With him on the bill will be Miki and Griff and comedian Billy Baxter as well as other acts.

What kind of show is Lonnie planning for consumption Down Under? Will kangaroos and wobble boards figure in his repertoire? The answer was an emphatic "No."

"I shall use exactly the same act as I do at home here," he said. "I think it would be very impertinent of me to go to Australia and start trying to sing their songs. I don't know much about them, and why should I attempt them when there are Australian stars there who can do them so much better?"

Research

"But don't get me wrong, this doesn't mean that I won't take an interest in Aussie songs while I'm there and maybe try some out for my own interest and amusement."

Few people realise exactly how much effort and research Lonnie expends on his music. He possesses one of the most comprehensive libraries on folk music in Europe, and is in regular contact with internationally known authorities like Alan Lomax, exchanging information and views.

He can rattle off the full history of

such seemingly superficial songs as "My Old Man's A Dustman" — according to Lonnie it originated among the Liverpool dockers more than a hundred years ago.

"Folk songs with jazz treatment," is Lonnie's description of the music which typifies him. His policy is always to use original material as opposed to songs already recorded and made famous in recent times by other artists.

"I'm an admirer of stars like George Formby," he said. "They made their names and stayed on top for a long time by doing their own kind of songs in their own kind of way. I intend to follow their example."

His tours abroad are few and far between. This is explained by his love of home and family and his dislike of being separated from them for long periods. The offers which he receives from overseas are sufficient to keep him working outside Britain permanently if he wished.

Apart from his popularity as a recording star in English-speaking countries, the Donegan discs are also hit paraders in Scandinavia and Germany.

"The Scandinavian countries speak and understand a lot of English anyway," he pointed out. "I don't think that goes for Germany as well, but they seem to like my slower numbers. For instance, 'I Wanna Go Home' reached a high place in their charts.

"I'm recording some numbers in German especially for that market now."

Lonnie was practically living in the recording studios right up until the time of his departure. As well as recording numbers himself, he was supervising sessions with Miki and Griff and Kenny Ball's jazz band.

His tour in Australia and New Zealand ends on November 26, and he flies to Honolulu for a short holiday before going on to America. After dates in Los Angeles and a visit to Las Vegas, he returns to Britain in December for Radio Luxembourg recordings and to open as Buttons in Tom Arnold's presentation of "Cinderella" at the Theatre Royal, Nottingham.

His popular ATV series "Putting On The Donegan" will be returning soon, and he is very pleased about this.

Comfortable

"I always feel comfortable working on television, and ATV give me complete freedom with the programme. Rita Gillespie, the producer, is a great help as well."

Projects for next year include the possibility of a major film in the spring with two big film stars in the cast. It will probably be a film version of a West End play, and Lonnie's role would be a light comedy one — and not necessarily including songs.

His summer season next year is already fixed, and although the details remain a secret, rumours suggest it may be in a London theatre.

In spite of his triumphs during the past decade, he is not complacent or by any means satisfied about his present status and his future progress.

"I feel my career is still in its infancy, and I've got a lot to learn yet."

Nigel Hunter

Dion and Belmonts split up

ONE of the most famous pop singing groups in the States, Dion and The Belmonts, have split up. The group have been together for several years and among their biggest hits were "Teenager In Love" and "Where Or When."

Dion is to continue as a solo singer while The Belmonts will form a new trio. They will all continue with Laurie Records.

Jazzing the classics

TWO major companies with but a single thought, Released this week on RCA Victor and on Columbia are two jazz influenced take-offs of Tchaikovsky's "Nutcracker Suite." One with Duke Ellington and his Orchestra, has the more dignified if less inspired title, "The Nutcracker Suite." Shorty Rogers and his Big Band do the honours for RCA on "The Swinging Nut."

The Four Lads, after nine years with Columbia, have decided to cut their own discs, and this week clinched a deal with Kapp Records to issue all their future masters.

Everest Records are to release the original sound-track album from the forthcoming film "Where

Teamed up on records for the first time, and I hope not the last, are June Christy and Jonah Jones on Capitol with "Tommy, Tommy." It's really something.

Dirk Bogarde, known here as "England's Matinee Idol," made his debut on wax this week with the release by London Records of his "Lyrics For Lovers," an album of readings of great love songs.

Favours

OZZIE NELSON said about his son Ricky: "I think Ricky has been pretty good to his contemporaries. We turned down the movie 'Hound Dog Man' and Fabian did it. 'Yellow Stone Kelly' and Edd 'Kookie' Byrnes did it, and 'The Alamo' and Frankie Avalon did it."

CABLE FROM AMERICA

Eydie Gorme and husband Steve Lawrence are doing smash business at Washington's "New Lotus Club" where they are appearing as a double act for the first time since Steve finished his army stint.

To tie up with The Safaris' new LP named after their big hit "Image Of A Girl," Eido Records are running a contest to choose from 22,000 girls' photographs, a winner to appear on the album cover, and receive a trip to Hollywood, a recording test and \$250 in cash.

Oldie hit

THE PLATTERS prove again that great songs never die, with their latest hit, "To Each His Own." This title was taken from an album as a result of a Boston DJ playing the track once, after which the phone didn't stop ringing with requests for this number. It reached Mercury's ears, who at once issued it on a single. Within a couple of weeks they had another hit.

Johnny Burnette is now expected to stay in the best selling charts for the rest of this year with his latest record, "You're Sixteen."

Billy Ward and The Dominoes have just re-made Billy Reid's big hit, "The Gypsy," with a slight beat, and this could well result in the song becoming a world-wide hit for the second time.

Cadence Records have just put out The Everly Brothers' second record since the boys left them to join Warner Bros. The first, "When Will I Be Loved" was a hit, and this will be too. The boys sure left a goldmine behind them.

Maurice Clark



JOHNNY BURNETTE
—His "You're Sixteen" should stay in the charts.

The Hot Wind Blows," which stars Gina Lollobrigida and Yves Montand. Many companies have tried to get the rights to this important album, but Everest came up with the best terms.

Jeanne ("He'll Have To Go") Black had her third single release this week—"You Better Not Do That"—together with a simultaneous issue of her first album, "A Little Bit Lonely." Capitol Records did this, as they figure one will help the sale of the other. Another important happening in Jeanne's life this week was the signing by Capitol of her younger sister, Janie Black, whose first disc will be released any time now. Although they don't sound too much alike, there will be a lot of confusion over those names, I'm sure.

TREMENDOUS!
TONY DUNNING
SINGS "SEVENTEEN TOMORROW"
AND "BE MY GIRL"

PG 9006

RELEASED OCTOBER 28

PALETTE

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FIVE RECORDS WITCHAM SURELY

Jimmy Jones gets used to our one-nighters



(DISC Pic)

IT is two and a half weeks since Jimmy Jones started his British tour, and it was not until last week at the Astoria Cinema, Finsbury Park in London, that he experienced his first bad house—only about 500 turned up to the giant 3,000-seater, mainly because the show had started before most people had got home from work. The second house showed a distinct improvement!

This, plus the fact that Jimmy Jones was in the throes of a cold, could have proved disastrous—but it didn't. Jimmy showed no signs of nerves as he prepared for his performance, and the only clue to his bad throat was the constant mugs of hot milk which were brought in.

"I'm so used to touring," he told me, "that I am able to cover up for any nervousness I may feel inside. If my voice really cracks up, then I've no need to use a high range at all, I just lower my singing key."

"I must admit I didn't know what to expect when I arrived, but I am more than relieved to find that ours

here are almost exactly the same as back home.

"There are one or two differences, of course, the main one being that we don't play in movie theatres at home, mainly in stadiums, arenas, halls and sometimes a few theatres.

"And a road show back home is far more strenuous, and sometimes it's really rough.

"As far as audiences are concerned, I can honestly say that in America, I don't think I've ever played to a bad house, probably because it takes so long to get round the country that by the time you get back to a certain town they are ready to see you again.

"I am no judge, but I guess over here it may be a little different, and I figure that except in a very few cases, a singer could be ruined if he returned to any one place too quickly."

But if the shows themselves have gone well, Press interviews have not always been so successful!

British slang

"Almost everywhere we have been so far, I have met Press people and local representatives," said Jimmy. "Sometimes, the accents are so different, that it's a little hard to understand what they are saying, but I shall certainly return to America with one or two British slang expressions that I've picked up.

"I understand that some of our singers have not had such good receptions, but this happens everywhere. I think an awful lot depends on what sort of package is put out.

"This show I am travelling with has artists as good as some of the top singers in the States. For instance, I reckon it is as high as Frankie Avalon's or Fabian's, and generally speaking the rest of the bill compares well with any I've travelled with."

No chaos

One thing that Jimmy Jones has found on this tour is the lack of chaos which consistently prevails in a travelling road show.

"Up until now," he said, "I don't think we've had any setbacks, except that Mike Cox had to drop out for a couple of days with a cold."

Jimmy feels that it's a good thing for American artists to come to Britain—even the lesser known ones over here, providing they don't overstay their welcome.

"Even though Ray Charles has never had a hit disc in this country, I think that if he were to come over that could be put right.

"Mathis, too, would do well over here, particularly in clubs."

June Harris

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AND
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ALONG THE ALLEY

News from the street of music

EDDIE ROGERS, who recently moved from the Larry Parnes publishing offshoot Youngstar Music to John Fields Music, played me yet another in the long string of comic novelties coming here from America.

This one is called "Don't Open That Door," and has been recorded here for HMV by Don Lang. Three voices will be heard on his version; all belong to Don.

Fields had some doubts about the lyrics of the song as far as the BBC were concerned. Different interpretations could be put on some of the lines, according to the state of one's mind. All new songs have to be submitted to a BBC policy committee which vets them before they are cleared for broadcasting.

When "Don't Open That Door" went before the committee, there was a delay before a decision. Tension grew as the Don Lang recording date drew near, and it was still uncertain whether the song would be approved. Eddie Rogers rang up to learn the worst, and then discovered that the BBC hesitation was caused merely by a reference to "cokes."

Now all is well, and with the Lang sense of humour ideally suited to this type of song, the hit parade door could certainly be open. Oriole are releasing the American version by The Friday

Knights, and the release date for both is tomorrow (Friday).

Also released tomorrow is a fine British ballad from the Fields catalogue. Entitled "Wanderlust," it went the rounds of the record companies a considerable time ago without any reaction. Then it went over to Perry Como in the States, who showed it to singer Don Rondo.

Rondo made a good disc of it, which is coming out here from London, and in the meantime the song has won the favour of Philips and Robert Earl, whose version also appears tomorrow.

WHEN one asks Al Leslie of the Aberbach group what numbers he's working on, one listens for at least ten minutes while he rattles off titles, artists and record labels like a bespectacled machine-gun.

Here's the latest volley: "Candy Sweet" by Pat Boone (London), "John Henry" by Jerry Lee Lewis (London), "Wondrous Place" by Billy Fury (Decca), "Swain Kelly" by Lyn Cornell (Decca), "My Love For You" and "Oh That Feeling" by Johnny Mathis (Fontana), "Lonely Road" by Michael Cox (HMV), and "A Little More Like Heaven" by Rusty Draper (Mercury). On the way is "Stick Around" by Jess Conrad (Decca).
N.I.L.



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BERT WEEDON
Sorry Robbie

TOP RANK JAR517

JACK GOOD

pens a note to

CLIFF RICHARD

about that
book

way I helped 'Oh Boy' by having a hit disc. Without Jack neither I nor it might have hit the Top Ten, but there was little sharing about the whole thing.

"After 'Oh Boy!' Jack launched his new show, 'Boy Meets Girls,' and he resented my not wanting to appear in it."

Cliff has never said this to me personally, so I am glad that his book has told me he feels this way. So maybe we can settle things now, with a little letter:

Dear Cliff

Just a note to say how much I enjoyed reading your book and, at the same time, to clear the air a bit about past history.

As you rightly said, I tend to get very possessive about everything to do with shows I put on and while "Oh Boy" ran, I was certainly afraid that the other shows might not do you justice, and that even if they did, you might get to be what is called "over-exposed."

But honestly, I have never felt that I owned you, nor that the credit for discovering you was mine. Norrie Paromir was the man, and I am very grateful to him for it.

You and your record "Move It" did not help "Oh Boy!" in a SMALL way. They were the biggest assets that any pop show could have had in its early days. And it is no exaggeration to say that your phenomenal rise to the top was something that did my own career as a producer a lot of good.

Truth to tell, it would be hard to decide who helped whom more.

Of course, as a producer, I was disappointed that you were unable to appear on "Boy Meets Girls." As a producer, I repeat. Had I been your manager, however, wild horses would not have dragged me into agreeing to your appearance on the show.

Quite right

You were quite right not to do it. Dynamic performers can easily wear out their welcome on TV. Frankly, I still think that from your career's point of view, you do too much television.

What about Marty and "BMG"? Well, I reckoned Marty was a different kind of performer—one who could afford to show his face weekly and for half an hour. Maybe I was wrong. But I thought of it as the difference between a Como, who can and should, and a Presley, who can't and shouldn't. And you know I don't necessarily prefer the former to the latter.



(DISC Pic)

Had you asked me, as a friend that is what I would have told you. You did not need to ask. Tito Burns, your manager, already had the right answer.

You may find that hard to believe. If so, ask Adam. Adam wanted to do the series after "Boy Meets Girls" with me. As a producer I would have been delighted. But he asked my advice as a friend, and my advice was against—for the very reasons Tito was against your appearance on "BMG."

A lot of people have said in the past that I am hard to work with, that I always insist on having things my own way, that I don't consider the other man's point of view, it is all true.

When a company employs me to produce for them, they are not paying me to see the other man's point of view, but to get, come hell or high water, the best production I am capable of in the given circumstances, and this I try to do. But it does not mean that I might not privately sympathise with people I fight.

Hope this makes sense and that we can wipe out that old score.

Lots of success, as ever—
Jack.



Let's get
things
settled

I HAVE just received a copy of Cliff Richard's new autobiography, "It's Great To Be Young." It is a fascinating story, very well written. If you're interested in the scene—if you're not why are you wasting time reading this?—you ought to get a copy.

All the facts are there, straight, and no punches pulled. The only thing I hated about the book was its title. It might just as well be called "Who's For Tennis." I'll wager a pound to a penny that the title was not Cliff's idea.

Never mind. It is the sort of title that aunts and mums will go for when they are buying Christmas presents. They would probably have fought shy of "Rock 'n' Richard," or "Why I Dig The Bear," or "From Sideburns To Spectaculars."

I suppose I would not have been human if the bit that interested me most had not been the chapter where I was involved. . . the "Oh Boy!" story and after. It brought back a number of happy memories—and some heartaches, too.

Criticism

I have often made use of this column to criticise Cliff's activities—sometimes, perhaps, wrongly, but other times, I sincerely believe, rightly. I have got no personal kicks, and certainly no benefits materially from doing so. Indeed, I have lost a lot of teenage friends as a result—Cliff Richard fans who reckon I have some personal grudge. This is not true. Nor have I any professional axe to grind.

So I was particularly sorry to read this: "Today there is a touch of bitterness between Jack and myself—though I must say at once it is professional and not personal."

Then again. . . Jack felt he owned me. He felt he had discovered me and I almost began to believe he had, but that is not quite true. Actually, Norrie Paromir had done that and when I went to the "Oh Boy!" show, I had "Move It" in the can and it was doing quite nicely.

"I hate to say this, but in a small



(DISC Pic)

Marion Ryan

TEENAGE TOPICS

THE rakish sports car slid into the kerb and the voice of the driver asked, "Going my way? Then hop in." Cherry Wainer was taking me for a ride from Coventry Street to Mayfair.

Cherry is dearly loved by me because she makes my five foot two inches seem tall—she is an inch under five feet.

We shot along Piccadilly—we negotiated this obstacle, that taxi. I looked at Cherry and thought that if she ever gave up playing the organ, then she would be a great asset at Silverstone or Brands Hatch.

In my flat, I put on the kettle and we chatted. Not about her new disc, "Happy Like A Bell"—so much has been, and will be written about this Cliff Richard composition—but about Cherry.

I find that she has a collection of shoes that would be any girl's dream. At the last count she had 137 pairs. . . but, Cherry hastened to assure me, this was neither a collector's phobia, nor was it greediness. SHE NEEDED THEM ALL.

"You see," said Cherry, "playing an organ plays the very devil with my footwear. . . I have to kick the pedals with the sole of my heel so often in each number that the wear and tear is enormous."

Cherry left after a cuppa—so while she was journeying back to her flat I phoned her mother—and other folk—to get their off-the-cuff opinions of her.

Said Mum: "She smokes much too much." Said Cherry's cousin and drummer, Don Storer: "She is generous to a fault." Say I: "She drives a little too fast for me, as if she was trying to play the Minute Waltz in thirty seconds."

Political biz

DO politics and show business mix? In America, they definitely do.

American stars feel that everyone should have a social and political conscience—and no one loses a fan because the idol supports a different political faith.

I was reminded of this when my chum, Judy Garland, said that she

was flying to Frankfurt on Wednesday (yesterday) to campaign in song and voice for Senator Jack Kennedy.

What are the show business "sides" in this Presidential election?

For Jack Kennedy, I am told, the line-up will be: Judy, Sinatra, Sammy Davis Jr., Betty Grable, Peter Lawford (Kennedy's brother-in-law), Henry Fonda, Jeff Chandler, Tony Curtis.

For Mr. Nixon? Dick Powell, Shirley Temple James Cagney, Fred MacMurray, Kirk Douglas, Gary Cooper and James Stewart.

Party hints

PARTY TIME is coming up. Here are a brace of suggestions, first, for the satisfaction of the inner man:

Try out the RYAN COFFEE-AU-LAIT ON HIM. It is marvelous.

Take a quart of vanilla ice cream, hot, strong coffee; whipped cream and six tall glasses. Put some ice cream in each glass—pour hot coffee into the glass—about two thirds of the glass—add some more vanilla ice cream. . . then top up with more coffee. . . and garnish the whole concoction with the whipped cream.

Eat the top part with a spoon, —drink the lower region—it is fabulous.

And for the inner girl? What is more satisfying than listening to a disc that really makes you want to dance? The Fee-rekkers' Pye release, "Shifless Sam" and "Sunday Date."

FASHION COUNTER, GIRL'S DEPARTMENT. Greatest innovation: the portable, vacuum-cleaner-type hairdryer. It has a bonnet-hood with a connecting tube that runs down to the lightweight hairdryer case which clips on to the waistbelt.

You can then walk about while the locks are being dehydrated. . . and if your boss will agree you can still carry on work!

Only gloom note—it hasn't come on the market here yet. But I'll let you know where-and-when GEC decide to market it.



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HE BEAT THE CRITICS—AND WON GOLDEN DISC



SCHOOLBOYS often talk in millions . . . But there is one schoolboy in particular who was not just giving scope to his imagination when he started talking in these figures. That one was Brian Hyland.

"I'm due to appear on TV," he told me, "to receive a gold disc for the one millionth recording of 'Polkadot Bikini' sold in the United States."

Brian Hyland, of course, is no newcomer to television. This was to be his ninth appearance in two weeks on different shows.

"I shall feel so much more at home this time," Brian said, just before the show "because this is a dance party especially for teenagers. The floor is cleared and couples dance to the records of their choice."

"The award will be the highlight of the evening. For me it will be the highlight of a long, long year."

"When 'Bikini' was first released my critics expected it to disappear almost before it had reached the market. Well, you've seen the results. It makes life so much more fun to confound one's critics, don't you think?"

Brian Hyland has been recording for one year now and he told me of the time when he made his first disc.

"As you know, I got my first break through Dave Kapp who signed me to record 'Rosemary.' That didn't sell too well, so I've been anxious that my next major release would be a success."

But all that is in the past for Brian Hyland now. For the failure of his

first recording was blamed upon the Payola scare which was at its height at the time of "Rosemary."

"Now," said Brian, "I have an LP released and a new single, 'Four Little Heels,' which has just been issued in England as well."

Both the LP and the single are

Frank Johnston
in NEW YORK talks
to
BRIAN
HYLAND

making quite an impression in the States.

"The LP includes such numbers as 'Rosemary,' 'Cleo' and 'Bikini.' It's entitled 'Brian the Bashful Blond,' but unlike the songs, the title came about by accident."

"I did a personal appearance at a girls' school. They were having a hop and I'd been asked by the principal to sing. Well, it's no joke having to face about two thousand girls. I

guess I was nervous and must have blushed quite a bit.

"When the show was over the principal got up and said, 'Thank you Brian, the bashful blond.' The name stuck from that day on."

At present, school is preventing Brian from making too many plays. He is not even sure when he'll be able to make his next recording.

"The school I attend is one for professional people. We get singers and dancers and all the kids from the Broadway shows. But that doesn't make it very different from the usual type of school. It's difficult to get time off for even the most pressing engagement, and it's this that is delaying plans for my next recording."

"One thing is sure, though. When I do make my next single it will be a ballad, on one side at least."

Recording a ballad will be a complete breakaway from his usual type of record. He has been known to favour a ballad for some time. He has been practicing, has had a try out, but so far no definite song has been decided upon and it's thought that a new one will be written for him.

Touring

In his short but varied career he has spent a great deal of time touring in the United States and once school is over he hopes to extend the tour's even further.

"I've been up and down the East Coast," he said. "From Maine to Florida. I've appeared at the Michigan State Fair and recently had a spot in an aqua show. It has been great experience and if things work out then any next effort will be a nationwide tour."

"If this proves successful then I hope to go to Australia. But everything is still in a formative stage so I'm only speculating."

Brian Hyland's recording of "Bikini" reached the number one spot in Australia and he is known to have a great deal of affection for Down Under. And there seems little doubt that the tours and plans so far made for Brian will become fact.

In America Brian has been given the full treatment as far as Press and other publicity has been concerned. Hyland and his records have been phenomenal. Even the staid magazine sat up and took notice.

And politics, which is a far cry from pop records, has also become involved.

"Recently," Brian said, "My 'Bikini' record was used by a political cartoonist. The cartoon showed Mr. Krushchev wearing a polkadot bikini yellow, of course I think I must be the first recording artist ever to get a place from Mr. K."

Trad Jazz News

SAY what you will, the professional dance band musicians CAN'T PLAY JAZZ. They try, but it is false economy for any ballroom to cater for traditional fans by asking their normal Palais de Dance band to play this highly specialised form of music. I write this because the Embassy Ballroom at Welling is trying just such a policy and I think the results will be discouraging.

My band recently played the date as a guest attraction. Other guests have included Pete Ridge, the River City Jazz Band and Eric Silk. All to the good . . . but the intervening weeks have seen a

contingent from Ronnie Keen's band trying their best to keep the crowd going.

Now Ronnie's is a fine band and some of the boys recently did a "Jazz Club" broadcast. It is as good a musically and swinging band as you'll find anywhere in the Greater London area and it attracts a regular and keen set of ballroom patrons.

But after talking to quite a few of the local jazz fans I know why their Thursday night "trad" nights are proving disappointing. The thing is that they want TRAD and we must give 'em TRAD.

THE switch from LPs and EPs to singles in the traditional jazz field continues. Pye are bold enough to have issued no less than six singles AT THE SAME TIME, of Acker Bilk's Band. The first four each contain one march and one jazz number. The last two include "Dardanella" and "Louisiana Day."

An even bolder step is that each disc will come in a special folder. The first five bear the

letters A, C, K, E and R. The sixth contains Acker's full name.

IN, out, in, out. That's the movement in the Cy Laurie trumpet department. Most musicians move in a circle: from band A to band B to C to D and sometimes finally back to A. But not with Cy's three trumpet men.

Trevor Arnold joined the band from the Panama Jazzmen. Then he went back to the Panama. Bob Rae came in for one week. He left and Ben Cohen came in. Bob Rae just about made his home in time for the telegram asking him to come back. He did and Ben Cohen went back to semi-pro status. At the moment neither Cy Laurie nor Bob Rae can say who plays trumpet with the band!

Meanwhile, Cy's bookings are still healthy. On November 11, 12 and 13 he visits Leeds, Manchester and Liverpool. From November 17 to 27 he will be in Germany and Austria. Final venues are not yet fully sorted out.

The Laurie band have just opened a new club at Hitchin and

played to more than 300 fans. Before that they broke the Colchester attendance record . . . nothing really new in trad circles these days.

Ella Mitchell, who sang with the band for a year not so long ago, has also come back into the group.

THE "Six Bells" in Chelsea has for some two years been fairly well known as the home of Bruce Turner's and Wally Fawkes' type of jazz. Imagine my surprise when I walked in last week, heard the music of Mike Martin's Band, learned that they'd been there nearly three years, that they started the sessions there, that they'd built up a large, regular crowd of patrons without any advertising whatsoever and that this had all been done on a policy of mainstream, Basic-ish music with the accent very largely on the band's own outstanding arrangements.

I enjoyed them very much. They are to be heard every Wednesday

Owen Bryce



NEW LP's and EP's to BUY, GIVE and to ENJOY

<p>"Pieces of Hancock" A NEW RECORDING BY TONY HANCOCK and the cast of the BBC Radio Show 12" L.P. NPL 18054</p>	<p>"ANAGREONTICKS" ALFIE BASS, BENNY LEE and others SING SONGS FROM THE "GOLDEN AGE OF SONG" 12" L.P. NPL 18050</p>	<p>"Drinka Lita Roza Day" LITA ROZA WITH ACCOMPANIMENT DIRECTED BY JOHNNY KEATING 12" L.P. NPL 18047</p>	<p>"STRICTEMPO" MUSIC STRICTLY FOR DANCING JOHN WARREN'S STRICTEMPO ORCHESTRA 12" L.P. NPL 18052</p>
<p>"MIKI and GRIFF Hit Parade" THE MOST POPULAR RECORDINGS OF THESE MOST POPULAR ARTISTES 7" E.P. NEP 24129</p>	<p>"Candid Mike" JONATHAN ROUTH AS "CANDID MIKE" A sound version of the popular T.V. Show 7" E.P. NEP 24128</p>	<p>"The Worst of NANCY SPAIN" WITTY COMMENTS FROM ONE OF BRITAIN'S WITTIEST WOMEN 7" E.P. NEP 24130</p>	<p>"Sing Something Simple" The ADAM SINGERS Songs you know and love to sing DIRECTED BY CLIFF ADAMS 7" E.P. NEP 44005</p>

GIVE A "GOLDEN GUINEA" FOR CHRISTMAS

Tremendous reception for Connie

CONNIE FRANCIS received a tremendous reception following her "Sunday Night at the London Palladium" show last week-end. Connie told DISC: "I was told to take a bow thirty seconds early, and I thought I was being kidded, for I reckoned no audience would applaud that long."

"I was more than surprised, and very overwhelmed at the reception I received, and I can honestly say that out of the three Palladium shows I have done, this was by far the best audience I have ever played to. It was most gratifying."

Connie Francis opened her act with a jazz number, "Old Man Mo," the first jazzy theme she has done in London.

This was followed by the country and western inspired "My Heart Has A Mind Of Its Own," and "Malaguena," the most popular of her three numbers.



In her dressing room at the Palladium before last Sunday's TV show, CONNIE FRANCIS plays with four children, one of whom she may "adopt"—See front page story. (DISC Pic).

JANET RICHMOND SCOOPS U.S. CLUB DATE

ONE of Britain's youngest and most promising vocalists, Janet Richmond, got the opportunity of a life time late last week when Norman Riley, American manager, signed her for an eight-week season, to appear at one of Hollywood's biggest night clubs, The Flamingo, at \$1,000 a week.

Eddy's latest

DUANE EDDY's next single, "Kommotion," is to be released on November 4.

Duane Eddy's current stateside single is "Peter Gunn," which afforded him a big hit here. Within two weeks of release the disc jumped over 50 places in the US hit parade, and it is expected to reach the top twenty within the next fortnight.

Date for Bevs album

THE BEVERLY SISTERS' first LP, which they have only recently completed, is to be released in December. It consists mainly of ballads.

Rock 'n' Trad

(Continued from front page) artists and this present show has brought in hundreds of requests for auditions.

"I shall be holding these in time for the next show, but I'm not looking for future recording names but people who have all-round ability."

Most of Parnes' previous shows have centred on a record name, but this type of presentation floundered in July this year.

"I thought," Parnes said, "that the business was dead. But now I seem to have found the answer to it, though it is far too early to say just how many more shows like the Rock 'n' Trad one will go out."

"At least one more, and I hope others to follow, but we have to wait and see how the follow-up show goes first."

"I don't want stars any more. If I was given the chance to promote a tour using the biggest name in the country I'd turn it down. The audience want shows these days."

Parnes was now looking out for boys whom he considered had real talent and stage technique.

Guests for Como show

MORE guests have been announced for forthcoming editions of "The Perry Como Music Hall," which returns to the BBC TV screens on Saturday, November 19. They are: Jack Paar, Keely Smith, Rosemary Clooney, Ginger Rogers, Della Reese, Tommy Sands, The Crosby Brothers, Bob Hope, Anne Bancroft, Betty Grable, The Kingston Trio, Steve Lawrence and Connie Francis.

Already announced for the first show are: Ethel Merman, Shelly Berman, Frankie Avalon and Fabian.

Kirby Four on TV

THE KIRBY STONE FOUR make their long-awaited appearance on TV in this country on "The Variety Show" (Granada), on November 16. The cast also includes jazz pianist Dorothy Donegan, Bob McFadden, Bud and Cece Robinson and James Renuux.

Stars scheduled for the December 7 edition of the show are Israeli singer Hanna Ahroni, Fred Kats, Jack Carter and Murio and Sheila.

Eartha at Palladium

EARTHA KITT is to headline the Palladium TV show on November 20. It is her first major TV date since she opened in cabaret in September at London's "Talk of the Town."

Owing to the great success of Vera Lynn's "Saturday Spectacular" on October 15, ATV have arranged a return for her on November 12.

Joe's series

THE first of the Joe Henderson series "Sing Along With Joe," will be screened by ABC TV on November 20.

The full cast is not yet fixed, but Joe will definitely be supported by Valerie Masters, Peter Elliott and possibly Don Rennie. Pianist Dave Lee will be the MD.

"Sing Along With Joe" is being filmed at factories all over Britain, and the first show was shot at Trafford Park, Manchester, where the pilot edition was staged.

The series is expected to run for 13 weeks at least.

OB for 'Teen Club'

DECCA'S "Teen And Twenty Disc Club," one of Radio Luxembourg's top record programmes, had its first outside broadcast at the Lyceum, in the Strand, last Monday.

DJ Jimmy Saville was the host, and visiting personalities included: Pete Murray, Mike Preston and Lyn Cornell.

'Beat Girl' in London

THE Adam Faith film, "Beat Girl," opens at the London Pavilion, tomorrow (Friday). It has been given an "X" certificate.

In the film, Adam portrays a guitar-playing teenager.

JATP—MORE SIGNINGS

ADDITIONAL signings to the JATP package due next month (see Tony Hall's article on page 16) include Coleman Hawkins, Ray Eldridge, Benny Carter and conga drummer, Candido.

The picture of Cliff Richard at his party which we printed last week was wrongly captioned DISC Pic. This was, in fact, an EMI copyright picture supplied to us by EMI Records, Ltd.



Elvis is four mo

ELVIS PRESLEY has now four more well into next year. Current one will co-star with Dolores del Rio, Elvis

Darin LP release

THE Bobby Darin LP, recorded during his debut at New York's Copacabana and called "Darin At The Copa," is to be released here in December.

Bobby is currently filming "Come September," in Rome. When this is finished he returns to the States to prepare for a TV Spectacular scheduled for January.

New Luxembourg series

THE BROOK BROTHERS and The Roy Marsh Trio are to be included in a new Radio Luxembourg series featuring Eric Winston and his orchestra.

The series is to be called, "The Swinging Door Club," and is initially set for a run of eight 15-minute shows. No starting date has yet been set.

Little Tony—U.S. debut

ITALIAN beat singer, Little Tony, already familiar to British audiences via TV appearances and his Decca discs, makes his debut in America on record when Top Rank release his coupling of "Princess" and "Teddy."

The TOUGHEST picture ever made in BRITAIN!

Kat Cohen and Stuart Levy Present A Merton Park Studios Production

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THE CRIMINAL

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NEW RELEASES

Elvis Presley
It's now or never
45-RCA-1207 RCA

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Robb Storme
45-F-11382 Decca

Bobby Darin
Somebody to love
45-HLK 8038 London

Johnny Ray
In the heart of a fool
45-HLA 8016 London

Anita Bryant
One of the lucky ones
45-HLL 8019 London

SAVE THE LAST DANCE FOR ME

The Drifters
45-HLK 8001 London

SHORTNIN' BREAD

Paul Chaplain
45-HLU 8005 London

M Pre TOGETHER

DECCA **RCA**

LEAVING

Homeward bound for Los Angeles on Friday were **BING CROSBY** and wife **Kathy**. Arriving two days later is singer **ALMA COGAN**, who flew in from Amsterdam.

ARRIVING



set for re films

ore films in line which will take him is "The Flaming Lance," in which he's part is that of a half-breed Indian.

Second on the list is "Wild in the Country," when he will co-star with Academy Award winner **Simone Signoret**, followed by "Pioneer Go Home," scheduled to go before the cameras in 1961.

Final film on the list for Elvis is "Hawaiian Beach Boy," which will go on location in Hawaii next spring. This film will present Elvis as a dancer as well as a singer.

Columbia Films have bought the hit Broadway musical "Bye Bye Birdie," but Presley will not star in the film as originally suggested.

Elvis's latest disc, "It's Now Or Never," had advance orders of 270,000 in this country, breaking his own record set up by "Jailhouse Rock" in 1958 (250,000). The disc is released tomorrow (Friday).

HOPES FOR NAT COLE TOUR

WITH agent Leslie Grade due to visit the States on October 30, Arthur Howes is hoping that negotiations can be made for possible tours by Nat "King" Cole and Robert Horton. Howes told DISC this week that it is more than likely dates can be arranged but he was not sure when, although the possibility is that they will be early in the New Year.

During his visit Leslie Grade is also hoping to open discussions with several other artists for British visits.

Singer to dub

A MERICAN singer Scott Peters, has been selected by actor William Sylvester to dub his voice in "The Man From Brooklyn," a play to be shown on ATV during November.

The two numbers Peters will dub for Sylvester, who plays a night club singer, are "Second Best" and "Lucky In Love."

FORD, VALANCE TOP BILL

EMILE FORD and the Checkmates and Ricky Valance are to top the bill in an Arthur Howes one-nighter tour beginning on November 19.

With the exception of November 27, when Emile will share top billing with The Shadows, Ricky Valance will be appearing on all dates, which commence at the Town Hall, Birmingham, on November 19.

Subsequent dates are the Savoy, Exeter (20), Gaumont, Cardiff (21), Regal, Cambridge (22), ABC, Chesterfield (23), Lonsdale, Carlisle (24), Odeon, Hatfield (25), Rialto, York (26), and the Granada, Kettering, on November 27.

Voted a hit on Juke Box Jury

Brian Hyland
FOUR LITTLE HEELS;
THAT'S HOW MUCH

45-HLR 9203 London

Bill Black's Combo

DON'T BE CRUEL

45-HLU 9212 London

Mike Ston
HERNESS

202 Decca

MILORD
Georgia Brown

45-F 11206 Decca

Roy Orbison

BLUE ANGEL

45-HLU 9207 London

45 rpm records

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Adam Faith to make Xmas single

Warner issue
British disc

WARNER BROS. release, tomorrow (Friday) their first ever all-British disc, "The Maigret Theme," by Ron Graier and his Music.

"The Maigret Theme" is the original music to "Inspector Maigret," a series of detective films which began on BBC Television on October 31. This is also the first time that Warner Bros. have recorded the theme music from any British TV series.

It is hoped that the disc will be issued in America and on the Continent to coincide with the screening of the series.

Jill Day spot

JILL DAY is the guest in ABC TV's "Our House," on November 13, when she will sing a song written by the show's producer and scriptwriter, Ernest Moxin, and Norman Hudis, called "Four Guys."

Moxin and Hudis also wrote the music and lyrics of the show's theme.

DANCE BANDS PICKED

THE bands of Cyril Stapleton, Joe Loss and Victor Silvester will be the ones featured in the International Dancing Championships of 1960, which are to be televised by the BBC direct from the Royal Albert Hall, on Thursday, November 3.

Al Saxon in cabaret

AL SAXON is starring in cabaret this week at the new Thompson's Restaurant, in Belfast. Mike Preston is scheduled to appear at the same venue during the week commencing November 14, and is broadcasting in "Saturday Club" this week.

Conrad in Heath show

JESS CONRAD, whose London stage appearances are being arranged by Stapleton-Cooper Ltd. and not Arthur Howes as previously stated, appears at the Granada, Tooting, in the Ted Heath package show on November 13.

Carmen McRae was superb

DESPITE the absence of a capacity crowd, American jazz singer Carmen McRae sang beautifully at her opening concert at the Savoy, Hayes, last Sunday (writes Tony Hall). Her superb musicianship, excellent diction and intelligent, sympathetic interpretation of lyrics were as pronounced as ever.

I still believe that her style is better suited to the intimacy of a night club, but as this appears an impossibility, I sincerely urge all jazz fans to see this enjoyable show if they can.

THE SHADOWS ON 'CLUB'

THE SHADOWS, Paul Hanford, The Bert Weedon Sextet, Yolanda, The Jazz Cellar, Ian Menzies and The Clyde Valley Stampers and Fianna Duncan, are all to be introduced on "Saturday Club" on Saturday, November 5.

Club date for Valerie

VALERIE MASTERS will star at the Cabaret Club, Manchester, for the week commencing Sunday, October 30, followed by Ray Ellington (December 6), and Michael Holliday, the Trebletones and Edna Savage.

Palette singer debuts

A NEW, 19-year-old singer, Tony Dunning, makes his debut on the Palette label this week singing "Seventeen Tomorrow" and "Be My Girl," his own composition.

He wants BB

RICKY VALANCE may have Brigitte Bardot as his co-star in his first film, which is now to be called "Hercules, Real Gone," if producer Jack Deacon is successful in his bid. In this event Valance will have to visit France for film tests.

Discussions were held last Friday at EMI for Ricky's second disc, but as yet nothing has been settled.

In the meantime dates are mounting up and the singer will be visiting Ireland for a short tour during the second week in December. He is making a special guest appearance at the El Paso Club in Hampstead, tomorrow (Friday).

SUCCESS!

SONGWRITER Paddy Roberts made a successful stage debut at Manchester's Free Trade Hall last Sunday, singing his own humorous songs which have made his records best sellers. He was re-booked for the same venue on the strength of last Sunday's success.

Paddy's first major TV date as an artist will be in the Eve Boxwell Show on BBC TV, on November 30.

He is booked for cabaret at the Society Restaurant for the month of January, the first male artist to top the bill there.

Connie Stevens' sessions

CONNIE STEVENS, who is still filming "Hawaiian Eye" for Warner Bros., is now doing several late night recording sessions for singles and LPs for release both here and in the U.S.

RONNIE HILTON ON TT TV

RONNIE HILTON, The Barry Sisters and David Macbeth are to be featured in Tyne Tees Television's "Request Time," on Thursday, November 10, while the guest in "The One O'Clock Show," on Friday, November 4, will be Craig Douglas.

Nina bill breaks records

THE demand for tickets for the Nina and Frederik dates at the Opera House, Belfast, at the end of November, has broken all box office records.

With still another five weeks to go before their opening, £3,000 has been taken.

New Jackie Wilson disc

WITH the possibility of a Jackie Wilson visit still in the air, Coral are to release his next disc, "Alone At Last," on November 4. This number is based on Tchaikovsky's Piano Concerto No. 1.

American jazz singer Carmen McRae, is the celebrity guest on BBC TV's "Juke Box Jury" this Saturday.

AU REVOIR

from

LONNIE DONEGAN

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Returning

to play "BUTTONS"

in

Tom Arnold's "CINDERELLA"

at the

Theatre Royal, Nottingham

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DISC DATE

with DON NICHOLL

Pops, Jazz,
LPs, EPs,
Classics



Presley makes his best ever

It should shoot to the top

ELVIS PRESLEY
Now Or Never; Make Me Know It
(RCA1207)

D N T I HOPE Elvis's broken finger won't prevent him from counting the stack of royalties he will collect from this disc. A great record—which may well become the biggest he has ever made. It is probably the BEST he has ever made.

The Presley treatment of "Now Or Never," the modern ballad they have made from the familiar "O Sole Mio," is excellent. He sings it to an exciting Latin beat and really punches out the chorus, backed—so simply—by The Jordanaires, he deserves to shoot right to the peak of the parade with this performance. "Make Me Know It" rocks easily and allows the star to show again that he is far ahead of the rest of the field when it comes to material of this nature.

PETER SELLERS AND SOPHIA LOREN
Goodness Gracious Me!; Grandpa's Grave
(Parlophone R4702)

D N T PETER and the luscious Sophia star in the film "The Millionaire" and now they team on disc. Peter uses his Indian doctor's voice for the amusing Latin novelty.

Not only is "Goodness Gracious Me!" melodious, it's full of a clever sense of humour. Lyric is cunningly contrived to suit both the stars. Sophia and Peter mix actual singing with cross-talk style. It ought to be quite a hit if only as a result of the curiosity aroused by the co-billing.

On the other side we hear Sellers by him self singing "Grandpa's Grave." Here he adopts his old, quavering Cockney voice for a bouncy novelty with plenty of built-in laughs.

CONNIE FRANCIS
My Heart Has A Mind Of Its Own; Malaguena
(MGM 1100)

D N T YES, another smash for Miss Francis! "My Heart Has A Mind Of Its Own" is a sentimental ballad with a country flavour about it, and Joe Sherman underlines this with his adroit accompaniment.

Connie multi-tracks on this one, singing with herself for a good way before going solo. Tuze is so simple, I cannot see it missing. Connie has certainly got the secret of being commercial AND consistent.

The famous "Malaguena" was made by Connie during her last trip to this country. Geoff Love backs her with a dramatic concert orchestra noise. Terrific contrast to the top deck with Connie giving the song everything she's got.

BOBBY DARIN
Somebody To Love; I'll Be There
(London HLK9215)

D N T BOBBY DARIN returns with his rocking treatment of the infectious "Somebody To Love." This song strikes me as a natural for the parade and it should see Bobby back among the really big sellers. It has already got away to a good start in the States. Behind Darin as he pounds



★ First-rate sound on both sides from ELVIS PRESLEY.

through this one is a chanting girl group.

"I'll Be There" is neither a rocker nor a swinger. Instead it's a ballad with a sweet rhythm which comes quite close to country style. A tender romantic which Darin handles expertly to a lush string accompaniment.

ROBB STORME
One Thousand Nine Hundred And When; I Don't Need Your Love
-Any more
(Decca F11282)****

R Londoner who has changed his name to Robb Storme for his disc debut under Decca's banner. A very good debut, too. Mr. Storme may be blowing up quite a storm in the parade as a result of this release.

He takes the Johnny Worth filter One Thousand Nine Hundred and When and sings it lightly, attractively, to a Johnny Douglas backing. Both song and performance have style enough to reach the Twenty.

Slower romantic for the turnover—I Don't Need Your Love Any more. This, too, has a steady, easy melody to hold.

PERCY FAITH
Theme From "The Dark At The Top Of The Stairs"; Our Language Of Love
(Philips PB1067)****

FAITH and film melodies can be big business as the musical director showed only recently. Now the orchestra takes up the Dark At The Top Of The Stairs theme and gives it a sweet, lush performance. Soothing and tuneful. Strings, woodwind and an edgy rhythm section noise go all out for the right atmosphere.

Our Language Of Love is taken from the stage show "Irma La Douce" which opened in the States the other



★ LANCE FORTUNE is still wondering about "I Wonder" (DISC Pic).

LANCE FORTUNE made a terrific impact with his very first disc, "Be Mine," but his second release wasn't quite so powerful. Now he's hoping to come back to the Top Twenty with his third effort for Pye . . . "I Wonder."

The disc has been tipped for sales honours in this paper, and it could certainly make a lot of difference to the Merseyside boy's future.

"The point is," says Lance, "I enjoy making records. If they sell . . . I can go on making records. And I'll also have the knowledge that I did right to give up my University studies for a show business career."

University

"You see I was studying geography at Aberystwyth University when I got the chance to begin a singing career. I'd been there a year . . . yet I decided to throw it up and take the plunge.

"My mother was frantic . . . sent me telegrams 'Don't Leave University.' Then she came screaming down to London to see me at work in the 2-1's coffee bar. Both she and my stepfather were really annoyed by my decision.

"But they never forced me to go against my own wishes. And now they're pleased with the success I've had to date. They've got used to the idea—and they come to see me working whenever they can.

"For their sake as much as my own, I would like to make sure of success. I'm a bit wary of betting hopes too high, but I think 'I Wonder' may be a winner.

"It's got a great arrangement and backing by Tony Hatch. I want to make more discs with Tony if I possibly can."

It is barely 18 months since Lance made the switch to show business—and it has made quite a

A HIT, A MISS, NOW A HIT AGAIN?

difference to his life. Not in the glamorous aspects so much as in the changing habits and environment.

"I have lost touch with most of my old friends," he says a little sadly, "You just don't get the time to keep up old friendships once you're caught up in this game. I rarely have the chance to see them any more.

"I've made some new ones, of course . . . but not many. London can be a pretty lonely place when you're on your own."

Then, too, there's the business of one-night stands . . . all over the country. It's a tough routine which doesn't allow you to put down any roots while you are laying the foundations of your career. Lance is hooked heavily for such engagements right now.

He has already made a singing part in one film . . . and plans are being made for another picture in which he'll appear. This time in a leading role.

Film study

And films occupy a lot of his spare moments, too. He's an avid cinemagoer. Not just for pleasure . . . he studies the actors at work.

"Because, eventually I'd really love to get into the theatre," says Lance, "Not necessarily as a singer, but as an actor in character parts."

Whether he achieves that ambition or not . . . it looks as if his vocal future is set fair. Because Lance Fortune has not only made a good impression with the customers . . . he's liked by the music men in the business.

Says Tony Hatch: "Fortune is a great boy to work with. We searched hard to get the right song for him this time . . . in fact we cancelled the recording session twice because we weren't completely satisfied with the numbers we'd found. Then came 'I Wonder'—and we stopped doubting.

"Lance takes direction very well—and he doesn't fluff in the studio. We got this one in the can extremely swiftly. I believe he'll go a long, long way." D. N.

day following its West End success. Tune never meant a great deal here, but the Faith production is rich, and likeable.

SANDY NELSON
Bouncy; I'm Walkin'
(London HLP9214)****

SANDY NELSON and his Combo whip up a smart noise with guitar and drum set for the Bouncy side. The kind of thing that could find a spot for itself in most juke areas.

Piano and saxes come in around the midmark to give the half quite a lift.

"I'm Walkin'" gets quickly into its stride . . . a rocking stride which will attract jivers everywhere. All the musicians are in from the beginning on this one.

MANTOVANI
The Green Leaves Of Summer; The Party's Over
(Decca F11281)****

FEW recording orchestras in the world can do so much justice to a slow, haunting theme as can Monty's men. And the maestro proves it again with the sweeping arrangement of The Green Leaves Of Summer.

This melody is taken from the film "The Alamo"—and, while it may not be a rush seller it certainly touches the pop scene with a delicate moment of enchantment.

On the other side we get the

Mantovani version of that great number from "Bell, Are Ringing." The Party's Over: Again a melody which calls for just a hint of sadness. The strings carry it tenderly and tunefully.

MIKE PRESTON
Togetherness; Farewell My Love
(Decca F11287)****

HARRY ROBINSON'S arrangement of the American ballad Togetherness is as light as one could wish for. And Mike Preston captures this floating feeling as he sings the romantic lyric. It could become another big seller for Preston. Those strings in Robinson's backing will have much to do with its success.

Farewell My Love is the big Continental number of the same title. English lyrics were written specially for Mike to sing on this coupling. Good, simple words, too. Mike handles them sincerely.

BILL BLACK
Don't Be Cruel; Rollin'
(London HL9212)****

DON'T BE CRUEL was one of Elvis Presley's biggest hits. Now Bill Black and his Combo dust it off as a slick, beaty instrumental.

Organ, guitars and saxophone play the familiar tune with a bouncy sort of rock that ought to find a com-

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Maigret's Theme

c/w

Along the Boulevards

RON GRAINER

45-WB 24

From the BBC's new TV thriller series 'Maigret'

MARTY ROBBINS IS AT HOME ON 'THE ALAMO'

portable place in the juke boxes. Should sell easily.
Rollin' is a good title for the turn-over, because this instrumental really does roll with a contagious beat. Piano, rhythm and sax all have their say on this side.

CHET ATKINS
 Theme From "The Dark At The Top Of The Stairs"; **Hocus Pocus** (RCA 1209)***
THE Chet Atkins music takes a current film tune and makes a nice noise out of it. The guitar fronts

a clip-clopping rhythm and bank of strings. Relaxing in a way which gets your feet moving gently.

Hocus Pocus is a quicker offering with a natty melody. Guitar here is brisk and happy.

EARL GRANT
 Building Castles; Not One Minute More.

(Brunswick 05841)****
BUILDING CASTLES, is a little gem of a ballad, and it has found the right singer in Mr. Grant. This performer, who still reminds one strongly of Nat Cole, drifts romantically through this slow, sincere number. String backing is delightfully restrained.

Not One Minute More, moves the tempo up a little, but this is still a straight romancer. Again a warm vocal from Grant.

GEORGIA BROWN
 Milord; Blue Eyed Boy (Decca F11286)****

BUNNY LEWIS, who wrote the English lyrics to **Milord**, was responsible for making this version by Georgia Brown. He knows what he wants his work to sound like.

Personally, I don't rate it as commercial as the Vaughan version. Which is not to say it's poor. This is far from that. It has a vibrant, earthy quality. Georgia, in good voice, sings it like an actress.

Blue Eyed Boy also has a raw kind of life about it. Georgia rasps her way through this out-of-the-rut item. Harry Robinson accompanies.

DANNY WILLIAMS
 A Million To One; Call Me A Dreamer

(HMV POP 803)***
FACING tough American competition on **A Million To One**, Danny Williams makes a competent job of the side.

The South African boy should

RATINGS

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

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

corner a comfortable slice of sales for himself, though I do think he can do better than this. Accompaniment by Geoff Love's orchestra with vocal group.

Call Me A Dreamer is a steady little heater which gets a thumping accompaniment from the rhythm men and chorus.

JOHNNY SHANLEY

I Wonder; It Happens That Way

(Columbia DB 4526)***

JOHNNY SHANLEY has a nice romantic way with the **I Wonder** song—and should do well in the shops. The voice is friendly and warmly rounded.

Here he gets rippling strings and a cute girl group for the accompaniment (though I'm not too happy about the insert where a solo girl takes up the song).

Slower ballad for the other half. **It Happens That Way** has a pleasant lyric and Mr. Shanley makes it count.

ERIC WINSTONE

Piccadilly Third Stop; Song Without End

(Oriole CB 1570)***

TWO film title tunes played by the Winstone orchestra with vocal



Little gem of a ballad from EARL GRANT.

chorus. Top, and newer, is the Phil Green composition **Piccadilly Third Stop**.

A gentle, catchy melody which proceeds at a strolling gait, this leads itself well to the treatment given here. Piano carries most of the front work, the rest of the band and the singers coming in for the big punch occasionally.

Song Without End is treated with a more lush approach as befits the material.

MARTY ROBBINS

Ballad Of The Alamo; Five Brothers

(Fontana H270)****

THE Marty Robbins version of the film tale **Ballad Of The Alamo** is full of the right atmosphere. Mr. Robbins is naturally very much at home with songs of this character, and he should be among the bigger sellers.

Guitar with him is extremely effective. Some chorus work in the background, too, but nicely unobtrusive.

Dramatic guitar opening for Marty's idea of **Five Brothers**. Again this material is tailored to fit for Robbins. The gambling man chased by the Five Brothers would regret the pace of this arrangement, but I think you'll enjoy it.

JAY JUSTIN

Nobody's Darlin' But Mine; Sweet Sensation

(HMV POP801)***

JAY JUSTIN is a 20-year-old Australian boy who gets a British release for his disc because manager John Kennedy was so impressed when he heard Justin during the Steele tour Down Under.

'Nobody's Darlin' But Mine is a pleasing country beater which the newcomer handles smartly with vocal group behind him.

Sweet Sensation was written by Jay

(Continued on page 12, col. 2)

For 'Laura' fans

MARILYN MICHAELS

Tell Tommy I Miss Him; Everyone Was There But You (RCA 1208)

YOU have probably read all about this sequel to "Tell Laura..." Yes, the tune's the same as Marilyn Michaels replies to the original lyric. It will probably sell to the same customers.

Miss Michaels has a strong voice—I would like to hear it one day on material that is more pleasant.

"Everyone Was There But You" is another weepie, taken to cling-ling.

As I did not award the stars for "Tell Laura," I think we ought to avoid them here, too.

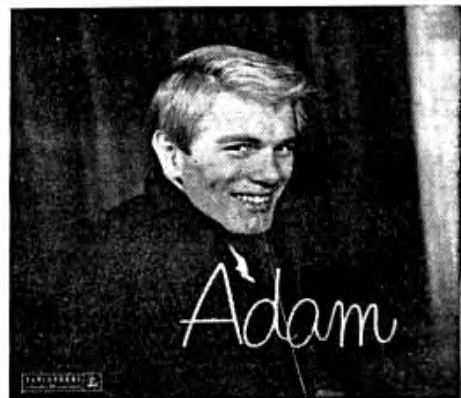
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The Midnight Fire Alarm; The Whistler And His Dog; A Hunt In The Black Forest; In The Clock Store; Napoleon's Last Charge; Ben Hur Chariot Race; In A Monastery Garden; Roaring Volcano; The Teddybears' Picnic; In A Persian Market.

(London HA-R 2274)****
Stereo and Mono

ONE of a series of four London albums listed as "The Sound Of..." I don't quite get the basic idea of the series, but who cares as there are some very fine things to be heard here.

This album opens up with Mack Sennett "chase music" reminiscent of the old Charlie Chaplin and Keystone Kops movies and goes roaring through to the present day with offerings such as the "Ben-Hur Chariot Race." All very exciting.

There are loads of sound effects (e.g. horses galloping all over the place) and the music is of reasonably high standard.

THE SOUND OF STRINGS

Michael Leighton And His Orchestra

Check To Check; Imagination; Just One More Chance; As Time Goes By; Sleepy Lagoon; I Had The Craziest Dream; Dancing On The Ceiling; Stars Tell Me Alabama; I Only Have Eyes For You; Our Love Is Here To Stay; Little White Lies; Sentimental Journey.

(London HA-R 2273)****
Stereo and Mono

NOW this is one of the best in the series. The bank of strings soar and swoop in typically dainty yet powerful manner through a collection of good standard songs.

I have never heard the name Michael Leighton before, but I wouldn't be surprised if he cropped up more and more often after this offering.

SOUND OF A CHORUS

The Companeros De Mexico

Guadalajara; Cielito Lindo; Adios Muchachos; La Paloma; Mi Viejo Amor; Alma Llanera; El Relicario; Adios Mi Querida; Cuatro Vidas; Adios; Manzanilla Linda; Tequila.

(London HA-R 2272)****
Stereo and Mono

THE Companeros De Mexico are a very fine chorus indeed, but, frankly, not my particular cup of tea. However, there will be many who will find the set enchanting.

All the songs are well known to the pop public and this alone should attract a great many buyers.

Although the performance is practically flawless I think it was the lack of sparkle that put me off slightly. There is a sort of (unintentional I'm sure) listlessness about the singing which is inclined to slow the whole thing down.

THE SOUND OF TOP BRASS

The Peter London Orchestra

Cachita; Among My Souvenirs; Sabre Dance; Mambo No. 5; You Made Me Love You; Toy Trumpet; Holiday For Strings; I Can't Get Started; Poinciana; Mood Indigo; Parade Of The Wooden Soldiers; Cuanto Le Gusto.

(London HA-R 2275)****
Stereo and Mono

HERE'S the other album in this series which I rate as top quality material. The Peter London Orchestra parade their virtuosity through a mixed bag of numbers which feature the brass section in a highly entertaining manner.

Sometimes the sound is that of a powerful ensemble going alone at full, but mellow, blast. Sometimes you have the sweet solo sounds of the instruments. But always you have the sound of a well-drilled collection of musicians giving of their musical best in fine interpretations of first-class material.



Powerful, torchy ballads from Miss KAY STARR (DISC Pic).

Kay turns on the power

KAY STARR

Loosers, Weepers

You Always Hurt The One You Love; I Should Care; I'm A Fool To Care; Don't Take Your Love From Me; When I Lost You; Only Forever; Gonna Get A Guy; Please Don't Talk About Me When I'm Gone; I Miss You So; A Faded Summer Love; When A Woman Loves A Man; Into Each Life Some Rain Must Fall.

(Capitol T.1303)****

FIVE stars plus Kay Starr—pun intended—make up an excellent record from Capitol. Ever since I heard my first Kay Starr record, several years back, I have wanted to have a chat with her, and now, with that ambition achieved, I can report that she is a wonderfully warm person—just as the sounds on record.

This album is entirely different in approach from "Movin'," her last from Capitol. It is the work of a truly professional artist. The songs are powerful, torchy ballads well suited to the Kay Starr style.

NORRIE PARAMOR

The Golden Waltz

Gold And Silver Waltz; Paradise; Valse Grise; Tree Job; I Love You Truly; Dreaming; Warsaw Concerto; La Belle Helene; Because I Love You; The Haunted Ballroom; Roses From The South; Now Is The Hour.

(Columbia 33SX 1258)****

WHEN I last reviewed a Norrie Paramor album I said that he had been too long absent from the recording field. Now look what's happened, here's another within a month! This time Mr. Paramor has brought his artistry to bear on the waltz—that most popular of all rhythms. And he has chosen his titles wisely, combining popularity with musical beauty.

This will probably appeal more to the adult audience than the younger set, unlike many of Norrie's other albums, but the sales potential is still very strong.

PEDRO GARCIA ORCHESTRA

Cha Cha Cha

Cha Cha Paganini; Luna De Miel En Puerto Rico; Les Claves De Cha Cha Cha; Cha Cha Cha Chabela; Rico Vacilon; Nicolasa; Abreje Sesamo; Senorita Catalina; Pedro Y Pablo; Me Lo Deja Adela; Pimpollo; Mi Cha Cha Cha.

(Audio Fidelity AFLP1810)****

MAESTRO PEDRO GARCIA joins the ever increasing number of cha cha and Latin rhythm orchestras which are appearing on record these days. And his effort is

as good as many I have reviewed in these columns during the past couple of years.

It is well above average and should find a ready audience among dance enthusiasts.

The tune selection should also win wide approval as it contains several well-known, but not over-recorded, items.

Good party material provided your friends share your enthusiasm for this form of dance rhythm.

PADDY ROBERTS

Tries Again

Let Me Introduce The Boys; I Gave My Love A Cherry; You're A Square; We've Never Had It So Good; I Wanna Go Home; The Belle Of Barking Creek; Why Did It All Begin; An Awful Lot Of Bull; I Love Mary; The Pie Eye Paper; Tooted Lady; We've Got To Think Columbia; What's All This Fuss About Love.

(Decca LK4358)****

PADDY ROBERTS "tries again" and I think he has improved on his previous efforts.

Although the smart set have fallen

LP OF THE MONTH

Spread the word —this is great!

BOB THOMPSON
Mmmm, Nice!

They Can't Take That Away From Me; Younger Than Springtime; The Song Is You; People Will Say We're In Love; Mmmm, Nice; While We're Young; The Best Thing For You; Ain't We Got Fun; Hello, Young Lovers; Please Do It Again; I've Grown Accustomed To Her Face; Playboy.

(RCA RD-27178)*****

THIS is a superb recording. It is similar to the highly popular Ray Conniff albums on Philips, but is taken a stage further. Rather than simply singing along with the orchestra the Thompson singers really take the place of instruments, and the whole effect is a delightful sound.

There is also a cute sleeve to catch the eye.

Ten of the tracks are old favourites all done up in their party best, while the remaining two come from the pen of the orchestra leader. Both are cute, and one of them, "Playboy," is dedicated to the popular American magazine of the same name.

A real listening treat this one, either in monaural or the stereo version.

I think that when the word spreads around this is going to be a must for most collections.



for the voice and material of this top songwriter, there is really nothing ultra sophisticated about his work. His aim is to entertain, and no doubt make a few pounds in the process.

I'm happy to report that Mr. Roberts has succeeded in the first, and I am sure will succeed in the second.

I suppose one could name Paddy Roberts as the "poor man's Noel Coward," but I don't think he is really aiming as high as that master of the sophisticated lyric.

A most enjoyable performance. No wonder this artist's services are becoming more and more widely sought with each succeeding week.

IAN CARMICHAEL

Girl Crazy

I Love You Real; You Inspire Me; Edward And Juliet; Money Isn't Everything; Love Me Tomorrow; You Smell So Good; Lemon Twist; Will You Be Mine; You're Looking At Me; That's How Close I Want To Be With You; Ours; Girl Crazy.

(Decca LK4355)****

WRITING his own sleeve note, Mr. Carmichael ends with—

"This is my first (LP). I do hope you like it."
May I set his mind at rest immediately by saying that I am quite convinced it will be liked—it is a first-class effort for a first-timer.

Ian Carmichael is famed for his happy-go-lucky appearances in the film and stage worlds. But his background was that of revue theatre which calls for quite a bit of singing, and of singing tricky lyrics with a meaning, to boot.

Keeping this thought about good lyrics in mind, as he compiled the material for this album, Mr. Carmichael has come up with some excellent material.

Many of the titles are among my own favourite compositions. In particular there is the beautifully lyrical and musical, *You Smell So Good* (which was previously superbly performed by Jackie and Roy on a Vogue LP).

Our film star turned singer has a pleasing voice and phrases expertly. Should films become obsolete he need never starve.

MARIO LANZA

The Touch Of Your Hand

The Touch Of Your Hand; The Song Is You; Oh Nights Of Splendour; Someday I'll Find You; Your Eyes Have Told Me; Sitara Music; The Desert Song; You Are Love; Day In—Day Out; Love Is The Sweetest Thing; I'm Falling In Love With Someone; Look For The Silver Lining; I've Got You Under My Skin; The Hills Of Rome.

(RCA RB-16195)****

A MIXED bag of songs from the late Mario Lanza and, in my opinion, not all of them are well suited to his voice. For instance, *The Song Is You* calls for a gentler, less powerful voice, I would think.

However, there are several tracks which bring back touches of the Lanza known and loved by his fans all over the world. In fact, the bulk of the album contains ideal material for his voice and this should make for success.

I don't know just how much Lanza material there is left in the "can" for future release, but there can't be all that much and so this should be something of a treasured item to his devotees.



THIS IS IT!
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BIG NEW HIT
ONE THOUSAND NINE HUNDRED AND WHEN

DECCA

The Decca Record Company Ltd
Decca House, Albert Embankment, London SE11

Modern by Tony Hall

JAZZ PAGE

Trad by Owen Bryce

A fitting tribute to Clifford Brown

CLIFFORD BROWN-MAX ROACH I Remember Clifford What Is This Thing Called Love? The Scene Is Clean; Joy Spring; Gertrude's Bounce; Take the 'A' Train; Sandu; Jordu; If I Love Again; Parisian Thoroughfare. (12in. Mercury MMC 14041)

PERSONNEL: Clifford Brown (trumpet); Harold Land or Sonny Rollins (tenor); Richie Powell (piano); George Morrow (bass); Max Roach (drums).

WHOEVER at EMI was responsible for the compilation of this LP deserves a medal! It makes a fitting souvenir of some of Brownie's best recorded work and deserves a place in every modern jazz collection.

Brownie's talents, I think, were much greater than most critics gave him credit for whilst he was alive. He can take his place alongside Dizzy, Miles and Fats Navarro as a modern jazz trumpet giant.

His playing has been a major influence on all the younger trumpeters of recent years—such as Donald Byrd, Art Farmer, Blue Mitchell, Lee Morgan, Freddie Hubbard and Nat Adderley.

The LP wisely contains no ballads—to my mind, Brownie's weakest point from the emotional content viewpoint, at least.

Joy Spring, Jordu and Parisian Thoroughfare (all with warm, lovely Land tenor) are amongst the high-spots here. Max's drumming was at a new high around this period and he was more concerned with the group feeling than playing for himself. I'm proud to recall that, in 1954, I

devoted a whole BBC record programme to "Clifford Brown—A New Star on the Horizon." The BBC made me add a question mark. Certain critics put down Brownie and the broadcast. But time has proved us right.

BLOWIN' THE BLUES Blowin' The Blues; Montgomeryland Funk; Midnight Blues; Hey, Now!; Funky Old You; Slow Freight; Four Funky Folk; Blues In The Distance. (12in. Vogue LAE 12224)****

PERSONNEL: (Track 1) Harold Land (tenor); Jackie Davis (organ); Gerald Wilson (trumpet); Jim Hall (guitar); Curtis Counce (bass); Nat Morris, Jr. (drums). (2) Land; Wes Montgomery (guitar); Buddy Montgomery (piano); Monk Montgomery (electric bass); Tony Bazley (drums). (3) Harry Edison (trumpet); Teddy Edwards, Jimmy Allen (tenors); Henry McDode (piano), etc. (4) Richie Craine (organ); Monk Montgomery; Benny Barth (drums). (5) Zoot Sims (tenor); Russ Freeman (piano); Hall; Monte Budwig (bass);

Mel Lewis (drums). (6) Jimmy Guiffre (tenor); Bob Brookmeyer (piano); Hall; Ralph Pena (bass); Dave Bailey (drums). (7) Pepper Adams (baritone); Jimmy Rowles (piano); Doug Watkins (bass); Lewis. (8) Bud Shank (alto); Billy Bean (guitar); Garry Peacock (bass); Chuck Flores (drums).

A NOTHER World Pacific collation of 12-bars, most of which was specially done at the end of the various dates, with this album in mind. Harold Land, Wes Montgomery, Edwards, Allen and McDode steal side one and probably the LP. Zoot sounds good with Russ Freeman. The Guiffre-Brookmeyer track is weak. Doug Watkins excels with Pepper and Billy Bean is good on the Shank title.

Side one (except for the Master-sounds' track) is most enjoyable. For the first three tracks, add a fourth star.

Tony Hall



MAX ROACH—His drumming reaches a peak, and he is more concerned with the group than himself.

BRYANT MISSES THE BRILLIANT CLASS—BUT ONLY JUST!

RAY BRYANT Alone With The Blues Blues No. 5; Joy; Lovin' Man; Me And The Blues; M. Blues; Rockin' Chair; Stacking Feet. (Esquire 32-106)****

THIS is a blues album, but it's not sad blues that you'll hear. Some of the tracks, notably Joy are anything but "blue." The operative words are swinging blues, Blues that Esquire and their worthy associates have almost specialised in during the last ten months. Blues that Tiny Grimes and Coleman Hawkins and Charlie Shavers and now Ray Bryant have developed out of the old time blues of the travelling singers and the modernish trend of much of today's mainstream jazz.

I like the trend very much and I like Ray Bryant very much. Only one fault is apparent. Over the years I've found that the only 12in. piano solo

LPs that have remained in my collection have been those by Art Tatum and Erroll Garner.

A pianist has, indeed, to be brilliant to sustain interest in this somewhat limited form of jazz improvisations.

And so back to our one fault. That is that Ray Bryant just but only just, fails to come into that brilliant class. He's almost there... and I think I'll give the record a really good chance

to get itself played in the fierce competition of all my other discs, before finally deciding whether it warrants a permanent place in the Jazz Piano Classics section.

SHARKEY BONANO AND HIS NEW ORLEANS RHYTHM KINGS Dixieland At The Roundtable (Do You Know What It Means To Miss New Orleans; Milenberg Joys; Chimes Blues; Sweet Georgia Brown; Royal Garden Blues; Tin Roof Blues; Struttin' With Some Barbecue; That's A Plenty. (Columbia 33SX 1255)****

SOMEONE, someday, will evaluate the work of the White Italian element of New Orleans. It is significant that at least three trumpet players, not to mention various clarinets, trombones and what-have-you, with Italian names were in the vanguard of white small band jazz as applied to the music of the South.

Wingy Manone, Louis Prima and Bonano have been playing this sort of music for a good many years, almost since the birth of jazz itself. Sharkey Bonano auditioned with the Wolverines in the early twenties.

I enjoyed this disc very much. Bonano's lead is exactly what a small Dixieland band needs. Punching, clear, logical...yet always musical and always full of hot intonation. And always, and I think this is important, up-to-date.

That doesn't mean he plays "modern." It simply means that like his confreres he's not frightened to tackle non-Dixie tunes (Do You Know What It Means).

The arguments about whether the Negro or the Dixielanders first started jazz will continue for years.

Personally I'm convinced that men like Bonano, Brunis, Rappolo, Paul Mares, Shields, La Rocca have been playing virtually the same for 40 or 50 years.

HARRY JAMES TODAY The Big Band Favourites Undecided; Satin Doll; Eyes; End Of Town; Blues; King Porter; Storm; Ensemble; Jersey Bounce; Rockin' In Rhythm; Take The 'A' Train; Lester Leaps In. (MGM C.830)****

HARRY JAMES today is not quite the same as Harry James yesterday. Unlike Spanier, he has moved with the times and now plays a trumpet tinged with the modern trends.

His strength in this record lies very much in the arrangements of Ernie Wilkins, the alto of Willie Smith and the leader's own trumpet work.

These are Big Band Favourites and the accent is very much on the Big Band Treatment which we have heard so much of lately. I am very much tempted to say too much. In this sort of thing the arranger is becoming more and more important.

The trend is well enough shown in the first track on side two. Ensemble emphasises the change from soloist to the orchestra as a vehicle for the arranger's talents.

Owen Bryce



HARRY JAMES — Big Band favourites.

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WHO WHERE WHEN

Week commencing Sunday, October 30

BARROW	
Coliseum:	Terry Dene, Donn Reynolds, Lance Fortune, Vince Taylor, Chris Wayne and The Echoes (Sun.).
BARRY	
Mermaid Hall:	Humphrey Lyttelton (Sat.).
BIRMINGHAM	
Town Hall:	Acker Bilk (Sun.).
BOURNEMOUTH	
Gaumont:	Joe Brown, Billy Fury, Tommy Bruce, The Vernons Girls, Dave Samson, Dickie Pride, Peter Wynne, Johnny Gentle, Nelson Keene, Davy Jones, Johnny Goode, Georgie Fame, Duffy Power, Red Price, The Viscounts, Billy Raymond, Jimmy Nicol and the Lucky 15 (Fri.).
BRISTOL	
Colston Hall:	Carmen McRae, The Jazz from Britain package (Fri.).
CANNOCK	
Danilo:	Carmen McRae, The Jazz from Britain package (Mon.).
DARTFORD	
Granada:	Jimmy Jones, Kenny Lynch, Mark Wynter, Michael Cox, Dean Rogers, Janet Richmond, Brooks Bros., The Trebletones, Tony Marsh (Thurs.).
DUDLEY	
Town Hall:	Humphrey Lyttelton (Thurs.).
EDINBURGH	
Assembly Rooms:	Acker Bilk (Thurs.).
GLASGOW	
University: Whitecraigs:	Acker Bilk (Thurs.). Acker Bilk (Fri.).
HALIFAX	
Victoria Hall:	Humphrey Lyttelton (Fri.).
HANLEY	
Victoria Hall:	Jimmy Jones package (Tues.). See Dartford.
HULL	
Cecil Theatre:	Emile Ford and The Checkmates (Sun.).
IPSWICH	
Gaumont:	Joe Brown package (Sat.). See Bournemouth.
KINGSTON	
Granada:	Jimmy Jones package (Fri.). See Dartford.
LEICESTER	
De Montfort Hall:	Carmen McRae, The Jazz from Britain package (Sat.).
LIVERPOOL	
Cavern:	Humphrey Lyttelton (Sun.).
LONDON	
Regal, Edmonton:	Cliff Richard, The Shadows, Johnny Carson, Jan Röhde, Lana Sisters, Neil Christian (Sun.).
Astoria, Finsbury Park:	Connie Francis, Cyril Stapleton and the Show Band (Sun.).
Marquee: Gaumont:	Humphrey Lyttelton (Wed.).
Hammersmith: Savoy, Burnt Oak: Talk of the Town: London Palladium:	Joe Brown package (Wed.). See Bournemouth, Carmen McRae, Jazz from Britain package (Sat.). Eartha Kitt (Season). Cliff Richard, Russ Conway, Joan Regan, Edmund Hoekridge, Des O'Connor, Billy Dainty (Season). David Whitfield, Andy Cole, Maggy Fitzgibbon, Patricia Lambert (Season).
Victoria Palace:	
MANCHESTER	
Palace Theatre:	Ken Dodd, Eddie Calvert, Peters Sisters, Joe Henderson (Season).
Sporting Club and Palace Theatre Club:	The Mudlarks (Wk.).
NEWCASTLE	
Empire:	Kenneth Earl and Malcolm Vaughan (Wk.).
NORWICH	
St. Andrew's Hall:	Humphrey Lyttelton (Tues.).
PORTSMOUTH	
Guildhall:	Carmen McRae, Jazz from Britain package (Wed.).
ROSFORD	
Ritz:	Ted Heath, Ricky Valance, Garry Mills, Flee-Rekkers, Danny Rivers (Sun.).
SHEFFIELD	
City Hall:	Acker Bilk (Thurs.).
STOCKTON	
Hippodrome:	Jimmy Jones package (Wed.). See Dartford.
SUNDERLAND	
Odeon:	Joe Brown package (Tues.). See Bournemouth.
TAUNTON	
Gaumont:	Jimmy Jones package (Mon.). See Dartford.

CLASSICS

Great playing

RACHMANINOV
Piano Concerto No. 3 in D Minor
Leonard Pennario and the Philharmonic Orchestra, conducted by Walter Susskind
(Capitol P8524)*****

Of the three popular Rachmaninov concertos this one, in my opinion, is the best. Although not as tuneful as the second or as technically flamboyant as the first, for sheer beauty in combination of piano and orchestra this takes the honours.

I recently criticised Leonard Pennario for some rather indifferent playing on an EP, but I replace criticism with praise for this performance, and can only assume that when he made that EP he was right off colour.

He is a very brilliant pianist and obviously comes into his own in a work of this stature.

Walter Susskind directs his players with great forethought and clever scheming.

This is a great concerto finely played.

ELGAR
Pomp and Circumstance Marches
No. 1 in D (Land Of Hope And Glory);
No. 2 in A minor.

London Philharmonic Orchestra, conducted by Sir Adrian Boult
(HMV 7EP 7100)*****

If ever a substitute National Anthem was required then I think Elgar's Pomp and Circumstance No. 1 in D (which includes the "Land of Hope and Glory" theme) would adequately fill the bill.

I would rate this one of the greatest tunes ever written, and it needs a fine orchestra like the London Philharmonic Orchestra under Sir Adrian to bring forth all its majestic qualities.

The A minor march is also a great favourite of mine, for although it doesn't command the dramatic qualities of the other, it has one of

Reviewed by
Alan Elliott

these tunes which once heard is difficult to get out of your mind. Throughout both sides of this disc Sir Adrian and the London Philharmonic Orchestra show magnificent energy, drive, a haunting tenderness and a grand sense of patriotism.

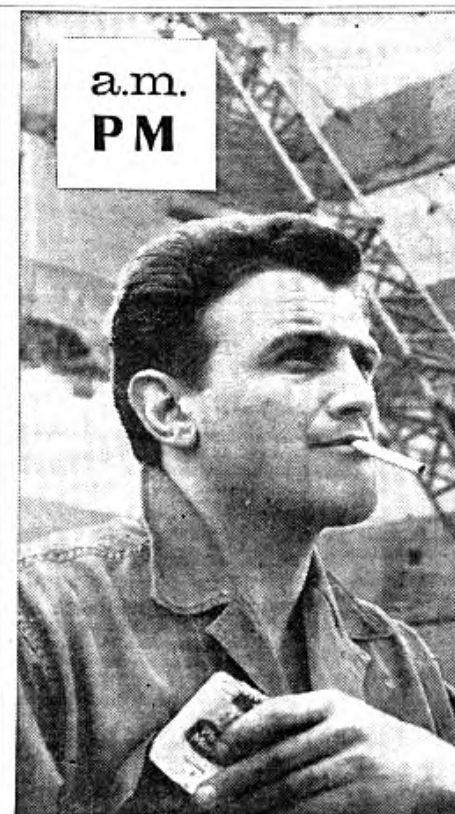
FALLA
Ritual Fire Dance
KHACHATURIAN
Sabre Dance

BRAHMS
Hungarian Dances Nos. 5 and 6.
The Hollywood Bowl Symphony Orchestra, conducted by Felix Stalnik
(Capitol FAP 1-8369)****

This is quite an enjoyable disc. It contains a nice little collection of contrasting orchestral dances, and all the performances are played with great concentration.

The "Fire Dance" was exciting, the "Sabre Dance" exhilarating and the "Hungarian Dances" satisfying.

This is the kind of EP that I think is worth the money.



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AND RECORD STAR

TEDDY JOHNSON

WRITES FOR YOU

HOW often does the success of a show rely on the musical director? And how often are MDs like Eric Robinson, Jack Parnell and Steve Race given the limelight they so richly deserve?

The answer to the first question is "invariably." And to the second? "Infrequently."

I thought of this as I spun the recent disc of Steve Race, "High Tide, Low Tide" . . . which is not a "threepiece off" commercial for washing powders.

These men carry a deal of responsibility—Pearl and I are conscious of this on our many TV appearances. The job combines being deskman for organisation, and split-second computer of musical cues.

We put Steve's disc on again. He had told us that the idea for the composition came when he grabbed a few days' holiday on the Hebridean island of Islay.

"I do not subscribe to the local colour theory for inspiration—well, not always. But up in Islay the process worked. The sun was setting across Islay; suddenly the tune seemed to be born.

So what did he do?
Rushed back to the hotel. And

fulfilled the function that will endear him to every romantically-minded writer in Tin Pan Alley.

He wrote the melody down on the back of the hotel menu. Thus faith was kept with a popular conception about pop composers.

Steve, Light Musical Adviser to Associated Rediffusion Ltd., is pianist, conductor, composer, erstwhile RAF type, DJ and fresh-minded journalist, living at Wembley within roaring distance of the famous stadium with his wife and daughter, Nicola, aged 14. Plus, he says, "heaven-knows-how-many-dogs."

CHUM of mine went to a party last week-end. The hit of the evening was a guitar-playing folk singer. He sang a number he had composed, "The Ballad Of Alfred Hines," which told the tale of the "man the goats can't hold."

My friend regretfully recounts that it was a good party. Too good a party. And he cannot remember the singer's name—only that he thinks it was David . . . and that he sometimes sings at Hampstead.

If you think you know "David's" identity—or if you read this, David—drop me a line.

THIS amused Pearl. Last week the American paper "Newsweek" reported the marriage of Viscount Astor to Bronwen Pugh. The report stated that the bride was the "auburn haired daughter of a British judge, model and sometime TV announcer."

There is nothing like having a good parental background . . . but, in triplicate?

HEADING this way to open at the Pigalle next month for four weeks are The Barry Sisters. Let me hasten to add, and to avoid future confusion, they are not related, connected, named after, nor are they, the same group which bandleader Cyril Stapleton gave great encouragement to, and recorded with Decca.

These Barry Sisters are from America. They sing in English, Italian, Rumanian, French, Spanish and Russian.

I am told that these girls are the best-dressed singers on U.S. TV after a recent poll-finding.



Cliff collects
Silver Disc
No. 6

Another for his "collection" of Silver Discs—No. 6 to date—for Cliff Richard, whose version of "Nine Times Out Of Ten" has sold more than 250,000 copies. Making this DISC award in London is Sir Joseph Lockwood, chairman of EMI Ltd. (left), supported by managing editor Gerald Marks. (DISC Pic)

GREAT LINE-UP FOR JATP RETURN

Cannonball will swing you from your seat!

Here! The JATP tour should stimulate large sales here for the LP. Nat's latest Riverside release is "Work Song" which also features the incredible guitar playing of Wes Montgomery.

Don't miss Carmen

In the meantime, make sure you don't miss out on the Carmen McRae show, which opened its tour last Sunday at Hayes, Middlesex.

Carmen's appearances last year at London's Flamingo Club proved conclusively that she is one of the most talented jazz singers in the world. In fact, I'd rather hear her these days than Ella Fitzgerald. Her musicianship is beyond reproach.

On this Vic Lewis-sponsored package, can be heard probably the three best hard-swinging British modern groups—the Tubby Hayes Quartet, the Ronnie Scott-Jimmy Deuchar Quintet and the band that put up such a fine show on the Miles Davis tour, the Vic Ash-Harry Klein Jazz Five.

Tubby's Quartet now has 18-year-old Tony Mann on drums in place of Phil Seamen. Tony's doing a terrific job and the section has never sounded better. Bassist Jeff Clyne and the brilliant Terry Shannon on piano complete the Quartet, with Tubby playing tenor, vibes and flute.

With Scott and Deuchar are Colin Purbrook (a most tasteful pianist), Kenny Napper and Bobby Orr. Scott and Hayes will briefly revive the Jazz Couriers for a short set on every show.

The Jazz Five, by the way, have just completed their first Tempo LP. The sessions were among the most enjoyable I have ever supervised and I'll tell you all about the contents as soon as the tape-editing is completed.

To avoid confusion with the Art Farmer-Benny Golson group of the same name, the British "Jazztet" group, co-led by Ronnie Ross and Bert Courtney, will now be known as the Ross-Courtney Quintet.

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COLUMBIA RECORDS

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BIGGEST news for British jazz fans just now is the forthcoming 1960 "Jazz at the Philharmonic" tour which opens at the Royal Festival Hall on November 26. It will be great to see Dizzy Gillespie again. And the peer of all modern trombonists, Jay Jay Johnson, on his second UK trip.

But the band that I'm looking forward to most is the Julian "Cannonball" Adderley Quintet. The line-up comprises Cannonball (alto), brother Nat Adderley (cornet), Sam Jones (bass), Louis Hayes (drums) and Britain's own Vic Feldman (piano and vibes).

I guarantee that this band is going to swing you out of your seats! And it will be your first chance to hear what Cannon's recording company (Riverside Records) is selling as "soul music."

NAT has been here before, you may remember. With the shouting, stomping Woody Herman Anglo-American Herd.

Fervent praise

CANNONBALL himself needs little or no introduction. His work on record with the Miles Davis Sextet drew fervent critical praise. I'm told by Riverside boss, Bill Grauer, that Cannon is as warm a person as he is a player. A friendly, highly intelligent, human being.

The rhythm section should be comparable to the one we heard with Miles. **VIC FELDMAN**, of course, you know. But I don't think you fully realise how highly he is regarded by the top American jazzmen. Reports of the Adderley Quintet's appearances since Vic joined have contained, without exception, rave reviews for the British boy.

SAM JONES is probably the best of the many new bassists to come along since Paul Chambers. In fact, I'm sure that, if Paul quit Miles, the masterpiece would want to have Sam

By
TONY HALL

in his band. And compliments don't come any higher.

Sam is a brilliant bassist who has recently taken up cello as well. Hear him on both instruments on Riverside's "Soul Society" album.

LOUIS HAYES is only 22 years old. He came to Europe two years ago with the Horace Silver Quintet and caused tremendous excitement everywhere he played. Individually and collectively, the rhythm section should be superb.

The band's book comprises originals by the Adderley brothers, Jones' pianists Randy Weston and Bobby Timmons, bassist Keeter-Betts (another Anglo-American Herdsman) and others. Plus some familiar but unshackled standards.

By the time the JATP tour opens—maybe even as you read this piece—Cannonball's first Quintet album will be on sale in Britain.

Under the Interdisc banner British boss Jack Lewerke has included it on the initial release list. The album? What else but the "Cannonball in San Francisco" set which I have mentioned here so often.

This set that has sold over 75,000 copies in the States thanks largely to the Bobby Timmons tune "This