



No. 242 Week ending November 10, 1962 Every Thursday, price 6d.

# HELEN-MAJOR TOURS NEXT YEAR

HELEN SHAPIRO is almost certain to make three major tours next year but she is unlikely to accept either of two offers for a summer season here.

After her current tour here with Eden Kane, Helen leaves for a three-week Israel visit on December 29. She will probably headline a package in South Africa for three weeks taking in the Easter period.

She is also hoping to record in Nashville early in the New Year for her new American label, Epic. Norrie Paramor will probably go with her as her MD and another top TV date will most likely be fixed at the same time.



This is the disc for me!

DOUG SHELDON has his eye on the charts both sides of the Atlantic. In America a number he wrote with Shel Talbot, "Just One Way To Say Goodbye," has been chosen as the top side of his first American release, issued last Friday on London.

At home he has a new single out, "Live Now, Pay Later," from the film of the same name. Doug told DISC, "Live Now, Pay Later" is the kind of material I always enjoy recording. It has strength, and good lyrics, and Blackwell has given it a terrific arrangement.

"In the film the number has a different treatment, using a girl chorus. Ours is much more in the heat idiom."

Doug's version of the song is being played at every performance of the movie, which is currently being shown in London.

If Doug's American disc sells well he would love a trip there—but not before he's established himself in the British hit parade.

# TORNADOS GO ALL OUT TO CHALLENGE SHADOWS

THE Tornados—Britain's only instrumental group who look as if they can challenge The Shadows' supremacy—are going all out to do just that!

Their next disc is all ready for release and an EP will establish the group even more firmly when it is issued later this month.

Decca, the giant company behind the group, are hoping to make The Tornados a leading instrumental team. If they succeed, and label executives are convinced they can, the group will be a serious threat to The Shadows and put an end to their virtual monopoly of instrumental hits.

"Telstar," the number which shot the group to a five week stay at the top of the charts, is now beginning to drop. Title for the follow-up is being kept secret. But again it has been written by Joe Meek, the brilliant A and R man who wrote and recorded "Telstar."

He told DISC earlier this week: "This new one will be as big, if not bigger than 'Telstar.' I wrote it about a week after 'Telstar' entered the charts."

## A vocal

Decca are also planning to release a vocal version of their hit disc when the Tornados' version drops lower.

Joe Meek himself wrote the lyrics for the vocal version. "I wrote them the same night as the song itself, that's the way I like to work. I've also got the lyrics ready to go with their next instrumental too."

The EP, "Sounds Of The Shadows," will give the boys an extra boost when it's released on November 23.

Meek described the EP as "fabulous... we're all very pleased with it." He and the group wrote the four titles, "Ridin' The Wind," "Dreamin' On A Cloud," "Red Roses And A Sky Of Blue" and "Earthy," between them.

## Rodgers tribute

ED SULLIVAN paid tribute to famous American pop and show composer Richard Rodgers last Sunday by devoting his whole TV show to relaying a concert of his music from the Carnegie Hall.

Jet and Tony: Just like old times

page 4

Is Elvis a model star?

page 12



THE TORNADOS—Next single has a completely different sound.

# LEE, DARIN DATES ARRANGED, BRENTON VISIT SET

## Sarne in Russian

MIKE SARNE is to record a 15-minute programme in Russian for the BBC's Russian Service. It will deal with the pop scene in Britain, and will be taped on November 14 or 15 for transmission at a later date.

## Orchestra for Nat Cole

NAT KING COLE is being accompanied by a 45-piece orchestra for his current cabaret season at the Copacabana, New York. The entire string section was flown in from California for the job.

BRENDA LEE'S tour here next year is now almost certain to be for three weeks from March 16, and Bobby Darin, who is to play 18 dates in Britain, opens at Portsmouth Guildhall on February 9.

Another top American star set for a tour here early in the New Year is Brook Benton, who will be visiting London in December before his full-scale tour in 1963. There are plans for him to appear in leading TV shows and he will probably star in his own

spectacular backed by a top British orchestra.

There is also a strong possibility that he will do one London concert as well.

Benton is one of the Mercury label's most popular singers in America, and some of his records, notably "So Many Ways," enjoyed sales success here.

Only two dates have been fixed for Bobbie Darin's tour—the opening night and the Hammer-smith Gaumont on February 10.

# DOUG SHELDON

Recorded on F 11529

45 rpm



THE DECCA RECORD COMPANY LTD

# LIVE NOW, PAY LATER

FROM THE FILM

Published by PAGE MUSIC LIMITED

ALBERT EMBANKMENT LONDON S.E.1

# IT'S TIME WE GAVE THE GIRLS A BREAK

## PRIZE LETTER

HOW pleasant to see that Susan Maughan has at last made the Top Twenty. This is probably due to the amount of plugging it's been given and DJs should now give more of a chance to other talented but underrated female singers.

Suzi Cope for example has great potential. Susan Singer has recorded two hitworthy numbers, but neither has made the top fifty.

Let's now give the ladies a break.—**GEOFFREY SARGENT**, The Haven, Elin Road, Hylton Road, Warchester.

## BEST POP

THE best pop singers today are Del Shannon, Roy Orbison, Bobby Darin, Jimmy Justice, Ray Charles, Sam Cooke and Nat Cole.

All the others are content merely to rest on their laurels, gained back in the days when the Top Twenty was all rock.

Nowadays, a record has to be really different to obtain hit status, and the seven mentioned are the only ones who consistently turn out discs which are both original and commercial.—**T. T. WILSON**, Kerrisdale, 4, Muirfield Road, Inverness.

## AT LAST!

LITTLE RICHARD is back on the scene—and how! At last we hear original rock and roll from an original and genuine rock and roll artist. How refreshing to hear the beat as the beat and not dressed up as something else.

Too long have we been presented with camouflaged rock which under a welter of pizzicato strings and big electric organs has lost its originality.

These new sounds are okay, as long as they are not coupled with the "enol beat." To do this is to ruin completely the solid rhythm and blues sound, which is the essence of good rock and roll.—**MICHAEL BATES**, 62, Norman Avenue, Wood Green, London, N.22.

Little Richard talks about rock on page 12.

## SHADOWS EP

I THINK The Shadows recording of "The Boys" may well be the best disc they've ever made.

Hank's guitar work is absolutely superb in all four tracks and I am convinced that any one track could become a hit in its own right.

It wouldn't surprise me in the slightest if "The Boys" had a chart run, even though it is an EP.—**GORDON DRUMMOND**, "Tormore," Commonhead Avenue, Airdrie, Lanarkshire.

The Editor does not necessarily agree with the views expressed in 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 and ashtray set.

## WOW!!

WOW! That's my verdict on Johnny De Little's voice. No sleepy weepy vocalist this, but refreshingly alive.

His recording of "Lover" is uninhibited and exciting. What a change to see an English singer not afraid of letting his hair down.—**CYNTHIA BUTLIN**, c/n, 79, Westgate, Chichester, Sussex.

## SOLUTION

THE standard of artists appearing on "Sunday Night at the London Palladium" is slipping.

There is a solution. Next May, Ray Charles is coming to England. If he can pack the Olympia in Paris for six consecutive performances, he must surely be a smash on one of our top TV shows.—**M. J. W. SARGENT**, Constables, Uppingham, Rutland.

WHEN "Bobby's Girl" hit the charts at number 23, Susan Maughan couldn't believe her luck! "Just seeing my name in the charts gave me a thrill," she told me.

"At that time, I really didn't care if it didn't go any higher, and I promised myself I wouldn't get too excited. Can you imagine how I felt this week when it hit the Top Twenty—my head's completely in the clouds!"

In between sips of tea, she continued: "I think the success of the disc is largely due to the song itself. It's so catchy, and is the type of number that once you've heard it, you start whistling it."

I don't know whether any other girls are going to have a

# Susan is up



# in the clouds

shot at the same kind of number in the hope of having the same kind of success.

"I know it must be very tempting, but I think it would be a mistake. I am sure more British girls could make the charts, as long as they don't just copy the sort of hits that are already there."

"Bobby's Girl" is Susan's fourth try at the singles market. Her first, "Mama Do The Twist," created a certain amount of interest.

Susan is convinced that her past efforts have been good ones, because she and recording manager Johnny Franz have picked songs that have suited her.

## Don't care

"I don't care if a song comes from China, America or Britain, providing it is good," says Susan. "When I first heard 'Bobby's Girl' I knew it was for me. I didn't even know it was an American disc."

"Johnny was an enthusiastic as I was, but we virtually scrapped the original arrangement, then he and Wally Stott worked out a new one. "They said the main content of the song was the catchy chorus. On the original disc by Marcie Blane, they do a talking introduction. We cut this out completely and went full blast on that chorus line. The finished product was entirely different from the original."

June Harris

# The world's top pops

## AMERICA

Week ending November 3

Last Week	This Week	Artist
1	1	He's A Rebel — Crystals
6	2	Big Girls Don't Cry — Four Seasons
5	3	All Alone Am I — Brenda Lee
10	4	Return To Sender — Elvis Presley
2	5	Only Love Can Break A Heart — Gene Pitney
9	6	Next Door To An Angel — Neil Sedaka
7	7	Gina — Johnny Mathis
4	8	Monster Mash — Bobby Pickett and the Crypt Kickers
3	9	Do You Love Me — Contours
14	10	Pogeye (The Hitchhiker) — Chubby Checker
8	11	Limbo Rock — Chubby Checker
12	12	Close To Cathy — Mike Clifford
22	13	Nothing Can Change This — Love
15	14	The Cha-Cha-Cha — Sam Cooke
11	15	Sherry — Bobby Rydell
32	16	Don't Hang Up — Four Seasons
18	17	James (Hold The Ladder Steady) — Orlon
17	18	What Kind Of Fool Am I — Sue Thompson
41	19	Bobby's Girl — Sammy Davis Jr.
26	20	Desafinado — Marcie Blane
		Stan Getz and Charlie Byrd

## Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	Artist
1	1	I'll Be Me — Cliff Richard
2	2	All Eye Cat — Bent Fabric
3	3	Little Miss Lonely — Helen Shapiro
4	4	Orange Blossom Special — Spotnicks
5	5	Swiss Maid — Del Shannon
6	6	If I Didn't Have A Dime — Gene Pitney
7	7	Baby Elephant Walk — Lawrence Welk
8	8	Devil Woman — Marty Robbins
10	9	He's A Rebel — Vikki Carr
	10	Silver Threads And Golden Needles — The Springfields

## Holland

(Courtesy Platenmeus, Amersfoort)

Last Week	This Week	Artist
1	1	Speedy Gonzales — Pat Boone
2	2	Heiser Sand / Brandend Land — Minneke Gronloh
3	3	Roses Are Red — Bobby Vinton
4	4	I Can't Stop Loving You — Ray Charles
5	5	Guitar Range — The Shadows
6	6	Scaled With A Kiss — Brian Hyland
7	7	Marching Along — The Blue Diamonds
8	8	Lessons In Love — Cliff Richard
10	9	Paradiso — Anneke Gronloh
	10	Jen Pak Me Nag — Jan Keer — Paula Dennis

## Denmark

(Courtesy Quan Musikbureau, Copenhagen)

Last Week	This Week	Artist
1	1	Quando, Quando, Quando — Pat Boone
7	2	I'll Be Me — Cliff Richard
2	3	Toy Ballrooms — Jorgen Ingmann
3	4	Speedy Gonzales — Pat Boone
4	5	She's Not You — Elvis Presley
5	6	I Can't Stop Loving You — Ray Charles
6	7	The Loco-Motion — Little Eva
	8	I Remember You — Frank Ifield
	9	Scaled With A Kiss — Brian Hyland
	10	Telstar — The Tornados

## Hong Kong

(Courtesy of Southern African Record Distributors and Distribution Assn.)

Last Week	This Week	Artist
1	1	Scaled With A Kiss — Brian Hyland
10	2	Ten Lonely Guys — Pat Boone
	3	I Can't Stop Loving You — Chubby Checker
8	4	If I Didn't Have A Dime — Gene Pitney
4	5	Teenage Idol — Rick Nelson
5	6	I'll Never Be Lonely Again — Johnny Mathis
3	7	Send Me The Pillow You Dream On — Johnny Ellorson
	8	Feelin' No Pain — Paul Evans
	9	King Of The Whole Wide World — Elvis Presley
	10	A True True Love — Bobby Darin

## Eire

(Courtesy Teenage Express, Dublin)

Last Week	This Week	Artist
1	1	She's Not You — Elvis Presley
2	2	Shelia — Tommy Roe
7	3	Telstar — The Tornados
3	4	I'll Be Me — Cliff Richard
	5	Devil Woman — Marty Robbins
10	6	Rambler's Rose — Nat King Cole
	7	Linea-Motion — Little Eva
4	8	You Don't Know Me — Ray Charles
	9	Wolverton Mountain — Claude King
5	10	Roses Are Red — Bobby Vinton

## S. Africa

(Courtesy of Southern African Record Distributors and Distribution Assn.)

Last Week	This Week	Artist
1	1	Kiss Me Quick — Elvis Presley
2	2	At Di La — Emilio Pericoli
4	3	I'll Be Me — Cliff Richard
3	4	Roses Are Red — Bobby Vinton
6	5	She's Not You — Elvis Presley
9	6	Things — Bobby Darin
8	7	Stranger On The Shore — Acker Bilk
5	8	Adios Amigo — Jim Reeves
	9	Breaking Up Is Hard To Do — Neil Sedaka
	10	Battle Of The Nerds — The Nerds
		Girls' Lament — Jeramy Laylor

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

GREAT . . .  
GREAT . . .  
GREAT . . .



# PAUL HANFORD

with his great new swingin' single

## "HABIT OF LOVING YOU"

b/w

"DON'T BE"

ON  
**ORIOLE RECORDS**  
45-CB1779

Management:  
**DAVID STONES**  
5-7, SEDLEY PLACE,  
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# DOUG SHELDON

LIVE NOW, PAY LATER

(front the film)

F 11859 45 rpm



# CHART CHATTER BY JUNE HARRIS

## FRANK IFIELD JUST HAD TO HIT THAT TOP SPOT!

THERE'LL be no stopping Frank Ifield now! It HAD to happen that "Lovesick Blues" would hit number one, and establish the Australian as our leading exponent in the C and W field. Frank nance said he would never pander to the public's taste. He made the right decision—and now the public is paying him to keep his word! "Let's Dance," "Sherry" and "Swiss Maid" are still continuing their upward trend, but Mark Wynter is still sticking to number 6.

Duane Eddy turned his twang to better use for his latest disc, "Guitar Man," and also used a female backing group, the Rebelettes. Whoever is responsible for the overall sound can take a pat on the back, for once more the lad is weaving his way back into the disc collections of the British public. Could it be that once he signed

with RCA they decided on a definite change of policy on all future Eddy discs? The Mersey-side group, The Beatles, have been wandering around the fringe of the Thirty Returns have shown regional breakouts on "Love Me Do," but this week were sufficiently strong to give the boys their first chart entry. In at number 28

with a higher position indicated. Sean Connery created something of a sensation in the part of James Bond in "Dr. No," and Monty Norman did credit to the title theme, which he penned and John Barry recorded. Once again, the entry of this number proves the popularity of movie themes, and the Barry treatment of the disc deserves the credit it's getting.

# SAM COOKE

NOTHING CAN CHANGE THIS LOVE

RCA 1310 45 rpm



Don Nicholl's  
chart tips

Neil Sedaka

Billy Dawn

See page 8

# TOP 30

Week ending November 3, 1962

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

Compiled from dealers' returns from all over Britain

# Everything's fine apart from the RAIN!

## CAN CONWAY TALK HIMSELF A HIT?

AT LAST! Russ Conway has finally made the disc on which his piano doesn't play the major part.

For over a year now Russ has confessed to a desire to sing on disc... on his next release he's still not singing, but he's half way there. He TALKS!

Russ hopes the disc, "Always You And Me," will be a big hit but already it's had its share of problems. He wrote the number with Lionel Bart over a year ago but only now, on November 16, is it being released. Earlier this week Russ talked to me about the delay.

Apparently it was too long because it lasted four minutes 10 seconds, and the Djs don't like playing a record of that length. It's understandable, of course, because it cuts down the time of other records.

"Then again we weren't sure that we had the right material but by trying it out on my recent tour I've proved that it stands a very good chance of being a hit.

"We've chopped 40 seconds off the record and if it goes well there may be others. And I might even get around to singing on disc if the right song comes up."

THE sun hasn't shone once since we arrived... and it's mid-summer. We have been caught in a steady downpour which goes on, and on, and on.

So far we have done seven dates here and, "touch wood," have been well received everywhere. One of the most interesting places we have visited was Palmerston North which is a most attractive and prosperous town in the heart of the Manawatu Plains.

I can well understand why people refer to this country as the England of the Southern Hemisphere. All the street names are those of English counties, Gloucester Street, Surrey Street and so on... and the climate seems to be just as bad!

Christchurch seemed the most pop-conscious city that we have visited so far. They have well-attended pop concerts at least three times a week and our date in Christchurch Town Hall was a complete sellout two weeks before we arrived.

## Keen fans

The fans were so keen that Adam Faith and I had to make our escape via a specially constructed fire escape ladder on to an adjoining hotel and the police actually went so far as to suggest that when we emerged from the hotel we should put on false beards!

My manager, Bob Stigwood, has had an exhausting time; everywhere we go he has been fixing radio interviews for us and arranging things so that the Press

## JOHN LEYTON



writes from NEW ZEALAND

come to see us all together rather than one by one which means that we do have a little free time. The local backing groups down here are terribly enthusiastic and regard Charles Blackwell as a genius.

The drummer got so carried away in Hamilton that he put his stick right through the snare.

Someone else who would also go down great out here is Mike Sarne. "Will I What?" is a fantastic hit, and all the kids are hoping that he'll come out. You'd have a swinging time, Mike.

## Humph booked for the Savoy

HUMPHREY LYTTLETON and his band have been booked for the annual ball of the St. Moritz (Switzerland) Tobogganing Club at the Savoy Hotel on December 14.



PIGGADILLY

reprise



PETULA CLARK  
"THE ROAD"

7N 15478

DEAN MARTIN  
"TIK-A-TEE-TIK-A-TAY"

R 20058



The PACKABEATS  
"EVENING IN PARIS"

7N 15480

CARTER LEWIS  
"HERE'S KOPIN"

7N 35085

RAY ADAMS  
"GYPSY"

7N 15481

SIMONE JACKSON  
"POP-POP-POP-PIE"

7N 35087

# Jet and Tony can't

# wait to cut that disc

**"JUST think, me and Tony together again after a year. I think it's the greatest, in fact, I'm so excited that I just wish we could cut it right now."**

We sat on the studio floor discussing the disc—the one which Jet Harris and Tony Meehan are to cut together. Jet was waxing his number for "Just For Fun!" and Tony had come along for the ride.

"I'm just as excited as Jet," said Tony. "But I'm also a little apprehensive. Jet keeps making fantastic plans for the future, I think he's working a little ahead of time. He wants us to do a double act, and he's already trying to routine it."

"Maybe in about two years time, we'll both be free of commitments so we can work it out."

"Can you imagine it?" broke in Jet. "Two really old friends hitting the road together. I'd even like to do a tribute spot to The Shadows in the act. After all, they were responsible for our initial success."

## Special

"You know Jerry Lordan's written this number specially for us. We haven't got a title yet. I figured something like 'Mean Jet' but maybe that would be taking it a bit too far."

"How about 'Me-an' My Shadow?" Tony chimed in. "We'll have to think of something good," said Jet when he'd recovered from that one. "The number itself is beautiful, and I think the title should complement it. For the flip Tony and I are doing a vocal duet. He can sing better than me, you know."

Talking about singing, Jet told me that he absolutely refuses to sing "Some People," the flip of "Main Title," on stage.

## Right

"I don't mind singing," he admitted. "But this isn't really my cup of tea. I recorded the number because at the time, I thought it would be big. Well, I was right, but I'm sure even Carol Deane had to do a lot of routing before she cut."

"Course, if Tony's on stage with me, I might not be so embarrassed in future."

Jet Harris doesn't regret having left The Shadows, and certainly his career isn't suffering. Neither is Tony's. Both are talented, and Tony hasn't been out of the studio since he quit the boys a year ago.

by **JUNE HARRIS**

Financially both are better off.

"But it's not so funny having to stand out there on your own, when you're used to four guys around you," said Jet.

"I love it now, and have begun to make plans for the future."

"I want to act. Sounds silly, doesn't it, because everyone says the same thing."

"The only thing is, I don't like my face on screen too much."



Together again after a year—JET HARRIS (left) and TONY MEEHAN (DISC Pic)

I didn't realise how thin my top lip is, or how hollow my eyes look. Still, I guess the make-up men know how to take care of that."

"I think it would be a gas if Tony and me could do a movie together. Maybe we'll even write the script . . ."

"No," said Tony. "Don't you think you're carrying things a little too far! Maybe the disc won't even be a hit!"

Roy Moseley, who manages both boys, told me that he is trying to get them together, but they will also continue to pursue separate careers.

## Vee and The Crickets—a tour together, an LP together, but that's as far as it goes

# I DON'T AIM TO TAKE BUDDY'S PLACE, SAYS BOBBY VEE



BOBBY VEE — Plans for another LP with The Crickets.

HE has cut an album with them, hopes to do a second one soon, is on tour with them and sings with them on stage, but in spite of the obvious success of all these projects Bobby Vee is definitely NOT going to team with The Crickets on any sort of permanent basis.

"Jerry Naylor fits in just fine as lead singer with the group," said Bobby, "and I've no desire to take over from Buddy Holly!" Both The Crickets and myself have our own careers to think of," he went on, backstage of the mammoth De Montfort Hall, Leicester, following the show's second night.

"In fact, we have cut down on the number of songs we were going to do together in the act. However, I must admit that when I'm on stage with them, I feel just like an additional member of the group, but I mustn't get too used to it!"

"We all thought it would be a pretty good idea to do some numbers on stage together, particularly as we cut the album," Bobby told me.

"But when I get home I have plenty of work to keep me busy

throughout the next few months, and it's the same with the boys. We're hoping to get together for another album, because the first was so successful, but that's as far as it goes."

"The boys have been pretty successful in their own right. And when Jerry Allison gets out of the air force they'll be tour again, and can really get cracking."

"When we did the album," Bobby told me, "we worked out all the material together, and decided on what we wanted. As we are all Buddy Holly addicts, naturally we used a lot of his stuff."

## Different

"But our next one is likely to be different because I can't afford as close an association with Buddy as the boys can."

"We came to Britain separately, not as a packaged act, and on the strength of our own hit discs. If The Crickets have another hit they'll be back, and if I have one, I'll be back, it won't necessarily be at the same time."

"Maybe every so often we'll team up just for kicks. The boys are terrific musicians with a lot of stage presence. It helps to know they're behind me—but not backing me."

"By the way, there's no talk of Tommy Roe joining the act—that would really create confusion!"

—*Jean Carol*

## RYDELL FOR NON SINGING STAGE ROLE?

THERE'S a strong possibility that BOBBY RYDELL, who has just completed his role in the movie "Bye Bye Birdie," will shortly appear on the Broadway stage in a comedy play by CARL REINER, in which he will not sing a note.

Young new boy Kenny Miller has been signed by 20th Century Fox to sing the

## CABLE FROM AMERICA

196 pages feature 40 songs, as well as lots of interesting incidents in Belafonte's life. It's to be called "Songs Belafonte Sings."

A lot of coverage is expected on the title song from the forthcoming Broadway comedy "Never Too Late."

edited by

Maurice Clark

title song in their picture, "The Young Guns Of Texas." It will also be issued as a single, and I hear the song's great.

Eddie Fisher really seems like becoming as big again as he was some seven years ago. His revue at New York's Winter Gardens Theatre, which was booked in for a month, is to be held over for another week and could refer to his other commitments. He is soon to start work on a new album, and is being considered for a starring role in a new dramatic movie.

★ ★ ★

FABIAN'S first release on the Dot label is different from his usual type of song. It's called "Break Down And Cry," and it's one everybody thinks might give Fab something he has never had—a bit outside the States.

Jo Stafford is the latest artist to record for Reprise. She has an album coming out with them next week. Jo was with the late Tommy Dorsey's orchestra at the same time as her new boss, Frank Sinatra.

The owners of the Coconut Grove in Hollywood have given permission for Sammy Davis to close his show two days earlier than usual to enable him to get to his next engagement in Syracuse — Sammy doesn't like flying!

TV actor George Maharis, who has been making quite a name for himself as a singer via the hit parade, is to open with his manager two music publishing companies which will specialise in helping new young writers.

★ ★ ★

MUSICAL comedy star Michele Lee has just made a very exciting single debut on the ABC Paramount label. Michele, who is one of the leads in the Broadway hit show "How To Succeed In Business," has made her first titles for the teenage market. They are "Havin' A Party For One" and "I'm Sorry Mrs. Murray." Either side could make it.

Cathy Jean And The Roomates are to make their debut on the Cameo-Parkway label as a team, and they will also cut individual discs. The Roomates have already recorded their titles, both being oldies in new dress — "A Lovely Way To Spend An Evening" and "A Sunday Kind Of Love." Cathy has still to decide on her material.

Harry Belafonte, who is celebrating his tenth year in show business, has just had his first book published. The

which stars, among others, Maureen O'Sullivan.

Terry Day, son of Doris, has decided to continue calling himself by his mother's stage name for his recording activities, but for his work as A and R producer for the Columbia label he will use his father's surname; his father is, of course, Marty



EDDIE FISHER — Comeback bid looks like succeeding.

Melcher. Terry has just produced one of his first discs, by newcomer Emil O'Connor.

One of the biggest Christmas records this coming season is expected to be the reissue of "Little Altar Boy" by Vic Dana on the Dolton label.

★ ★ ★

MAKING his debut on the Challenge label is a guitarist to watch—Bob Sommers, and his first title is "One Stop." If you think on hearing him he is a little in the style of a teenage Les Paul, it might be owing to the fact that he's brother-in-law to Les and brother, of course, of Mary Ford.

Steve Lawrence has been busy travelling back and forth between Las Vegas, where he is appearing with his wife, and Hollywood, where he is cutting his new album, "Steve Lawrence Sings The Winners."

Latest show planned to hit Broadway next season with a music business setting is to be called (if it isn't changed) "Songs And Sex," and is all about the efforts of a young couple to get their songs published. Filmland is already interested in the product.

**No. 1 IN THREE WEEKS!**

**FRANK IFIELD'S COLUMBIA DB 4913**

**LOVESICK BLUES**

LAWRENCE WRIGHT MUSIC CO., LTD., 19 Denmark Street, London, W.C.2

# EMI

## NEW POPS

This week's TOP single

### TOMMY BRUCE



Buttons  
and  
Bows

COLUMBIA 45-DB4927

**Chris Barber's JAZZ BAND**  
**THE LONGEST DAY**  
(from film of same name)  
COLUMBIA 45-DB4930

**The John Barry Seven**  
**AND ORCHESTRA**  
**THE JAMES BOND THEME**  
(from the film "Dr. No")  
COLUMBIA 45-DB4898

**Johnny Burnette**  
**LONESOME WATERS**  
LIBERTY LIB55489

**Buddy Greco**  
**MR. LONELY**  
COLUMBIA 45-DB4924

**Chuck Jackson**  
**I KEEP FORGETTIN'**  
STATESIDE 48-SS127

**Matt Monro**  
**MY LOVE AND DEVOTION**  
PARLOPHONE 45-R4954

## JACK

**GOOD** sweltering in the Hollywood sun, writes...



# ROCK'S ALL THE RAGE AGAIN!

**HERE** we are, back in Hollywood with the sun blazing down on the palm trees lining Sunset Boulevard where, if you can find some shade, it is 93°. There are few places I'd rather be—especially in November.

The latest pop craze here is the teenage night club. Now a night club is usually a place that has soft music and strong drink. The teenage night club (or rather young adults night club—you have to be over 18) reverses the situation; you get soft drinks and strong music. But the rest is true to night club form.

Bright neon lights outside. Red coated men in car park parks your car for you—and, of course, you have a car. Dollar down to get in—and no extra charges, just the price of the odd coke or something.

The latest pop club opened last week is called the Chez Parce. Very plush. The bar, all slickly underlit, with rows of twinkling glasses and bottles, and an aproned barman looks like any tippler's delight.

But if there's anything there stronger than a large ginger beer he's keeping it a dark secret. Next, mind, lads, you are served by a variety of long legged cuties with net stockings and ice-skate skirts. And then there's the music. Wild rock 'n' roll.

### ALL THE RAGE

It's all the rage. Every day many of the radio channels have a "smash-back" of the day which they will play at intervals for 24 hours.

Yesterday's one was "Heart-break Hotel," the day before "Kansas City" and so forth. Needless to say this suits me fine.

The flat teenage-voices that used to be accompanied by plinking strings are definitely out. In fact strings are out.

The swinging shouting groups are back in. Trumpets O.K. Mouth organs definitely faded.

Those grand old troupers, the sax and guitar, are right back on top.

Every night the Chez Parce boasts a different name or name act—like The Ventures, Jan and Dean, and so forth. The resident M.C. is Los Angeles' best known D.J. and TV compere, Jimmy O'Neill—the boy Sharon Sheeley recently married. I went to this particular establishment to see Jackie de Shannon.

Because of her disc, "You Won't Forget Me," the place was

SHARON SHEELEY (left) and JACKIE DE SHANNON. —They helped Jack discover the latest pop craze (DISC Pic).

packed with admiring customers. Miss de Shannon was in wild form—the Hollywood Press described her as "the gal with the peanut butter voice... the new Red Hot Mama with a rock beat... she's all talent." And they're right.

IT looks now, because of various commitments, that I shan't be able to come back to Britain as soon as I had hoped, so I was very interested to see in DISC the other week that Karl Denver would like to have "Zub" released as a single.

It would either be an awful flop or a great hit. Certainly it's got something—it's more like a ritual than a number.

I once tried hypnotising Karl while the boys played the strange "Zub" rhythm. Karl was soon nodding off, but the funny thing was that when I looked round at Karl's guitarist, his head was drooping and his eyes were closed, but he was still strumming away.

There is certainly something very weird about "Zub."

Wouldn't it be awful if it had this hypnotic effect on the public.

They'd have to ban it—imagine

what would happen if drivers started going into a trance when it was played over their car radios! But I doubt if there's any fear of that. "Zub" would only be released by a fanatic and there aren't any at Decca.

They all have their commercial heads screwed on very tightly. But there is another great Denver recording in the can entitled "Pastures Of Plenty"—a Woody Guthrie song like "Grand Coulee Dam" which could be sensational.

THE latest rhythm and blues rave over here is a number called "Zippedy-Don-Dah." Does that ring a bell?

It should do. It used to be a jolly little ditty that first saw the light in a Walt Disney film. Now they take it with a slower but pounding beat. Iley Brothers style.

I don't know who is the artist. I'll have to learn the language over here before I can tell for sure. But it's bound to be a hit.

EVERYBODY, but everybody in the pop music business seems to read DISC over here, so I have to be very careful. I'm very surprised how well informed they are here as to our scene.

There was a time when artists abroad could pull the wool over people's eyes about their achievements "back home."

Nowadays everyone knows everything. So you can be fairly sure that if you write one of those angry Elvis versus Cliff letters that get published in DISC'S columns, the odds are that both those gents know all about it.

So my advice is not to say anything that you wouldn't say to their faces. Because that's virtually what you are doing.

## NO ONE CALLED ME A TRAD MAN

says Bilk

**ACKER BILK**, who arrived back in London last week from a hectic New York trip, had one pleasant change during his ten-day stay there. "Nobody called me a trad man, dad," he said, "because over there they call that kind of music dixie. But it was a real gas the whole time. They knew us there mainly by 'Stranger,' although we had one disc going for us while we were there—'Limelight' and 'Lonely.' I'll probably make 'Limelight' my next single here because it's done very well in America. The biggest surprise way on the second day we were in New



ACKER BILK

York, when Aco Records threw a party.

"Two hundred people turned up and there was an all-star band playing the whole time, people like George Wetling, Zutty Singleton, real swingers all of them."

"It was marvellous to just sit in and play with them and that kind of reception surprised me."

Aco also presented Acker with a Gold Disc to mark the 21 million sales of "Stranger."

Brother Dave who also went with Acker was equally enthusiastic about their welcome. "Frankly we just didn't know what to expect and so the reception Acker got just took us completely by surprise," he said.

"On the Ed Sullivan show he worked with Louis Prima and he met Jack Daniel—that's not cider, just good American whisky. It was quite a... B.G."



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- **ELLA FITZGERALD SWINGS BRIGHTLY WITH NELSON RIDDLE** Varve SVLP8001 (stereo) VLP9001 (mono)
- **SATIN AFFAIR** George Shearing Capitol ST1628 (stereo) T1628 (mono)
- **SWINGIN' BANJOS** Big Ben Banjo Band Columbia SCX3448 (stereo) 335X1435 (mono)
- **COME OUTSIDE WITH MIKE RARNE** Parlophone PMC1187 (mono)
- **VICTOR HERBERT ON STAGE** Roger Wagner Chorale Capitol SW1707 (stereo) W1707 (mono)
- **COLLEGE CONCERT** The Kingston Trio Capitol ST1658 (stereo) T1658 (mono)
- **A COMBINATION OF CRIBBINS** Bernard Cribbins Parlophone PCS3035 (stereo) PMC1186 (mono)

# JERRY WILL MISS VEE TOUR



American DICK KALLMAN flew into London Airport on Monday to take part in the new film musical "It's All Happening."

## Cricket's leave still stopped over Cuba

JERRY ALLISON will definitely NOT be coming to England to join The Crickets on their tour with Bobby Vee. He has been switched from Air Force Reserve to active duty and is on standby orders with the rest of his unit at March Air Field, California.

Danny Whitman, The Crickets' manager, told DISC that he received a wire from Allison stating "Am on active duty. Sorry I can't make the trip." Whitman added that after a 'phone call to Allison over the week-end, he gave up hope of Jerry coming to Britain as it seemed unlikely that the Cuban situation would ease in time for him to make the tour, which closes at Bristol on November 25.

Drummer Don Groom has been stepping for Jerry Allison on the tour.

## June Harris reviews the Crickets—Vee tour

# It's a swinging show

THE Bobby Vee-Crickets tour swung into action last Saturday at Sheffield, and judging by the reception they got they won't have any problems in enticing the fans!

Don Groom, Mike Berry's drummer, stood in for Jerry Allison and made an extremely good job of it, picking up admirably on their string of Holly hits.

Highspots of their act were "Don't Ever Change," "What'd I Say," which had even the austere de Montfort Hall jumping at its seams, and "Walk Right Back," duetted by Sonny Curtis and Jerry Naylor.

Bobby Vee has improved considerably since his last trip here nine months ago, and with The Crickets, behind him in a couple of numbers—"Bo Diddley" and "Somebody"—created a minor sensation among his teen audience.

But his biggest ovation came when he closed his act with "Take Good Care Of My Baby," and during the number he was besieged by gifts and bouquets from adoring fans.

# Cliff's S. African trip is put back

CLIFF RICHARD and The Shadows' tour of South Africa has been put back at least five weeks to allow them to attend the premiere of their new film, "Summer Holiday." They were to have left on December 27 for the South African tour, due to begin a week later and to last 4-6 weeks. Now it is unlikely that they will leave before the first few days in February.

## Mathis set for British visit

JOHNNY MATHIS arrives here on November 20 for his tour, which opens on November 24 at the Astoria, Inshury Park. He will be accompanied by his MD, Jack Fairman, and his personal manager, John Noga.

While here Mathis, together with Ted Heath and his Orchestra, will tape his own BBC TV show on December 4, for transmission later in the month.

## BILK FILM IS PUT BACK UNTIL AFTER NEW ZEALAND TOUR

SHOOTING on the next Acker Bilk film has now been put back until after his New Zealand tour, which ends on April 11. A story for the picture—which will also feature the Paramount Jazz Band has still to be chosen.

Early next month Bilk will begin to record the programmes for his 13-week Light Programme series, which is provisionally set to start on Christmas Eve.

Guests will be included in the half-hour show.

## Barber to Germany

THE Chris Barber band, which returns from its current U.S. tour on Monday, leaves next Friday for a three-week tour of Germany and Switzerland.

Barber will resume British dates on December 8. The band's new single—issued from "The Longest Day." It is Barber's first independently produced record and is released on Columbia.

## Japan wants Garry Mills

GARRY MILLS may tour Japan, following the success of his records out there. He has been approached for a four-week cabaret tour next June and is likely to accept.

Peter Jay and The Jaywalkers have been booked for "Thank You Lucky Stars" on December 1.

## World stops at last!

"STOP THE WORLD" is to finish its London run on November 17, following nearly 500 performances. It opened on July 20, 1961, but most of the original cast, including Anthony Newley and Anna Quayle left the show in September to take part in the American production which opened in Philadelphia in October and is now playing on Broadway.

The show, however, may go out on tour, and there has been considerable interest from major film companies.

Bernard Cribbins guests in "Kingsley Amis Goes Pop" on A-R TV on November 21.

## Hurricanes' dates

JOHNNY and The Hurricanes are to play six concert dates here during their January tour. They will be at Granada theatres in Harrow (17), East Ham (20), Kingston (25), Tooting (27) and Bedford (30) with the sixth concert at the Slough Adelphi (20).

Ballroom dates for the group are still being set.

## Rolf Harris to tour here

ROLF HARRIS does his first ever British tour when he plays a series of nine dance-hall dates in Scotland in January. He will be backed by a local Scottish group and his act will consist of folk songs and comedy.

# Radio Luxembourg

## Pick of the Programmes for week beginning November 11

**SUNDAY.**—6.15 Evening Star (Petula Clark), 6.30 Tune A Minute, 7.30 Juke Box, 7.30 Sunday's Requests, 8.0 Allan Dell's Showcase, 8.30 Spin Beat, 8.45-9.0 Ted Heath, 9.15 Carol Dwyer, 9.30 The Helen Shapiro Show, 9.45 Cliff Richard, 10.0 Sam Costar, 10.30 Sunrise, 11.0 Top Tunes, 12.0 Kent Walton, 12.30 Night Service.

**MONDAY.**—6.30 Topical Tunes, 6.45 The Record Show, 7.15 Evening Star (Matt Monro), 7.30 Honey Hit Parade, 7.45 Let's Take A Spin, 8.0 Monday's Requests, 8.30 Sam Costar, 9.0 Deep River Boys, 9.30 Mark Wooten, 9.45 20th Rhythm Club, 10.0 Top Tunes, 10.30 Hit Parade, 11.00 Brian Matthews, 11.15 Swoon Club, 11.30 Ray Orchard, 12.0 Night Service.

**TUESDAY.**—6.10 Pops at the Piano, 6.45 The Record Show, 7.15 Evening Star (Sarah Vaughan), 7.30 Thursday's Requests, 7.45 Meet the Moby Makers, 8.0 Topical Tunes, 8.15 Smash Hits, 8.45 Dan Mays, 9.0 David Jacobs, 9.30 As Time Goes By, 9.45 Swinging-U.S.A., 10.0 Come Shopping, 10.30 Jimmy Young, 11.0 Brian Matthews, 11.15 Alan Freeman, 11.30 Ray Orchard, 12.0 Night Service.

**WEDNESDAY.**—6.30 Topical Tunes, 6.45 The Record Show, 7.15 Evening Star (Max Bygraves), 7.30 Ibs Is Their Life (Peggy Lee), 7.45 Honey Hit Parade, 8.0 Wednesday's Requests, 8.30 Bingo Show, 9.0 The Big "O" Show, 9.15 Top of the Bill, 9.30 David Jacobs, 9.45 Dato Moby DISC, 10.0 Leo and Twenty Disc Club, 10.30 Record Show, 11.0 Brian Matthews, 11.15 David Gell, 11.30 Ray Orchard, 12.0 Night Service.

**THURSDAY.**—6.30 Pops at the Piano, 6.45 The Record Show, 7.15 Evening Star (Sarah Vaughan), 7.30 Thursday's Requests, 7.45 Meet the Moby Makers, 8.0 Topical Tunes, 8.15 Smash Hits, 8.45 Dan Mays, 9.0 David Jacobs, 9.30 As Time Goes By, 9.45 Swinging-U.S.A., 10.0 Come Shopping, 10.30 Jimmy Young, 11.0 Brian Matthews, 11.15 Alan Freeman, 11.30 Ray Orchard, 12.0 Night Service.

**FRIDAY.**—6.30 Topical Tunes, 6.45 The Record Show, 7.15 Evening Star (Bibi Stagner), 7.30 The Weekend Show, 7.45 Today's Requests, 8.0 David Gell, 8.30 The Jimmy Savile Show, 9.0 Alan Freeman, 9.30 America's Hit List, 9.45 Friday Special, 10.0 Linda Stretcher, 11.0 Kent Walton Show, 11.30 Ray Orchard, 12.0 Night Service.

**SATURDAY.**—6.30 Pops at the Piano, 6.45 The Record Show, 7.15 Evening Star (Bibi Stagner), 7.30 Honey Hit Parade, 7.45 Let's Take A Spin, 8.0 Saturday's Requests, 8.30 Dancing Party, 9.0 This Week's Top Singles, 9.30 Glenn Miller, 9.45 Smooth 'n' Swinging, 10.0 David Jacobs, 10.30 Trans-Atlantic Tapes, 11.0 Keith Fordyce, 11.30 Record Round-up, 12.0 The Late Late Show, 12.30 Night Service.

# No.1 IN THE CHARTS!



# FRANK FIELD SINGING 45-DB4913 LOVESICK BLUES

## CONGRATULATIONS!

# COLUMBIA RECORDS

## Ministry gives O.K. to Vincent Faith package

PERMISSION for Gene Vincent to headline with Adam Faith on a tour which starts later this month was granted by the Ministry of Labour this week, despite the expiration here of Vincent's current working permit.

No group has yet to be booked for him, but Faith will be joined by his Roulettes. Newcomer Chance Gordon has also been added to the bill.

The tour opens at York Rialto on November 21 and continues at Portsmouth Guildhall (22), Salisbury Gaumont (23), Brighton Lyddell (24), Worcester Gaumont (25), Edmonton Granada (26), Tunbridge Wells Granada (27), Bedford Granada (28), Maidstone Granada (29), and Kingston Granada (30).

On December 1 the package plays Norwich Theatre Royal, followed by Ipswich Gaumont (2), Shrewsbury Granada (3), Wakefield ABC (4), Carlisle ABC (5), Chesterfield ABC (6), Harrow Granada (7), Slough Adelphi (8), and Leicester de Montfort (9).

## Storme home for new tour

ROBB STORME and The Whispers return from their tour of American bases in Germany on November 16. Three days later they begin a tour of variety dates with Danny Williams, playing a week each at Liverpool, Brighton and Newcastle.

## 'Crazy World' cast album

DECCA are to record a cast album of Alan Klein's musical "What A Crazy World," later this month. The LP will be released before Christmas, and some singles may be taken from it.

## Mark Wynter gets New York TV

ON the way back from his four-week Australian tour in February, Mark Wynter will visit New York to take part in Merv Griffin's coast-to-coast TV show.

**IN YOUR SHOPS TODAY**

**BOBBY DARIN**  
Baby Face  
MILK 9624

**NEIL SEDAKA**  
Next door to an angel  
RCA VICTOR  
RCA 1319

**PAUL ANKA**  
Eso beso (That kiss!)  
RCA VICTOR  
RCA 1318

**AIR TRAVEL**  
Chris Farlowe  
DECCA  
F 11536

**POP POP POP-PIE**  
The Sherrys  
LONDON  
HLW 9625

**THE LONELY ONE**  
(From the film)  
Marion Williams with  
The Johnny Keating Orch.  
DECCA  
F 11535

**BELIEVE ME I'M NO FOOL**  
Cloda Rodgers  
DECCA  
F 11534

**PAT BOONE**  
THE MAIN ATTRACTION  
(From the film)  
MILK 9570

**DEL SHANNON**  
THE SWISS MAID  
MILK 9609

Ifield to do four concerts before panto date

Sure, Australia was fabulous, says Helen Shapiro

# BUT I'M RIGHT OUT OF TOUCH NOW!



**HELEN SHAPIRO**, who returned last week from her triumphant tour of Australia and New Zealand, plus TV appearances in Toronto and New York, wants to get down to some serious disc listening now that she's back!

"I'm right out of touch with the hit parade," she told me this week at the start of her British tour. "I usually learn all the chart numbers but I don't know half of what's in at the moment."

"But I must say it's wonderful to be home. You know, it was only six weeks, but when we got home it seemed I'd been away for years. Australia is a wonderful country, but it's an awful long way from home."

Helen's tour is bound to go down as one of the major landmarks in her career. Everywhere she went there were cheering welcomes, enthusiastic audiences and rave reviews. Where to begin? Even Helen didn't know!

"It was all so fabulous," she said, "but one of my best memories is the welcome I got in Auckland from the Maoris. They met my plane at the airport and one of them rubbed noses with me," she laughed. "Pretty romantic!"

## Singapore welcome

"Then there was that welcome at Singapore which was quite unexpected. Our plane stopped there and I thought I'd get off for a cup of tea. Then I saw these teenagers crowding round for autographs. It was marvellous."

"We didn't get to see such of the country because all our travelling was by plane but I managed to meet a lot of the fans."

"You know, they're pretty much the same all over the world. They were marvellous audiences, especially at Sydney where I had a ball. Two of my numbers went down very well—'Walking Back To Happiness' and 'Little Miss Lonely' which was selling well in Australia at the time."

New York and the Ed Sullivan TV show was the scene of another triumph for Helen, who joined a large British contingent!

"Acker Bilk appeared on the show with me," she said, "and Roy Castle, who's doing well on television there, had a room in my hotel."

I also met Jack Parnell and had dinner one night with Lonnie. It was almost like home to see them all there!

"In Toronto I guested on Norrie Paramor's television spectacular and I'm just hoping that the BBC, who have the rights to the show, will screen it over here. It shows me being a bit more versatile by dancing."

"I did a routine with two fellows on 'Tiptoe Through The Tulips' and I'm hoping to bring dancing into my act now that I'm home."

"I brought quite a few records back with me. Several Bobby Darin and Neil Sedaka discs and a marvellous album with Nelson Riddle which is a kind of sing-along! I also bought a 'Mad' album because I love their zany kind of humour. They take off pup singers on this album and it's very funny, believe me."

Brian Gibson

## MD forms disc company

**MUSICAL** director Harry Robinson, artists manager Chris Peers, and Chris Blackwell, who heads Island Records, have formed an independent production company which will release discs through Bunny Lewis's new Decca-Ritz series.

They have recorded Jamaican Jackie Edwards for a first telecast on November 30. He has previously been issued here on Starlite. The disc will subsequently have U.S. release.

**FRANK IFIELD** will headline three concerts at the end of this month and one early next. They are expected to be his last appearances before he goes into pantomime at Birmingham Alexandra. Frank will be The Viscounts, The Breakaways, Julie Grant, The Red Price Combo, Joe Black and Alan Raudall. The November concerts are at Guildford Odeon (23), Greenford Granada (24) and Leicester de Montfort (25) when the Ted Taylor Four will replace Red Price's Orchestra. Liverpool group The Beatles is expected to be with Ifield on his concert with the Ted Taylor Four at Peterborough Embassy on December 2. This week Frank recorded in German for his first release there on the Electrola label. He waxed "I Remember You" and "She Taught Me How To Yodel" in a session conducted by Norrie Paramor.

## Kings in TV series

**THE** King Brothers will star in the first of a new ABC TV series, entitled "Comedy Bandbox." Don Arrol will be the resident host and tele-recording starts on November 16.

The tentative cast for the second programme includes Adele Leigh, Mike and Bernie Winters and Tessie O'Shea.

Transmission of the series is expected to begin near Christmas.

## Sammy records Sounds

**SAMMY** SAMWELL recorded Sounds Incorporated in Hamburg at the week-end. The number—written by Little Richard's 16-year-old organist, Billy Preston—will be used in Milton Subotsky's screen musical "Just For Fun" which goes into production on Monday.

## Brooks head 'Easy Beat'

**THE** BROOK BROTHERS lead the ball of "Easy Beat" on November 18. With them will be Clinton Ford, Lorie Mann, Johnny De Little, Wout Steenhuis and the bands of Alex Welsh and Eric Delaney.

## Seembe ill—misses show

**HARRY** SECOMBE was taken ill with bronchitis at the week-end and missed the opening of his show, Seembe's Here, at Liverpool Empire on Monday.

His place has been taken indefinitely by Edmund Hoekridge.

## TILLOTSON, MARK

## WYNTER ON 'CLUB'

**JOHNNY** TILLOTSON will be joined by Mark Wynter and Dick Charlesworth with the City Gents when he headlines "Saturday Club" on December 8.

Other bookings are Dick Jordan, Julie Grant, Lorne Gibson Five, Grant Tracy and the Sunsets, Don Riddell Four, Ferric Cairns and the Clansmen (November 24) and Jimmy Justice, Mike Cotton's Jazzmen, Russ Sainy and the Polka Dots (December 1).

# BBC change step on 'Go Man Go'

"**GO MAN GO**," one of the BBC's most popular radio series, is to stop its policy of featuring the Rabin band's regular vocal team of Barbara Kay, Bobby Sanson and Johnny Towers each week, and from now on will feature guest vocalists. The three Rabin regulars will be included from time to time.

Terry Henchery, producer of the four-year-old series, told DISC: "We are adopting this measure for the sake of greater variety. Quite probably it will work out that at least one of the three Rabin singers will be featured on most weeks." This week's line-up is Bobby Sanson, Johnny Towers and Carol Deane.

## Monro flies to New York

**MATT** MONRO flies to New York on Saturday for a ten-day trip. He will appear on the Ed Sullivan Show on November 18, and hope another appearance for later viewing.

With his manager, Don Black, Matt will also meet executives from Liberty Records, who release his discs in the U.S.

## Twist concert a sell-out

**THE** BBC's 40th anniversary pop concert "Twenties To The Twist" is a complete sell-out. There are now no tickets available for the show on November 15.

Part of the concert will be broadcast on the Light Programme that evening between 9 and 10.15.

Alan Eldon and Bruce Turner star in "Jazz Club" on November 22.



**BRUCE FORSYTH**  
HAS A TOUCH OF  
**"THE OH BE JOYFULS"**

ON  7N 35006

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<p><b>SANG</b> <b>ONG</b> <b>ANDERSON</b></p> <p>THE DECCA RECORD COMPANY LTD. DECCA HOUSE, ALBERT EMMENT, LONDON WC2 1</p>	<p>THEME and LOVE SONG from the film <b>'MUTINY ON THE BOUNTY'</b> <b>MANTOVANI &amp; his Orch</b></p> <p>F 11320</p> <p><b>DECCA</b></p>	<p><b>KETTY LESTER</b> <b>YOU CAN'T LIE TO A LIAR</b></p> <p>MLN 9608</p> <p><b>LONDON</b></p>
<p><b>LILLY</b> <b>RY</b> <b>OF LOVE</b></p> <p>1198</p> <p><b>DECCA</b></p>	<p><b>ROY ORBISON</b> <b>WORKIN' FOR THE MAN;</b> <b>LEAH</b></p> <p>181 U 907</p> <p><b>LONDON</b></p>	<p><b>BIG MAN</b> <b>KATHY KIRBY</b></p> <p>F 11506</p> <p><b>DECCA</b></p>

# DISC DATE

ONE thing about the current disc releases . . . you need never feel the cold. The beat and the rhythms are flashing out on all sides to keep us moving. No matter how you want it . . . twist, madison, limbo, locomotion or bossa nova, it's all on view. And I must say it's enjoyable to find such a strong hold being taken by the Latin style at the moment.

Notable this week at both ends of the rhythm scale are discs by

a Mr. Billy Dawn and by the rather better-known Miss Ella Fitzgerald. The teaming of Ella with a Marty Paich group pays off handsomely and helps to make the Verve label's bow the more impressive. Since it coincides with a Kai Winding coupling for the label also, impressive's the right word.

There's still a market for the good swinging ballad merchants too. Johnny Towers ought to reach it with his debut single.

## WITH DON NICHOLL

# THIS ONE MUST BE A HIT FOR SEDAKA

### Neil Sedaka

Next Door To An Angel; I Belong To You (RCA 1319)

**S**EDAKA is making progress in the American hit parade with "Next Door To An Angel," and that's hardly surprising because the steady pounding beat ballad is much better — to my mind — than his previous success. Simple lyric but Neil has been given a wide open studio sound that makes him sound ten feet tall. Sturdy rhythm and vocal group accompaniment hammers the rhythm into your head and credit for this is due to Alan Lorber and Chuck Sault.

Slow rockaballad for the turnover as Neil strolls through the love song "I Belong To You." Not so potent as the upper half, but pleasant enough.



### Billy Dawn

The Madison's Back In Town; Faint Heart (CBS AAG 123)

**B**ILLY DAWN is not known over here . . . even Philips who push out CBS releases are trying to find out the details about this singer. And I'm not surprised they're trying, because I think there'll be a load of people asking.

Whether or not you go for the Madison, you'll go for this infectious beat disc. With the Madison Mashers as accompanying group, Billy stars in an Al Kashka production that gets right into your feet from the start.

His hoarse-voiced manner is as entertaining as the beat and whether you do the twist, the locomotion or the madison to the top side one thing's certain—you can't sit still.

"Faint Heart" is a fine beat production too. On this coupling it doesn't really matter what the songs themselves are about. It's a dancer . . . till the break of dawn.

### Harry Belafonte

Scarlet Ribbons; Crowdad's Song (RCA 1315)\*\*\*\*

**I** SHOULD think most folk know Belafonte's version of Scarlet Ribbons by now. It has certainly been a track worth thin in long-player form. RCA bring out this

single for the Christmas market no doubt . . . and no doubt it'll sell sweetly during the coming weeks. One of the most tender things he's ever made.

Crowdad's Song is a crisp fishin' item which Belafonte jay-yays neatly. Big band swings happily with him.

### Mike Nichols and Elaine May

A Little More Gauze; Merry Christmas, Doctor (Mercury AM 192)\*\*\*\*

**M**R. NICHOLS and Miss May would rate among the most brilliant of the funny people who venture out to disc. They've just produced another long-player called "Nichols and May Examine Doctors," and if anyone can look a Kildare or a Casey in the eye with a straight face after this, I'll be surprised.

Two of the tracks from the album

are issued on this single. The top deck is, if you'll pardon the phrase, a cuttily hilarious view of an operation with the surgeon's mind more on his nurse assistant than the patient.

Merry Christmas Doctor is one of the best wittches I've ever heard on the psychiatrist couch line. I'm tempted to quote some of the material, but why should I spoil it for you?

### The Sherrys

Pop Pop Pop-Pie; Your Hand In Mine (London HLW 9625)\*\*

**T**HE girl group come out powerfully with a hard and thrusting beat as they chant the hiccoughing Pop Pop-Pie. If you like this team, well and good. At the moment The Sherrys aren't my gals of wine. I'm afraid. Your Hand In Mine is a dragging ballad with piano and rhythm accompani-

ment. I'd say any group of shop-girls could do as well . . . probably better.

### Sidney Bechet

The Pay Off; Blues Dans Le Blues (Vogue VS 9205)\*\*\*\*

**N**OW that Kenny Ball has picked up Bechet's haunting composition The Pay Off ("A Moi De Payer"), Vogue bring out this performance by Bechet himself and its bitter-sweet sharpness will delight most people. Those who've heard of the master only through performances by his work by later-day stars, should tune in to this.

Bechet's Blues Dans Le Blues immediately drags up memories and visions of smoky cellars. A different period, yet oddly never dating.

### Johnny Towers

Thief In The Night; I'm Shooting High (Philips 32655) BF\*\*\*\*

**J**OHNNY TOWERS, of whom there's been quite a bit of noise, jerks out the British (Howard Burnes and Cliff Adams) number Thief In The Night. Towers has a first smoky voice and he swings very easily indeed. Gets a good backing too from the Wally Stott orchestra.

The Ted Kotler-Jimmy McHugh standard I'm Shooting High is a good driving choice for the Towers boy too. I like his exuberance and the complete absence of strain.

### Ella Fitzgerald

Desafinado; Stardust Bossa Nova (Verve VS 542)\*\*\*\*

**D**ESAFINADO "Slightly Out Of Tune" if you prefer, gives Ella something to weary her wilychery on. The adult lyrics of this one flow from the star with a precision that is almost staggering since she never allows the rhythm to flag nor the song to become staid.

For company Ella is blessed by a small Marty Paich group which is blessing indeed for anyone. Wouldn't surprise me if this one developed into something hot. And, if you're on the Bossa Nova kick you'll find Miss Fitzgerald bending the familiar phrases of Stardust into this rhythm with an easy speed that's a delight to the three card trick in the hands of a master. Again Paich provides the accompaniment to sprinkle some special stardust of his own.

### Eeartha Kitt

Good Little Girl; Diamonds Are A Girl's Best Friend (MGM 1178)\*\*\*\*

**T**HE Metro long-player "Bad But Beautiful" is the source of both these Kitt cuttings.

Timed no doubt for her Royal Variety Show visit here, the single reveals Eartha in her quietly sardonic mood for the philosophy that "Good little girls go to heaven but smart little girls get the goods."

Bill Loose directs the gentle orchestral backing for that half, and Billy May takes up the baton as Eartha swings out Diamonds Are A Girl's Best Friend.

### Bernard Cribbins

Gossip Calypso; One Man Band (Parlophone R 496)\*\*\*\*

**T**RIVOR P.F.A.C.O.C.K. has supplied Bernard Cribbins with his newest comedy song—Gossip Calypso. A real chatterbox of a lyric in an over-the-garden-fence style. The revue comedian never puts a rumour wrong as he goes through a lyric which would leave many others breathless. Simple West Indian accompaniment gives a jaunty flavour by contrasting with the suburban yak-yak.

Messrs. Dicks and Rudge who have penned Cribbins previous hits

wrote the One Man Band number. It's a cheerful cockney caper but lacks the bite of their previous work.

### Kai Winding

Baby Elephant Walk; Experiment In Terror (Verve VS 501)\*\*\*\*

**T**WO of Henry Mancini's sound-track compositions in this single which marks the Verve label's appearance under its own banner in Britain. Verve recordings are still being released by I.M.I. but no

## 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).

longer under the HMV mark. And this one certainly has Verve.

Kai Winding's trombone treatment of the Baby Elephant Walk from "Harari" stalks superbly with a fine rhythm section and a slick organist accompanying the master.

Experiment In Terror (from the film "Grip Of Fear") is admirably suited to Winding's dark, sinister slide riffs, and is again given heightened atmosphere by the shrill use of organ.

### Marion Williams

The Lonely One; I've Fallen Out Of Love (Decca F 1153)\*\*\*\*

**I**FROM the film The Lonely One Marion Williams sings a title ballad of slow sentimental appeal. A wistful song sung with delicate approach by the girl as Johnny Keating gives her an un-Keatinglike accompaniment of piano and orchestra.

Change of tempo for the turnover with a modernistic drive that is nearly jazz. Keating uses a small, cool group for the backing here as Miss Williams sings I've Fallen Out Of Love. Prefer it to the A side.

### Kingston Trio

500 Miles; Oh, Sail Way (Capitol CL 15275)\*\*\*\*

**T**HE Hedy Wed composition 500 Miles is a natural for the Kingston boys. It's a slow, rather touching folk-styled ballad which they have treated with due simplicity . . . strumming attractively and unobtrusively to their own harmonies. A quiet side for late-night enjoyment. NOT for comforting yourself if the sweetheart's gone away.

Oh, Sail Way lifts the pace and tells a neat seaman's story. The Trio work in a brawnskinned Trinidadian flavour to this lament of the sailor who can't keep his cash in his pocket.

### Dick Kallman

Speak Softly; Little Grain Of Sand (HMV POP 1083)\*\*\*\*

**O**UT of the rut all right is Kallman's haunting Speak Softly vocal. He handles the repetitive phrases of this tender romance with a feeling that is very close to folk music. Airy girl chorals oohing in the background while he plants lyrics to guitar and strings.

The continental ballad Little Grain Of Sand has been tried here before, but Kallman's flowing vocal is worth hearing.

## NEW TO YOU

# A BIG STAR IN U.S.



JOHNNY TOWERS

### Dick Kallman

**A**ERICAN TV, film and radio support club entertainer Dick Kallman arrived in London on Monday of this week to undertake his first sessions for EMI.

While here the 23-year-old entertainer will also star in a musical film, "It's All Happening." An established actor and night club entertainer in the States, Dick's singing talents first caught the attention of A and R man Norman Newell earlier this year when he heard a demo disc.

Norman enthused over it and has issued the disc, "Speak Softly," for which Dick composed the lyrics, and "A Little Grain Of Sand." Sophie Tucker, who worked with Dick in Las Vegas and Washington, says of the singer, "He has a big voice and is an extremely good little performer."

### Marion Williams

"DIFERENTE," by Marion Williams, is Decca's first disc cut under the supervision of Sammy Sanwell, the songwriter recently turned independent producer.

The song is featured in the Spanish film "The Lonely One," which opened in London this week. Marion has spent most of her singing life fronting big bands. She's worked with Johnny Dankworth, Vic Lewis, Oscar Rabin and Eric Delaney, and then in mid-1961 joined the Denny Boyce Orchestra, with whom she still sings.

### Cloda Rodgers

**C**LODA RODGERS had to wait 18 months for her recording date . . . the time

since she was first introduced to the company by Mike Preston, with whom she had appeared in her native Ireland. 15-year-old Cloda's debut is "Believe Me, I'm No Fool." She got her first break while travelling in a car with Michael Holliday and her father. Mike heard her sing, was so captivated that he asked her to appear with him in a show the following week.

On her last trip to London she secured a spot in one of the Adam Faith TV shows, and will also appear in "Just For Fun."

### Johnny Towers

**T**HE British aeronautical industry lost a good engineer, but the pop music industry gained a very good singer when Johnny Towers took over a drawing board. His quiet violation to concentrate on singing full-time without the benefit of a regular vocal spot.

Bill McGuire heard him working at the Cavite Ballroom, Richmond, and set the show biz ball in motion. Johnny joined the David Ede band's vocal line-up, and auditioned successfully for Philips, who cut an album reviewed on page 11 as the first Towers assignment.

Now Johnny's trying his luck in the single market with "Thief In The Night" and an oldie, "I'm Shooting High," with Wally Stott backing.

a four-four production

WITH ANOTHER FILMUSIC SPECIAL

# MARION WILLIAMS

sings

# THE LONELY ONE

from the film 'Diferente'

ON DECCA F 11535

REPRESENTED BY DENNY BOYCE ENTERTAINMENTS MAY 5312

NEW TO YOU

# A BIG STAR IN U.S.

JOHNNY TOWERS

**Dick Kallman**

**Marion Williams**

**Cloda Rodgers**

**Johnny Towers**

**Ella Fitzgerald**

**Billy Dawn**

**Harry Belafonte**

**Sidney Bechet**

**The Sherrys**

**Marion Williams**

**Kingston Trio**

**Bernard Cribbins**

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**Jaywalkers off to a rocking start**

**Peter Jay and the Jaywalkers**

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**Gossip Calypso; One Man Band** (Parlophone R 496)\*\*\*\*

**Dick Kallman**

**Speak Softly; Little Grain Of Sand** (HMV POP 1083)\*\*\*\*

**Jaywalkers off to a rocking start**

**Peter Jay and the Jaywalkers**

Can Can 62; Redskins (Decca F 11531)\*\*\*\*

**Building up a following since Jay formed it a couple of years ago at Norwich Technical College.**

The Jaywalkers—there are seven of them—have toured with stars like Furry Anderson and Offenbach's "Can Can," therefore, the "62" tag in the title is just to let you know it's being reeked up to date.

The noise comes from drums, guitars and sax, and there is some good drum from Peter himself in "Redskins."



BY NIGEL HUNTER



# BEATY BRENDA HAS A SURE WINNER

**Brenda Lee**  
*Speak To Me Pretty; How Come That Feeling; Dum Dum; So Deep* (Brunswick OF 9488)\*\*\*\*\*  
 AMERICA'S young miss with the most moves up two of her hits and two near misses in this beaty batch of balladeering.  
 She's full of confidence and ear-catching style, and the arrangements manage to convey a lot of the impact Brenda registers on concert dates.  
 But I still think *Dum Dum* is one of the silliest songs ever.

**Tony Hancock**  
*Little Pieces Of Hancock, Vol. 2; Jack's Reunion Home; Funk Back In Hookey* (Pye NLP 24161)\*\*\*\*\*  
 ANOTHER EP extracted from an AEP compiled from BBC radio shows featuring Tully Hancock, the "middle-class beatnik" as script-

writers Galton and Simpson describe him.  
 Both sketches are from "The First Cheam Drama Festival," and Tony is assisted by Hattie Jacques, Sidney James, Bill Kerr and Kenneth Williams.  
**Jim Reeves**  
*Songs To Warm The Heart, Vol. 3; Four Walls; Blue Boy; Mexican Joe; Someday* (RCA Victor RCX 2161)\*\*\*\*\*  
 JIM warbles his pleasant way through four more songs strongly slanted towards the country and western pastures in origin or treatment.  
 He's a reliably nice vocalist, and does his best here as always. But the songs are pretty ordinary really, and didn't do much to warm my heart.

sparks in the arranging-MD game, but I think he's setting his sights too low with material like the two middle tracks. Ya Ya in particular is a dreadful loss.  
**Buddy Greco**  
*My Buddy; Check, Ya Check; How About You?; Miss; The More I See You* (Columbia SEG 8192)\*\*\*\*\*  
 MR. G. caught in his cabinet act at Le Bisto in Chicago two years ago, and working in fine fettle on vocals and piano with a rhythm section.  
 There's nothing dated about this

set despite its age, and Buddy's on top form swinging through side 1 and slowing down sentimentally for side 2.  
**Russ Conway**  
*Parade Of The Russ Conway Hits; Chant Four; Lesion One; Roudette; Two Balladins* (Columbia SFG 8175)\*\*\*\*\*  
 MR. C. is at his infectious best in this round-up of some of his recent successes.  
 And in case the sleeve notes should give you the wrong impression, DISC initiated and presents Silver Discs, not the record company!



DANNY WILLIAMS—Silences the screamers with four swinging standards (DISC Pic).

## SINGLES—SHORT and SHARP

# JOHNNY TRIES FOR THE CHARTS, AGAIN

**JOHNNY KIDD**—A Shot Of Rhythm And Blues; I Can Tell (HMV POP 1085)\*\*\*Johnny Kidd and The Pirates trying to chant themselves back into the parade after a too-long absence. Loud and with the beat thumped home after a too-long absence. Loud and with the beat thumped home after a too-long absence. Loud and with the beat thumped home after a too-long absence.

**MICHAEL LONDON**—Mutiny on the Bounty; The Very Young (HMV POP 1085)\*\*\*"Follow Me" is the sub-title which has been pinned to the Love Song from the film "Mutiny on the Bounty" and Michael London sings it with a capable romanticism. If you're in the mood to be wooed tune in to Michael and his lush orchestral accompaniment.

**MERLE KILGORE**—A Girl Named Liz (Mercury AMT 1193)\*\*\*—42 In Chicago may seem an odd title at first glance, but turns out to be a weather report. And though it's warm in Chicago it's freezing where Mr. Kilgore is, because his love has gone away. From that steady CW ballad to another of Merle's own compositions, A Girl Named Liz who bounces a little more happily.

**CLODA RODGERS**—Believe Me I'm No Fool; End Of The Line (Decca F 1154)\*\*\*—Cloda, now there's an attractive name. And an ear-catching performance goes with a too. Miss ing romance alter opening with deceptive tenderness. Earl Guest provides a meaty accompaniment.

**THE SHIRELLES**—Stop The Music; It's Love That Really Counts (Stateside SS 129)\*\*\*—The girl group chart a Van McCoy-Willie Deenish steady better in *Stop The Music*. Trouble is the boy friend keeps dancing with another girl. Average for this team.  
 On the reverse The Shirelles with a subdued sweetness sing a simple, but attractive ballad.

**ROGER WILLIAMS**—Muffin On The Bounty; Hatari (London HLR 9622)\*\*\*—Pianist Williams with his big orchestra and two

current movie themes. A very stormy trip on the Bounty and some very gimmicky tropical percussion in *Hatari*. A disc which tries all it knows to bend you into the right mood.

**LOS TRES CABALLEROS**—The Street Of Linden Trees; Mexican Carnival (Zodiac ZR 014)\*\*\*—The three caballeros are not so foreign as they sound. This is a British group playing British constructions for the Zodiac label.  
 The Street Of Linden Trees is smoothly continental in tune and the music with its organ effects is colourful. Mexican Carnival is a good instrumental too.

**BERT KAEMPFERT**—A Swingin' Safari; Black Beauty (Polydor NH 66 983)\*\*\*—This is the original version of A Swingin' Safari. Kaempfert is not only the conductor of the orchestra—he's also the composer.  
 Black Beauty has the African spell about it, too. Distinctive and well-named.

**NICK WOODS**—The Bullad Of Billy Budd; Don't Let Me Down (London HLU 9621)\*\*\*—Sailor boy's tale which may not be recognised by Billy Budd film



JOHNNY KIDD (DISC Pic)

fans is bounced out by Nick Woods and vocal chorus. With a yo-ho-ho but no bottle of rum to wash it down with. Slow gentle ballad huskily sung for a pleasing second side.

**THE OLYMPICS**—The Scotch; Baby, It's Hot (Vogue POP V 9204)\*\*\*—With the sort of rhythm they've used before when riling high with things like "Western Movies," the Olympics hush out the Scotch while a sax honks a weird Highland Fling. Baby It's Hot is a shoo-bee-doo reversal of the "cold outside" idea.

**REYN ALLEN**—Don't Go Near The Indians; Touched So Deeply (Mercury AMT 1191)\*\*\*—Dad's advice to his son "Don't Go Near The Indians," makes a dlop-alone ballad. Strong story line with narrative pay-off.  
 Merle Kilgore's composition Touched So Deeply is a slow CW romance touched deeply with the piano grace notes.

**WOOEY THORNE**—Sadie Lou; Teenagers In Love (Vogue POP V 9202)\*\*\*—Woody Thorne whoops up a twister in Sadie Lou, a get-up-and-go and rhythm backing. Humpty piano for extra measure.  
 Teenagers In Love sounds at times as if Woody's wolf-howling at the moon, but the beat's infectious.

**BARRY MANN**—Hey! Beautiful; I'm Danelo; Like I Don't Love You (HMV POP 1084)\*\*\*—Barry Mann and M. Anthony wrote the song Hey Baby I'm Danelo which Barry sings to a limbo rock kind of beat for the A side of this release.  
 Barry's wife was his co-writer for Like I Don't Love You. You'll move to this one too and the lyric's worth listening to.

**JON AND JULIE**—Hey! Beautiful; Happy Old Humming Me (Columbia DB 49311)\*\*\*—A shuffle number Hey! Beautiful turns out to be a polished little conversation piece from Jon and Julie. Friendly young voices with a Charles Blackwell backing to help them sell.  
 Happy Old Humming Me is a funeful quick shuffle which the couple shoot across with a smile.  
**KID BURBANK**—Madison Time; Madison Kid (Polydor NH 24 935)\*\*\*—In a sleeve that prints the top-positions and Madison instructions in German! Madison Time is talked by Kid Burbank in the older calling manner, but it'll do for dancers. Madison Kid maintains the rhythm from hand and organ... but no vocal.

**Cowboy Copas**  
 Country Hits; Satisfyin'; Signed, Sealed And Delivered; Sal; Seven Seas From You (Stateside SE 1003)\*\*\*  
 LOYD COPAS COPAS is one of the veterans of the C and W scene in the States, and he's done good at that type of jazz, too.  
 This set jogs along nicely, mixing modern beat and traditional hayseed elements in well-balanced proportion.  
 Standout track is Sal, with some



BUDDY GRECO (Disc Pic)

nice snatches of barnyard liddle coming through from the accompaniment as Copas sings some rocket-age lyrics.

**B. Bumble**  
 The Piano Stylings Of B. Bumble; My Key Key; Hoogie Woogie; Near You; Bumble Boogie (Stateside SE 1001)\*\*\*  
 I DON'T rate B. Bumble's excur-sions into the realms of rocke-up classics as highly as I do those of The Pitddown Men, for instance.  
 But Mr. Bumble and his Stingers are good for a belting beat and some individual panimates at the expense of Tchickovsky and Rimsky-Korsakov.  
 Most interesting of the set are the two middle tunes, however, with Bumble doing some nice boogie work on Pinetop Smith's classic and the old Francis Craig hit Near You.

**Freddy Cannon**  
 Blast Off; Pulverize Park; Teen Queen Of The Week; Wild Guy; For Me And My Girl (Stateside SE 1002)\*\*\*  
 A in the usual rocking Cannon tradition. Freddy has no voice worthy of the word, but he does exert a terrific force in his raucous delivery of lyrics.  
 Frank's backing for the last tune is credited as being his New Orleans Band. It's exactly the same as all the others except a harmonica is prominently featured.

**Johnny Keating**  
 Z Cars; Theme From "Z Cars"; Last Patrol; Ya Ya; Highland Wedding (Pleasidly NLP 3401)\*\*\*  
 HIGHLAND Wedding follows the pattern of Z Cars closely, and they are the best two tracks of this round-up of Johnny Keating singles for *Disc*.  
 Johnny's one of our brightest

# More please, Danny

**Danny Williams**  
*Swings With Tony Osborne; Something's Goin' On; What Is This Thing Called Love?; It's Only A Paper Moon; Get Happy* (HMV 7 EGM 8763)\*\*\*  
 THIS is what I've been waiting a considerable time for. Young Mr. Williams has had a go at four standards, and swinging them at crisp tempo.  
 Danny demonstrated what he could do in this vein at the recent Pop Prom at the Royal Albert Hall, and had the screaming audience completely silent as they enjoyed his singing. He registers equally well on this EP, phrasing neatly and comfortably over a strong raft of rhythm laid down by a jazz-inflected big band under the direction of Tony Osborne. More please.



# TAKE A TIP-TOP TIP, FROM SAM COSTA

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TRAD by Owen Bryce
MOD by Tony Hall



WOODY HERMAN is too "polite" on his own.

Decca revive a classic—and it's cheap, too!

King Oliver's Dixie Syncopators

Deep Henderson; Jackass Blues; Wa Wa Wa; Farewell Blues; Every Tub; Showboat Shuffle; New Wang Blues; Stables Blues; Jack Annie; Willie The Weeper; Someday Sweetheart; Dead Man Blues. (Ace of Hearts AH 34)\*\*\*

DECCA'S attitude to jazz has varied through the years from scornful to downright anti. Now, after a poor start, their Ace of Hearts series is turning out jazz of the highest class...

The Woody Herman Quartet

Swing Low Sweet Clarinet; Swing Low Sweet Clarinet; Rose Room; Sweet Lorraine; Blue Moon; Begin The Beguine; Pee Wee Blues; Don't Be That Way; Someday Sweetheart; Mood Indigo; Summit Ridge Drive; On The Sunny Side Of The Street; Alexandria. (Phillips 652002 BL)\*\*\*

Muggy Spanier's Ragtimers

Chicago Jarr; Sweet Lorraine; Angry; Riverside Blues; Darktown Strutters Ball; Sing It; Rosetta; Strutt; Satchel Blues; Oh Lady Be Good; The Lady's In Love With You; Whistlin' The Blues; September In The Rain. (Stateside SL 10004)\*\*\*

FOR many years I've had a dislike of Muggy Spanier, though I must add that I'd not be without those great 16 Ragtimer records at almost any price. But

entertaining, they would have made excellent late night jazz. But nothing would persuade me to invest in the whole dozen tracks. Not that there's one bad one among them. Perhaps that's the trouble. It's too polite, too certain, too careful to make either bad or good jazz.

Trad Round-up

MURRAY SMITH'S Back O' Town Syncopators have signed with Denis Preston's Lansdowne Studios and on November 1 recorded a selection of sides. The first issue will be a single, probably with "Follow, Follow," Glasgow Rangers' "anthem," as the "A" side.

LATEST addition to Alexis Korner. Blues Incorporated group is also the Graham Bond, who left the Don Rendell group last week. Graham will also play the organ and indulge in some singing.

Also joining the group is blues singer Ron Jones. And in November The Marquettes, a three-girl team, come in.

However, harmonica player and blues shouter Cyril Davies, who has teamed with Alexis in a nine-year partnership, has left. He plans to launch a blues group of his own.

PETE KERR, the 21-year-old leader of the Clyde Valley Stompers, became a father a week ago, when his wife presented him with a baby boy... reported to be "even crying in time."

ago, when his wife presented him with a baby boy... reported to be "even crying in time."

JOHNNY BARNES, clarinet with the Alan Eldon Band, is one of those heard singing on their disc "Hole In The Bucket." But since he first started this ditty, Johnny has had his very luxurious beard shaved off.

Last week a fan told Alan that he thought the new chap wasn't bad but "didn't sing as good as the fellow with the beard!"

ED CORRIE, recently in Germany with his Concord Jazz Band, is back after two weeks' forced rest under doctor's orders.

once you've got those you've heard everything that Muggy has to offer. For Muggy is a man with the biggest lunge in jazz, with the best drive, but with absolutely no invention. He trots out the same half a dozen phrases throughout every record he ever makes.

On this LP you'll hear Pec Wee Russell, Condon, Mill Mole, Lou McGarity, and several others from the Eddie Condon Nixieland stable. Not a very inspiring disc, this is marred by a lot of slapdash playing. Ernie Caceres on baritone sax impressed me the most.

Taken ill over there he was replaced by bassist Mike Nash, from the Mississippi Jazz Band, who flew over at short notice to the Storyville Club in Frankfurt.

GERRY BROWN revived an old interest in the harmonica for his disc "Broken Date." When Gerry was seven years old he played that instrument in a band led by Councillor Alban Adams, the present Mayor of Bournemouth.

BRITISH DISC IS CERTAINLY DIFFERENT

Is British—and very different from any other jazz around on record today. Says Pete, "I wonder if this intimate, rather formal sort of jazz isn't perhaps the kind that British musicians are best at. Maybe we underestimate in music just as we do in speech. Could be. Very real, intimate, modest and musicianly. Such a change from "soul jazz."

Art Blakey Jazz Messengers

Meet You At The Jazz Corner Of The World (Vol. 2) The High Moders; Night Watch; The Things I Love; The Summit; The Theme. (12in. Blue Note BLP 4055)\*\*\* Wayne Shorter (tenor); Lee Morgan (trumpet); Bobby Timmons (piano); Jamie Merritt (bass). In many ways, this was the most interesting Messengers line-up since the original outfit with Silver, Donham and Mofley.

Lashed on by Blakey, the group really rides along. Shorter (with an odd-sounding, often Lester Young-like adaptation of the current harmonically complex style), Morgan and Timmons, all have telling solo statements. The rhythm is rock-steady.

Average? Then we scrap it!

"THE trouble with the jazz record business today is that too many sides are used as leaders. So said Frank Wolff, Vice-President of America's most famous independent jazz label, Blue Note Records, in London on a lightning visit.

"A guy who knocks you out on a record under someone else's leadership won't necessarily make it on a date of his own," explained Frank. "He lacks the experience. We're lucky at Blue Note. Most of our leaders are just that. They rehearse their material carefully. Try it out in clubs and at concerts. Then, when they're ready, they record it.

"We're becoming more and more selective at Blue Note. Most of our LPs contain the best things from two full six-hour sessions. We'd rather scrap stuff than issue albums with solo performances." To illustrate his point, Frank played me the label's latest Horace Silver LP, "The Tokyo Blues." The six tracks had each been recorded on two separate sessions. After choosing the best "takes," the result is an album which should out-sell anything Horace has on the market.

FOLK BURL IVES HAS EVERYTHING!

Burl Ives

It's Just My Funny Way Of Laughin'; My Way Of Laughin'; Sixteen Fathoms Down; Brooklyn Bridge; Ninety Nine; Thumbin' Johnny Brown; I Ain't Comin' Home Tonight; What You Gonna Do, Leroy?; In Foggy Old London; That's All I Can Remember; Mother Wouldn't Do That; Poor Little Joanne; Call Me Mr. In-Between. (Brunswick LAT 8404)\*\*\*

WHAT a grand voice Burl Ives possesses! It has everything; subtlety, attractiveness, depth, humour, and a majesty of its own when that particular quality is required.

There is something of all those things in this album of folk and country and western songs, and they should appeal to both the more serious student of folk music and to the vast mass of Burl Ives' devotees.

The backings, incidentally, were provided by a chorus of delightful voices and by the collection of some of the industry's greatest musicians. They were assembled in Nashville, Tennessee, the heart of the C and W country.

I don't want to deny that there is about this disc... it hasn't the earthiness of genuine folk singing... but I don't think it's a bad genuine because of that.

An artist as great and as sincere as Burl Ives doesn't come across any the worse because he sings so well or because he has his eye on his listeners. I think this is a beautiful collection of American songs. Who better to sing them than the Wayfaring Stranger himself?

Louis Killen

Northumbrian Garland The Antiquarian's Friar; Sals Fyeld Himy; Keep Your Feet Still; Up The Row; Dol-Li A! Derwentwater's Farewell. (Topic TOP 75)\*\*\*

MY roots are in Northumbria, my father being a true Geordie, but I confess to knowing less about their singing traditions than almost any other part of the British Isles. Northumbria is surprisingly little represented in the repertoire of our singers.

Louis Killen was born in Gateshead-on-Tyne. Though now living in London, he spent most of his life in the Newcastle area, and has sung as long as he can remember. But he didn't take an active interest in folk music until he went to Oxford in 1957.

His club, "Folksong and Ballad," has run in Newcastle since 1958. Topic Records,

Louis Killen and Johnny Handle

The Collier's Rant; Louis Killen, Black Leg Miner; Aw With Pay Friday Would Come; The Trinidad Grange Explosion; Johnny Handle, The Collier's Rant; The Fitter; The Waggoner. (Topic TOP 74)\*\*\*

THIS, together with TOP 75, makes Louis Killen's record debut. While grateful to Topic for letting me in on this Northumbrian music, I must confess that it's not exactly my kind.

I spent some time in my youth around Newcastle, Durham and Darlington... and can't only really say that I didn't like the area.

If good folk music is reflective of localities, of surroundings, of industries, of the atmosphere of each district, then this is why it doesn't appeal personally. It is also a reason for labelling it good in its class. It is true to the traditions of this coal-mining area.

I should add that something in the nature of an experiment is to be found on both these two discs. The traditional instruments of the North-East fiddle, have been added to the now essential banjo to create a new intriguing sound.

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TUITION

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# Cliff, Connie Bobby Vee in November pop EP releases

BE): Dick Charlesworth and his  
Gents—Yes. Indeed, it's the  
Gents (HMV 7EG 8769); Joy and  
Jennifer—Six Songs from Six  
Countries (7EG 8776).

**LPs**  
(Continued from last week)

### POP

Cleo Laine—All About Me I  
(Montana 680992 FL); Chiquito  
And His Orchestra—Viva Cha-  
quito! (680995 FL)  
Alexis Korner's Blues Incorporated—R and B From The  
Marquee (Ace of Clubs ACL  
1130); Various Artists—Tops  
From British Musicals (ACL  
1132); Eden Kane (ACL 1133);  
Christmas With Chet Atkins  
(RCA RD 7507); Duane Eddy—  
Twang! Guitar—Silky Strings  
(RD 7510)  
Hank Locklin—(RCA Camden  
CDN 5101); Joanie Sommers—  
Johnny Get Angry (Warner  
Brothers WM 8107); Bob New-  
hart—The Button Down Mind On  
TV (WM 8110); Bing Crosby—  
Holiday in Europe (Brunswick  
LAT 8505); Patsy Cline—Scrit-  
tically Yours (LAT 8510);  
Earl Grant—Earl Grant At Basin  
Street East (LAT 8512); Leroy  
Anderson—A Christmas Festival  
(LAT 8513); At Johnson—The John-  
son Story—Rock-A-Bye-Your Baby  
(LAT 8514); Vincent Edwards—  
Vincent Edwards Sings (5TA  
8515 stereo)  
Andre Previn At The Piano—  
Hollywood Midnight (Ace of  
Hearts AH 37); Nat King Cole  
Trio—In the Beginning (AH 38);  
Johnny Tillotson—It Keeps Right  
On (Mercury 14000); The  
City At Large (London LAA  
8019); Ray Charles—The Original  
(11AB 8022).

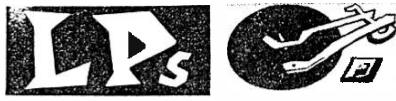
### TRAD, FOLK, etc.

Perlin Husky—Some Of My  
Favourites (Capitol T 1720); Mr.  
Acker Bilk And His Paramount  
Jazz Band—Beau Jazz (Columbia  
335X 1456); Jam Sessions At  
Commodore (Stateside SL 10005);  
Billie Holiday (SL 10007); Jimmy  
Reed—Jimmy Reed At Carnegie  
Hall (SL 10012)  
Chris Barber's Jazz Band—Jazz-  
Sacred And Secular (Encore ENG  
1351)  
Eddie Condon, Jack Ter-  
garden, Gene Krupa—Chicago  
And All That Jazz (Verve VLP  
9003); Sol Yaged—Jazz At  
The Metropole (Philips 65209 BL)  
Louis Armstrong With King  
Oliver's Creole Jazz Band—Louis  
Armstrong: 1923 (Riverside RLP  
12-122); Various artists—Kings of  
Classic Jazz (RLP 12-131); Sidna  
Rechet—In Memoriam (RLP 12-  
138); Les Spann with Julius Wat-  
kin—Genini (JLP 35); Jelly Roll  
Morton—Classic Piano Solos  
(RLP 12-111)  
Mahalia Jackson—Great Songs  
of Love and Faith (CBS BPG  
62051); J. J. Johnson Quartet—A  
Touch of Satin (R.P.G. 62061);  
Memphis Slim—No. 5 (Fon-  
tana 68830 ZL); Pee Wee Russell  
with Buck Clayton—Swingin' with  
Pee Wee (68840 ZL);  
Claude Hopkins—Let's Jam  
(68840 ZL)  
Odetta—Sometimes I Feel Like  
Cryin' (RCA RD 7509); Bill  
Maureen and his Blue Grass Boys  
—Bluegrass Ramble (Brunswick  
LAT 8511); The Bluegrass Band  
(London LAA 1015); Bill Clifton  
and his Dixie Mountain Boys—  
The Bluegrass Sound Of...  
(11AB 8020).

Robert Goulet (CBS AGG  
20016); Ray Conniff's Con-  
tinental (AGG 20017); Doris  
Day and Andre Previn—  
Duet (AGG 20018); The Percy  
Faith Strings—Bouquet of Love  
(AGG 20019); Ambrose and his  
Orchestra—Dancing Time (Philips  
433605 BE); The Springfield  
Kinda Folkie No. 1 (433622 BE);  
The Polka Dots—Vocal Spec-  
tacular (433625 BE); The Bill  
McGuffie Quartet—Hits from  
Porgy and Bess (433626 BE); Jim  
Porteous Sings Songs for Vulgar  
Boatman, No. 1 (433629 BE)  
Johnny Hallyday—Rockin'  
(433813 BE); Ronnie Carroll—  
Roses Are Red (433630); Mela  
Schirino Orchestra—The World's  
Greatest Melodies (HMV  
7EG8772); Joe Lova and his  
Orchestra—Dancing Time for  
Lattin (No. 3) (7EG8773); Big  
Ben Banjo Band—Have a Party  
with the Big Ben Banjo Band  
(Columbia SEG 8194).

★ ★ ★  
Reginald Dixon—Reg Dixon's  
Most Popular Requests (SEG  
8195); Russ Conway—Tops in  
Party Pops (SEG 8196); The Cliff  
Adam Singers—Something Old,  
Something New (SEG 8198);  
Shirley Basse—Hi—And Other  
Great Songs (SEG 8200); Pinky  
and Perky—Pinky and Perky's  
Pals (SEG 8201); Cliff Richard  
with The Shadows and Norrie  
Parman—Cliff's Hits (SEG 8203);  
Mrs. Mills—Mrs. Mills Plays  
the Roaring Twenties (Parlophone  
EP 8865); Elaine and Derek—  
Hymns for Little Children (GEP  
8868); Runcinary Chimey—  
Hymns from the Heart (MGM-  
EP-767); Sound-track—A Very  
Private Affair (MGM-EP-768);  
Connie Francis—Connie's Ameri-  
can Hits (MGM-EP-769); Bobby  
Vee—Sincerely (Liberty LEP  
2053); Gene McPherson—A  
Change of Mood (LEP 2054).

**TRAD, FOLK, etc.**  
The Broce Tarkes Jump Band—  
Jumping for Joy No. 1 (Philips  
433627 BE); The Barrier Brothers  
—Golden Bluegrass Hits (452006



WITH NIGEL HUNTER

# FIRST DISC AN LP AND JOHNNY'S FINE

### Johnny Towers

New Voice In Town  
Says My Heart, Little Things That Mean So Much; Gal In Calico;  
When The World Was Young; I Remember You; Goodnight, Angel;  
Where In The World; All At Once You Love Her; From This Moment  
On; There's No Place Like Rome, Dreamer With A Penny; Bye Bye  
Baby.  
(Philips B 10786 L)\*\*\*\*\*  
AND what a new voice it is, too! Johnny's been making a reputation  
fast with the Ede "Go Man Go" crew in recent weeks under the  
surname of Sherman. Then Philips discovered there was a Sherman  
active in the States, so Johnny became Towers ("Biz Doley re-  
christened me last week with a beer bottle").  
It's extremely unusual for a new artist to be launched straight into  
the album field but Johnny Franz is backing a winner here.  
The accompaniment comes from Johnny's discoverer, Bill McGuffie,  
and his quartet. Which makes the set an even sterner test. The only  
melody instrument is the piano. There's precious little help with the  
chord sequences, and Johnny was on his own as far as keeping the  
melody going was concerned.  
The songs, however, have a certain charm. The Towers voice has charm,  
mellowness, clarity and confidence, and does this well-chosen selection of  
songs proud.

### Bobby Vee

he fell in love with calypso music.  
In view of that, I cannot under-  
stand how he came to produce such  
a bad set as this. It has none of  
the colour and vitality of the real  
calypso, and is rhythmically mono-  
tonous and uninspiring in all  
respects.  
Frank says that the words had to  
be cleaned up considerably for con-  
sumption outside Trinidad, but  
they needn't have bothered really  
because I can hear precious little  
of what Gary is singing about.  
It has the usual Bonds sound  
quality, suggesting it might have  
been recorded in the middle of a  
large field.  
TEAMING Bobby with The  
Crickets has turned out to be a  
very good idea. It's certainly  
produced the hit Vee set to give  
me any listening enjoyment at all,  
and The Crickets deserve a full  
share of the credit.  
The influence of Buddy Holly is  
strong throughout for obvious  
reasons, and I think that the  
swarms of Holly fans who swamp  
us with mail whenever we say any-  
thing remotely critical about Buddy  
will like this set.  
Bobby isn't in the same beat  
class as Buddy was, but he does a  
good job on most of these, and—  
thanky goodness—gives the multi-  
tracking of his own voice a rest for  
a change.

### Gary (U.S.) Bonds

Twist Up Calypso  
Dear Lally Twist; Naughty Little  
Fie; Stop The Music; Manu  
Look A Huncho; Scratch Scratch  
Me Back; Food Of Love; Twist,  
Twist Senora; Man Smart, Woman  
Smarter; Give Me One More  
Chance; Count Woman; Candela  
Brown; Day-O.  
(Stateside SL 10001)\*\*\*  
GARY's manager, Frank Guida,  
recalls his stay in Trinidad while  
serving in the U.S. Army, and how

### Earl Grant

Earl After Dark  
The Little White Vermont; All The  
Way; Gee, Baby, Ain't I Good To  
You; Mountain High, Valley Low;  
Mood Indigo; Old Devil Moon;  
The One I Love One Of Yours; I  
-I'll Be Tired Of You; A Hundred  
Years From Today; On The Street  
Where You Live; Robin's Nest.  
(Brunswick LAT 85023)\*\*\*  
EARL GRANT continues to be  
one of the very few organists  
to whom I can listen with any  
degree of interest and appreciation.  
He plays his smooth, relaxed way  
through a good selection of tunes  
here, aided well by a gently swing-  
ing rhythm section.  
Earl had picked piano instead  
of organ and I think it would have  
earned another star.

### Les Baxter

Voices In Rhythm  
Wake The Town And Tell The  
People; Penitence From Heaven; It's  
Only A Paper Moon; These  
Foolish Things; I May Be Wrong;  
Walkin' My Baby Back Home;  
The One I Love September In The  
Rain; I'll Be Seeing You; I Never  
Knew; Once In A While; Linger  
A While.  
(Reprise R 6036)\*\*\*  
EFFORTS Les Baxter's first album  
after a long and successful spell  
with Capitol. It's pleasant enough,  
but hardly an auspicious opening  
offering.  
His chorus sing reasonably, but  
in an effort to be modern and "with  
it" the orchestra lays down a coy  
and monotonous beat which keeps  
everything at an exceedingly low  
and indifferent temperature.  
This lot is nowhere near the  
usual Baxter standard for  
originality and entertainment.



ELLA FITZGERALD, seen here with Lou Levy, is superb.

# POP OR JAZZ, IT'S ALL GREAT WHEN IT'S ELLA SINGING

### ELLA FITZGERALD

Clap Hands, Here Comes Charlie!  
A Night In Tunisia; You're My Thrill; My Reverie; Stella By Starlight;  
Round Midnight; Jersey Bounce; Signin' Off; Cr's Me A River; This  
Year's Kisses; Good Morning, Heartache; How To Be Blue; Clap  
Hands; Here Comes Charlie; Spring Can Really Hang You Up The  
Most; The Music Goes Round And Around.  
(HMV CLP 1576, stereo CSD 1447)\*\*\*\*\*

WHETHER she's working with a small jazz combo, a big band, a lush  
concert orchestra, or as here simply with a rhythm section, Ella can  
be relied on to present her songs with her usual vocal distinction and  
clarity.

She treats items from jazzdom like the hoppers' Night In Tunisia and  
Theonious Monk's moodily melodic Round Midnight with the same skill  
and charm displayed in pop standards like Cr's Me A River.  
It's fresh stuff, too, only recorded in Hollywood last June.

# The Vernons Girls are still paying dividends

THE Vernons Girls—re-  
member them from Jack  
Good's television beat shows  
when their snappy singing and  
dancing routine lit up the screen  
for millions of teenage viewers  
—obviously hid far more talent  
than anyone realised.  
Last year, when they split up,  
several of them formed them-  
selves into highly successful  
acts... Maureen and the  
Vernons Girls... The De Laine  
Sisters... solo star Lyn Cornell.  
Now a new group emerges  
from that famous line-up: The  
Breakaways. Audiences at the  
Little Richard / Sam Cooke  
package will remember them and  
they're the attractive chorus  
behind Joe Brown's guitar on  
"All Things Bright And Beau-  
tiful."  
"We've spent a long time  
working on the act and now that  
we've been together for four  
months we're pleased with what  
we have achieved," said Vicki  
Haveman.

"Like the other girls we've  
had to decide on a sound of our  
own and we've slumped for  
Gospel, Sam Cooke as us a  
number that could be our next  
single and we think that the  
Gospel sound could be here."  
"Reaction from the audience  
has been good and we're trying  
to work in this sound gradually.  
I'm sure it's going to happen  
sometime."

### Film work

What of the other girls? Lyn  
Cornell, who left the group  
some time before it actually  
broke up, is currently recording  
for her part in "Just For Fun"  
which begins shooting this week.  
With cultural, television and ball-  
room dates she's finding life  
 hectic.  
Maureen and the Vernons  
Girls have had a tremendous  
success on the Phil Everly/Frank  
field tour which ended last week  
and this week they're touring on  
the Shapiro/Eden Kane package.

Manager Peter Summerfield  
told me: "The girls have been  
doing very well, especially since  
their record 'Lover Please' came  
out. In fact the flipside, 'You  
Know What I Mean,' is still  
selling heavily and we've had  
offers from abroad."  
"They have a new disc out  
late in November which is called  
Go Funny All Over," written  
by Trevor Peacock."

The first bunch of girls to  
leave the line-up and form them-  
selves into a team were the De  
Laine Sisters, who were initially  
known as the Two-Tones.

Now, however, the decline of  
Jean Hawker to quit show busi-  
ness (see page 1) could obviously  
upset the team.

This apart, nothing looks like  
stopping the bunch of girls who  
began working together as foot-  
ball pools checkers in Liverpool  
and ended up winning their own  
dividends.

Brian Gibson

## Remember



# POPPY DAY

Collectors urgently needed  
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This space has been generously donated by DISC

He doesn't know all the answers . . .

# DISC

# PRESLEY IS KING OF POP—AND HERE IS WHY

## KILDARE CAN'T BELIEVE HE'S NOW A DISC STAR

DICK CHAMBERLAIN still can't believe that the ex-art student who nurtured a secret ambition to become a singing star has really made it—not with just one disc, but with two!

In June of this year the popular Dr. Kildare made his disc bow with the theme from his TV series. It was a natural for the charts, and took Dick's fan mail up to something like 15,000 letters a week.

Great! But in the eyes of his fans, Dick had to prove he wasn't a one-shot. So the blonde, blue-eyed six footer made a second trip to the M.G.M. recording studios and cut the old Elvis Presley Golden Disc hit, "Love Me Tender."

And now this is breaking big. This week it stands at 24 in the States.

### Problem

This second disc was a problem. It HAD to be a hit, not only for Dick's own peace of mind but so that he could begin to achieve his final goal—to star in a mammoth musical movie, and get together a song and dance night club act.

"When I first walked into the M.G.M. recording studios to cut 'Love Me Tender,'" said Dick, "there was an air of 'show us what you can do' among the musicians.

"To them I was just a TV actor who was cutting a disc. I had to prove to these 40 musicians that I wasn't a fluke.

### Nervous

"I'll always remember that session. I was so nervous I am still surprised we ever got through it!

"But we finally made it, and when we did, and they played back the finished disc, David Rose looked at me and whistled me around to face the orchestra. They were all

"It was the greatest feeling of accomplishment I'd had in a long time.

"I'd worked for three months on that record. I'd worried myself sick about it. But it was worth it. I won't feel nervous in front of musicians again!"

June Harris

## YOU AND SHOW BUSINESS

Do YOU want a career in Show Business—but find it difficult to break in? If you are genuinely ambitious, and have left school, write NOW for details of our help and state age, sex, and whether you wish to become a Singer, Actor, Dancer, Musician, etc., enclosing a 3d. stamp. C.R.S. "Footlight" (Sec. D/A), Walworth Road, London, S.E.17.



That second disc was a real problem for RICHARD CHAMBERLAIN, but it's now 24 in America.

# LITTLE RICHARD SAYS, 'I'M QUITTING ROCK'

I RETURNED from Hamburg at the week-end with the answers to those questions about his future which Little Richard dodged in London. There, halfway through a German cabaret fortnight that completes his first European visit—and his first rock 'n' roll dates in five years—Little Richard announced his SECOND retirement from the business. He is not giving it up completely again, but he IS giving up rock.

"I never intended to sing rock on my visit to Britain," he revealed.

"Why then did he go ahead with the tour? "When I got to Britain and saw all those posters up for a rock package I knew I had to go through with it. I never even knew I was to be joined by my good friend Sam Cooke until you told me on my arrival in Britain," Richard said.

### I'll be back

"Certainly I shall return to Britain, but not for any more rock 'n' roll. I'm through with all that; really through. My next British visit will be for a Gospel tour.

"Believe me, Gospel music is big in the States and it will become equally big in your country. I reckon you don't believe me, but don't forget that 12 years ago the average Briton would never have believed that rock 'n' roll could be accepted in such a big way."

I asked Richard why he had cancelled his second tour of this country—planned to begin next Monday.

"That was going to be a Gospel tour, but after singing rock 'n' roll again my voice is in no condition for the sweet songs. I've got to go home and rest it; I must rest."

If he carries out the decision not to sing rock, then his last appearance singing in his frenzied

style will be in a film of his life story.

Said Richard: "We go on the floor in Hollywood early in the New Year. I have already written the hook—"It Took America"—which will be published to coincide with the release of the movie.

"Many of the top stars who have worked with me will be appearing, although we shan't go into names until next month."

After this he plans to continue his religious work in the U.S., with a return visit to Britain next March or April.

"I want to come back as an evangelist—like Billy Graham. I JUST DON'T WANT TO BE A ROCK 'N' ROLLER ANY MORE."

### Religious

Little Richard also told me that his recordings will remain exclusively religious (his current release is a Gospel song, although not easily recognised as such) but it's my bet that we have not seen the last of the King of Rock.

Richard prides himself on taking care of many relatives and charity. He can still earn enormous sums singing rock—and the temptation to do so must be very great. Perhaps great enough to keep him in the business.

Chris Hutchins

HIS records sell in their hundreds of thousands, his films make a mint at the box office, he is the undisputed King of Pop. His name, of course, is Elvis Presley, and he stays at the top because of one thing he HASN'T got.

Unlike some top show business stars you care to name, Elvis DOESN'T flaunt a temperament. He DOESN'T throw tantrums, he DOESN'T order everyone around thinking he knows it all.

After many years at the top he STILL takes advice, listens to other people, does what he is told. And that is the mark of a true star, of someone who will outlast the pop music boom, of someone every singer and musi-

cian in the business should be proud to acknowledge.

Sales talk? Just good publicity? Listen to "Kid Galahad" producer David Weisbart.

"Presley is less demanding than any other star in the business. When making a movie he is all business, on the job every minute. That is why producers, directors and crew enjoy working with him. "Most Hollywood stars aren't content just to act. They also insist on functioning as producers, directors, writers, costume designers, prop men and publicity experts.

"Elvis is an exception. He prefers to think that those of us working behind the scenes must know something about our jobs, or we wouldn't be paid as well as we are."

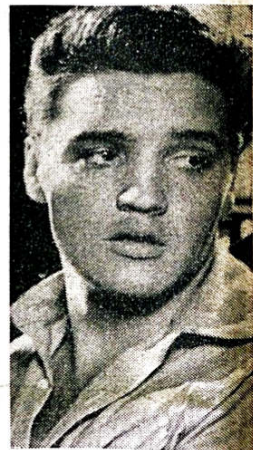
Listen to Phil Karlson, director of "Kid Galahad." "There is no nonsense with this boy. You give him a nine o'clock call, and he's there at nine. With some stars you hope—even pray—that they'll show up by 10.30 the next day."

### fleeing

It's the same in his recording work, as A and R man Chet Atkins has frequently pointed out. Even those who have only had fleeting encounters with Elvis, like Jimmy Savile and Billy Fury, confirm this impression of the world's number one pop idol.

Music publisher Franklyn Boyd is about the only member of British show business to stay with Presley for any length of time. Listen to what he has to say.

"I spent ten days in his company in Paris when he was on leave from the army. I found him quiet, pleasant and completely



ELVIS—Always a pleasure to work with.

genuine. He's alert, intelligent and wise to the wiles of this business.

"Elvis is shy and retiring, it's true. But once you get to know him, he loses his nervousness and is as charming as you could wish. The reason no one gets near him nowadays is his work."

"He hasn't stopped filming since he left the army, and he believes in getting on with the job in hand. He can't be expected to meet everyone who wants to see him after a long hard day in front of the cameras."

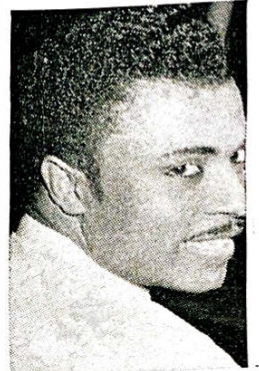
Said his manager, Tom Parker, "Elvis feels a moral obligation to help bring a film in on time and within its allotted budget."

Director Karlson summed things up neatly.

"During shooting, Elvis knows his lines, and seldom makes suggestions. When he does, they are constructive. More important, if you reject the idea, he takes it gracefully, and doesn't sulk, walk off the set or phone his agent."

"It's a pleasure to work with him."

Nigel Hunter



LITTLE RICHARD—"My next British visit will be for a gospel tour." (DISC Pic)

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Be sure of your DISC every week