

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 189 Week ending November 4, 1961  
Every Thursday, price 6d.

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**JAZZ SHOCK IN CHARTS**



TONY MEEHAN was back in the recording studios last week—his first visit since his recent parting with The Shadows. Drummer Meehan was on a session backing Bert Weedon, who was cutting his first disc since switching to the HMV label. The title: "China Doll" (DISC Pic)

# PRESLEY SENSATION

## Here next year for one big show



### Leyton a hit in big rock package

**H**IT parader John Leyton, who deputised for a sick Billy Fury last Thursday, Friday and Saturday in the top spot on Larry Parnes' touring package show "Star-Spangled Nights," was given a standing ovation by the packed audiences in Romford, Dover and Gloucester, completely overcoming their initial disappointment caused by Fury's absence.

"John's reception at these places has justified our policy," his manager Bob Stigwood told DISC on Monday. "We were holding back from stage appearances until we had devised a worthwhile act. I'm delighted by the result."

Billy Fury has recovered and will be resuming the star role in the tour this week.

**I**T'S on at last! Elvis Presley is to visit Britain next year for one mammoth concert in aid of charity, probably at the Empire Pool, Wembley, if it can be fixed. And far from demanding the earth for this visit, as he has been reported to have done before, he is coming for **NO FEE AT ALL!** All the proceeds will go to charity and even the hotel and travelling expenses will be paid for by Presley and his manager Col. Tom Parker, who will accompany him.

The man who has done the impossible and arranged all this is Vic Lewis, of William Victor Productions, who returned from the States last week. He went there to try to sign Presley and several other American top-line stars and he succeeded.

Details of the other artists he has lined up are given on the centre pages and they include the Four Freshmen, Johnny Mathis and possibly Nat King Cole.

Said Lewis: "I went to Col. Parker prepared to offer £200,000 for Presley and they replied with this truly wonderful offer of their own."

"They said the reason was that they felt they owed something to the British public in view of Elvis's hit discs and films here. They are prepared to come here for one big performance, paying their own fares and hotel accommodation, providing that no one makes anything out of the show."

Presley wants a list of about 10 or 15 charities to be compiled to share the proceeds of the concert. Lewis hopes the venue will be the Empire Pool, Wembley, but this will be subject to the conditions stipulated by Presley and Parker that no profit is made by anyone connected with the show.

The main problem is fixing a mutually convenient date, taking into consideration Presley's heavy film schedules and the massive organisation necessary at this end.

He is committed to do at least three films next year, but the most likely time for a visit seems to be either May or September.

### Perry for Nina, Frederik tour

**S**TEVE PERRY, the 17-year-old HMV singer, is to appear in three Sunday concerts with the Scandinavian duo Nina and Frederik.

First of these will be at the de Montfort Hall, Leicester, on November 12, followed by the Guildhall, Portsmouth, on November 19, with a final date at the Gaumont, Ipswich, on December 3.

Nina and Frederik, who came over in September, appear in the Royal Variety Show on Monday next, November 6.

## BIG MONEY AT STAKE ON PAUL RAVEN'S LATEST DISC

**O**N December 28 an almost unknown British artist will begin shooting his guest spot in the mammoth Milton Subotsky film, "It's Trad, Dad." And by the time the film is released next Easter 17-year-old Paul Raven should have earned his spot in it.

Paul is the latest bluesy, beat singer to graduate from the rock era into the field of big, booming sound. He shows this on his latest disc—a version of "Tower Of Strength," the Gene McDaniels hit in the States.

According to Paul "this is the most expensive record that Parlophone have ever produced. I had a 24-piece orchestra, and what a bunch of musicians! Ted Heath's front line with Ronnie Verrall on drums, plus most of the boys from the Old Rockingham XI. Bill Shepherd led and together we worked out the vocal

arrangement. It's the first time I've ever used falsetto on disc, and I'm really thrilled with the result."

Two years ago Paul Raven was a rock singer. He had one release on Decca, "which didn't happen," and then faded from the scene until his present manager, Vic Billings, of the De Rouffignac agency, picked up a copy of the disc.

**Scandinavia**

Billings sent him to Scandinavia for a couple of months to work on a new act and regain some of his confidence.

On his return he arranged a recording test with Ron Richards of Parlophone.

"Walk On Boy" was the first disc with my new sound," said Paul. "It didn't hit the charts, but I knew then that I was capable of singing a bluesy type of number. I have been

influenced by Ray Charles to some extent—in fact I use 'What'd I Say' as my closing number, and I intend to go on building up an act that's sophisticated, and yet appealing to teenagers."

Following a date at the Wimbledon Palais on November 16, Paul will guest on the EMI Luxembourg Spectacular on November 13, with further one nighters until he pre-records his numbers for "It's Trad, Dad."

On November 26 he will record for ABC TV's "Thank Your Lucky Stars," followed by Scottish TV on December 1 and "Sunday Break" two days later.

Westward TV want him to return as a guest on "Spinalong," and TWV want him for "Dives A Gogo." On all these occasions he will plug "Tower Of Strength."



PAUL RAVEN . . . tipped for success after breaking with rock.

# PAUL RAVEN

# TOWER OF STRENGTH

WITH A MIGHTY NEW BALLAD

c/w LIVIN' THE BLUES 45-R4842

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## Sinatra meets the Devil in film

FOUR men about to meet the Devil . . . this is the theme of Frank Sinatra's latest film "The Devil At Four O'Clock" which teams Frank with Spencer Tracy.

The setting . . . a remote tropical island. On it three convicts who have nothing to lose, and Father Doonan (played by Tracy) who has already lost everything. It is the story of their courage and conflicts when their island paradise is threatened with extinction from a volcano belching destruction, death . . . and the Devil.



Convict Harry (Sinatra), dangerous and deadly but with a soft spot for Camille, played by Barbara Luna.



The three men who cause as much havoc as the volcano . . . Harry, Charlie (Bernie Hamilton) and Marcel (Gregoire Aslan).



On the side of the convicts, Father Doonan helps Harry and Charlie to safety.

# Cover jobs show us to be very second-rate

**WRONG FILM, MARTY**

IF Marty Wilde wants to be completely forgotten by his fans, then he should make more films like "The Hellions," his latest which opened this week at the Odeon, Leicester Square. For in this British attempt at an all colour, all action "Western," Marty does little but glower, stand around, and generally look bored and far from home. Set in the South African veldt one hundred years ago, The Hellions are four hard-riding, fast-shooting brothers and their father. In the film they shoot up a small town and in particular Sergeant Richard Todd. But The Hellions seldom live up to their publicity, and their drinking and shooting antics belong more to a Hollywood second feature than a top budget film. What does Marty accomplish? He shows that when given the opportunity he can use his personality to the full but he is no teenage villain and in a film that sets out to exploit violence Marty is badly miscast. B.G.

WITH so few British song-writers, it is inevitable that every so often our artists record transatlantic hits—sometimes with success, for we can equal the Americans' large orchestral or smooth beat backings. But what a ludicrous result comes about when we produce

records, DeJ Shannon in particular has ruined two very good songs by his high pitched vocal strains. Let us hope that he and his fellow artists will provide us with some variation in future.—P. N. LEWIS, 24, Desborough House, 2, Dickens Grove, Warstock, Birmingham, 14.

**Post Bag**

Each week an LP is awarded to the writer of the Prize Letter . . . and once a month there is a bonus prize of a Ronson lighter/ashtray set. The address: Post Bag, DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, E.C.4. Bonus winner for October: B. S. Fletcher, 56 Birmingham Street, Willenhall, Staffs.

cover versions of records from such American groups as The Mar-keys, The Shirelles, Jarmels or Blackwells, or attempt to create the bouncing hand-clapping beat of Dion's latest. It is then we realise "British is not best," but only a miserable second to our cousins across the water.—IAN GARSIDE, 51, Cardinal Avenue, Beeston, Leeds, 11.

**VARIETY**  
WHY can't all artists vary their style as Connie Francis and Elvis Presley have done? Of recent pop discoveries, Helen Shapiro alone has given record buyers a distinct choice of material. The rest, especially DeJ Shannon, Eden Kane and John Leyton, have kept monotonously to the pattern of their initial successes. Though this does not appear to have affected the sales of these

**BOUQUETS**  
I HAD much pleasure in seeing the "Star Spangled Nights" show presented by Larry Farnes at the ABC Theatre, Cleethorpes, and would like to congratulate all the artists for a wonderful performance throughout. I must say it is the best show I have seen, and I am now looking forward to the Helen Shapiro Show including Danny Williams and The Brook Brothers.—MOLLIE HALLGARTH, "Eastfield Farm," Manby Road, near Louth, Lincs.

**TRASH!**  
WHAT has happened to the fabulous Everly Brothers? After records such as "Poor Jenny," "Bird Dog" and "Cathy's Clown," they are now recording trash. The public put "Temptation" to the top, but wisely, they will not do the same with "Muskrat".

Come on, Don and Phil, give us something like the old records.—IAN DUNCANSON, 9, Argyle Street, The Mount, Yorks.

**OTHER FOOT**  
DURING recent months I have heard a lot about that very controversial topic, "the destruction of the oldies." How-

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

### PRIZE LETTER

ever, I am pleased to say that now the boot is on the other foot. I refer to the Billy Cotton Band Show on BBC TV, when Alan Breeze sang a version of "Well, I Ask You," which was enough to make any teenager shrivel up in disgust.—TIMOTHY HOGG, 116, South Ella Way, Kirk Ella, E. Yorks.

### COPYING

IN the last few months, the British songwriters have come into their own and produced some really wonderful hits. But no one can deny the fact that copying of American hits still goes on, not only in the song, but in the arrangement—for example, Doug Sheldon's "Run-around Sue." It seems that it is only the lesser known recording singer who tends to copy the American, and more often than not, the American comes out on top. What we need is more individuality from these "lesser knowns" and some more good British material for them to use.—DAVID JAFFE, 4, Fulke

House, Brooke Road, Clapton, London, E.5.

### CREDIT

B. S. FLETCHER'S views on "Thank Your Lucky Stars" (DISC 14-10-61) are obviously biased in favour of "Juke Box Jury." Any programme which has such stars as Cliff, Helen Shapiro, The Shadows, etc., definitely has something, and I think



DOUG SHELDON . . . "Run-around Sue" a copy ABC TV Picture

"Stars" is well planned and presented. However, I agree that "Juke Box Jury" is still as good a programme as any. In fact, they're both great, and both do credit to the English pop world.—S. J. WARD, 328, Trowell Road, Wollaton, Nottingham.

### MOD HIT

WITH the entrance of Dave Brubeck's "Take Five" to the best sellers in America, and now into our own hit parade as well, let us hope that we shall now have more modern jazz singles competing with each other for Top Twenty honours. Some will be good, some bad, none, I suspect coming up to the "Take Five" standard. The quality of this makes most of today's best sellers seem utter rubbish.—JOHN PETTS, Flat 1, 15, Maple Road, Bournville, Birmingham 30.

### TRIBUTE

LET'S pay a tribute to 14-year-old Hayley Mills, who has given the U.S. charts a beating with "Let's Get Together," and looks like doing the same thing here.—CHRISTOPHER WINDRIDGE, 20, Crossways, Sticklepath, Barnstaple, Devon.

# Shaw Taylor—variety is the spice of his life

RINGMASTER in a TV excerpt from Chipperfield's Circus, commentator at the war memorial service at the Cenotaph, joint compere of the TV quiz "Pencil And Paper" and the EMI "Monday Spectacular" Radio Luxembourg series—those are just four of the current and forthcoming assignments in the busy life of Shaw Taylor.

He obviously believes that variety is the spice of a TV and radio personality's life. But when he was a youngster in Hackney, he had no show business ambitions.

"I used to go along to the old Hackney Empire to watch the variety shows," he recalled, "but I had no idea that twenty years later I would be in the centre of the same stage acting as quiz-master for ATV's 'Tell The Truth' panel game."

Shaw's first taste for show business happened in the RAF during the war when he appeared in camp shows. The cast all vowed to stick together as a repertory company in Civvy Street, but it didn't work out that way.

"My introduction to pop music via 'Monday Spectacular'

was a result of the 1960 Radio Show," he went on. "I was on the ATV stand introducing visiting stars, and I met EMI's Arthur Muxlow. When the Luxembourg specialities were being prepared, Arthur remembered me, and asked if I'd like to compere the shows with Muriel Young."

Up till then Shaw had had only a casual interest in pop music. "Now I'm a real fan," he grinned, "and the edges are being knocked off the former square Taylor!" He finds the "Monday Spectacular" a friendly, informal affair every week, and thinks this is the secret of its success. Muriel Young and he take a keen interest in the hit parade progress of the discs they play and the stars they meet.

He remembers the show which starred Helen Shapiro and John Leyton, and the production which Helen made after the recording was over. "She was on top of the hit parade with 'You Don't Know Me' and John's 'Johnny Remember Me' had only just been released. Helen told John his disc was a cert for the top spot as well, and she was dead right."

All America's doing it!  
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**THE EVERLY BROTHERS**  
Don't Blame Me  
45-WB 50 45 rpm record  
WARNER BROS.

**AMERICAN**

**TOP DISCS**

These were the twenty numbers that topped the sales in America last week (week ending October 28).

Last This Week	This Week	Title	Artist
2	1	Runaround Sue	Dion
3	2	Bristol Stomp	Dovells
8	3	Big Bad John	Jimmy Dean
1	4	Hit The Road Jack	Ray Charles
7	5	Sad Movies	Sue Thompson
11	6	This Time	Troy Shondell
12	7	I Love Her, You Love Me	Paris Sisters
13	8	Let's Get Together	Hayley Mills
10	9	Ya Ya	Lee Dorsey
14	10	The Fly	Chubby Checker
4	11	Cryin'	Roy Orbison
9	12	Mexico	Bob Moore
15	13	The Way You Look Tonight	The Lettermen

Last This Week

18	14	Look In My Eyes	The Chaneles
6	15	Take Good Care Of My Baby	Bobby Vee
5	16	You Must Have Been A Beautiful Baby	Bobby Darin
—	17	Tower Of Strength	Gene McDaniels
19	18	Sweets For My Sweet	The Drifters
—	19	He's My Dreamboat	Connie Francis
—	20	I Understand	The G-Clefs

**ONES TO WATCH**

Fool Number 1	Brenda Lee
Ever Lovin'	Ricky Nelson

**Doug Sheldon**  
Run Around Sue  
45-P 11398 45 rpm record  
**DECCA**

**GREATEST EVER! FRANKIE**



**VAUGHAN TOWER OF STRENGTH**

PB 1195



**TOP TWENTY**

Week ending Oct. 28, 1961

Compiled from dealers' returns from all over Britain.

**Brubeck gives charts a shock**

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

**ONES TO WATCH**

Moon River	Danny Williams
You Don't Know	
What You've Got	Ral Donner

**Hayley in**

The fourth to come from nowhere is the expected visitor to the Twenty—Hayley Mills' recording of "Let's Get Together." Designed for the American market, it has had considerable success in the charts over there—rising five places this week to the eighth slot.

Discs to get the "out-goes-you" sign are: Connie Francis's "Together," which slips out from the thirteenth spot now occupied by Cleo Laine with "You'll Answer To Me"; Elvis' "Wild In The Country"; Eden Kane's "Get Lost"; and John Leyton's number one hit "Johnny Remember Me."

Retaining last week's position are Helen Shapiro at the top, and Bobby Darin at 14 with "You Must Have Been A Beautiful Baby."

Commenting on the changes, DJ Alan Freeman was amazed at the placing of Brubeck.

"It's a tremendous record," he said, "but I'm so glad that somebody didn't come to me and bet me my house, my home, my car to a bag of peanuts that it would get into the charts because I would have taken them on!"

"I am delighted that it is there. It is the greatest thing to happen to our charts for some years."

"As far as the Bobby Vee

offering is concerned—well, I picked this as my hit parade nomination in 'Pick Of The Pops.' It's a great record and it deserves its placing."

"The Presley disc? I played this record on 'Spin-along' on West. Television and five teenagers disliked it. I was shocked that they should but their argument was that they preferred Elvis to sing the slower numbers now and didn't like him going back to rock."

"Hayley Mills? This is a cute record. She sings it slightly out of tune but she is obviously having herself a ball. She is trying to impress nobody and this comes through."



**CLARENCE "FROGMAN" HENRY**

**"STANDING IN THE NEED OF LOVE"**

7N 25115



**THE MARCELS**

**"HEARTACHES"**



7N 24114

Jess Conrad reaches 'the most exciting part of my career'

# U.S. trip is great, but it worries Jess

JESS CONRAD has a problem . . . too much work. He has a three-week trip to America lined up, a follow-up to "Every Breath I Take" to cut, concerts, a film test for MGM and a panty in Ireland. And he's a worried man, worried about how he can fit it all in.

"This trip to America," says Jess, "could be the greatest thing that's ever happened to me. But I'm doubtful about the wisdom of going now. So much is happening."

Jess has reached what he calls "the most exciting part of my career. People have stopped calling me a great new star, and all that sort of rubbish. I now seem to have reached the top of the climb."

Michael Powell who directed Jess in his current film "The Queen's Guards," is also hoping to star Jess in another of his films, and also put him in a West End musical.

"Michael has told me," said Jess, "that he wants me to appear in another film for him. It will be more of a light character part with much more accent on comedy."

## West End run

"I'd like to do it very much, but nothing has been fixed yet, though it's definite that I shall work with him. Michael is not the type of person who makes offers without really meaning it."

"The film will be a musical, that's all I know about it at the moment," said Jess. But it will run in the West End before being filmed and Jess will be put up by director Powell to star in BOTH versions.

The forthcoming trip to America he's taking very calmly. He's not unduly excited by the thought of working on TV or the

one-night stands . . . he's more interested in the Hollywood film test which is for 20th Century.

"They've already seen my films out there," said Jess. "'Konga' went down especially well. They seem to like the horror type of film in America."

"What is so exciting about having a test in Hollywood is that they may see me in a completely different light. Hollywood, the atmosphere and glamour, will, I hope, reveal a new side of my talents."

Jess sees himself as an actor and singer—in that order—he stresses. This is partly why he doesn't think the TV and one-nighters "anything to rave about."

"I'm no real judge of record potential either," says Jess, "but personally I'm doubtful if 'Walk Away' (backed by 'Little Ship') is a strong enough top side for me to plug in America. Mind you, that's only my personal view. But I'm a bit concerned about it."

This will be Jess's first visit. A lot could depend on it. But he's not worried about facing the American teenagers.

"My manager, Monti Mackey, has been over there for three weeks, holidaying and setting up the visit. She says I haven't any need to worry. American teenage singers on TV and one-nighters aren't anything to rave about."

"I'm not worried because I've known for a long time that is something I would have to face."



Film and stage musical plans for JESS CONRAD (ABC TV picture)

An important date which may have to be postponed because of the American trip is a film test for MGM in Britain. "That could be very important to my career," said Jess. "I'm not sure what will happen about it now."

He also has a record to cut and shortly after he hopes to return from America (the dates still haven't been fixed) he opens in pantomime in Belfast with Ruby Murray and The Kaye Sisters.

## New TV series

"This is something I've always wanted to do. It will be the first time I've starred in piano—I did some when I was in rep—and I wanted to make sure I didn't have to rush anything. But now it looks as if I shall have to miss some of the rehearsals."

What spare time he has, and there's little of it, is devoted, together with songwriter Jimmy Jaques, to writing and planning

a pilot show for a TV series.

"It would be like the Tab Hunter show, but with the accent on music—rock 'n' roll," explained Jess. "Set in a West End night club, the show opens and closes with a song. In between we'll dramatise a story set round the club. The one we're working on at the moment is about the mini cab war, enlarged but based on fact."

"Just as Edd Byrnes talks kookie talk, I'll be speaking in Soho jargon, which is really marvellous. We'll have guest stars—instrumentalists, not singers, and if it can be arranged I'm hoping Jack Good will direct my singing sequences, even if I can't manage to get him for the whole show. This man is really magnificent to work with."

"I wasn't a bit surprised when he said, 'I don't think this American trip is the be all and end all of everything.'"

Richard Adams

# C & W AGAIN—THIS TIME BY JIMMY DEAN

A FEW weeks ago it was Don Gibson. Now it is Jimmy Dean. Country and western has certainly made an impact during the past couple of months. Whether the trend will continue is another story, but certainly the latest country entrant to our Top Twenty looks set for a fair ride.

"Big Bad John," which he wrote himself, is Dean's third disc to be released over here (the other two were "Singalong" in August, 1959, and "Thanks For The Dream" in February, 1960) and the first to get anywhere, yet in the States his name is a household word. He has his own daily radio show, and has had more than one TV series.

Incidentally, the radio series which is transmitted from Washington, began in 1957 and to prepare for it Jimmy has to get up at 3.30 in the morning!

Jimmy Dean was born on a farm in Texas some thirty odd years ago, and he began his musical career by learning to play the piano when he was ten. Later on, he took lessons in the accordion and guitar, too.

As in many Southern families, Jimmy's Sunday afternoons were spent singing hymns with the rest of the family, while his mother accompanied on the piano.

## Haymakers

Determined to make singing his career, the tall, blue-eyed Texan concentrated on the country and western field. He got his first professional job while serving in the Air Corps—he filled in as a replacement with the Tennessee Haymakers, a country and western quartet of air force men who played in Washington base bars for five dollars a night.

Although it was his first break Jimmy didn't altogether appreciate the fact that he played second fiddle to a can of beer!

In 1952 the Dean talents were captured by Connie B. Gay, a big name in the country and

western field, who hired the singer to play and sing for the U.S. troops in the Caribbean for 64 dollars a week.

With the end of this tour came Jimmy's demob, and he secured jobs working local TV stations in Washington. It was about this time, too, when he decided to move to Arlington, Virginia, in order to be near the various studios where he worked.

Then, in 1955, Jimmy Dean was given his own half hour TV show, a five day a week series. Later the same year he was asked to comper the largest live C & W TV show in the country.



JIMMY DEAN—Third time lucky over here

"Town and Country Jamboree," and he signed his recording contract with American Columbia.

His records aroused interest among the country and western fans, but it wasn't until four years later that his first disc was released in Britain.

In 1957, Jimmy auditioned for and got the starring spot in a projected CBS country music show. For this he had to be up at 3.30 a.m., and as the show is still running, this has been his rising hour for the past four years.

Three years ago Jimmy was given yet another TV show at 12 noon every Saturday. In the meantime, his records were meeting with much success, but it wasn't until "Big Bad John" that he really hit the top bracket.

While he was in the forefront, Jimmy Dean formed his own trio, consisting of Herbie Jones (rhythm guitar and banjo) and Marvin Carroll (steel guitar). They are still with him and appear regularly on all his TV shows and dates.

"Big Bad John" jumped fifty positions within a week in the American top hundred. In the country and western top fifty, it entered at number 30 first week of release.

June Harris

# Tony Osborne scores with first 'King-size' disc

ENGLISH composer and orchestral leader TONY OSBORNE is getting a mass of plays and receiving great reviews for his recently released "Swinging Gypsies." This is the first release for Tony on the King label.

Judy Garland's latest Capitol waxing, "Sweet Danger," is backed with "Comes Once In A Lifetime," and both numbers are from current Broadway hit musicals.

The latter is from "Subways Are For Sleeping," while "Sweet Danger" comes from "Kean," which stars Alfred Drake. With Judy so hot on LPs at the moment, this single could easily be a big smash for her—something that I would like to see, as there are not many artists of her calibre in the singles field.

ONE of the major disc labels bringing out a new lower priced 45 rpm record is RCA Victor. Their newly formed Groove Records will sell for 49 cents against the usual 98 cents. One of the first artists to be issued on Groove will be Sonny James, and many other artists have requested transfer to the cheaper label, as they feel this will double their record sales.

On the other hand, Warwick Records are thinking of forming a brand new label that will sell 45 rpm discs for \$1.25 as they feel that single records sell

so little now that it is no longer economical to sell at 98c. They believe that discs with an adult appeal will sell just as well at a higher price, and also help the album sales.

Roulette Records have just made a big capture in signing to the label Belle Barth, a very funny comedienne known as "The Queen of the Double Entendre." Belle's album sales are among the highest in the



JUNE CHRISTY—Brand new Christmas songs (DISC Pic)

business. Roulette intend to cut her first album live at her Carnegie Hall concert this month.

Broadway had its first smash musical of the season when "How To Succeed In Business Without Really Trying" opened last week. One of the stars is Rudy Vallee, who was among the first star crooners. Rudy is making his first Broadway appearance for 25 years. Frank

# Cable from America

edited by Maurice Clark

Loesser is responsible for the wonderful score which we shall be hearing. I'm sure, for many years to come.

Freddy Cannon is about to bring an oldie. "For Me And My Gal," back into the top ten. His new version has already entered the best selling hundred after a week of release.

JUNE CHRISTY is one of the many artists with a Christmas album release this week. Hers is a rarity inasmuch as the material is brand

new and has been written for her. The album is entitled "This Time Of Year." Most of the numbers are in a smart, sophisticated ballad style, and June gives them a sentimental Christmas touch, with lovely backings by Pete Rugolo. All the tunes were written by Arnold Miller and his wife Connie Pearce. This should be a big seller for June.

NBC TV are televising a history of jazz on November 26, featuring 20 top jazz names including Gene Krupa, Jack Teagarden, Eddie Condon and Meade Lux Lewis. The show, which will be entitled "Chicago And All That Jazz," will also feature film clips of the late Bessie Smith and Mamie Smith. There is the possibility that this show in its entirety may be sold for showing in England.

Pat Boone's 19-year-old sister Judy has landed a small part in the movie of "State Fair," in which Pat stars. This will be her first professional engagement.

Frank Sinatra estimates he has cut over 900 discs since 1940, including 20 LPs in the last six years, each of which have sold over half-a-million.

All the proceeds from Peggy Lee's opening night next week, at New York's Basin Street East, are to go to Peggy's favourite charities. Tickets will cost \$50 each and it's already a sell out.

Elvis Presley has just presented his manager Col. Tom Parker with a 30-foot cabin cruiser which Parker has christened "Glady's" after Elvis's late mother. Elvis started



TONY OSBORNE—Success (DISC Pic)

filming "Kid Galahad" on November 1.

Ben E King made about \$1,500 for his singing engagements in 1960. Now, after four hit records, his earnings average twice that—per week.

Looks like Chase Webster, who wrote the recent hit "Moody River," will soon have his own vocal hit. His first single for Dot Records, "Sweethearts In Heaven," has started to move big.

Bobby Rydell has just flown to Dallas to crown Miss Teen-Age Queen of America.

Annette Funicello is busily touring the States at the moment promoting her latest Walt Disney film, "Babes In Toyland."

Dave Brubeck is busy recording the musical his wife and he wrote called, "World Take A Holiday." It is being used as an LP that will feature Louis Armstrong and Carmen McRae.

Frank Sinatra is going to sign comedian Dick Shawn for his Reprise label.

Now it's hit Great Britain!

# THE TWIST

by CHUBBY CHECKER  
on  
COLUMBIA RECORDS  
from your dealer

**EMI**

**NEW POPS**

THIS WEEK'S



TOP SINGLE

**CRAIG DOUGLAS**  
**NO GREATER LOVE**

TOP RANK JAR589

H.M.V.  
45-POP940

**FRANKIE AVALON**  
True, true love

COLUMBIA  
45-DB4719

**CARL & THE COMMANDERS**  
Farmer John

COLUMBIA  
45-DB4720

**THE CLEPTONES**  
(I love you)  
for sentimental reasons

H.M.V.  
45-POP931

**VAN DOREN**  
Sweet talk

MERCURY  
45-AMT1161

**JOE DOWELL**  
The bridge of love

COLUMBIA  
45-DB4723

**CLEO LAINE**  
It was a lover and his lass

H.M.V.  
45-POP938

**GEOFF GODDARD**  
Girl Bride

H.M.V.  
45-POP943

**IVOR SLANEY AND HIS ORCHESTRA**  
The Sir Francis Drake theme  
(from ATV ABC-TV series)

# This Presley album is his biggest mistake

And that 'Nashville Sound' is far too perfect

LET me quote Elvis Presley speaking at an interview before he left to do his service in Germany: "You cannot please everybody, no matter who you are or what you do." I wish to heaven he'd remember that maxim.

For it appears to me that Elvis's big mistake right now is trying to please everybody... it is a fatal mistake, ruinous to the expression of personality and individuality, and it is a mistake that affects the whole of his new LP, "Something for Everybody."

What a weak-kneed, compromising banner to set sail under! The old Presley LPs were "Everything for Some People." If you didn't dig that stuff, O.K. you didn't buy the record. There was no ingratiating "please-give-me-a-listen, you'll-find-I'm-quite-acceptable" approach.

This current album, however, is a vocal Readers' Digest. It's easy to listen to. You are not particularly tempted to switch off—but then neither are you particularly tempted to switch on.

I never thought to hear a Presley album that made pleasant background music... but here it is.

Side one is the ballad side. Very painlessly it glides through six numbers before it clicks off and you realise you haven't been listening. Not an original or arresting track among them. All immaculately done, of course, like laundered white shirts.

The other side is full of good songs that we have known and enjoyed for some years now, although they are all new. The "Nashville Sound," as it is currently styled, is beautifully

latter has a much richer and fuller sound. But where's Elvis got to? What is the big idea? Is it a trick for people who don't really like Presley, so that they can hear the record without being too disturbed?

I know I'll get a chorus of indignant hoots for this piece of blasphemy, but the current Nashville style is a mess. It has blinded itself with science.

"Six ace guitarists were featured on 'Muskrat' by the Everlys," screamed the blurb. Yes, it was a fabulous sound. But what about the Everlys, and what about a tune?

Everyone's too clever by half.



LYN CORNELL—An angel, a stranger, and... Rmmm. (ABC TV picture)

recorded and balanced. The sleeve says "Elvis has surrounded himself with an all-star group of musicians and singers." "Submerged himself" would be a better description.

Since the army, Elvis has been slipping further and further into the backing. Listen, for instance, to the original Presley "Blue Suede Shoes" and the version recorded for "G.I. Blues." The

No one makes a mistake. Elvis's offerings come out as if from a sausage-machine... highest grade, polythene-wrapped sausages, triple-tested and guaranteed. Oh, what I'd give for a common-or-garden banger!

I'm afraid this LP could well have been subtitled "I'm Walking Backwards For Christmas."

## Covered

It always amuses me when an American artist who has had one or more proven hits in the States, but who has never made a name over here, comes out with a new record. Because this is the signal for the feathers to fly. You see, this sort of disc is perfect "cover-fodder," and British versions tend to appear thick and fast.

This time it's poor old Gene McDaniels who's suffering. Last

Bill Shepherd's version for Paul Raven smacks of the b2 band, yet suddenly, with a jolt, gives you a strange country and western figure on the strings.

Now for the singers. Gene McDaniels' style is a kind of moderated Jackie Wilson-cum Sam Cooke. Significantly, this is just the kind of American singing that has still only a minority appeal in this country. McDaniels switches over to falsetto with the ease of auto-transmission, and he has a great vocal gimmick with a mixture of a gasp and a grunt, the sort of noise a man makes when he's been thumped in the solar plexus. It is usually represented in comic strips as "Ugh!"

Paul Raven substitutes a falsetto sob "A-hoo" and Frankie Vaughan will have no truck with it at all.

Paul Raven puts the song over like a vicious juvenile delinquent, Frankie Vaughan, on the other hand, sings like Stevie Reeves looks. A hunk of heaving, hundred-per-cent-proof masculinity, with fantastic guts and drive.

I usually go for the originals rather than the cover jobs... but after hearing Frankie Vaughan you can only mutter "Wow!" This is a powerhouse on wax.

## Very Rmmm!

POP records pick up stale conventions quicker than you can say "Jack Robinson" (or Harry Good!) To take a small instance that is driving me potty at the moment...

It is now an almost unwritten law that Christmas records must have a deep male vocal group going "Rmmmm! Rmmmm!" throughout. It started with Harry Simeone's Choral on "Little Drummer Boy." Next year Lyn Cornell chanted sweetly about the angel and the stranger, while a number of strangers in the background went "Rmmmm! Rmmmm!"

This year Craig Douglas sings a Christmas song called "No Greater Love"—and there, sure enough, are the drummer boys in the background, rumming away fit to bust.

On the Kaye Sisters' Christmas release there is a little song called "Little Soldier"—does that ring a bell?—and guess who are there too? It's a rmmmm business this,

# ORIOLE RECORDS PLAN BIG POP DRIVE

ORIOLE RECORDS, until now one of the lesser known of the recording companies, are planning a big drive to increase their stake in the pop field and to promote British artists, both in Britain and abroad, especially America.

Managing director Morris Levy, recently returned from an American business trip, told DISC: "We have acquired the British rights to a large American LP catalogue, and we will start issues in the New Year. I can't reveal the name of the label yet but it has a very considerable repertoire."

Oriole also intend a blitz on the singles market. To this end they have appointed enter-

prising Columbia A and R man and songwriter John Schroeder to their staff with effect from the beginning of next month.

He will concentrate on pop output featuring British talent, leaving Oriole A and R manager Reg Warburton more time to develop other activities.

"John is a young man with brains and ideas who is going to be a very useful asset for our singles programme," added Mr. Levy.

Another important result of his American trip is the conclusion of an exclusive agreement with London Records there for that label to release Oriole material in the States. Hitherto Oriole's transatlan-

tic issues were arranged by individual deals for the discs with various American labels.

"This London outlet is going to be valuable to us in our plans to build up British talent," remarked Mr. Levy. "We are very optimistic about the prospects of our artists, especially Maureen Evans, Clinton Ford, and the vocal group The Raindrops, and we're going to give them all every opportunity."

These developments are the climax of Oriole's plans for streamlining. Their studio facilities in Bond Street have been completely modernised, and their own manufacturing plant geared up to meet the pressing demands of the quickest hit—usually the bane of smaller disc firms with limited production capacity.

NIGEL HUNTER



EMI RECORDS LTD - EMI House  
20 Manchester Square London W1

# Two reports from our boys 'Down Under'

## CLIFF RICHARD

# After worrying start Cliff scores in Australia

CLIFF RICHARD confessed in Melbourne that he was very apprehensive about his Australian tour before his arrival as he had never had a hit record in the country. And he had every reason to be dubious when he arrived in Sydney last week and was greeted at the airport—by SIX Sydney schoolgirls.

He felt little better about prospects when only a fair-sized house greeted him on the first of his three night seasons in the cavernous Sydney Stadium. Then things changed.

The tough Australian Press took a liking to him, gave him lots of newspaper and good reviews; his numerous radio and TV appearances won him lots of friends—and Cliff had won over another country.

Business at the Stadium lived tremendously—so much so that promoter Ken Brodziaik ordered another show for the final night.

### Great turnout

With their first Aussie success already chalked up Cliff and The Shadows had little reason to be apprehensive about business in Melbourne—especially when the door of their plane opened at Melbourne's Essendon Airport.

Waiting for them were 3,000 fans—the biggest reception given to a visiting entertainer since American rock idol Fabian and certainly the best turnout to a recording star who has still to get a disc in the local Top Ten.

Cliff and his party also arrived to the news that business was brisk for his three nights stand at

Melbourne's 7,000-seater Festival Hall.

"I honestly didn't know what to expect before I arrived but the way things are going it's really marvellous," said Cliff. "It's much much better than I anticipated. The reception we had in Sydney on the last two nights was really fabulous, you know."

"It's funny, however, to hear the kids screaming right through your numbers. That's what they were doing in England about three years ago. But the publicity we have had here is quite fantastic."

"In fact, it is perhaps more than we deserve considering we are not at the top of the charts here. And because of that you

can't ask me what I've been doing here—just one interview after another.

"There are all the commercial radio stations queuing up for interviews and I have made several TV appearances. In one I did in Sydney I was actually mobbed on camera."

"It was a show they call 'Six O'Clock Rock,' done for the ABC, the Australian equivalent of the BBC. I signed off by letting all the kids in the studio surround me for autographs. Well, I nearly got crushed to death—and as we were on camera, there was absolutely nothing I could do about it."

### Reunion with Mark

"Then in Melbourne on Sunday night I did a half hour 'Meet The Press' session on the HSV7 TV channel. This was a new experience for me. But I like talking like this and although I was on camera for a solid half hour just answering questions, I really enjoyed it."

"Apart from all these interviews the only things I have managed to do in my spare time are to throw a boomerang and go to a drive-in movie."

"The drive-ins are very popular here—you just drive up in your car to this outdoor cinema and can sit there and watch the movie without having to get out of the car. Oh, and I also had a reunion with Mark Wynter

who is very big here in Melbourne."

Cliff's Australian-born manager Peter Gormley said that despite Cliff being doubtful about what to expect during the tour, he himself wasn't.

"I wasn't particularly apprehensive as I know that any great artist gets a big reception in Australia," said Gormley. "And after the opening night in Sydney that's the way it has been."

"The Press have been most kind. You rarely, if ever, see a paper like the 'Sydney Morning Herald' give a review to a Stadium-type show. Well they have with our show—and given it a wonderful review at that. And his TV 'Meet The Press' show will have helped him considerably in Melbourne."

Promoter Ken Brodziaik, who is responsible for Cliff's Australian and New Zealand tour, says he is delighted at the reception so far.

"And I've just had word from our New Zealand offices that it looks as though we could break records down there. Business is most lively and the prospects are excellent." Brodziaik added that he would be most pleased to have Cliff back in Australia for another tour.

The Shadows all reported they were enjoying the tour—except for rhythm guitarist Bruce Welch. Bruce suffered badly from sunburn after a day on Sydney's Bondi beach. "And I'm really in agony. Why, I can't even bear a collar and tie round my neck," said 19-year-old Welch.

John Burrowes



MARK and CLIFF get together in Melbourne.

# MARK WYNTER WOW! What a whirlwind life I'm leading here

WHAT a terrific whirlwind life has been since I arrived back in Australia three weeks ago! I've been whisked here, there and everywhere and I've enjoyed every moment of it. When the plane touched down in Sydney I was welcomed by TV, newsreels, the press, fans and representatives of my record outlet, Decca. Immediately they put me at ease and I felt on top of the world even though I was Down Under!

Unfortunately the stop was all too brief and it wasn't long before I was in the air again heading for Melbourne. Guess what? At the airport I was presented with a genuine boomerang and four toy Koala bears. I shook hands and said hello to as many people as possible before being rushed off to GTV9 for rehearsal of the National Show which went out two days later.

On the programme I sang "Artificial Flowers" and my new single "Girl For Every Day."

Andy Stewart flew in a few days after me and made an appearance on Channel 9. He certainly is a popular fellow and a nice friendly man too. His shows at the "Festival Hall" went very well, and he just broke everyone up with his novelty song "Donald Where's Your Trousers?"

### Bobby Vee

Another popular singer of the moment made his second visit to Australia on Wednesday, October 4.

His name? Bobby Vee. Having already met Bobby in the States during my last visit, I naturally went to the airport to greet him along with many other people.

Then on Thursday who should fly in but the world's number one single duo, The Everly Brothers. Wow! Australians are certainly having their share of American hit paraders.

After taping a spot for Graham Kennedy's national show the next day, The Everlys, Bobby Vee, Johnny Chester (who is the local pop singer here in Melbourne), Dickie Doo and the

Den! Some of the police had their shirts torn and people fell over in the crush. It was chaos!

Bobby Vee and I shared a suite at the hotel and did we have some fun pulling gags on the Everlys! Bobby cut out a big paper star, wrote Kalia Twiss on it and pinned that to Don and Phil's door. That proved to be hilarious.

Next we phoned them and other people up at all sorts of hours telling them the press were coming in any minute! I had such a good laugh that weekend, it was tremendous fun.

Bobby asked if I would send his sincere thanks to DISC readers for all their support and hopes to be over there in England within the next few months.

Del Shannon and Crash Craddock are the next two current popular American entertainers to visit Australia, and Cliff is over here in Melbourne. "A Girl Like You" is showing up well over here.

I was very surprised upon my arrival to find that "Exclusively Yours" is still in the top twenty here. I'm a lucky one, aren't I? A new single, "Ain't She Pretty," from my album "Warmth Of Wynter," is being released here in three weeks time, which is nice.

I hope to be writing for you all again before I come back, so keep an eye open for me!

Donts (the Everly Brothers' backing group) and myself, boarded the plane bound for Sydney and the first of our big Stadium concerts.

That Friday night is certainly one that I shall remember. The Stadium in Sydney, packed with 10,000 people and burning with an electric atmosphere was the first of three great shows.

Opening the concert was Johnny Chester, then came a girl singer from Sydney. She was followed by Col Joye (Australia's number one hit parader), who in turn was followed by yours truly.

### Five songs

My act consisted of five songs, "Artificial Flowers," "Dream Girl," "Lazy River," "Exclusively Yours" and "Old Oaken Bucket." Bobby Vee was next on and lastly the fabulous Everly Brothers. What a night!

The stage was a revolving one and the audience were seated all around. I wondered for a minute what was happening when the stage started to move because nobody had said it was a revolving one. Boy, was that weird!

The next day, Saturday, we all flew back to Melbourne and the reaction and atmosphere was the same in that show. So alive and stimulating! On Sunday we were all off again, this time to Brisbane in Queensland. Gee, it's warm up there!

At the airport were 1,000 people or more, which was fine except for the fact that the organisers of the shows had forgotten to lay on any transport. We all were in a little bunch with the police linking arms around us. I felt just like Daniel in the Lions!

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CHARLES BUCHAN'S

## SOCCER GIFT BOOK 10/6

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It's all the rage!

# THE TWIST

by CHUBBY CHECKER on COLUMBIA RECORDS from your dealer



CRAIG DOUGLAS . . . he still doesn't know much about his biggest film break to date.

ABC TV picture

John Wells

# I think my future is in films

"I THINK," Craig Douglas said, "that my future really lies in films. Fewer and fewer theatres are booking variety acts and anyway I'd like to work more in the cinema."

Craig was talking to me in his new flat in London's smart Belgravia area. I'd just asked him how he saw his future in show business.

He has already been signed to star with Helen Shapiro in "It's Trad, Dad," a film to be produced by Milton Subotsky.

"I haven't had a chance to read the script yet, but I gather that Helen and I play two youngsters who book a small village hall to promote a series of one-night stands. All the other artists—Kenny Ball, Frogman Henry and just about everyone else you can think of—appear at the hall.

"No, I don't think it will offer great acting opportunities, but the exposure on film will do me a lot of good. I expect I shall

have a lot of lines to read, but I wouldn't really call it acting."

But his biggest break so far, apart from the "Trad" film, is an offer about which at the moment he knows next to nothing.

Next year he is due to star, primarily as an actor, in a film to be produced by the same company which made "The Painted Smile," a film in which Craig appears as a night club entertainer.

The company were so pleased with his "Smile" showing that they've taken an option on his services for another picture.

The film hasn't been released yet, it won't be until early next year, but Craig is rated so highly that they have agreed to pay

TALKS TO . . .

# CRAIG DOUGLAS

him a very considerable sum if they don't take up the option.

"It's really a question of finding the right script," explained Craig. "And then, producer, budget and story have to be agreed mutually."

Craig was surprised when I inquired about supporting stars. "Of course I'll have them. I wouldn't dream of trying to carry a film on my own. I expect there will be at least two top-line and experienced actors starring with me. I've always taken things easily and I don't intend to go rushing into a big dramatic role and fall flat on my face—not if I've got anything to do with it."

Acting lessons are giving Craig much more confidence to face any film commitments and he says that at the present time he feels his future lies in that direction.

Variety, he reluctantly agreed, because he loves doing it, is contracting. "Who knows what will happen in the future, but at the moment the trend seems to indicate that there will be even less work in the theatre very soon.

"Cabaret? Well, I suppose I could do that. But I've only done a few dates so far, one before Princess Alexandra and another at a deb's ball.

"I don't think I've ever been so terrified of anything before, but it worked out all right. I think the real test would come if I played The Embassy or

Churchills, the real London night clubs. I'd find out then if I was any good or not.

"But I do hope to be doing more. My manager, Bunny Lewis, has said he will write some special material for me and when the time comes I'm sure he will. It's no good just going on and singing my usual songs.

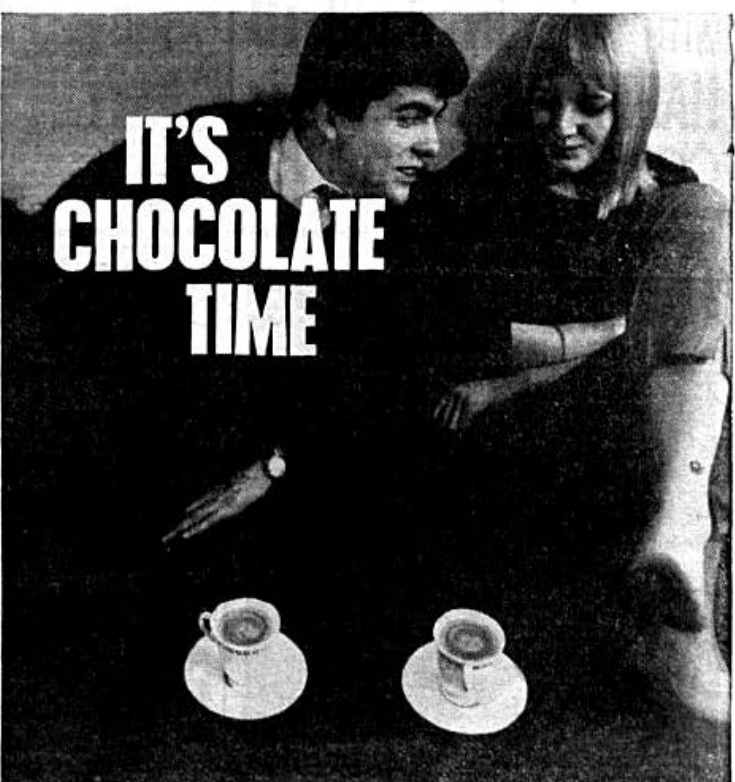
"Although I've changed my mind about not singing 'pretty pretty' songs any more, my latest record, 'No Greater Love,' is completely different from anything I've ever done before. If you don't mind hearing it played with a 78 rpm needle we'll give it a spin.

"It's really a Christmas number and everybody seems to think it will be the biggest hit of the year or the quietest flop."



## COME ON IN

Cadbury's Drinking Chocolate—made in a moment



## IT'S CHOCOLATE TIME

# S★T★A★R★T★A★L★K

by June Harris

## Presley may NOT play Williams role

ELVIS PRESLEY may not play the title role in the Hank Williams Story after all. Latest rumour from the States is that Elvis will appear in the movie and sing several numbers—all for a fee of around £25,000, while Jimmie Rodgers and Duane Eddy are being tipped for the role of the late Hank Williams.

Last week, in mentioning Dick Charlesworth, I said that he had composed his latest disc, "In The Doghouse," himself. In fact I've just learned that the number was written by Philip Green and Sonny Miller, and the Charlesworth Gents play it over the screen credits as well as on wax. The film is due to be released in December.

While attending the premiere of his latest film, "Come September," Bobby Darin received an urgent phone call to rush out to Los Angeles airport. On arriving, Bobby was shepherded on to a TWA super-jet, where there was a giant press reception being held in his honour. The plane took off on a circular tour of Los Angeles with Bobby and wife Sandra on board.

Jerry Lee Lewis, who smashed back to fame with the Ray Charles song "What'd I Say," has pointed out that the title of his latest disc, "As Long As I Live," has nothing to do with a song of the same name that was popular in the '30s.

Married only two weeks, Ricky Nelson's brother, David, was conscripted into the American army. He is married to young actress June Blair. To solve their problem, the Nelsons have moved into a house near the army camp, so that David can return home after his day's chores.

The McGuire Sisters, who perform the marriage ceremony on their latest disc

"I Do, I Do, I Do," don't just sing, you know, Eldest sister Christine is an accomplished pianist, while next in line Dorothy plays a very good sax. Phyllis is the youngest, and the only one who doesn't do anything else but sing. Still, she can do some pretty cracking impersonations, particularly of of Sachmo Armstrong.

Frank Sinatra says there's only one difference between being a married man and a convict. I quote: "The married man can open his door from the inside."

BOBBY VEE, just back home from Australia where he shared a hotel suite with Mark Wynter, has moved to Hollywood, so he can be near the film and recording studios.

Because Charlie Drake's boomerang won't come back, he's asked Cliff Richard to bring him a new boomerang when he returns from his Australian tour. Incidentally, in Cliff's new film, "The Young Ones," he sings eight of the thirteen numbers featured, and it is hoped that

an album from the movie will be released at the end of the year.

Before returning to the States, Liberty's go-ahead president Alvin Bennett promised that if it's at all possible, he will send the three chipmunks over for a personal appearance tour!

Fabian's new disc release is from his forthcoming movie, "Love in a Goldfish Bowl." The singer chants "You're Only Younga Once," with the bottom deck being "The Love That I'm Giving To You."

LIONEL BART gave a 15-minute sitting to three artists and a photographer in London last week. All free, and all for the cause of art, so that once again painters, writers and musicians can mix together. Incidentally, it was coincidence that Lionel met Alma Cogan while they were in Spain, even though they did stay at the same hotel.

When the next LP by The Everly Brothers is released, it will show two sides of the duo. Called "Both Sides Of An Evening," the album features one side for dancing, and the other for smooching. Numbers include "Muskat," "Don't Blame Me" and "The Wayward Wind."

Following on his two successful polls to find Radio Luxembourg's teenage idols, "Swoon Club," producer Peter Aldersley is planning a third. For the past two years, Cliff Richard has been voted "King of Rock" and "Teenage Idol." Peter says he has a hunch there will be a change this year.

The Dovells, whose first disc release here is "Bristol Stomp," boast that although there are five of them and they have been together for four years, they have never once had an argument. Furthermore, they all agree that Ray Charles is worth travelling to any part of the States to hear.

A very worried father recently wrote up to the national press suggesting that if the voting age were reduced to 17, he was certain that both Cliff Richard and Adam Faith would become Members of Parliament.



BOBBY DARIN . . . air-borne press reception.

Folkman Seeger here for concerts

PETE SEEGER, famous folk singer who used to be the lead with The Weavers... Pete Seeger will be the lead with The Weavers, best known for their recording of "On Top Of Old Smokey," arrived in London last week for a series of personal appearances and TV dates so far fixed for him include concerts at the Usher Hall, Edinburgh (November 5), followed by Nottingham (8), Liverpool (10), Birmingham (11), Free Trade Hall, Manchester (12), Brighton (15), Royal Albert Hall, London (16) and Cambridge (19).

Brenda Lee to tour in March

BRENDA LEE and Gene Vincent are to head a 13-day tour of Britain next March. Don Arden, who is arranging the booking, said on Tuesday that as yet no venues or exact dates had been set, though the tour would begin on March 25. Gene Vincent flies into London tomorrow (Friday) for a mammoth tour of Britain. He opens at Kilmarnock on November 6. Subsequent dates are: Arbroath (7), Ardrossan (8), Elgin (9), Huntly (11), Rosewall (12), Perth (13), Sunderland (14), Middlesbrough (15), Crewe (16), Southampton (17), Leytonstone, London (18), Slough (20), Kilburn (21), Nelson (24), Grimsby (25), Southall (26), West Bromwich (27), Bedford (29), Croydon (Dec. 1) and Prestatyn (2).

Top U.S. stars to tour here next year—Sinatra a possible

Vic Damone waxes a single for Capitol

VIC DAMONE, after several years with American Columbia, has waxed some sessions for his new company, Capitol Records. Top side of his first single comes from a new musical, "The Gay Life," due to open in two weeks on Broadway. It is called "Something You Never Had Before." Flipside is the title song from "Tender Is The Night," the new 20th Century Fox film. Damone's first LP for Capitol, "Linger Awhile," is due for January release.

Colpix sign Wesley Rose

COLPIX RECORDS, released here through Pye, have signed an independent producing deal with Wesley Rose, former manager of The Everly Brothers.

A TWIST

THIS Saturday's edition of "Thank Your Lucky Stars" on ITV will feature a demonstration of The Twist, one of the current American dance crazes. Peter Knight and The Knightriders will play the programme's signature tune "Lucky Stars" while the dancers, led by Denny Bettis, show off the steps.

The programme's stars, John Leyton, Adam Faith and disc jockey Keith Fordey, will be led on to the floor to take part in the demonstration as well.

POSSIBLE British concert tours by Frank Sinatra and Nat "King" Cole, definite visits by The Four Freshmen, Jeri Southern, Mel Torme, Johnny Mathis, Nelson Riddle, Pete Rugolo and The Hi-Lo's—these are what British pop music fans can look forward to in 1962 following the American business trip by agent Vic Lewis.

MR. PIANO CUTS A 'DEBUT'

JOE HENDERSON cut his first single for Parlophone yesterday (Wednesday), under the direction of Norman Newell, with Geoff Love as MD.

The numbers, titles of which are still secret, are two of Joe's own compositions, and the disc is due for release on November 17.

Joe's first LP for Parlophone, "Joe 'Mr. Piano' Henderson," is to be released next month. The album features Joe in a soft romantic mood, with arrangements by Brian Fahey and the Orchestra and singers conducted by Geoff Love.

Sinatra LP is picked

FRANK SINATRA's latest album for Reprise, "I Remember Tommy," has been made the selected LP of the week in the States by "Cash Box." The album will be issued here as a follow-up to his first for his own label, "King A Ding Ding."

SAMMY DAVIS Jr was presented with a plaque "for his contributions to the entertainment industry" by the secretary of the American Guild of Variety Artists in New York last week. With him was his wife, Mai Britt.

"I've had talks about Sinatra and Cole coming in for concert tours next year," he told DISC. "The talks went well, and, although nothing is definite yet, I shall probably be going back to the States soon to fix further details." DISC understands at this stage that the Cole tour is practically certain, and the prospects of the Sinatra deal are promising.

The first visitors are likely to be The Hi-Lo's in January. Lewis has set up dates for them on the Continent, and hopes to be able to fix British television spots as well.

In March a package show will begin a series of appearances here starring The Four Freshmen, Jeri Southern, Mel Torme and a British group yet to be fixed.

Johnny Mathis will make his second visit to Britain in May, and arranger/MDs Nelson Riddle and Pete Rugolo will be coming in to conduct a well-known British name band at a series of concerts.

The format will probably be the band and its usual leader starring in the first half, and Riddle or Rugolo conducting for the second half, with the band augmented by a 20-piece string section.

Lewis is also setting up some reciprocal jazz exchanges involving dates at leading jazz clubs. The two American clubs are Shelly Manne's Manne Hole and Howard Rumsey's Lighthouse in California, and one of the British venues will probably be Ronnie Scott's club in Soho.

The idea is to exchange visits between individual musicians or groups.

While in America, Lewis also finalised plans for two British artists to play cabaret seasons there in January. They are Gary Marshal, who will appear at Lake Tahoe, and Elaine Delmar, who will go to Las Vegas.

NEW YORK MONRO

MATT MONRO, due back from tour, has been invited to return to the Round Table, the club at which he made his debut in October.

As Matt has to return to the States at the end of December for a second appearance on the Ed Sullivan TV Show on New Year's Eve, he may well accept this offer. According to his manager, Don Black, he is not too heavily committed during January.

In addition to his return engagement at the Round Table, Matt has also been offered a week in cabaret in Montreal to follow this stint. If he accepts this offer, TV and radio will also be lined up for him during his week in Canada.

Festival at Nashville

NASHVILLE, America's most famous recording centre, is organising a Country Music Festival this week to celebrate the 36th birthday of America's most famous C and W programme, "Grand Ole Opry," which can be picked up by British listeners on AFN.

The festival will take place tomorrow (Friday) and Saturday, and is expected to be attended by all the key record executives, disc jockeys, C and W performers and writers.

Strike threat still hovers over TV's pop programmes

THE meeting between the ITV companies and executives of the Variety Artists Federation last Thursday on the VAF claim for higher fees related to the size of audiences ended in deadlock.

The VAF general secretary, Mr. Reginald Swinson, said: "The companies' proposals and our claim are poles apart. I can't see anything happening now to avert a strike."

This means that all light entertainment shows could be blacked out on the small screen TV channels soon, in addition to the paralysis of drama productions likely to be caused by the Equity stoppage on the same question.

Other unions involved in TV entertainment such as the Electricians and Musicians have declared they will not co-operate in any measures proposed by the ITV companies to fill schedule gaps with substitute programmes.

'Pinky' on Warners

DOROTHY PROVINE—"Pinky" in the "Roaring Twenties" series on Saturday night ATV—has come up with her first single for Warner Bros. As expected, the disc is from the "Roaring Twenties." It is called "Don't Bring Lulu," and she will be singing this in the edition marked for November 25.

The song is from the Warner Bros "Roaring Twenties" album, already issued here, and Dorothy will be featured in a second LP from the show, "The Vamp Of The Roaring Twenties," which is due for release next January.

Lightfoot on 'Jazz Club'

TERRY LIGHTFOOT and his New Orleans Jazzmen and the Diz Dizzle String Quintet will be featured in "Jazz Club" on November 16.

Lita Roza guests in "The Ken Dodds Show" on November 18.

Douglas for 'Club'

CRAIG DOUGLAS tops the bill on "Saturday Club" on November 11. With him will be Rose Brennan, The Brook Brothers, The Lana Sisters, Russ Sainty, the Rhet Stoller Group and the Betty Smith Quintet.

The following week, November 18, features The Viscounts, Elaine Delmar, Keith Kelly, Shane Fenton and the Fontones, the Ted Taylor Four and Alex Welsh and his Dixielanders.

On November 25 The Springfields will guest, together with Rosemary Squires, Colin Day, Danny Davis, The Galliards and Humphrey Lyttelton.

Alan Freeman booked

Alan Freeman is the latest name to be selected by Milton Subotsky for his film, "It's Trad, Dad," which is due to start shooting at Shepperton at the end of December. Alan will join John Leyton, Helen Shapiro and a host of other stars, and will play the part of a disc jockey.

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(Left) Greetings from "Ringmaster" BRUCE FORSYTH. (Centre) MIKE PRESTON. The BROOK BROTHERS and BILLY FURY chat to one of the circus girls. (Right) NORRIE PARAMOR and ARTHUR MUXLOW of EMI in serious mood with HELEN SHAPIRO (DISC Pics).

## Circus show is a hit

ONE of the most colourful—and most successful—charity shows ever staged in London took place on Monday when the Variety Club of Gt. Britain, together with Billy Smart, presented a Charity Circus at Shepherd's Bush, London.

Virtually every pop star who was available turned up, among them Billy Fury, the Karl

Denver Trio, Tony Osborne, Lyn Cornell, The Brook Brothers, Helen Shapiro, Norrie Paramor, the George Brown Steel Band, Bruce Forsyth, Rosemary Squires, Eden Kane, Bert Weedon, Jackie Ray, Jannette Scott, Dick Francis, Dorothy Squires, David Hughes and the Temperance Seven.

About £3,500 will go to children's charities.

## HMV SIGN WHITFIELD FROM DECCA

DAVID WHITFIELD has signed an exclusive contract with HMV. After many years of success with Decca, he is now to record under Wally Rowley of HMV.

Among the hits he had on the Decca label were "Cara Mia," for which he was awarded a Golden Disc, "Answer Me" and "Rags To Riches." For the past few years, although his records have sold consistently, hits have eluded him.

HMV have made no immediate plans for recording Whitfield, who is still touring in "Rose Marie," although it is expected that an announcement will be made soon.

## Second Silver Disc for Helen

HELEN SHAPIRO, who recently became the youngest ever girl to win one of our coveted Silver Discs (for "Don't Treat Me Like A Child") has followed up with another win. It is for her third disc, "Walking Back To Happiness."

Helen, who will remain at school until Christmas, will take a couple of days off next week to go to Paris for radio and TV. She is very heavily booked until the end of the year when she commences filming "It's Trad, Dad," but offers have been received for a Paris season and a tour of New Zealand and Australia.

It is also hoped that the 15-year-old singer will go to America early in the New Year for TV and a possible film test.

## Poppy fund record

A GROUP of trad jazz enthusiasts at Cambridge University have cut a record in aid of the Earl Haig poppy fund. The titles are "Runnin' Shoes" and "Rag-Day Jazz-Band Ball." They call themselves the Trad-Grads, and consist of a seven-piece instrumental group and a vocal team of four. The latter includes champion runner, Herb Elliott.

Release date is November 10

## ROCK CABARET WANTS AGAIN

from the States on November 12, to New York for another season which he made his sensational

## Sound-track LP to follow jazz film premiere

JAZZ fans are well catered for in the United Artists film "Paris Blues," which opens at the Odeon, Marble Arch tonight (Thursday).

There is a total of 14 numbers, including standards and new ones written especially for the film by Duke Ellington and Louis Armstrong.

An album of the sound-track has already been released in the States, and will follow here shortly.

Among the jazz stars in the film are Armstrong, Diahann Carroll, Guy Pederson and Maria Velasco. The general release date is December 4.

## DJ TRIP

POPULAR host of Luxembourg's "Teen and Twenty Disc Club," Jimmy Savile, flies out to Rome today (Thursday) for a week, during which time he will have an audience with the Pope.

In the past year, Jimmy has travelled over 20,000 miles, visiting Hollywood, where he presented Presley with a Golden Disc, and Moscow.

He intends to look around the Italian music scene while in Rome.

## Eden Kane on 'Easy Beat'

EDEN KANE, Valerie Masters and the Karl Denver Trio are lined up for "Easy Beat" on November 19, together with Terry Lightfoot's Jazzmen and Clinton Ford.

Eden Kane and Karl Denver are currently touring with Larry Parnes' "Star Spangled Nights," and last Monday Eden was a guest at the Variety Club's presentation of Billy Smart's circus.

## Heidi Bruhl for States

GERMAN teenage singer and film star Heidi Bruhl, who recently cut two sides for Philips while in London, is to visit the States later this month.

The singer has radio and TV shows lined up in New York and Chicago, and will then go on to Hollywood and San Francisco for screen tests.

## Ricky Valance for ABC's 'Stars' show

RICKY VALANCE will sing his new disc, "I Never Had A Chance," on ABC TV's "Thank Your Lucky Stars," on November 11 (providing no strike prevails). This will mark his first appearance on the programme.

Other dates for Ricky include High Wycombe (November 7); Southampton (12), Harrow (13), Prestatyn (18), Swansea (24), and Leyton on November 25.

On November 9, Ricky Valance will make a personal appearance at the opening of a new record shop in the West End owned by Jeff Rabin, co-writer of "I Never Had A Chance."

## Liberty sign songwriter

LIBERTY RECORDS in the States have signed 17-year-old "Little Eddie" Carrozza, a singer-songwriter from Pennsylvania.

Latin American folk song specialists Dorita y Pepe returned from their Mexican trip last week.

## Johnny Douglas LPs hit U.S. jackpot

YET another British arranger/MD has scored heavy album sales in the States. He is Johnny Douglas, whose RCA Camden LP "The Living Strings Play Music Of The Sea" has passed the 72,000 mark in the transatlantic market. His album of music from the American show "Carnival" is also selling strongly there.

Douglas started another "Swing Song" series for the Light Programme last Monday evening. It is scheduled initially for an eight-week run, and he will be working on arrangements as well as directing the orchestra.

Dennis Lotis acts as singing compere, and other stars on the bill are guitarist Judd Proctor and his Plainsmen and the Ivor Raymonde Singers.

Douglas' current recording assignment for RCA Camden is a waltz album by The Living Strings called "The Waltz You Saved For Me." This set and the "Carnival" album will probably be released here in due course.

## 'Cash Box' pick Newley

TONY NEWLEY, currently starring in "Stop The World, I Want To Get Off," has been made "Pick of the Week" by the American trade paper, "Cash Box" for his disc "Pop Goes The Weasel." It was released in the States last week.

Another British disc which has been tipped for the American charts is Frank Chacksfield's theme from "King Of Kings."



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# The Brooks bounce along to another big seller

**BROOK BROTHERS**  
Married; I Love Girls  
(Pye N 15387)  
"MARRIED" features as the second side of Frankie Avalon's new coupling, and this surprises me. Because it's a good top deck item. The Brook Brothers prove it with this vivacious recording. They bounce the tune along in good catchy style.

I think they'll have another seller with this. Tony Hatch keeps the backing lively.

"I Love Girls" skips in good heart, too. The Brothers are developing into a first-class disc team.

**JIM REEVES**  
You're The Only Good Thing How I Miss You Tonight (RCA 1261)  
"YOU'RE THE ONLY Good Thing" (That Happened To Me) is taken from the singer's LP "The Intimate Jim Reeves." Well worth picking out for release as a single, too.

This country and western song written seven years ago by Jack Toombs ought to plant Jim back in the hit parade with a little luck. A warm, romantic song which Reeves sings simply and tellingly. On the other side Jim picks up another slow ballad "Oh How I Miss You Tonight" which ought to find a responsive chord in many hearts.

**THE MARCELS**  
Heartaches; My Love For You (Pye International N 25114)  
I'M astonished to find that Stu Phillips is responsible for the production of this rubbish. The Marceles come out with all their yip-yip trade marks in between messing up the ballad Heartaches. My Love For You is dragged along heavily by the group.

**THELMA CARPENTER**  
Back Street; I Ought To Know (Coral Q 72442)\*\*\*  
THE film tune Back Street is sung lazily and thoughtfully by Miss Carpenter. I've remarked before on her vocal talent, and she certainly makes the most of the atmosphere conjured here. Henry Jerome directs the Moody orchestral and chorus accompaniment.

I Ought To Know is a thudding rock-a-ballad which Miss Carpenter delivers almost threateningly. Let's it go with plenty of power.

**STEVE RACE**  
Faraway Music; Paris By Candlelight (Parlophone R 4840)\*\*\*  
AFTER the play Faraway Music was televised, I'm told, many people wanted to know if they could buy discs of the theme music. Which induced Parlophone to issue this version of the slow drifting melody by Steve Race and orchestra.

Accordion, mandolin and violins

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**IVORY JOE HUNTER**—Few to touch him.

carry most of the melodious weight to capture the Italian mood. Attractively sentimental, May sleep.

**JOSH MACRAE**  
Do It Yourself; A Special Place Of Yorn (Pye N 15384)\*\*\*  
YOU've got to stop messing about in boots (as Macrae's advised previously) and take up the Do It Yourself craze for the winter months. Simple little song based on the hobby is sung by Josh while wood-sawing effects underline the accompaniment.

A Special Place Of Yorn jogs along in country and western mood.

**VAN DOREN**  
Sweet Talk; Fancy Pants (HMV POP 931)\*\*\*  
A PLEASING piano-disc with the soloist accompanied by a Lony Orchestra. Sweet Talk by John Barry, lites along engagingly with a pretty melody.

Fancy Pants dances more quickly and sounds like ants in those fancy pants. Crisp performance.

## NEW TO YOU

**Classical training for pop**

**VAN DOREN**, new pianist on HMV, gets off to a good start with his first disc, "Sweet Talk." It's written by John Barry and backed by the Tony Osborne Orchestra; the session being taken by Norman Newell. Van Doren (that was his mother's maiden name) was born Frederick Bartholomew Henriot in London 23 years ago. On leaving school he went straight to the Royal Academy of Music, where he

## TIPPED FOR THE CHARTS

**Brook Bros., Jim Reeves**

**GERRY TEMPLE**  
Seventeen Come Sunday; Tell You What I'll Do (HMV POP 937)\*\*\*

GERRY TEMPLE gets another release from the RGM Sound studios and may have comfortable sales with this Geoff Goddard song Seventeen Come Sunday. It's a romantic little, lilt-like performed by the singer to catchy accompaniment in which the piano rattles Conway-like. A Crompton-Jones number for the second side. Tell You What I'll Do. Gerry sings it smoothly enough.

**FRANKIE AVALON**  
True True Love; Married (HMV POP 940)\*\*\*  
FRANKIE AVALON helped to write True True Love for himself, and it's a fairly cute number with a beat in it. Sings it rather spasmodically while group interject. Guinars twang in the rhythmic backing directed by Ian Freebairn-Smith. Married jumps happily along, and is probably the better song of the two in this release. Avalon sings it easily.

**DANNY AND THE JUNIORS**  
Back To The Hop; The Charleston (Top Rank JAR 587)\*\*\*

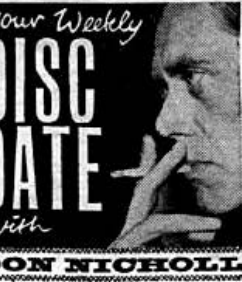
DANNY AND THE JUNIORS trying to claim lost ground with Back To The Hop. Average heater chased by the group. The Charleston Fish has a modern beat despite implications of the title. Breaks midway into the old twenties tempo with banjo while the group rest...I wish they'd rated more.

**PAUL RAVEN**  
Tower Of Strength; Livin' The Blues (Parlophone R 4842)\*\*\*

PAUL RAVEN covering the American Tower Of Strength



**VAN DOREN**—Off to a good start. studied classical piano, composition and opera. His studies were interrupted by National Service, but while serving in Africa he made several broadcasts in radio plays and also got the opportunity to air his piano playing. On demob Van went back to the Royal Academy of Music, and when he graduated he got his first job—playing the piano in a London club. This lasted for about two months, and then he landed the part of a rock singer in "The Quiz Kid," a London musical. Although the show only ran for six weeks, it was enough to establish that Van Doren



**DON NICHOLL**

for Parlophone. About on the same level as McDaniels' disc this one should satisfy Paul's fans, but may not have enough extra appeal to collect top sales of the versions. Again, I like Paul when he warms up with the feeling for country material. It shows in his vocal of the slow Livin' The Blues. He's a natural in this field all right.

**PETULA CLARK**  
My Friend The Sea; With All My Love (Pye N 15389)\*\*\*

WRITTEN by Ron Goodwin and Jack Fishman, My Friend The Sea is a neat tripalpong ballad for Pet. She sings it to a Latin rhythm and it could become very successful for her. Warm, romantic number with orchestra and chorus accompaniment directed by Peter Knight.

With All My Love opens so tentatively it sounds as if Pet's trying to find her way into the song for a demonstration disc! Doesn't strike me as improving much as it proceeds either. I'm sure she could have made a better job of the ballad than this. Knight's backing is disconcertingly vague, too.

**IVORY JOE HUNTER**  
May The Best Man Win; You Better Believe It Baby (Capitol CL 15226)\*\*\*\*

FOR my money there are few who can touch Ivory Joe when he rocks along so smoothly as in May The Best Man Win. All his terrific backlog of musical experience shows to the full. I still think his "I'm Hooked" ought to be selling high, and I'd have tended to hold back on this release a while. But here it is, so pick it up and enjoy it. The slower pull of You Better Believe It Baby features piano close in the accompaniment directed by Richard Wolfe.

also had a good singing voice. On the strength of this he joined the Granadiers, now the Cliff Adams Singers, and he has been with them for the past two years.

## THE FLARES 'Foot Stomping'

IT would seem, by the line-up of The Flares (four boys and a girl) that their manager, Buck Ram, is determined to make them into a second Platters, the group he took from obscurity to fame some five years ago. All have had at least five years' experience, but the group itself was not formed until 1959, kicking off with a 12-week European tour. The original members of the group are George Hollis and Thomas Miller who had been singing together for seven years. In fact, the pair turned out a couple of good discs for ABC Paramount, and both have been featured in background for other records on that label. The other members are Eddie King and the lone girl, Beverley Harris, who has serious acting ambitions.

Now under the direction of Buck Ram, who wrote their first British release "Hit Cha Cha Brown," they record for the Feist label in the States.

# ALONG THE ALLEY

News from the Street of Music

**NOEL ROGERS** of Dominion Music looked quite pleased with life when I visited his office last week. He should be quite pleased, too, in view of the great success of "Michael" by The Highwaysmen on HMV. Everything seemed to be against the disc at first. The Highwaysmen were completely unknown in this country, and they were faced with tough competition from Lonnie Donegan on Pye with his Essex Music version of the traditional "Michael." In fact, all the pop pundits were giving the HMV disc the thumbs-down almost before it reached the shops. But it hit the No. 1 slot in DISC's Top Twenty, whereas Lonnie's hotted-up version only just rose out of the bottom half of the twenty. "I think The Highwaysmen made it because they did the number in its original hymn-type form instead of jazzing it up," said Noel. He's currently occupied with "Runaround Sue." Dion has had a smash disc with this one in the States, and his version is out here on the Top Rank label. Actor-singer Doug Sheldon has also covered the song for Decca, and the competition is turning out to be very keen. Dominion Music have two useful film music properties in the shape of "Rocco's Theme" (from "Rocco And His Brothers," recorded by Michael Angelo (alias John Barry) for Columbia, and music from "Paris Blues" with disc coverage forthcoming on Philips by Count Basie and Louis Armstrong on HMV. They are also in the current trad jazz swim with "Creole Jazz" by Mr. Acker Bilk on Columbia.

**TERRY McGRATH** of Meridian Music is in the midst of a highly successful Geoff Goddard season right now. There are the two John Leyton Silver Disc hits for Top Rank, "Johnny Remember Me" and "Wild Wind," both penned by Geoff; there is also the "Tribute To Buddy Holly" by Mike Berry on HMV, which is hovering near the charts as well as stirring up controversy amongst DISC readers. Now there is Geoff's debut disc for HMV in the form of "Girl Bride," which has all the commercial ingredients necessary for success.

**A COUPLE of quickies.** Paul Rich of Progressive Music in the Aberbach group tells me that The Mar-Keys have followed up their "Last Night" on London with "The Morning After." Logical anyway. Roger Welsh of Marlyn Music tells me that his sister Vera Lynn's next single will be "From Tomorrow," a big ballad with a rhythmic beat by Clive Westlake and Charles Rogers. Release date is November 10, and the label is MGM. N.H.

**GENE McDANIELS**  
Tower Of Strength; The Secret (London HLG 9448)\*\*\*  
STEADY rocker with a fairly powerful tune and forceful treatment. Indeed, treatment of Tower Of Strength seems to be too thrusting for the lyric, but McDaniels puts it over colourfully. Orchestral accompaniment makes rather odd use of trombone, I thought... sounds square. The Secret is sung with a Latin lush by McDaniels on the reverse. Strings and chorus whip up a romantic rat for him here.

**ROSE BRENNAN**  
Tall Dark Stranger; The Girl With The Wistful Eyes (Philips PB 1193)\*\*\*  
THE credits on this label say the songs were written by Marcella and John Harris. Marcella, I learn, is Rose Brennan herself. Tall Dark Stranger is a Latin romantic drama which she snaps over effectively to a rousing Ivor Raymonde accompaniment. The Girl With The Wistful Eyes is slower, simpler and it's wistful all right. Pleasantly sung in a way which is close to folksy.

**EMILE FORD**  
The Alphabet Song; Keep A Lovin' Me (Piccadilly N 35019)\*\*\*  
THE Alphabet Song—which you'll probably recall quicker under the title of "A—You're Adorable"—is revived in typical fashion by Mr. Ford and his Checkmates for this release. The singer may overdo the jerkiness of this arrangement for some tastes; it inclines to spoil the tune for the sake of lyric gimmick. Keep A Lovin' Me is steady beat material with catchy tune.

**CLARENCE "FROGMAN" HENRY**  
Standing In The Need Of Love; On Bended Knees (Pye International N 25115)\*\*\*  
QUICK beaty version of the old Standing In The Need Of Love. Henry chants it lightly to a slick accompaniment from a group shamefully unnamed on the label. Piano and sax hold the attention particularly on the music side of the production. A contagious half. Slow rock-a-ballad for the flip. On Bended Knees has Henry praying for the girl friend to come back.



**PET CLARK**—Neat trip-along ballad.

**SIDNEY BOWMAN**  
The Veleta; Moonlight And Roses (Decca F-1146)\*\*\*  
THIS one is strictly for the ball-room addicts... and I mean the white-gloved set. Sidney Bowman and his Old Time Dance (Continued on facing page)

Do you dance it?  
**THE TWIST**  
by CHUBBY CHECKER  
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LP & EP releases for November

N.B. Owing to a delay at their printers, the Decca list of releases was not available at the time of going to press.

LPs

Original Soundtrack - High Society (Cap. SLCT 6116, stereo); Tennessee Ernie Ford - Sing A Hymn With Me (Cap. T 1332); Peggy Lee - Christmas Carousels (Cap. T 1423); George Shearing - The Shearing Touch (Cap. 1472); The Kingston Trio - Make Way (Cap. 1474); Wanda Jackson - There's A Party Goin' On (Cap. T 1511); June Christy and Bob Cooper - Do Re Mi (Cap. T 1585); Stan Freberg - The United States Of America (Cap. W 1573); John Barry - Stringbeat (Col. SCX 3401, stereo); Sarah Vaughan and Count Basie - Count Basie - Sarah Vaughan (Col. 335X 1360); Pearl Bailey - The Best Of Pearl (Col. 335X 1361); Cliff Adams Singers - Something Old Something New (Col. 335X 1362); Chubby Checker - It's Pony Time (Col. 335X 1365); International Pop Orchestra (Col. 335X 1366); Big Ben Banjo Band (Col. 335X 1367); The Maple Leaf Four - Smoky Mountain Jamboree (Col. 335X 1369); The Golden Gate Quartet - Get On Board (Col. 335X 1370); Michael Collins - Melodies That Will Last Forever (Col. 235X 1371); Victor Silvester - Sing And Dance With Victor Silvester (Col. 335X 1372); Russ Conway - Happy Days (Col. 335X 1373); The Shadows (Col. SCX 3414, stereo); Toni Dall'i (Col. 335X 1375); Linda Scott - Starlight, Starbright (Col. 335X 1386); Spike Milligan - Milligan Preserved (Parl. PMC 1148); Ron Goodwin and his Orchestra - Serenade (Parl. PMC 1149); Florika Sara and his Violins - The Mad Gypsy (Parl. PMC 1153); The Bowman Hyde Singers and Players - Sing Me A Souvenir (Parl. PMC 1155); Michael Flanders and Donald Swan - The Barbery, Michael Flanders And Swan (Parl. PMC 1164); Bing Crosby - El Senor Bing (MGM-C-868); Connie Francis - Songs To A Swingin' Band (MGM-C-870); Robert Wilson - Scotta and's Favourite Singer (MGM-C-871); Sydney Thompson and his Old Time Dance Orchestra - Sing And Dance (Encore ENG 120); The George Mitchell Minstrels - From Another Block And White Minstrel Show (HMV CLP 1460); Steve Lawrence - The Steve Lawrence Sound (HMV CLP 1462); Joe Loss and his Orchestra - Party Dance Time No. 1 (HMV CLP 1473); Carlos Montoya - Flamenco Guitar (HMV CLP 1474); Ray Charles - Genius Original Soundtrack - Goodbye Again (HMV CLP 1477); Eilean Donaghy - The Harold Arlen Songbook (HMV CLP 1480);

Kai Winding and J. J. Johnson - The Great Kai And J. J. Brand New Swinging Together Again (HMV CLP 1476); Dizzy Gillespie and his Orchestra - Gillespiana (MGM-C-868); Ken Colyer's Jazzmen - This Is The Blues (Col. 335X 1363); Humphrey Lyttelton Meets With Cab Kaye - Humphreys Cab (Col. 335X 1364); Louis Armstrong, his Hot Five and Hot Seven - His Greatest Years (Parl. PMC 1146); Duke Ellington - Jungle Jamboree (Parl. PMC 1154); Red Allen - Red Allen Plays King Oliver (HMV CLP 1483); Billie Holiday - This Is My Last Affair (Phil. BBL 7510); Pianorama (Phil. BBL 7511); Pete Seeger - Pete Seeger Story Songs (Phil. BBL 7507);

Tomorrow maintains a slow tempo but dispenses with the lead voice idea. Echo chamber harmony here.

MARTY ROBBINS It's Your World; You Told Me So (Fontana I 342)\*\*\* TWO performed by two compositions by Marty Robbins. It's Your World is a steady joggalogue number which doesn't seem different enough from many that have gone before. Robbins tries a couple of vocal tricks but still fails to command attention.

For the turnover he sings a slow blues number You Told Me So which has more genuine feeling.

CONFEDERATES JAZZ BAND Brigitte Bardot; The Yellow Rose (Decca F 1140)\*\*\*\* AT last, a recording of Brigitte Bardot which doesn't copy all the others! This one by the Confederates is a brisk trad jazz treatment which whips along infectiously and could well collect heavy sales by virtue of its difference. What vocal there is, consists of the title chant, Braah and commercial. Revival of the Yellow Rose Of Texas is also taken to quick trad with trombone having plenty to say in the hands of Bob Muckelburgh. Short husky vocal on this side.

CRAIG DOUGLAS No Greater Love; We'll Have A Lot To Tell The Children. (Top Rank JAR 589)\*\*\* NO Greater Love has a firm slow ballad melody and a lyric which throws together all the writers' loved cliches from the original Christmas. Silent night, shining star, angel voices... they're all here. Craig may well sell it big by virtue of his own popularity. He certainly handles it competently here to a Harry Robinson backing which appears to have remembered a lot from the "Little Drummer Boy."

Quiet, sentimental ballad on the other side, We'll Have A Lot To Tell The Children is sung lightly but not too cloyingly by Craig.

NINA AND FREDERIK Little Shepherd Boy; Christmas Time In London Town (Columbia DB 4735)\*\*\* YULE, disc from the always-worth-hearing man and wife team of Nina and Frederik. Little Shepherd Boy is a nativity song, as you may guess. Soft and gentle and clearly sung by the duettists. Christmas Time In London Town retains the seasonal spirit but

changes the period and style completely. This is an easy-going ballad about Big Ben and the Christmas Tree in Trafalgar Square. Romantic picture of today's West End.

FRANKIE VAUGHAN Tower Of Strength; Rachel (Philips PB 1195)\*\*\*\* FRANKIE VAUGHAN reverts to something like the punchy style of his "Green Door" days with this coverage of the American rock number Tower Of Strength. He chants it loudly, clearly and better. I reckon than Gene McDaniels. Only on the occasions when he flexes too high for comfort did I wince.

For the rest, a stirring, commercial performance and I rate Ivor Raymonde's backing superior to the American.

Rachel gallops along dramatically for the other side... Again Frankie pulls out all the stops... I nearly added Laine after Frankie.

ZACK LAURENCE Snowman's Land; Silver Stream (Parlophone R 4843)\*\*\*\* SLEIGHRIDING pianists from Laurence as he plays the gay little melody Snowman's Land. Pleasant and simple tune set against Ken Jones' dancing strings. Could collect plenty of plays as the season draws on.

The other side - Silver Stream - is a slower, waltzing item. Again an attractive tune played with tripping simplicity at the piano. Ron Goodwin backs this half sympathetically.

KENNY BALL Midnight In Moscow; My Mother's Eyes (Pye NJ 2049)\*\*\*\* THE old Midnight In Moscow played with a steady toe tap by Kenny Ball and his Jazzmen. A friendly sort of trad side which will grow on you and which may climb nicely.

On the other side, My Mother's Eyes, we get a vocal from Mr. Ball himself.

The familiar number is taken slowly and rather appealingly, but I still prefer the old Nellie Lutcher.

HMV CLP 1484); Max Roach + Four - Moon-faced And Star-eyed (Mercury MMC 14079); Quincy Jones and his Band - I Dig Dancers (Mer. MMC 14080);

TRAD. FOLK Wee-Wee Hunt - A Hunting We Will Go (Cap. T 1523); Terry Lightfoot's New Orleans Jazzmen - World Of Trad (Col. 335X 1353); Ken Colyer's Jazzmen - This Is The Blues (Col. 335X 1363); Humphrey Lyttelton Meets With Cab Kaye - Humphreys Cab (Col. 335X 1364);

TRAD. FOLK The Kingston Trio - M.T.A. (Cap. EAP1-1119); Peggy Lee - Latin A La Lee (Cap. EAP7-1290); Nelson Riddle - Brother John (Cap. EAP1-20150); Gene Vincent - If You Want My Lovin' (Cap. EAP1-20173); Hollywood Bowl Symphony Orchestra - Suite Overtures (Cap. EAP3-8380); William Claxton - Stories In Song (Cap. FAP4-8539); Nina and Frederik - Christmas At Home With Nina And Frederik (Col. SEG111);

Victor Silvester - Another Party With Victor Silvester (Col. SEG113); Russ Conway - More Party Pops (Col. SEG114); Michael Holliday - Mike In A Sentimental Mood (Col. SEG115); Shirley Bassey - Shirley (No. 2) (Col. SEG116); Norrie Paramor and his Orchestra - The Golden Waltz (Col. SEG117); Stanley Holloway - Brahm Boats And Other Favourites (Col. SEG118);

Cliff Richard and the Shadows - Dream (Col. SEG119); Violet Carson - Sings And Plays For You (Col. SEG121); Pinky and Perky - Christmas With Pinky And Perky (Col. SEG122); Nina Simone - My Baby Just Cares For Me (Parl. GEPR844); Peter Sellers and Sophia Loren - Peter And Sophia, No. 2 (Parl. GEPR845);

EPs

Frankie Vaughan - Let Me Sing And I'm Happy (Phil. BBE 12485); Roy Castle - Castlewise No. 2 (Phil. BBE 12479); Eileen Donaghy - Green Glens Of Antrim (Font. TFE 17371); Eileen Donaghy

POP

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DISC DATE

continued

Orchestra playing dance melodies in the right style. The Veleto smooths its melodious path on one half of the disc... the other side features Moonlight And Roses to which you dance the Moonlight Saunter. Perfect for its specialised market.

CURTIS LEE

Under The Moon Of Love; Beverly Jean (London HLU 9443)\*\*\*\* RASPY rocking novelty. Under The Moon Of Love could make Curtis Lee a known name over here. He puts plenty of life into this



MARVIN RAINWATER, pictured here with Liverpool lovely Valerie Morgan when last in Britain, has even more girls on his latest release.

effect and the number's infectious though, both in concept and production, to reach high sales. Whistling and handclapping from chorus in the accompaniment.

RATINGS

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

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

THE VELVETS

Laugh; Lana (London HLU 9444)\*\*\* THIS, I suppose, you would term as rhumba-rock. Laugh is sung by The Velvets smoothly and tunefully enough to this rhythm, but I wish they'd find a pattern of their own instead of copying The Drifters.

Listen to the "Last Dance" of The Drifters and you've practically heard this side. Lana goes into middle rock but doesn't strike any sparks.

JERRY LEE LEWIS

As Long As I Live; When I Get Paid (London HLS 9446)\*\*\*\* ROCK with boogie is what Jerry Lee offers in the catchy As Long As I Live. This may easily prove to be another transfer for Lewis who's pulled back a lot of his former fan following. Piano work is Lewis's own thumping as usual.

For the turnover Jerry sings a blues type work song When I Get Paid. Puts this one over in husker fashion to a middle beat.

RICKY VALANCE

I Never Had A Chance; It's Not True (Columbia DB 4725)\*\*\*\* VALANCE'S latest, I Never Had A Chance, stands a pretty good chance as a song. I'd say. Moves firmly and is more than competently sung by Ricky in this recording. He's accompanied by orchestra and girl group under Frank Barber's direction.

It's Not True hits to a gently rippling background. Not such a potent number as the one up top.

MARVIN RAINWATER

Boo Hoo; I Can't Forget (London HLU 9447)\*\*\* COUNTRY quicke by Marvin Rainwater opens up effectively with voice sounding just like a jaw's harp. Comes out of this gimmick for a while to sing softly and rather indistinctly with girl group.

This Boo Hoo certainly grabs the ears - and may just be catchy enough to keep them attentive. I Can't Forget is a more straightforward C and W offering, which Marvin produces without the vocal electronics of the other half.

THE FLARES

Foot Stomping; Hotcha Cha-Cha (London HLU 9441)\*\*\*\* FOUR boys and a girl make up The Flares who get their first release here on London with Foot Stomping. It's a disc which could shoot them straight into big sales. With organ and rhythm behind them they really do stomps enthusiastically between the rock 'n' roller. A powerful commercial noise.

For the reverse - cha-cha time as the title implies. The girl (Beverly Harris) takes lead huskily on this one while the boys raft strongly.

THE PARIS SISTERS

I Love How You Love Me; I'll Be Crying Tomorrow (Top Rank JAR 588)\*\*\* WHISPERY girl voice leads The Paris Sisters on the slow beat ballad I Love How You Love Me for the top disc of this release. May grow on you sufficiently to attract sales but that odd narrative stambling block rears its head again around midway.



RICKY VALANCE... a good chance with "I Never Had A Chance."

Advertisement for DENSON top-chisels shoes. Includes an image of three women in elegant shoes, a close-up of a woman's face, and text describing various shoe styles like Short Pointers, Pointers, Chisels, Broad Chisels, My-Pointers, and Personality Shoes. The ad emphasizes the quality and fashion of the shoes, stating they are for the man who leads the way in fashion.

SEE ALL THE LATEST STYLES AT YOUR DENSON FASHION SHOE CENTRE

LP OF THE MONTH

Presley pips Sinatra and Matt Monro for top album

ELVIS PRESLEY

Something For Everybody

There's Always Me; Give Me The Right; It's A Sin; Sentimental Me; Starting Today; Gently; I'm Comin' Home; In Your Arms; Put The Blame On Me; Judy; I Want You With Me; I Slipped, I Stumbled, I Fell.

(RCA RD-27224)\*\*\*\*\*

MR. P. has had some very keen competition for this monthly award from Messrs. Sinatra and Monro, but he's got home by a short chord.

You've got to hand it to him. I never thought when I was suffering the gruntings and mumbblings of the "Hound Dog" and "Teddy Bear" that I would ever actually enjoy a Presley disc selection and give it an LP Of The Month accolade.

Side 1 is the ballad side, with Elvis opening up and singing right out with all the command of his not unpleasant voice. No mumbblings or word swallowings. Every syllable is crystal clear and given its full value, and the songs are a pretty strong bunch with the accent on country and western.

Side 2 is the rocking deck, but again Mr. P. lets us hear what he's singing about in arrangements upon which some care and thought has been expended. Throughout he's backed by The Jordanaires and those wonderful Nashville sessioners, and this album is potent proof of the immense improvement of the world's No. 1 pop legend.

FRANK SINATRA

Sinatra Swings

Falling In Love With Love; The Curse Of An Aching Heart; Don't Cry, Joe; I've Got A Crush On You; Me When I'm Gone; Love Walked In; Granada; I Never Knew Don't Be That Way; Moonlight On The Ganges; It's A Wonderful World; Have You Met Miss Jones?; You're Nobody Till Somebody Loves You.

(Reprise R 1002)\*\*\*\*\*

WE can quit worrying folks. The vocal maestro still has all the old magic in his tonais, and doubts caused by that indifferent Capitol "Swingin' Session" can be forgotten.

And if you thought Nelson Riddle had reached the ultimate in backings for The Voice, just bend your ears to Billy May and his crew on this set. They go like a bomb with breath-taking precision and attack, and match Frank's vocal artistry in every respect.

He certainly appreciates them, judging by the generous number of instrumental breaks right through the LP. And when he's singing, he rides the pulsating orchestral raft as only he can. The album title is the understatement of the year.

ANN RICHARDS and STAN KENTON

Two Much!

It's A Wonderful World; The Morning After; I Was The Last One To Know; My Kinda Love; I Got Rhythm; No Moon At All; Don't Be That Way; Suddenly, I'm Sad; Nobody Like My Baby; All Or Nothing At All.

(Capitol T 1495)\*\*\*\*\*

WHILE IT'S A Wonderful World burst pleasantly on my ears, I thought that at last Stan the Man had shaken off that preoccupation with weird way-out harmonies and effects. The band swung like mad behind Ann's very competent voice and I settled down to what I hoped was an album of similar enjoyable material.

But that opener was a flash in the pan. As the LP played, all the Kentonesque ear-splitters and grotesque orchestral sounds returned in full force, and Ann matched them with her singing.

A big disappointment and liable to restrict a great band and a first-rate singer to low sales.

FERLIN HUSKY

Walkin' And A Hummin'

Walkin' And A Hummin'; I'm So Lonesome I Could Cry; I Could Never Be Ashamed Of You; Can't Help It; Undesired; May You Never Be Alone; My Shadow; I Lost My Love Today; Alone And Forsaken; There'll Be No Tears Drops Tonight; Living In A Trance; Why Should I Try Anymore?

(Capitol T 1546)\*\*\*\*\*

ONE of America's best-known country and western singers in a selection containing seven Hank Williams songs and dubbed by Ferlin as "My Hank Williams album." It's not for me, I'm afraid. The morbid sentiments and general lamentation are grossly overdone, in my estimation. As I've said before, songs of sadness and broken love affairs have their place in country music as in any other type, but why dedicate a whole LP to such depressing dirges?

C and W enthusiasts may rate the set higher, of course. Personally, I believe the late Hank Williams

ELVIS PRESLEY, with Joan Blackman in "Blue Hawaii." Latest LP release here "Something For Everyone."

pleasant selection of standards which will melt all the girls who dig the Gallic approach in romantic balladizing.

HARRY BREUER

Percussive Vaudeville (Audio Fidelity stereo DFS 7001) \*\*\*\*\*

ECHOES from the beginning of this century up to and including the roaring twenties as percussionist Harry Breuer heads a group re-creating the rollicking, happy-go-lucky vaudeville (American music hall) music and sound effects.

Corny perhaps, but cleverly done and most enjoyable.

SABICAS

The Soul Of Flamenco

(HMV CLP 1450)\*\*\*\*\*

FLAMENCO discs have multiplied on the British market in recent years, and here's another first-rate set to add to the total by one of the best exponents of this



Reviews by NIGEL HUNTER

LPs

would like to think his adherents were spreading a little joy and sunshine with their tributes occasionally, instead of always dedicating dismal wakes to his memory.

SACHA DISTEL

Everybody Loves The Lover

Let Me Love You; Why Don't We Do This More Often?; My Heart Stood Still; Once In Every Lifetime; I'm In The Mood For Love; Speak To Me Of Love; The Lover; It's Been A Long, Long Time; Everybody Loves A Lover; You Do Something To Me; I Can't Give You Anything But Love; Almost Like Being In Love.

(Philips BBL 7490, stereo SBBL 637) \*\*\*\*\*

THE craziness of this world is underlined by the case of Sacha Distel. He's been a very competent and agreeable guitarist and vocalist for a long time, but his brief spell as boy friend of Brigitte Bardot brought him much more fame and attention than his musical talents ever did.

He's teamed with American Frank De Vol and his orchestra in this

fery, passionate music. Enhancing the colourful effect of this album are an unnamed flamenco singer and dancer and Sabicas' brother Diego on second guitar.

"FANNY"

Harold Rome's music from the sound-track supervised and conducted by Morris Stoloff

(Warner Bros. WM 4051)\*\*\*\*\*

THE usual sound-track type of album played by a lush string-studded orchestra. The title theme is pleasantly melodic and the kind of tune you want to hear again. The rest is ordinary and purely functional in the context of the film.

"THE FANTASTICKS"

Original New York Cast (MGM C 871)\*\*\*\*\*

THIS decidedly off-beat and way-out American musical met only moderate success in London, and having heard this original cast album, I'm not surprised.

Some of the artists and tunes show signs of promise, but there is

an aura of tastelessness and phoniness which will melt all the girls who dig the Gallic approach in romantic balladizing.

MORT SAHL

The New Frontier (Reprise R 5002)\*\*\*\*\*

LEADING American comic and satirist Mort Sahl in a potent set of political sniping and fun-poking. The humour and allusions are essentially American, of course, and won't mean much to you unless you're a fairly close observer of the American scene.

Even his audience at "the hungry i" seemed a little doubtful about the exact significance and propriety of some of his more scathing verbal shafts in this set.



PETER SELLERS, SOPHIA LOREN . . . sightseeing in London and together again on disc.

Sellers and Loren really shine

EP OF THE MONTH

PETER SELLERS and SOPHIA LOREN

Peter And Sophia (No. 1)

Goodness Gracious Me!; To Keep My Love Alive; "Smith." (Parlophone GEP 8843)\*\*\*\*\*

ENGLAND'S multi-voiced and multi-talented actor-comedian and Italy's most gorgeous contribution to the cinema world combining on the first track and soloing one apiece on the other two. "Goodness Gracious Me!" is, of course, their Silver Disc success in samba time and inspired by their film "The Millionaires." "To Keep My Love Alive," apparently recorded in Rome, features Sophia in excellent form by herself as she sings this little-known Rodgers and Hart macabre ditty about an affectionate girl and her lethal ways of disposing of her various boy friends and husbands.

Side 2 presents Peter, aided by Graham Stark as an interviewer, in a delicious skit on Sir Alec Guinness ("Sir Eric Goodness"), playwright Terence Rattigan and the latter's drama "Ross" ("Smith").

Ron Goodwin enhances the set with ideal arrangements and accompaniments, and its two stars shine wonderfully well together and separately.

This lot is not skilful, but folk songs with a gentle swing. Bob puts them across with quiet charm, backed splendidly by a small group led by guitarist Ike Isaacs.

BUDDY COLE

Hot And Cool

The Dippy Doodley; Christopher Columbus; I've Got My Love To Keep Me Warm; Ialoha.

(Warner Bros. WEP 6035)\*\*\*\*\*

BUDDY COLE continues to be about the only organist I enjoy hearing. This set presents four standards from the big band swing era, with Buddy backed by guitar, bass and drums. It swings nicely.

MANTOVANI

Italia Mia

(Decca DFE 6681)\*\*\*\*\*

AN extract from the string king's LP of the same name, presenting polished performances of favourite Italian melodies, like Catari and Come Back To Sorrento as well as Moxy's own work which gave the set its name.

TED HEATH

Plays The Great Film Hits

Moonlight And A Theme From "Picnic"; Young At Heart; Limelight; Sentimental Journey.

(Decca DFE 6682)\*\*\*\*\*

NOT the best sort of material for this great band, but pleasant enough to listen to. Sentimental Journey is the standout track, both for suitability and performance. But the Heath crew set their musical seal of competence and polish on every one of the four numbers.

PEGGY LEE

Latin A La Lee

On The Street Where You Live; Hey There; The Surrey With The Fringe On Top; Wish You Were Here.

(Capitol EAP 6-1290)\*\*\*\*\*

AN EP extract from Peggy's scintillating LP of the same name, presenting Broadway hit tunes with a hip-twitching Latin beat.

Peggy is at her individual best as always when working with material of this calibre. The

orchestra directed by Jack Marshall is out of this world with its biting brass and rocking Latin rhythm team.

If pop songs have to be set to Latin rhythms, this is the way to do it.

KENNETH MCKELLAR

The Tartan

(Decca DFE 6683)\*\*\*\*\*

MORE excellent north-of-the-border balladizing by one of Scotland's best singers. Scantless performances which don't deteriorate with the passing of time. She has her own way with good songs which brings out the best in them. Helped by an unobtrusive accompaniment which lives up to this set's title, Rosie turns in another very worthwhile quartet of ballads.

ROSEMARY CLOONEY

Swings Softly (No. 1)

Always Together; You Of Son Of A Gun; I Wonder; Always Be In Love.

(MGM EP 758)\*\*\*\*\*

SOME vintage Rosie from the MGM cellar, but material and performances which don't deteriorate with the passing of time.

She has her own way with good songs which brings out the best in them. Helped by an unobtrusive accompaniment which lives up to this set's title, Rosie turns in another very worthwhile quartet of ballads.



ROSEMARY CLOONEY . . . vintage singing.



EPs

# ROUND-UP

## Trad only at Jazz Jamboree

As long as I can remember the annual Hammer-smith Jazz Jamboree has been criticised because there wasn't enough jazz in it. The mixture invariably included the leading dance bands, a couple of modernish groups and one or two traditional bands.

None of that can be levelled at the Musicians' Social and Benevolent Council this year. The Council, who run the Jamboree as a fund raising venture for the many sick and unemployed musicians, have taken the unprecedented step of putting on a TRAD ONLY affair this year.

The event takes place at Hammersmith Gaumont on November 12 and the impressive line-up consists of Acker Bilk, Dick Charlesworth, George Chisholm, Alan Emsdon, Terry Lightfoot, Bob Wallis and Alex Welsh and their bands and singers.

Early next year, probably March, another Jamboree will be organised to be named "The 23rd Jazz Jamboree... part two. Modern Jazz."

Four lesser-known bands get their big chance early in next year when Decca issue an LP provisionally entitled "Trad Scene... the Sixties." This collective record will feature the Avon Cities Jazz

Band together with the bands of Ian Bell, Alan Emsdon and Kenny Barton. The Emsdon band record their tracks late in November. Other sessions are yet to be settled. Alan Emsdon is, of course, the brilliant trumpeter who recently broke from the Terry Lightfoot band to lead a band including another ex-Lightfoot sideman, Phil Rhodes.

Ian Bell's is one of the oldest semi-pro bands on the scene. Latest addition is Tony Cash.

The Avon Cities Jazz Band hails from Bristol and has kept the jazz flag flying in that City for many years.

The Ken Barton Band is three years old and fully professional.

Denny Hutchinson, ex-Bob Wallis, ex-Sandy Brown, has replaced Mick Wallace, ex-Owen Bryce, as Sonny Morris' drummer. Sonny's next London date is at Jazzhouse Jazz Club on November 7. ... Ed Corrie's Concord Jazz Band has just ended a tour of Scotland followed by a week in the North of England. They have been booked for yet another Temperance Seven concert, this time at Bradford on November 11. On November 25 they play for a "Debs' Ball" at the Dorchester Hotel. They already have three offers of re-bookings for Scotland next year. ...

Alex Revell recently found his band advertised in a Birmingham paper under the following illuminating heading: "Alex Reveals Jazz Band with Pam White." Pam White is the band's vocalist.

# It's a privilege to listen to Welsh and Semple

## BOOKS

### 'Forties' saw birth of new jazz

#### "JAZZ ERA"

Edited by Stanley Dance Macgibbon and Kee. London

STRANGE that the first of four volumes should be number three, but in view of the significance of the forties and the fact that it is the least understood period it may not be out of place.

It was the forties that saw the birth of the new jazz, and it was also the forties that saw the great revival of traditional jazz.

It is obvious some of the writers wrote their "forties" and "thirties" and there are quite a few places where references to previous paragraphs don't make sense.

"On the first two sides it was still Joshua Altheimer on piano," reads odd when Joshua hasn't been mentioned yet.

The contributors are Yannick Bruynoghe, mainly on blues artists, Max Harrison covering modern musicians, our old friend Hugues Panassié on the classic New Orleans musicians and Charles Wilford on a few odds and ends.

There are no British artists mentioned, which is strange, seeing that the forties also saw the rise of George Webb, and Humphrey Lyttelton... O.B. Ken Colyer.

# Welsh and Semple

## ARCHIE SEMPLE-ALEX WELSH

### BIG FOUR

#### Night People

Carolina Moon; Premier Bol; The Lady Sings The Blues; I'll Get By; Night People; After My Laughter Came Tears; Solitaires; Mean To Me; Summer Is A-Comin' In; Sorry, Nannie; Just Another Day. (Columbia 33SX 1349)\*\*\*\*

How nice to come across an album that does exactly what it sets out to do. Two great guys, certainly amongst the best that Britain can offer, join together, as they might do any night after a West End session, to play just the sort of music they'd play at such a time. No fans to egg them on; no stupid requests; no having to

stick to any one style. Just anything, dad... I'll follow you.

And how well they work together. Might have been doing this stuff for years. Perhaps they have for all we know. Aren't we privileged to hear two such musicians blowing to each other for kicks? Turn down the lights, relax, another sherr... thanks... half-closed eyes and Alex and Archie in their form seeping into your system. Wonderful!

## GIANTS OF SMALL-BAND SWING

### Vol. 1

Billy Kyle's Big Eight; H.R.S. Bounce; Contrary Blues; Russell Procope's Big Six; Four Wheel Drive; Bottle It. Sandy Williams' Big Eight; Tea For Me; Sandy's Blues; Dicky Wells' Big Seven; Drag Natty; Opera In Blue. Russell Procope's Big Six; Right Foot Then Left Foot; Denis's Best. Jimmy Jones' Big Four; Strollin' Easy; Weeta. (Riverside RLP 143)\*\*\*\*

A MIXED bag of small group mainstream jazz, often with similar personnel but under different leaders. The only real connection is that they were all recorded sometime in 1946, an era

right trombone of Williams is a sound I've missed since his session with Bechet. Procope is, of course, Ellington's man now.

There's some nice Billy Kyle, Trummy Young, Lem Davis, John Hardee on tenor is surprisingly good, and Bud Johnson surprisingly up to date.

Tab Smith adds his unique tone to the colour of the Williams' sides though not heard in solo.

## LOREZ ALEXANDRIA

Sing No Sad Songs For Me A Loser's Lullaby; Trouble In Mind; Sing No Sad Songs For Me; Gloomy Sunday; Motherless Child; Who; I'll Remember April; Lonesome Road; They Can't Take That Away From Me; All My Love. (Pye Jazz NJL 35)\*\*\*\*

IN spite of the album title, Lorez Alexandria DOES sing sad songs, and the overall mood of the album is sadness. Loser's Lullaby, Trouble In Mind, Motherless Child hardly bring a vision of tripping through the springtime... or loling recklessly abandoned with a Coke at a teenage party. And Gloomy Sunday is the very song that three half the left bank into the Seine during a suicide craze!

The orchestra is bad. String-laden, it indulges in the corniest of phrasing. What a pity, because Miss Alexandria sings well, very well. Her diction is a delight, the words coming out crystal clear and pure. She has jazz feeling and her phrases show it. How she does it with that backing I don't know.

Quite a few of the tracks have a Gospel approach about them: Who, for example. I'll Remember April swings easily, and They Can't Take That Away features good piano and drums.



## TRAD by OWEN BRYCE

when this type of studio jazz still had form and lasted around three minutes.

The chance to hear the artists in extended solo form is limited, but the tracks are that much better integrated. Perhaps the time is ripe for a return to the well conceived discs of the forties. Remember "Queen Bess" and that lot?

I enjoyed the music, especially the Sandy Williams sides and the Russell Procope also. The forth-ALEX WELSH... how well he and Archie Semple play together.



TERRY LIGHTFOOT—He agrees.

Lightfoot who tried it once, but at a jazz club where the noises off can be terrible. But at a concert the audience is seated and noise is limited to applause.

It seemed to me that balance was the big problem and the reason that most of our bands are recorded cold in a studio.

But more "live" recordings would suit me, and a large number of our trad bands. Certainly such records would get better reviews from me, because then I, and you as well, I am sure, would get something of the enjoyment that fans get listening in a club to Bob Wallis, or Micky Ashman or The Clydes.

To put jazz in a studio is, in nine cases out of ten, to kill it stone dead. Atmosphere, relaxation, the obvious enjoyment that often only comes with an immediate response from an audience that "drives" you on, these are the things that make jazz. It takes a genius to reproduce them in the cold glare of a studio.

Our jazz is good—but it could be so much better.

Owen Bryce

# THIS IS THE WAY TO RECORD TRAD

TRAD jazz is popular, there's no doubt about that. Almost every week sees another single released by one of our top trad bands, and regularly they break into the Top Twenty. But are our recording companies making the most of them? Could they become even more popular if a different method of recording was used?

Jazz is something you feel. You need atmosphere, relaxed playing, uninhibited expression. And you can't get that in a studio. You need the stimulus that only a recording at an actual concert can give you.

Looking back through my past reviews even I was surprised to note that discs recorded "in concert" almost invariably received good ratings.

Four stars for Barber's Berlin concert and the remark: "The difference between Barber in concert and Barber in studio is immediately apparent."

## One exception

Other concert recordings produced similar comment, except for a below-average Colyer in Hamburg. And I am not alone in this. A contemporary quotes: "The feeling of a concert is captured" reviewing the Barber at the London Palladium LP.

Among my most played records I note the Tatum party, the Goodman Carnegie Hall concert, the Helen Humes at a Gene Norman concert, Ellington's Newport, and the Bechets at Brussels, Knokke and Cannes.

I also went for Alex Welsh at the Festival Hall, Humph at the Conway and Tegarden at the Round Table. And Hampton's "Stardust" is certainly my most played disc.

So why don't we record our bands in concert, always?

I approached Denis Preston, the man who records virtually all our top trad bands and the man above all others who should know what makes a good trad disc.

As a recording expert I expected him to plump for the studio session with its obvious technical advantages and convenience.

But not a bit of it. He prefers live recordings for jazz. The only qualification he made was that it should be for LPs and not singles. And the reason for this, I venture to add, is that jazz LPs and singles are not bought by the same class of fan.

Jazz fans buy LPs and want jazz atmosphere, while pop fans buy singles and want studio gimmicks and perfection of sound.

Of concert recordings, Denis said: "There are no great technical problems, providing enough mikes are laid on. The problems belong to the bands! Their movement is limited by the mikes, yet they have to give a show at the same time, which means movement."

"Of course, it's a help for the engineers to see the artists in order to check levels. It's a psychological thing. At a concert you can't always see the performers at all." Denis added that jazzmen are

more relaxed in concert recordings. "And you tape a whole two hours and edit down to what you need."

And what do the trad men themselves think? On the whole they agreed with Denis and myself.

Said Chris Barber: "We play better on a concert, and we record better. Except for Ottilie who doesn't like recording in concert."

"Jazz should be completely uninhibited. We've got bands that can play that way but not in a studio."

Humphrey Lyttelton thinks that concert recordings are important for a regular working band, but wished to stress the perfection of studio recordings. And he also thinks that special affairs like his "Triple Exposure" of Kenny Graham originals need a studio.

His other favourite recording, however, is "Humph Returns To The Conway."

## More relaxed

Alex Welsh is a bandleader who has not been recorded in concert since his debut... the famed Festival Hall session, but he said: "I'd like to record in front of a live audience. The band would be more relaxed, though we haven't suffered on record. It gives the actual disc more atmosphere and this adds to the listener's enjoyment."

Balance would be a difficulty but Alex feels that "any loss of quality on balance would be overshadowed by the improvements in atmosphere." And I agree. So does Terry

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# Modern jazz at its most challenging—that's Miles

**THE MILES DAVIS QUINTET**  
Surrey With *The Fringe* on Top; *Salt Peanuts*; *Something I Dreamed*; *Last Night*; *Diane*; *Well, You Needn't*; *When I Fall In Love*. (12in. Esquire 32-138)\*\*\*\*\*

**PERSONNEL:** Miles Davis (trumpet); John Coltrane (tenor); Red Garland (piano); Paul Chambers (bass); Philly Joe Jones (drums).

THIS, of course, was THE Miles Davis Quintet. The one with THE rhythm section and a rather mixed-up, but rapidly developing

typifies label boss Alfred Lion's recording philosophy: a young, promising newcomer as leader supported by a constantly maturing hornman and a rock-solid, hard-swinging rhythm section.

Commission six first-rate originals. Get Rudy Van Gelder to balance up the band with punching presence on the horns and complete "separation" in the section. Add that undefinable certain "something" that Alfred has... and we're off! Older readers will remember how I picked Hubbard for stardom years

such confidence, too, and a big strong sound.

Mobley has a very good session. Hard-driving, but always melodic. And the rhythm team... wow! There is NO ONE quite like Philly Joe.

The tunes? All excellent. The recorded sound? As always, brilliantly "live."

**"SOUL JAZZ"**  
*All Mornin' Long*; *All Day Long*; *Lights Out*. (12in. Prestige/Buesville 1009)

**PERSONNEL (track 1):** John Coltrane (tenor); Donald Byrd (trumpet); Red Garland (piano); George Joyner (bass); Arthur Taylor (drums); (2) Frank Foster (tenor); Byrd; Kenny Burrell (guitar); Tommy Flanagan (piano); Doug Watkins (bass); Taylor; (3) Jackie McLean (alto); Byrd; Elmo Hope (piano); Watkins; Taylor.

HERE'S an odd set-up. These three extended tracks come from separate LPs in America's Prestige catalogue. Hence they're all either available to—or have already been released by—Britain's Esquire label. Now here comes the Interdisc outfit (who handle Prestige's Bluebird line in Britain) with a composite, re-issue LP containing tracks from the Esquire LPs. Are you still with me?

Despite the title, these are three perfectly innocent, earthy, practically timeless workouts on the blues chord changes at medium or slow tempo.

The Garland Quintet's *Mornin'* has some first-rate Trane and Byrd. The Prestige *All-Stars Day* is relaxed and not at all doomy, with goodish solos all round. Jackie McLean's slow, penetrating *Lights* is intense and stark. A very sincere, earthy, deep-down groove.



Coltrane. These are the last six titles from the 24-tune mostly "one take" 1956 recording for Prestige, Surrey (with an "All Of You" type treatment) and *Diane* are taken at that most appealing Miles medium tempo.

*Dreamed and Love* are by Miles and the rhythm section—with Miles at his saddest, most lonely and most poignant. *Peanuts* has a superbly constructed and played Philly Joe solo. He's back with Miles now, by the way. Should be something else, as they say! *Monk's Needn't* really gets Trane off the ground.

This is modern jazz at its most challenging and meaningful. It's uneven. But either Miles or Trane or Red comes through with a great solo on every track. And that section is superb!

ago via the "Montgomery Brothers plus 3 Others" LP. Here he displays further evidence of his astonishing technical ability and tremendous rhythmic drive. He has

**MILES DAVIS—Great solos on every track he plays (DISC Pic)**



**FREDDIE HUBBARD**  
*Goin' Up*  
*Asiatic Raes*; *The Changing Scene*; *Karioka*; *A Peck A Sec*; *I Wish I Knew*; *Blues For Brenda*. (12in. Blue Note 4056)\*\*\*\*\*

**PERSONNEL:** Freddie Hubbard (trumpet); Hank Mobley (tenor); McCoy Tyner (piano); Paul Chambers (bass); Philly Joe Jones (drums).

THIS is the most recently recorded Blue Note LP to be issued here. And, in many ways, it

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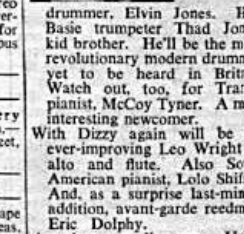
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**STARTING** with Zoot Sims' highly successful opening at the Ronnie Scott Club last week-end, British fans are in for a real basinful of American jazzmen.

On November 11, there'll be the Dizzy Gillespie-John Coltrane package. A week later, Dave Brubeck brings his quartet back to Britain, sharing the bill with our Vic Ash-Harry Klein "Jazz Five."

I can hardly wait to hear Coltrane in person. And his



**JOHN COLTRANE** Here with Gillespie (DISC Pic)  
drummer, Elvin Jones. He's Basic trumpeter Thad Jones' kid brother. He'll be the most revolutionary modern drummer yet to be heard in Britain. Watch out, too, for Trane's pianist, McCoy Tyner. A most interesting newcomer.

Argo-contracted Art Farmer-Benny Golson Jazztet are Grachen Moncur (trombone—formerly with Ray Charles), pianist Harold Mayberr (late of the MIT+3) and Scottish-born drummer Roy McCurdy ("Jazz Brothers")... Clarinetist Jimmy Giuffre is currently touring Germany...

**THOUGHT FOR TODAY** (by American critic, Ralph J. Gleason): "In the expanding universe of jazz album releases, it sometimes seems as if a good portion of today's jazz was all done by the same people, recorded on some giant tape 20 miles long and then cut up into lengths suitable for release on a single LP and issued one at a time."

## RADIO LUXEMBOURG

**Pick of the Programmes, for week beginning November 5**

**SUNDAY**.—6.30 Tune a Minute; 7.0 Juke Box; 7.30 Swann Club; 7.47 Sunday's Requests; 8.15 Dedication to Glamour; 8.30 Katrina and the Stars; 8.45 Pete Murray; 9.0 Trans-Atlantic Tones; 9.30 The Anne Shelton Show; 10.0-10.30 Sam Costa; 11.0 Top Twenty; 12.0 Top Of The Show; 12.30 Night Service.

**MONDAY**.—6.0 Record Show; 7.0 Pops at the Piano; 7.17 Monday's Requests; 7.45 Part Page; 8.0 Monday Spectacular; 9.0 Honey Hit Parade; 9.15 Bing Crosby Story; 9.45 Monday Spin; 10.0 Top Pops; 10.30 Hit Parade; 11.0 Spin With The Stars; 11.15 Monday Special; 12.30 Night Service.

**TUESDAY**.—6.0 Record Show; 7.0 Pops at the Piano; 7.17 Tuesday's Requests; 7.45 Helen Shapiro; 8.0 New Songs For Old; 8.15 Honey Hit Parade; 8.30 Stephanie Grappelly; 8.45 Spin Beat; 9.0 Matt Monro; 9.15 Spin Around; 9.30 Record Date; 10.0 Jimmy Young; 10.30 Jimmy Savile Record Show; 11.0-11.30 Marquee; 11.45 Midnight on Luxembourg; 12.30 Night Service.

**WEDNESDAY**.—6.0 Record Show; 7.0 Pops at the Piano; 7.17 Wednesday's Requests; 7.45 Jimmy Young Sings; 8.0 Honey Hit Parade; 8.15 In The Groove; 8.30 Sound of Fury; 9.0 Internationalities; 9.30 David Jacobs; 10.0 Teen and Tweney Disc Club; 11.0 Request a Golden Gala; 11.15-11.30 Hits For Six; 12.0 Midnight on Luxembourg; 12.30 Night Service.

**THURSDAY**.—6.0 Record Show; 7.0 Pops at the Piano; 7.17 Thursday's Requests; 7.45 Nelson Riddle; 8.0 This Week's Top Discs; 8.30 Honey Hit Parade; 8.45 Fan Fanz; 9.0 David Jacobs' Star Time; 9.30 Deep River Boats; 9.45 Pat Boone; 10.0 Peter West Show; 10.30 Sam Costa; 11.0-11.30 Reprise Show; Late Late Show; 12.30 Night Service.

**FRIDAY**.—6.0 Record Show; 7.0 The Amami Week-end Show; 7.17 Honey Hit Parade; 7.30 Friday's Requests; 7.45 Connie Francis; 8.0 Friday Special; 8.15 Disc Date; 8.30 Teen and Tweney Disc Club; 9.0 Elvis Presley 9.15 Chocolate Time Show; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Ray Charles Show; 10.30 Record Choice; 11.0-11.30 Kent Walton Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.

**SATURDAY**.—6.0 Record Show; 7.0 Pops at the Piano; 7.15 Saturday's Requests; 7.45 Brook Brothers; 8.0-8.30 Marquee Trad Club; 9.0 Hits and Misses; 9.30 Honey Hit Parade; 10.0 David Jacobs; 10.30 Trans-Atlantic Tones; 11.0 Keith Fordyce Sound Off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.

## ALL NIGHT LONG



(Above) JOHNNY DANKWORTH and his wife, Cleo Laine (right) chat to the star of the film, Betty Blair (left) and Maria Velasco. (Below) Dankworth in a scene with EDDIE HINDS and HAROLD BECKETT, and DAVE BRUBECK at the piano with British altoist JOHN SCOTT.



Dave Brubeck, Charlie Mingus, Johnny Dankworth, Tubby Hayes, Kenny Napper, Allan Ganley, Keith Christie, Bert Courtney... these are just some of the jazzmen who will be guesting, as themselves, in Rank's "All Night Long," now being completed at Pinewood for release early next year.

But despite this cast, this is not a jazz film. It is a drama played out against a jazz background in the East End of London.

One unusual feature is that there is no background music other than that provided by the musicians in the film itself.

The leading roles are taken by Betsy Blair, Patrick McGowan and Richard Attenborough.

# Package shows are NOT on the way out

LARRY PARNES' package "Star Spangled Nights" has broken every record in the book in the last few weeks including those held by American shows. "This is what I have just been told, and it is very gratifying," said Parnes this week. Only a few months ago Larry announced that he was drifting away from putting out package shows.

**By Peter Hammond**

"What I said was that I wouldn't be putting out so many package shows and that those that I did put out would have to be right. A lot of planning went into 'Star Spangled Nights,' I was booking artists for the show months ahead to get the right package together.

"We have been booking artists for the next 'Star Spangled Nights,' which goes out in February, March and April next year, for months now. We started even before the current show opened.

"It is my policy to work at least four months ahead on these shows and you can safely say that there will not be more than two shows a year from this office. But they will be the right kind of shows.

"I have always said that you can have a top star but you have got to have excellent people behind him. We could have put out Billy Fury by himself in this show and I should expect we would have taken the same money. But would the people come back again? I want audiences to know that when I

announce a show it is going to be good.

"Another point is that in the past promoters have been burdened by artists refusing to work together. This can present tremendous problems for a promoter who is trying to get together a good package for audiences.

"Personal managers have got to sit up and take notice of this. We want them to realise that it is essential for top names to work together.

"Billy Fury didn't object to working on the same bill with Eden Kane, Eden didn't object to working with Billy, in fact they were delighted.

Summer shows and pantomimes carry three or more top artists. They have to. Marty Wilde has worked with Al Read and Dora Bryan on the same bill.

"No one artist should think himself good enough to carry the whole show and he should be prepared to work with other artists of the same calibre and drawing capacity.

"Another thing is that I fix the top admittance price for these shows at seven shillings and sixpence. I know that we could charge ten and sixpence, but we

like to put the show within reach of everybody's pocket and give them value for their money."

It would seem that package shows of this calibre are now definitely in when not so long ago that they were said to be definitely out.

Promoter Arthur Howes says: "I have always had faith in the package show, providing it is done properly. You have to have the right artists. The public will always go to see those that they want to see and stay away from those they don't—that's obvious.

"There is definitely a future in package shows. We had enormous success with Adam Faith, with the exception of one or two dates we played to capacity business.

That was because we chose wrong days for those theatres. That's something you have to watch. The best days for a show differ in each town.

What do the performers think about working on package shows? Marty Wilde used to do a great deal of them before he went into "Bye, Bye Birdie" and he misses doing them. But he, too, thinks that they are important.

"Larry has lost money in the past but he thoroughly deserves his success with his 'Star Spangled Nights.' I admire him tremendously for what he is doing, and has done. He had faith in Billy Fury and Billy has finally made it.

"The reason for the success of his shows is that he does them well. He is meticulous when it comes to presentation; remember those costumes in 'Rock 'n' Trad'? They were marvellous. I went to see one of his one-night

stands at the Met, Edgware Road.

"It was brilliant compared with some of the sloppy shows that you see some of our entertainers in on television.

"Some of our pop singers who criticise rock 'n' roll would do well to take a look at their own performances a bit more and then go and see some of these shows. They could learn a lot. Timing for example. The timing in these shows is superb.

"I am glad to have recorded 'Tomorrow's Clown' and I'm keeping my fingers crossed for it. But I have some tremendous numbers to follow up, and if I can get three or four hits then I shall certainly go out on one night stands after 'Bye, Bye Birdie.' It's important to meet the public.

"Package shows are important to the artists, the recording industry, and what's more the public want them."

MARTY WILDE... if he comes back to the charts in a big way he'll also go back to one-nighters. (ABC TV picture)



HAYLEY MILLS... "I can't sing," she says.

## People will soon tire of me, says Hayley

FIFTEEN-YEAR-OLD Hayley Mills, youngest breadwinner of Britain's top-earning theatrical family, didn't even know that her record—"Let's Get Together"—was in at the bottom of the Top Twenty and was still firmly placed in the American charts and had, indeed, jumped up to eighth position.

"I knew that it was doing well," she told me on the set of "The Castaways" at Pine-wood Studios where she is filming with veteran Maurice Chevalier. "But you surprise me!"

I mentioned that DISC had placed it last week in the "Ones To Watch" rating.

"You can watch it if you like," she said with wide-eyed candor. "But I think you'll get tired of

watching! I am sure that people will certainly get tired of listening!"

Little Hayley has no illusions about the possibility of a recording career. In fact, she belittles the whole idea.

"I can't sing," she said and brushed her long hair from her shoulder. "You only have to listen to the record to know that."

I pointed out that a great many people had spent a great deal of money to hear her sing on the record. Surely that must prove something?

"It doesn't prove that I have a voice," she said. "You've heard the record. Do you mean to tell me that I can sing? It doesn't sound like it, does it?"

"Let's Get Together" is a gay record," Hayley admitted, "but it's only a gimmick. A record from the film 'The Parent Trap.'"

Yet Hayley is to sing and record again. In "The Castaways" she sings a duo with Chevalier called "The Castaways Theme"—an obvious publicity booster for the film—and one on her own called "Enjoy It."

"They are both part of the film," she told me, "and I don't mind recording songs for films. But I can't see myself doing it for any other reason. Making a record can be fun, but I am always petrified when I have to do it. It frightens me more than working on a film set. I suppose it's because I know that I'm not good at it."

Hayley is a jazz and rock fan. "I love Elvis. He's terrific, but I don't think I'm alone in that! What I don't like is the rock and roll that has all those tin lids banging together. I like a beat, but not a row."

**John Warwick**

## IS MIMING ON TV AN INSULT?

**John Summers investigates**

SHOULD recording artists mime to their records on TV? That is the question DISC has been asking television people, following letters from readers deploring or condoning the practice.

Some people insist that this has occurred in top variety shows like "Sunday Night At The London Palladium."

Most of them express the opinion that it's not quite cricket, and that artists should give live performances on TV instead of moving their lips and Adam's apples in time to their latest record.

There is only one widely networked show on TV which openly uses miming at the moment, and that's "Thank Your Lucky Stars." Producer

Philip Jones explained the intentions of the programme.

"Its purpose is to present artists with their latest records, and we don't pretend that they are doing anything else but miming to them.

"We want the audience to hear the exact studio sounds on the discs. Usually a lot of time and trouble has been spent in obtaining those sounds, and we can't afford to spend that amount of time each week to reproduce the effects of each record in the TV studio."

On the subject of miming in general on TV, Jones said he preferred live performances every time except in the case of special programmes.

**ATV denial**

ATV stoutly denied the allegations that some pop stars had mimed to their hit recordings on "Sunday Night At The London Palladium." A spokeswoman for the producers offered a possible explanation.

"Sometimes we borrow the arrangements from the record companies, and the Palladium orchestra plays exactly the same accompaniments behind the singer as the public has heard on their disc. Perhaps this tends to cause some people to think that the artists are miming, whereas in actual fact they are reproducing their disc song live."

BBC TV has rigid rules con-

trolling the use of miming on their channel, and a spokesman outlined them to DISC.

"In the case of a commercial recording, if there happens to be some special electronic or acoustic trick on it which cannot be produced in the TV studio, then the artist can be presented miming visually to the record.

"The only other instance when miming is permitted is when a production involves a lot of artists, and it is impossible to achieve both pictorial flexibility and sound coverage. In such a case, the sound is pre-recorded and the artists then mime when the show goes out."

**No substitute**

In other words, a programme is mimed when the cast and sets are large enough and complicated enough either to risk parts of the show being inaudible and/or brainning some of the artists by technicians careering round the studio with microphone booms.

To sum up, everyone consulted agreed that there is no substitute for the real thing, and live performances should be the rule on television at all times whenever possible.

Mark Wynter expressed very definite views on the subject to DISC before leaving for his Australian appearance.

"It's unfair to all concerned, particularly the audiences as they rarely see pop stars on TV and feel deprived if they just mime to their records."



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# DISC 1961 CALENDAR

## John Barry

**B**ORN John Barry Prendergast in York, November 3, 1933. From the age of nine was encouraged to study music and took classical theory and practice under Dr. Francis Jackson, Master of Music at York Minster. While in the Army he continued his studies, taking a correspondence course with Stan Kenton arranger, Bill Russo.

When he was sixteen John could already play the trumpet, but on leaving the Army worked in a cinema as a projectionist. The idea of forming the Seven came to him one night in a jazz club. It was formed with John's old Army pals, and after intensive rehearsals the group made their debut at the cinema John's father owns in York—The Rialto. They made many one-night appearances after this but did not turn professional full time until 1957 when they were booked for "The Tommy Steele Show" in Blackpool.

After seeing the boys in the show Harold Fielding signed them and they later went on an extensive nation-wide tour. A recording contract with Parlophone soon followed and John made his first big hit backing Adam Faith on "What Do You Want?" A string of Faith/Barry hits followed, with John and The Seven having hits in their own right, "Hit Or Miss" and "Walk, Don't Run."

His TV debut was on ITV when Teddy Johnson presented him in "Music Shop," but it was "Drumbeat," the 21 week series on BBC TV, where John was resident band leader, that really established him. John stands six feet tall, has blue eyes and light brown hair.



### November

#### DATES TO WATCH

Guests in the "Jo Stafford Show" on ATV November 4 will be Edd Byrnes, Rosemary Clooney and Mel Tormé.

American singing star Dion guests on "Thank Your Lucky Stars" November 4.

Shirley Bassey to headline "Sunday Night At The London Palladium" on November 5, followed by an appearance in the Royal Variety Show.

Royal Variety Performance, attended by Her Majesty the Queen Mother, to be held at the Prince of Wales Theatre on Monday, November 6. It will be televised by ATV on November 12.

Jess Conrad is to go to America sometime this month, for two or three weeks of one-nighters.

Matt Monro returns from the States on November 11, and will open two weeks cabaret at the Room at the Top on November 13.

Adam Faith commences new tour, opening at the Theatre Royal, Norwich, on November 11.

John Leyton commences an eight day tour on November 12 at the Essoldo, Banbury.

Following "Star Spangled Nights," Billy Fury and Eden Kane will headline a new package show in open on November 18 at the Gaumont, Bradford.

Helen Shapiro flies out to Paris on November 6 for two days to appear on French television. She will follow this with two week-end dates at Cambridge and Cleethorpes on November 17 and 18 with Danny Williams and the Brook Brothers.

"The Devil At 4 O'Clock," starring Frank Sinatra, to be premiered at the Odeon, Leicester Square, Thursday, November 16.

#### BIRTHDAYS

John Barry (Nov. 3), Dickie Valentine (4), Anne Shelton (10), LaVern Baker (11), Jo Stafford and Grace Kelly (12), Pet Clark and Mantovani (15), Robert Earl (17), June Christy (20), Toni Dallí (29).

Sun	Mon	Tues	Wed	Thur	Fri	Sat
♦	♦	♦	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	♦	♦