

DISC

THE TOP RECORD & MUSICAL WEEKLY

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BART WANTS SHELDON FOR LEAD ROLE IN 'BLITZ' MUSICAL

HIT song and show writer Lionel Bart intends to put Doug Sheldon up for the leading role in his new £100,000 musical "Blitz," which he is hoping to present in London next spring. Although Lionel was unavailable for comment, his office told DISC that he is very impressed with Sheldon, and would like him for the leading role of George, a young Cockney war hero, who has seven major songs to sing.

In discussing the offer with DISC, Doug Sheldon said: "Naturally, if all goes well, I shall accept it. However, I have yet to audition, and even if I pass this, then the director of the show will have to O.K. it." As yet, no director has been appointed, and no auditions have been held.

Sheldon was approached after Bart had seen him appear a couple of times on TV and heard his discs. He auditioned some time ago for another Lionel Bart production, "Why The Chicken," but did not secure a part, although Bart promised to keep him in mind. "I met Lionel a few weeks ago," he said, "and it was then that he asked if I was interested. He said he would like me for the juvenile lead, so now I shall keep my fingers crossed that all goes well."

The young singer, still virtually unknown, has just covered the big American hit, "Runaround Sue" by Dion and has been tipped to put it in the charts by DISC pop reviewer Don Nicholl.

CLIFF GETS A WILD WELCOME

CLIFF RICHARD received a wild welcome from 3,000 Australian fans when he arrived at Melbourne airport last Sunday. They showered him with toy kuala bears and kangaroos, lipsticked hair sprays and combs, plus a few marriage proposals. Cliff was dressed in skin tight trousers and black cowboy boots, and drove up and down the airport in a yellow convertible.

During his trip from the airport to his Melbourne hotel he was pursued by a horde of motor-cyclists, who thrust autograph books into his car every time it was halted by traffic.

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ADAM FAITH
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FLOYD CRAMER
MARTY WILDE

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★

REPRISE

Rock shock

Jess Conrad to tour America

One-nighters, TV, film test

JESS CONRAD is to go to the States within the next three weeks for a tour of one-nighters, and a film test in Hollywood. His visit will tie in the London Records release of a new single especially for the American market.

Agent Bill Downs, responsible for arranging Mark Wynter's U.S. trips, is currently arranging a series of one-nighters for the singer.

He will be away for two or three weeks, and the disc, "Walk Away" and "Little Ship," taken from his album, "Jess For You," will be released immediately on his arrival.

Although not known to American record buyers, Jess's film "Konga" was recently released out there creating an interest in the artist. His manager, Monti Mackie, who has just returned from setting up the trip, has also arranged a film test for him in Hollywood. If successful it will lead to a starring part in a major film.

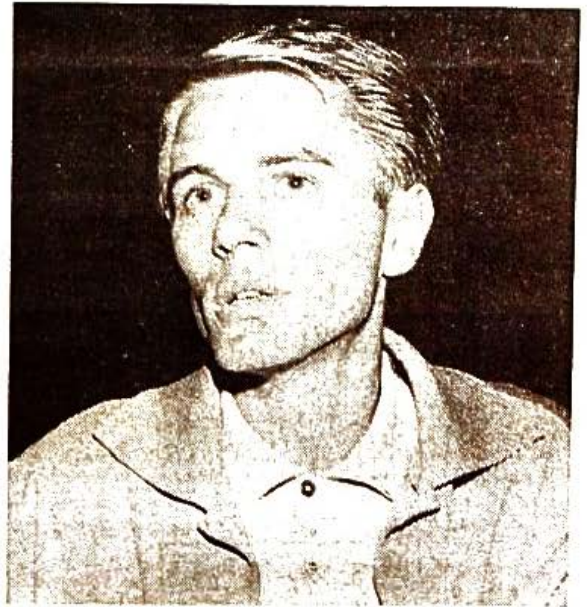
Although the trip will be primarily one-nighters to exploit the disc, Bill Downs is also hoping to fix up TV for the singer and there is a possibility of a short cabaret engagement.

Valance single

RICKY VALANCE'S latest single "I've Never Had A Chance," written by John Schroeder and Peter Payve is released tomorrow, Friday. It is backed with "It's Not True," by Doc Pomus and Mort Shuman.

On October 28, Ricky will head a bill at the Drill Hall, Grantham, with Tessie O'Shea and Dance Arnold.

Following his Grantham appearance, Ricky will appear at the Dome, Brighton, on October 30, in aid of the National Association of Boys' Clubs.



ADAM FAITH . . . possibly another comedy film. (DISC Pic)

FAITH: EXPERIENCE IS WHAT MATTERS

ADAM FAITH is to make another film next March, and, he says, he doesn't mind at all if it's a comedy.

Those critics who saw his first comedy, "What A Whopper"—and they weren't exactly encouraged to review it by the film company—stated it.

But now Adam wants to try again.

"It's the experience that matters more than anything," he said. "Whether the next one will be a drama or comedy I don't know—I don't mind."

"We shall be very careful with the script and which film we do will be very much decided by who is the director and how big the budget is.

"We'll try and do it so that DISC's reviewer will like it this time," he added.

Adam's recent cabaret debut at Iford's "Room At The Top" night spot was a smash success—not only just with the opening night audience which contained a number of his show business friends, but right through his engagement there.

He is thought to have been the biggest draw ever presented—which is surprising considering that most of the audience were adults.

But at the moment no more cabaret dates have been fixed. "There are no venues available," Adam explained.

Lined up are variety bookings, a week

each at Shrewsbury and Cardiff. And Adam will not be appearing with his own group backing him as reported elsewhere.

"I don't know how this idea that I was forming my own group started," he said. "I don't know whether it would be a good idea. I've never given it any thought."

Last Saturday Adam appeared for the first time on the panel of "Juke Box Jury," in which they played Adam's latest disc "The Time Has Come" from his film "What A Whopper."

The panel, which included Helen Shapiro, wasn't asked to comment. Chairman David Jacobs voted it, rightly, another big hit for Adam.

ADAM FAITH

THE TIME HAS COME

(from the film 'What a Whopper')

HIS GREAT NEW SINGLE!

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S * T * A * R T * A * L * K by JUNE HARRIS

Shadows' new drummer was once a beatnik

DID you know that Brian Bennett, latest recruit to The Shadows the took over from Tony Meehan, started off his career as a "weird one"? His first introduction to the scene came when he wandered around the streets playing a guitar dressed in black beret and sandals.

I understand there may be second—and happier—wedding bells for 22-year-old singer Edna Savage, who was married to Terry Dene. Edna is contemplating marriage to Irishman Arthur Davison, now working in Canada. Seems he proposed to her by letter recently, and is now hoping she will accept.

Frank Sinatra has been voted one of the "best hatted" men of 1961 by the American Hat Council, along with President Kennedy and Michael Wilding.

Doug Sheldon, fighting for chart honours with "Runaround Sue," tells me that before breaking into show business, one of his jobs, while working as a messenger boy, was to deliver a milk can to H.R.H. the Duchess of Gloucester. 21-year-old six-foot, blond and

blue-eyed Curtis Lee is being tipped the new teenage heart-throb of America. Why? Because Curtis, whose latest disc is "Under The Moon Of Love," was brought up on a ranch in Arizona and has that rugged outdoor look that the girls love so much.

Jimmy Savile, popular host of Decca's "Teen and Twenty Disc Club," lived on a houseboat, which he called Queen Jean II, for a year. It was moored on the River Ayr in Leeds before it sank and Jimmy had to get out—but quick!

Dick Charlesworth was greeted with a "woof" by Bruce Forsyth when he did his recent Palladium spot. Reason for this was because both Dick and Bruce are members of the International Doghouse Club—a charity organisation and Bruce recognised Dick's tie. By the way, I understand that the Charlesworth composition, "In The Doghouse," may be accepted as the club's official signature tune.

I learn from Australia that Winnie Atwell has just completed a five-week 5,000-mile tour, touching parts never before visited by

entertainers, most of these being in the Queensland Outback. Winnie is now back at her Sydney flat, but cables that she won't be home until well into 1962.

Philip Jones nearly didn't get his name into the credits of "Thank Your Lucky Stars" last week-end (he's the director). En route to the Birmingham Studios, Philip smashed into a roundabout in the fog. He wrecked his car, but luckily Keith Fordyce was right behind him to give him a lift.

Bobby Vee, whose soft brown eyes would melt any colleen's heart, has given out what he likes best in a girl. Among the eight good points he mentions are "a warm personality and good sense of humour." Also he wants the girl to be herself and let her innate charm and sincerity come to the fore.



EDNA SAVAGE... wedding bells again?

BRENDA LEE collects shoes and stuffed animals—Bobby Vee just recently added one to her collection. She also likes roller-coasters, tree climbing, roller skating, sweaters, jeans, pretty dresses and her pony Nugget.

Just for the record American singers Dick and Dee Dee (they made number one in the States with "The Mountain's High"), are not brother and sister, husband and wife or each other's steadies. They are close childhood friends who played hopscotch together, and both date other people.

Remember I wrote about the Johnny Mann Singers, who recorded an album of songs dedicated to Presley? Elvis was so thrilled with the result that he's

trying to get Colonel Parker to agree to letting him have the group back him on his next album.

Long before he became a record star, Johnny Burnette appeared briefly—but successfully—in one of the first major rock 'n' roll films. This was in 1956, and the film was "Rock, Rock, Rock." Some of the other stars that appeared with him were Connie Francis, LaVerne Baker and Tuesday Weld.

Johnny has also written some 75 recorded songs, including Ricky Nelson's "It's Late" and "Just A Little Too Much."

Know how many fan letters Connie Francis gets in an average week? 7,000. Connie's fan letters started off at about 50 a week in 1958, and by 1960, over 1,000 a week were pouring in. Now, 1,000 of the 7,000 that swamp the office come from abroad, and her foreign mail is five times what it was last year.

BUDDY HOLLY SPOKE TO ME

says singer who wrote 'Tribute'

THREE weeks before the release of "Johnny Remember Me," songwriter Geoffrey Goddard claims he received a "message" from the late Buddy Holly saying "this song will go to number one in the charts." It did, and stayed there seven weeks.

Geoffrey Goddard is a spiritualist, and since he received his first "message" from Buddy in March, the late singer has been the guiding hand behind his flourishing career.

"Every Monday night I attend seances with a development group," said Geoffrey. "and this first message was passed on to me from someone who received it and who knew I was a songwriter."

"Since then I've had several more, this time directly to me from Buddy, and these talks with him have given me the encouragement and inspiration I need."

"Buddy said he would help me," stated Geoffrey simply, "and soon after that I started getting better ideas. I wrote my first recorded song, 'Lone Riders,' which was cut by The Flee-Rekkers, and then I wrote 'Johnny Remember Me.'

The start

"I remember writing that song. I woke up on a Sunday morning, and within ten minutes it was completed, words and music. Buddy said it would reach number one—I believed him. He said it was a great song and would be the start of good things for me."

"He is a constant inspiration to me. Without him I would still be thumping away on a piano in a pub."

"I wrote 'Wild Wind.' Again it took me about ten minutes, and again Buddy said he was pleased," said Geoffrey.

"When I wrote 'Tribute To Buddy Holly' I had Mike Berry in mind. He, too, is an avid fan of Buddy's, and wanted to do something to retain his memory."

"When I had written the song, I asked Buddy what he thought of it. He thanked me for the honour, and said 'see you in the charts.' He seems to have an amazing foresight as far as my career is concerned."

Until he found this "bond" with Buddy Holly, Geoffrey had found show business to be pretty hard. On graduating from the Royal Academy of Music, he returned home to Reading, and got a job playing piano in a local hotel.

Contract

In February of this year, having composed a few piano numbers, he decided to try his luck in Tin Pan Alley, and, as luck would have it, landed a contract with Southern Music.

However, the market was overloaded with composers sounding too much like Russ Conway, so Geoff made no headway—until he was signed up to appear, as a pianist, at Bristol in a show with John Leyton.

It was about this time that he received the first of his messages.

Just recently, Geoff was told by Buddy to sing, and independent recording man Joe Meek, taking him up on that, asked him to write a song for himself. This he did, and a couple of weeks ago HMV released his first vocal disc, "Girl Bride."

But songwriting is still Geoffrey's profession. He has composed three new songs for the John Leyton album, shortly to be released and at present is working on a musical.

discerning disc jockeys



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POST BAG

Each week an LP is awarded to the writer of the Prize Letter... and once a month there is a bonus prize of a Ronson lighter-ashtray set. The address is: Post Bag, DISC, 161, Fleet Street, London, E.C.A.

This has been a boom year for the British

Prize letter

THIS has certainly been a boom year for British singers, Richard and Faith, and others as well, have hit the top and ousted many American discs. Who can forget August and September, when eight out of ten discs were British?

And Britain has had disc success abroad, even in the States, where three British discs have hit the Top Twenty, and several more the "Hot 100."—JACQUELINE VISCHER, 6, Abbots Court, Kensington Square, London, W.1.

FABULOUS

WHEN is somebody going to recognise the great talents of the Johnnie Spence Orchestra? I think he is Britain's answer to the fabulous Ray Conniff, and I feel that he could make a brilliant LP of old tunes in a modern style.—A. N. PORTER, 5, Weald Rise, Tilehurst, Reading, Berks.

NOT TAKEN

CLIFF'S latest disc shows up those in which the singers use up wax by talking. Although Cliff has the opportunity to do this on "The Girl In Your Arms," he has chosen these few seconds for the guitar to play an attractively simple tune instead.—M. LANHAM, The Vicarage, Alford, Lincs.

DISTURBED

MANY C & W fans must be disturbed, as I am, to hear that Elvis is almost certain to star in the "Haak Williams Story."

I have no doubt that Elvis will sing the songs with sincerity and feeling, but there can be comparatively few Elvis fans who appreciate C & W, yet on the strength of Presley's name

some of Hank's songs are bound to appear in the hit parade.—F. L. WEBSTER, 14, Pagebank Road, Liverpool, 14.

GOOD OLD DAYS

LIKE many of my friends, I preferred the days when "Pick of the Pops" had the old format—records played in the studio with the homely chatter of David Jacobs—instead of being incorporated into "Trad Tavern."

If we are going to have a trad jazz show, which I hasten to add I jazz, let's have it in a separate unit, followed by "Pick of the Pops" unspoiled by screaming and applause and with a better selection of top discs, handled either by David Jacobs or Alan Freeman.—G. COLLIER, 72, Bingham Road, Radcliffe on Trent, Nottingham.

NOT HIS BEST

FRANK SINATRA'S latest recordings, "Granada" and his album "Sinatra's Swingin' Session," can hardly be described as his best efforts. Let's hope this is only a temporary lapse, or can it be that the old master is definitely slipping?—C. R. McKAY, 8, Elm Grove, Feock, Truro, Cornwall.

GOOD MOVE

I THINK that the move by The Crickets to the Liberty label can only be a move for the good. It was pathetic for a label such as Coral to give a group such as this only five singles and one LP in a period of nearly three years.—BRIAN OLIVER, 8, Kingsley Close, Sanda, Wakefield, Yorks.

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

THE EVERLY BROTHERS

DON'T BLAME ME;
MUSKRAT

45-WB 50



45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending October 21).

Last This Week

- 1 1 Hit The Road, Jack Ray Charles
- 4 2 Runaround Sue Dion
- 5 3 Bristol Stomp The Dovells
- 2 4 Cryin' Roy Orbison
- 6 5 You Must Have Been A Beautiful Baby Bobby Darin
- 3 6 Take Good Care Of My Baby Bobby Vee
- 18 7 Sad Movies Sue Thompson
- 17 8 Big Bad John Jimmy Dean
- 10 9 Mexico Bob Moore
- 14 10 Ya Ya Lee Dorsey
- 13 11 This Time Troy Shondell
- 12 12 I Love Her, You Love Me Paris Sisters

Last This Week

- 9 13 Let's Get Together Hayley Mills
- 14 The Fly Chubby Checker
- 16 15 The Way You Look Tonight The Lettermen
- 7 16 The Mountain's High Dick and Deede
- 8 17 Little Sister Elvis Presley
- 19 18 Look In My Eyes The Chaneles
- 19 Sweets For My Sweet The Drifters
- 20 Don't Blame Me Everly Brothers

ONES TO WATCH

- Tower Of Strength Gene McDaniels
- You're The Reason Bobby Edwards

JESS CONRAD

EVERY BREATH I TAKE

45-F 11394



45 rpm record

MARTY WILDE

NEW RELEASE

TOMORROW'S CLOWN

PB 1191

The SPRINGFIELDS

BAMBINO

NEW RELEASE

PB 1178



PHILIPS

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending October 21, 1961

RICHARD MOVES UP TO 2 . . . NEW ADAM FAITH NUMBER IN AT 19

Last This Week	Title	Artist	Label
1	1 Walking Back To Happiness	Helen Shapiro	Columbia
7	2 The Girl In Your Arms	Cliff Richard	Columbia
2	3 Wild Wind	John Leyton	Top Rank
3	4 Michael	The Highwaymen	HMV
4	5 You'll Answer To Me	Cleo Laine	Fontana
5	6 Sucu Sucu	Laurie Johnson	Pye
6	7 Jealousy	Billy Fury	Decca
9	8 Bless You	Tony Orlando	Fontana
8	9 Kon-Tiki	The Shadows	Columbia
10	10 Boomerang	Charlie Drake	Parlophone
19	11 Hit The Road, Jack	Ray Charles	HMV
16	12 Mexicali Rose	Karl Denver	Decca
11	13 Together	Connie Francis	MGM
17	14 You Must Have Been A Beautiful Baby	Bobby Darin	London
13	15 Hats Off To Larry . .	Del Shannon	London
12	16 Wild In The Country	Elvis Presley	RCA
14	17 Get Lost	Eden Kane	Decca
—	18 Big Bad John	Jimmy Dean	Philips
—	19 The Time Has Come	Adam Faith	Parlophone
15	20 Johnny Remember Me	John Leyton	Top Rank

ONE TO WATCH

- Let's Get Together Hayley Mills

Ring-a-ding Albums

FROM reprints



* FRANK SINATRA *

SINATRA SWINGS

R1002 (STEREO RP-1002)



* SAMMY DAVIS JR. *

THE WHAM OF SAM

R2003



Hilton has high hopes Outcry over Dion could upset U.S. visits

DO the future visits of British and American stars to each other's country hang in the balance? The move, announced in last week's DISC, to prevent any performance here by the American pop singer Dion, could endanger these visits.

There is a body known as the Variety And Allied Entertainments Committee, comprising all sections of entertainment, which advises the Ministry of Labour on the granting of work permits to foreign artists. Alan Russell, its joint chairman, explained its attitude:

"If we consider there is a British individual or act who is as good or better at the same thing as the foreign applicant, then we advise the Ministry against granting a permit."

DISC understands that the Ministry of Labour generally grants permits automatically when applied for by agents who are members of organisations represented by the Variety and Allied Entertainments Committee. If the agent who applies for the permit on behalf of a foreign artist is not connected with the Committee, then the Ministry judges the application on its individual merits and consults the Committee for advice.

If we make enough objections, for whatever reason, about enough American stars coming here, then reprisals will be taken against our own artists over there. And international entertainment will suffer.

John Summers

for show song

RONNIE HILTON, whose recording of "Hey Look Me Over" from the American musical "Wildcat" received top ratings from DISC critic Don Nicholl, has a ready answer for anyone who asks him, as I did, whether he ever worried about lack of hit parade status.

"I don't worry about it at all although it helps to have a hit because you're in the public eye and in the eye of people who book you. But it hasn't decreased the amount of work I've had this year," said Ronnie, whose engagement book is well filled into next summer.

"I've been disappointed on a number of occasions," he went on, "when the song has been particularly good yet hasn't been a hit. 'Little Do You Know' was a great number and it sold a fair amount of copies, but it didn't make the charts.

"I'm hoping, though, that my new one will because it's a good number and I enjoyed making it."

Like fellow-vocalists Dickie Valentine, Ronnie Carroll and Tommy Steele, Ronnie finds himself in the rather enviable position of having to rely less and less on current trends.

Big bands

"Plenty of us have lasted," he said, "and I think it's because we have something to give the public more than just a song. I know I've learnt a great deal these past few years and artists like Dickie Valentine of course, had the benefit of hard grounding with big bands."

As far as Dickie Valentine is concerned very little sleep has been lost over the hit parade. "I haven't had a hit for two years," he told me, "and if I do get one it will be because of the song and not because my name is on the label. . . ."

"I like to think," said Dickie "that my appeal now is to a general public rather than just one section of it. People like Cliff and Adam catch the public's imagination at a certain time, but I'm ahead of that now."

"Quite honestly I pity the youngsters who come into the profes-

sion today because they have no real background. The training I had with the Heath band was invaluable and you find that most of the good singers who've lasted, like Frankie Vaughan, Sinatra and others, have had big band training.

"Would I like to be starting all over again? No thank you, I'm quite happy."

Ronnie Carroll, who finds himself in demand for stage, radio and television work, would like a hit, but lack of one hasn't harmed his career.

"I think it's a miracle that I've survived," he said, "because so many



RONNIE CARROLL — A miracle (DISC Pic)

friends of mine with talent just haven't lasted. Everybody wants a hit and I'm no exception, but if it's not there you can't do much about it.

"When people like Ronnie Hilton and I were selling big they liked the sound of our voices; whereas today they go more for the general sound of a record and the song has become more important. But I'd hate to be starting all over again because even in my short time I've seen a few come and go.

"But I say good luck to the kids who make the charts because it keeps the scene fresh."

Brian Gibson

HEAR AND WATCH DISCS MUST COME

says Liberty Records president

"I THINK audio-visual discs are something which must happen eventually," Liberty Records president Alvin Bennett told DISC last week. "The entertainment business must keep progressing, and this seems to be the next step."

He was referring to the process, still in early experimental stage, which will eventually enable us to watch our favourite disc artists in action as well as hearing them sing or play.

"I'm no technician and I can't talk much about the intricacies of the process, but I figure it will probably take the form of some attachment to TV sets. The problem is to devise some means of mass producing the necessary equipment so that it's within the price range of the greater part of the public."

Liberty won't be taking part in the initial stages of the process, however, owing to the cost.

"Only the big companies can afford the huge expense of experimenting and developing a process like this. I reckon it may be five or even ten years yet before anything marketable is ready, anyway. But we're going to watch this thing very closely with regard to our own future activities."

Bennett was in London with two fellow executives for negotiations connected with the forthcoming termination of Liberty's British distribution contract with Decca. He pointed out the marked difference between the American and British recording scenes.

Competitive

"In the States we have more than 3,500 different labels operating. This makes things very competitive indeed."

Unlike some American disc executives, he doesn't resent the multitude of small recording operations.

"I believe these one-shot outfits serve a very useful purpose. They bring forward new ideas, and keep the business on its toes. They fulfill another role, too.

"For instance, Liberty is thinking of starting some jazz and maybe classical releases in the future. We won't open our own A & R section for these lines. We'll look around for a small specialist label which really knows this music and do a deal with them. That way we'll get our jazz issues, and the others will get the advantage of a big organisation for promoting and distributing their recordings."

Liberty's initial impact in the States was in the album market, where David Seville's Chigmunks and Martin Denny's exotica both topped the million mark in LP sales. Lately the label has been concentrating on the singles market with equal success via hit recordings by Bobby Vee, Johnny Burnette, the late Eddie Cochran and others.

Along the Alley

Right up
to his neck
in Presley

AL LESLIE of the Aberbach Music group is up to his neck in Elvis Presley material again. Which is a very nice condition for any plugger to be in.

There's the current Elvis single on RCA coupling "Little Sister" with "His Latest Flame." There's material on the current Elvis LP "Something For Everybody," and there will be more in his "Blue Hawaii" album due for release in December.

Al is also looking after the Brenda Lee title "Fool No. 1" on Brunswick, and the Brazilian carnival number about a mobile European beauty spot, "Brigitte Bardot," with special attention to the English versions by Achilles and his Heels (Fontana) and Joel Gray (London).

This Friday he starts off on Thelma Carpenter's Coral rendition of "I Ought To Know," a Roosevelt Music publication.

Malcolm Forrester of the same Aberbach/Belinda team is giving his attention to "Bristol Stomp" by The Dovells (Columbia), and "Sleepless Nights" by ex-Platter lead voice Tony Williams, now swarming solo for Frank Sinatra's Reprise label. Malcolm also has a new Curtis Lee effort for London called "Under The Moon Of Love" to keep him busy.

TONY SAXON of Lorna Music is back in circulation with a Spanish sun tan and a Dean Rogers Parlophone disc item called "High In The Misty Sky," which Bill Shepherd wrote. The flip is another Lorna number written by their office manager, Peter Davey, and called "Timber." And Lorna have the top side of the new Ricky Valance Columbia effort out this Friday. It's called "I Never Had A Chance," and was written by Peter with A and R man John Schroeder.

TWO weeks ago this column stated that the HMV version of "Moon River" was by Danny Rivers. This should have been Danny Williams, and I apologise for mixing my rivers.

A printing gremlin erred last week in putting an "er" in lyricist Jack Fishman's name. Also Peter Callender of Bron now tells me that Pye have decided to hold over Geoff Brook's "Too Scared" for a future release instead of making it the flipside of "Married."

N.H.

Congratulations
JOHN LEYTON
ON YOUR 2 SILVER DISCS
"JOHNNY REMEMBER ME"
"WILD WIND"
and wishing you well for many more with your haunting 'Lonely' sound

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ROBERT STIGWOOD
ASSOCIATES

JOE MEEK
R.G.M. SOUND

"We've done very well with singles," grinned Bennett, "but our albums have lost a little ground as a result of our concentrating on the other market. Now we're working to establish a more or less even balance of sales success between albums and singles.

"Our special Premier album series is doing well, I'm pleased to say. They cost a lot to produce because we're aiming for the finest entertainment on record, but they're bringing results—especially LPs by our string specialist Felix Slatkin.

"We're also working on establishing our single artists in the LP field as well. A while ago, an album by a star with a big single hit sold well automatically, but that doesn't happen anymore.

Bennett is expecting a lot of success for Liberty discs by artists like Troy Shondell, Dick and Dee Dee and Gene McDaniels. He's raving about Timi Yuro.

"This girl is going to be one of the biggest record stars on either side of the Atlantic."

Nigel Hunter

The new Marty Wilde is a record to be proud of

MARTY WILDE'S latest recording, "Tomorrow's Clown," is superb. Quite fantastically professional. Nobody in this country can even begin to sing this sort of number except Mart. And Mart can stand comparison with the world's greatest. What a range! What vocal control! What feeling!

This record—the flip "The Helions," is just as polished a job—is one of which the British recording industry can be proud. Ivor Raymonde as Musical Director seems to be going from strength to strength. And the sound balance by 18-year-

London, has a king-size problem. He bears an amazing resemblance to Adam Faith.

Now many boys who happily sport Adam Faith haircuts might think that to look the absolute "ringer" of Adam can't be a bad thing. "All right for chatting up the chicks," they might muse. But Norman Smith knows better.

Working in a small photographer's business, Norman is not rolling in loot. He can't afford—as Adam can—to travel around in taxis or American limousines. He can't keep out of the hustle-bustle of ordinary life. So, of course, at regular intervals he is mobbed and held up for his autograph. Problem!

"Not half," says Norman. "They come up and say 'Are you Adam Faith?' and the more I say 'no' the more they think I am. If I refuse to sign autographs and say 'My name is Norman Smith' they think I'm being funny or acting big-time. When I sign 'Norman Smith' in sheer desperation they just get nastier."

I asked Norman why he didn't have his hair a different way and so avoid the resemblance.

Says Norman: "I've always had my hair this way. It won't go any other way. Anyhow—it's Adam who should change if anything. His hair used to be long when I saw him at



says
JACK GOOD

the 2-1's coffee bar. So I had the Adam Faith haircut before Adam Faith did."

So there you are. If you think you're wearing an "Adam Faith," according to this story you're wearing a "Norman Smith."

Norman, by the way, is an accomplished bass guitarist with a great group from North London. Wild horses won't persuade him to sing, though. "My singing is not the greatest—sort of unmusical."

As I said, the resemblance is uncanny!



MARTY WILDE Fantastically professional on "Tomorrow's Clown."

old Terry Johnson of IBC is unbeatable—well up to if not past his standard set with Eden Kane.

OH dear! It's happened again. You remember last week I was complaining that Ral Donner's voice was indistinguishable from Elvis's, but that unfortunately Donner's discs were currently better?

Well, exactly the same situation arises with Jerry Lee Lewis and Cliff Bennett on the title released by both artists—"When I Get Paid." Luckily "When I Get Paid" isn't Jerry's top side, but still the comparison on the title they have in common leads me to this conclusion.

Cliff Bennett's rendering sounds more like Jerry Lee than Jerry Lee does and Joe Meek's recording sounds more like Nashville than Sam Phillips.

A FEW weeks ago Sam Cooke was reported as saying that he never had recorded rock and roll material and that he never would. Then comes his latest release—"Feel It." Verdict—out and out rock.

HAVE pity on poor Norman Smith! Norman an 18-year-old boy from Edmonton in North



"How can I get together a sister act if you keep having sons?"

EMI NEW POPS

THIS WEEK'S



TOP SINGLE

NINA & FREDERIK
SUCU-SUCU
(Theme from AR-TV series 'TOP SECRET')
COLUMBIA 45-DB4632

CAPITOL
45-CL15224

NAT KING COLE
Let true love begin

COLUMBIA
45-DB4718

THE DOVELLS
Bristol stomp

PARLOPHONE
45-R4837

ADAM FAITH
The time has come
(from film 'What a Whopper!')

CAPITOL
45-CL15226

IVORY JOE HUNTER
May the best man win

CAPITOL
45-CL15223

WANDA JACKSON
Right or wrong

H.M.V.
45-POP933

GENE PITNEY
Every breath I take

PARLOPHONE
45-R4839

SPIKE MILLIGAN
The sewers of the Strand

PARLOPHONE
45-R4832

THE VERNONS GIRLS
Let's get together
(from film 'The Parent Trap')

U.S. IS PRODUCING TOO MANY DISCS

THE singles market in America is still good—but not as good as it was a year ago. In the opinion of Mr. L. G. Wood, Managing Director of EMI Records, who has just returned from a transatlantic business trip, this drop is probably due, strange though it may seem, to the enormous number of singles being issued and to the subsequent OVER-exposure on radio.

The very thing that all record companies and music publishers want in Britain—air time for their discs and as much of it as possible—has boomeranged in the States.

The public here is getting too much pop music and presumably has no desire to buy discs which they can almost certainly hear on one or other of America's countless commercial radio stations.

The set-up here, of course, is different, but there is a warning in the situation. Too much plugging COULD be harmful.

In the States attempts are being made to improve the situation by selling two singles for the price of one, but, says Mr. Wood, "if a single contains the right number, the right arrangement and the right artist, then it will sell. If it doesn't, then you won't be able to give it away."

Price reduction also takes place in the album market in the form of "discount offers." And record clubs are firmly established in the American market, and are regarded with a friendly eye by the business.

"The whole industry, including the retailer, appears convinced that these clubs perform a very useful function in providing additional publicity, and in persuading more and more people to become record fans," said Mr. Wood.

While in America, Mr. Wood negotiated an extension in EMI's contract to distribute Verve records in Britain, and other extensions for other catalogues are pending.



LIBERTY TO PUT OUT OWN LABEL IN BRITAIN

ALVIN S. BENNETT, President of Liberty Records in America, announced in London last week that on the expiration of the present contract with Decca, the company will sign with EMI, and their records will be issued here under their own label. Roy Squires, at present handling Mercury Records, has been assigned to label management.

First disc for the new label—probably a Bobby Vee single—will be issued next February. Bennett was hoping to fix Bobby's trip to tie up with the release. At the same time he is hoping to bring over the label's young and brilliant A and R man, Snuffy Garrett, who is responsible for most of their teen hits.

The move of Liberty to EMI marks yet another major change in the recording industry, thus underlining the keen competition between the companies for the leading American catalogues.

Liberty, ranked ninth among America's 3,500 recording companies, first appeared on the U.S. market some six years ago, their first hit being Julie London's "Cry Me A River." This was followed by the signing of several successful artists including The Chipmunks (who have sold over 14,000,000 discs), Bobby Vee, Johnny Burnette, The Ventures, Gene McDaniels, The Fleetwoods, in addition to instrumentalists Felix Slatkin and Martin Denny.

In the past 15 months Liberty have sold 2,000,000 discs in Britain alone. They now have more than 50 artists.

EVERLYS TO ENLIST IN MARINES

THE Everly Brothers, America's most famous singing duo, have decided to forestall their drafting notices and enlist in the American forces in January.

Warner Bros. Records International Director, Bobby Weiss, said this week that the boys would probably join the Marines and it was hoped that they would both go to the same unit.

They will serve for two years.

Said Weiss: "We have a stockpile of their masters and there will be a regular flow of Everly Brothers' discs as before."

Viscounts may get American trip early next year

THE VISCOUNTS, who last week were offered a South African tour on the strength of their recording of "Shortnin' Bread," may soon be visiting America.

Irving Cbezar, Pye's agent in the States, has reported that following the trip by Louis Benjamin to the U.S. earlier this month, several companies are interested in releasing discs by The Viscounts, and have inquired if the group can do a tour in the New Year.

As yet no company has been selected to release their discs. If one is fixed before The Viscounts definitely sign for their South African trip, then they may put this off and go to the States instead. However, at the present time, they will not be available until March.

The Viscounts are currently appearing in "Star Spangled Nights," which runs through until the middle of November.

NEWLEY FILMS

IMPRESARIO Bernard Delfont is forming a film company to start operations next year. Its first project is a film version of Anthony Newley's show "Stop The World—I Want To Get Off," followed by a £250,000 musical entitled "The King Was In His Counting House," starring Newley and Sammy Davis Jr., and the first filmed pantomime, "Humpty Dumpty," starring Harry Secombe.



American singer DION, pictured as he recorded his spot in this week's edition of ABC TV's "Thank Your Lucky Stars" show. (DISC Pic)

TV strike th many pop s

THE fate of ITV dramatic and variety programmes and afterwards, was hanging in the balance at present, intends calling a strike of its members on November 1, the ITV companies on the question of relating actor's firing audiences is not resolved before then.

If it happens, this strike would affect several artists like Doug Sheldon, who are actors as well as singers and who hold Equity membership cards. In addition, a similar deadlock may occur between the Variety Artists Federation and the ITV companies on the same subject, and paralyse the entire variety schedules.

A VAF spokesman told DISC on Monday: "We are a separate organisation to Equity, but we are naturally concerned with their dispute. If their strike takes place, we have instructed our members not to work in substitution for Equity artists or to work on the same bills as Equity backlogs."

"We have advised our members to consult us for clearance before accepting any bookings after November 1 if the Equity strike begins."

The VAF are expecting today (Thursday) the reply of the ITV companies to their own parallel claim asking for VAF members' fees to be related to the size of the ITV audiences watching the programmes.

The spokesman declared that, if this reply ran counter to their proposals, a strike by VAF members would almost certainly ensue.

Asked if a VAF strike would coincide with the Equity stoppage on November 1, he replied: "All things are possible."

Associated TeleVision are making no firm plans for bookings after November 1 until the outcome of the dispute is known. The same applies to Associated-Rediffusion and Granada TV.

It is understood that all the companies have a certain amount of tele-recorded variety programmes available for transmission after November 1, but these are nowhere near sufficient to replace the normal shows.

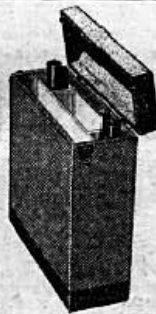
A quick round-up of the major agencies catering for the pop entertainment industry revealed that a few artists like Pete Murray will be directly affected by the Equity dispute.

If the VAF claim also results in a withdrawal of their members' services from ITV com-

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PIGGADILLY

ANOTHER BIG HIT FOR CLEO LAINE

"SOMETHING'S GOTTA GIVE"

B.W

"UNFORGETTABLE"

7N 3562D

Radio spots for Daniels

MIKE DANIELS and his Delta Jazzmen will broadcast in the BBC General Overseas Service's "Trad Time" on November 7 and in the Light Programme's "Jazz Club" on November 23.

On December 7 they play for a Christmas dance at Nottingham College for the second year running.

Newey—a new single

GUITARIST Dennis Newey's latest Philips single will be released on November 3. Top side is Newey's own composition "Border Patrol," and the flip is "Yea Yea," written by Newey in collaboration with noted light music composer Edward White.

NEXT WEEK

Mark Wynter

writes exclusively for DISC readers about his Australian tour with Bobby Vee and The Everlys.

What next for CRAIG DOUGLAS?

Shapiro, Monro, Fury, get own 208 series

HELEN SHAPIRO, Matt Monro, Billy Fury and The Brook Brothers are to get their own Radio Luxembourg series when the new winter schedules come into operation on Sunday.

The first two can be heard on Tuesdays. Billy Fury's own half hour series, "The Sound of Fury," goes out on Wednesdays and will be set in his own flat; he will have a star guest each week.

Also on a Wednesday, Jimmy Young, who has now become a favourite Luxembourg DJ, will have his own vocal programme, "Jimmy Young Sings."

On Thursdays Nelson Riddle will introduce his "World of Music" and the following day Connie Francis returns.

The Brook Brothers come up with their first series each Saturday for a quarter of an hour.

All the new programmes are to run 13 weeks and the starting time for the evening's programmes is advanced to 6 p.m.

Sinatra premiere

THE Columbia presentation of which stars Frank Sinatra and Spencer Tracy, is to have its European premiere at the Odeon, Leicester Square, on Thursday, November 16.

Filmed in technicolor on location in Hawaii, the movie is based on the best selling book by Max Catto, and Sinatra plays the part of a tough convict.

Many celebrities will attend the opening night, but it is not expected that Sinatra will make the trip.

The film will go on general release early in the New Year.

Fred Yule takes over "Housewives' Choice" for two weeks from Monday, October 30.

Brooks to BIG JIM FOR FLEE-REKKERS

BIG Jim Sullivan, who came up with his first disc, "You Don't Know What You're Got," only recently, has joined the Flee-Rekkers as their lead guitarist.

For some time Jim stood in for lead guitarist Tex Cameron, who was ill, and who has now moved over to rhythm guitar, while rhythm guitarist Alan Monger has joined the front line on baritone.

More for 'Trad Tavern'

MORE guests announced for visits to the Light Programme's "Trad Tavern" include Danny Moss (November 4), and Terry Lightfoot's New Orleans Jazzmen (November 25).

Frankie Vaughan heads the bill on ATV's "Sunday Night At The London Palladium" this week-end.

NEW RELEASES

THE VELVETS LAUGH

46-MLU 9444 London

Under the moon of love

CURTIS LEE

46-MLX 9465 London

JERRY LEE LEWIS AS LONG AS I LIVE

46-MLL 9448 London

I can't forget MARVIN RAINWATER

46-MLU 9447 London

NEIL SEDAKA SWEET LITTLE YOU

46/BCA-1260

FLOYD

HA

ELVIS PRESLEY

HIS LATEST FLAME; LITTLE SISTER

45/BCA-1268

LONDON

THE DECCA RECORD COMPANY

Great could involve ingers

Scheduled for November 1, a time, Equity, the actors' ber 1, if their dispute with res to the size of the view-

panies, a much greater number of pop artists will be involved.

Larry Farnes told DISC: "Billy Fury and all my other artists are members of the VAF, and Marty Wilde is also a member of Equity. He won't be affected because he has not any ITV engagements forthcoming, but Billy Fury has and would certainly be affected if there is a dispute between ITV and that organisation."

It is estimated that over fifty per cent of the artists on the books of the Grade and Delfont agencies are holders of VAF cards, and liable to participate in any strike action which may develop.

A spokesman for the Musicians Union stated: "If other unions are in dispute with the ITV companies and have withdrawn their labour, our members naturally will do nothing against their interests as far as substitute programmes are concerned."

Marshall on Tyne Tees

SINGER Gary Marshall has four consecutive appearances in Tyne Tees TV's "Young At Heart" fortnightly series. The first was yesterday (Wednesday), and the others are November 8, 22 and December 6.

'Stork' was on time!

PYE A and R man Tony Hatch has found his latest film composing assignment "Stork Talk" singularly appropriate, because his wife gave birth to a baby daughter last week!

"Stork Talk" will be a sophisticated comedy starring Tony Britton, Anne Heyward, John Turner and introducing a new French discovery, Nicole Perrault.

Hatch has already completed the title song and the major theme "Tina," and commercial recordings of both are expected soon.

Borge TV change

GRANADA TV have revised the transmission dates for two telefilmed variety shows. The one starring Victor Borge will now be screened on October 31 instead of November 21. On the latter date Jerome Robbins' "Ballet U.S.A." will be transmitted.

The Paul Anka show remains scheduled for December 12.

Humph-Cab Kaye album

HUMPHREY LYTTLETON'S new Columbia LP, due for release next month, is entitled "Humph Meets Cab." It features a quartet led by Lyttleton and jazz vocalist Cab Kaye, now entertainments director for the government of Ghana.

Kaye duets with Lyttleton on one track.

Orlone are to release the hit Dutch recording of the trad jazz number "Midnight In Moscow."

JACK GOOD TV SHOW AWAITS DECISION

DISC columnist Jack Good produced and supervised a pilot show telefilmed for ATV last Friday called "The Big Chance."

It is a talent programme, and the new artist whom Good likes best in each show will be given full star grooming and booked back into the programme two weeks later.

A decision on the pilot show is now awaited from ATV, who would probably give the series a wide ITV network coverage if they accept it.

Bob Luman for army service—again!

U.S. Army reservist Bob Luman, who became world-famous through his Warner Bros. waxing of "Let's Think About Livin'" is to be re-inducted into the U.S. Army on October 20 despite the fact that he only completed his National Service last March.

Ember gets U.S. disc

JEFF KRUGER, president of Ember Records International, has signed a contract with Syd Nathan of King Records in the States for the English distribution of King discs.

Included in the deal are albums by such artists as Billy Eckstine, The Platters, Jack Teagarden, Jimmy Rushing and Earl Bostie.



Many of the top personalities in the pop music world were at the official launching of the Reprise label in Britain last week. Seen here posing with a picture of Frank Sinatra, the "Gambor" of Reprise, are DISC ALAN FREEMAN (left) and DON MUSS.

Tubby on 'Jazz Club'

THE Light Programme's "Jazz Club" on November 9 will feature a modern session starring Tubby Hayes and his Quartet with guest singer Elaine Delmar.

Flaine will also star with the Tubby Hayes group in a new 13-week Southern TV series entitled "Tubby Plays Hayes." The first show is scheduled for November 9.

Singer Rose Brennan is now recording for the Philips label and not for its companion Fontana as stated last week.

Bassey LP for States

EPIC RECORDS in America is to release at least two Shirley Bassey LPs next year.

Shirley, who has just completed an engagement in the Persian Room of the Hotel Plaza, New York, has her version of "You'll Never Know" at present on release in the States on the United Artists label.

A LAST CHANCE



First and second prize in the contest are two tape recorders, the VERITONE (left) worth 105 guineas, and the STUZZI.

ONLY three days left for you to win one of the prizes of the year—a 105 guinea tape recorder, a week's paid engagement at the Centre of Sound in London and a record test with a major company.

Last auditions for this mammoth talent contest which DISC is holding in conjunction with the Centre of Sound will be held this Saturday.

All you have to do is complete an Entry Form—available from Centre of Sound, Archer Street, London, W.1.

The contest is open to male and female vocalists, vocal groups, instrumental groups and jazz groups. Entrants who reach the required standard after auditions will be invited to appear in a series of heats, culminating in a final in the New Year.

The runner-up will receive a STUZZI tape recorder. Third prize is a collection of LPs of the winner's choice worth £10.

Monro—second Ed Sullivan TV fixed

FOLLOWING his appearance in the Ed Sullivan Show last Sunday Matt Monro, who returns to Britain on November 12 for a fortnight at Ilford's Room at the Top, will make a second guest spot in the same show on New Year's Eve.

However, before going back to the States for this, Matt will do some concerts and TV in England. He will also cut a new single for Parlophone.

It is hoped Matt will be able to make a personal appearance tour of top U.S. cities when he returns in late December.

CHRIS WITH FAITH

THE Chris Barber Band will be featured in ATV's "All Kind of Music" on November 5. This will be the programme in which ATV will welcome back Adam Faith after a long absence.

In his search for music Chris has received 50 new blues numbers from the Leeds office in New York. They are old numbers which were specially selected for him.

Brooks' dates

GUESTING in the Light Programme's "Parade Of The Pops" on November 8 are The Brook Brothers. They also star in the same wavelength's "Saturday Club" on November 11, sharing the bill with Craig Douglas, Rose Brennan, the Lana Sisters, Russ Sainy, the Betty Smith Quartet and guitarist Rhet Stoller's group.

Jazz agencies to merge

ONE of London's top folk and blues organisations, the Malcolm Nixon Agency, has signed a contract with top Scottish agent Andy Lothian Jr. for a joint organisation to handle promotion work in the jazz field in Scotland.



CRAMER G ON CA-1258	SAM COOKE FEEL IT 45/BCA-1260	DON GIBSON SEA OF HEARTBREAK 45/BCA-1243
PERRY COMO MAKE SOMEONE HAPPY 45/BCA-1246	ROSEMARY CLOONEY HEY, LOOK ME OVER 45/BCA-1257	
45 RPM RECORDS LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1		

Two hits for the price of one by Brenda Lee?

BRENDA LEE
Anybody But Me; Fool No. 1
(Brunswick 05850)

D N T
A GOOD, relaxing rocker is "Anybody But Me" which Brenda Lee punches over for the upper half of her latest coupling. Both tone and lyric will get inside your head swiftly and you'll be beating it out along with Miss L. She seems to improve and improve.

The second side may prove to be just as big an attraction as "Anybody But Me," and certainly confirms the belief that Brenda has another hit. "Fool No. 1" is a slower number taken in blue mood by the girl. Tune's a winner.

SAM COOKE
Feel It; It's All Right
(RCA 1260)

D N T
SAM COOKE comes out jumping with a good beat for the song he wrote himself, "Feel It." Lyric instructions invite you to move to the music and I reckon there'll be thousands to accept. Very infectious production with excellent rhythm backing directed by Stan Appelbaum. For the reverse, Sam changes gear and

takes "It's All Right" with a slow shuffle. Echoing vocal group help to plant the repetitive title phrase.

ADAM FAITH
The Time Has Come; A Help-Each-Other Romance
(Parlophone R 4837)

D N T
I HAVEN'T seen Adam Faith's film "What A Whopper" so I can't say how this song—"The Time Has Come"—appears in context. On record, however, it emerges as an attractive romancer with a light Latin beat to it. Easy-going treatment by Adam and the John Barry musicians. Should sell.

Rougher beat item on the turnover, with Faith chattering over a twangy accompaniment.

FLOYD CRAMER
Your Last Goodbye; Hang On
(RCA 1259)

D N T
NICE contrast in the sides Floyd Cramer releases for his new disc. "Your Last Goodbye" has a simple melodic line and the piano treatment is very reminiscent of his "Last Date" performance. Some subdued voices add size among the strings in the accompaniment. But it is "Hang On" which will probably draw the early custom to this coupling.

"Hang On" changes into top gear and Floyd rattles along furiously. The likeness here is to "On The Rebound." Good stuff which ought to see him back in the big sellers.

LEROY HOLMES
Ada; Theme From "Bridge To The Sun"
(MGM 1140)***

ADA is a film title theme. A big walking theme which is jocosely performed by the Holmes orchestra and chorus on this disc. Ada sounds like a tight-skirted, stinky girl to me.

The theme from the picture *Bridge To The Sun* opens dramatically with the



A rocker and a slower number from BRENDA LEE.

strings and chorus, then settles down more quietly into a slow rock-a-ballad tune.

ACHILLES AND HIS HEELS

Brigitte Bardot; Acapulco
(Fontana R 340)***

ANOTHER of those village square productions of Brigitte Bardot. Not much to choose between any of the ones I've heard—and this one doesn't stand out.

Acapulco is a rather stolid Latin instrumental without vocal.

MARTY WILDE

Tomorrow's Clown; The Hellions
(Philips PB 1191)***

HEAVY beater written by Marty for himself. *Tomorrow's Clown* is sung huskily and forcefully by the performer. Good of its kind, though Marty's inclined to over-dramatize. I feel in the search for vocal effects.

TIPPED FOR THE CHARTS

Adam Faith, Sam
Cooke, Brenda
Lee, Floyd
Cramer

The Hellions from the film of the same name, was written by Larry Adler and Herbert Kretzmer. Trotting tempo for the story song of those who died in the Transvaal dust.

THE KAYE SISTERS
Little Soldier; Mistletoe Kisses
(Philips PB 1189)***

KIDDY ballad on an old familiar theme. Little Soldier is sung sentimentally by The Kaye Sisters for the top side on this release. Wally Stott provides the slow martial accompaniment. Slow, romantic ballad on the reverse has the Yale flavour woven into it from the title *Mistletoe Kisses*. Simple words and melody.

THE SPRINGFIELDS

Bambino; Star Of Hope
(Philips PB 1178)***

BAMBINO desires to dance its way into a lot of hearts for Christmas. The melody may well be familiar to you. I'm told that it's an old Neapolitan carol.

Tom Springfield has given it English lyrics with a seasonal flavour, and has written this extremely charming adaptation. The trio sing it with all the freshness and polish that has marked their work to date. Could grow into hefty sales.

Star Of Hope waltzes tenderly for the other half.

WINIFRED ATWELL

Winnie's Piano Party
(Decca F 11399)***

THE titles are: "Ma, He's Making Eyes At Me," "You Were Meant For Me," "Bye Bye Blackbird," "Who's Sorry Now," "Down Yonder," "Does Your Chewing Gum Lose Its Flavour," "I Life-Up My Finger," "Doo Wacka Doo." Winnie rolls them all up at her "other



piano" into one of her typical Christmas packages. Should be spinning at a lot of get-togethers this year.

SPIKE MILLIGAN

I'm Walking Out With A Mountain;
The Sentries Of The Street
(Parlophone R 4839)***

TWO 220) Milligan songs with Alan Care providing a crazy keyboard backing for I'm Walking Out With A Mountain, and Ken Jones directing orchestra with nice sense of humour on the other side.

If you've heard Spike's off-beat stabs at pop numbers in the past you'll know what to expect. Could take off in time for the Christmas present sales.

PETE KING CHORALE AND ORCHESTRA

Hey! Look Me Over; Tall Hope
(London HLR 9437)***

A MIXED chorus here, singing the rousing marcher *Hey Look Me Over* from the musical "Wildcat." Well made and entertaining, though never tremendously exciting as the song can be. Pleasant.

The other "Wildcat" song, *Tall Hope*, is sung by Jack Jones with the King orchestra accompanying him. Good performance of the ballad in straightforward fashion.

SAM FLETCHER

Tall Hope; Far Away From Home
(RCA 1255)***

MR. FLETCHER'S voice is friendly and mellow, and he uses it well for the swaying ballad *Tall Hope*. Builds into affable swing work with the Sammy Lowe orchestra accompanying him.

Genre! ballad for the reverse... *Far Away From Home*. Romantically and sincerely sung by Fletcher, though it may be subdued for high sales.

NANCY SINATRA

Cuff Links And A Tie Clip; Not Just
Your Friend
(Reprise R 20017)***

IF you want to know what Nancy Sinatra looks like, just buy the disc (or see facing page). Envelope carries

RATINGS

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

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



FOR THE BIG HITS!



CLARENCE "FROGMAN" HENRY

"STANDING IN THE
NEED OF LOVE"

7N 25115

THE MARCELS
"HEARTACHES"

7N 25114



SANTO & JOHNNY
"COME SEPTEMBER"

7N 25111

ETTA JAMES
"DREAM"

7N 25113

NEW TO YOU

Frankie's
daughter
impresses
Reprise

NANCY SINATRA
"Cuff Links And A Tie Clip"

A NEW star with a famous husband, an even more famous dad, coming up with her first release on papa's label, can only add up to success.

The singer is Nancy Sinatra. The husband is Tommy Sands, the song is "Cuff Links And A Tie Clip" on Reprise, and of course, father is Frankie.

Perky, 21-year-old Nancy was born in New Jersey, but moved out to Los Angeles while still a tot, where she has remained ever since. She studied economics at the University of California before teaming up with Tommy Sands, and eventually marrying him on September 11, 1960.

Before signing a long term contract with Reprise, Nancy had often appeared on some of dad's TV shows, and indeed has been building up quite a nice reputation as a singer.

In fact, Nancy has scored high honors in the U.S. hit parade with this disc, and Reprise are so pleased with her they are planning several albums.

PIERCE ROGERS
"Do You Still Love Me?"

PIERCE ROGERS, born in London in 1936, is the leader, rhythm guitarist and vocalist of The Overlanders. Other members of the group are Pete Boone (lead guitarist), Tony Sullivan (bass) and Canadian George Rodda (drums).

They first got their break some two years ago when they were featured by Carroll Levis on TV. This led to six dates in Jack Good's "Oh Boy", but no recording contract.

Although the group hasn't been short of work since their formation, bad luck has dogged them until quite recently. They even passed their audition for a new TV series, but then the authorities decided not to run the show.

GLEN DALY
"The Johnny Thomson Song"
"The Celtic Song"

SCOTTISH singer Glen Daly is comparatively unknown south of the border, and in fact, he had only travelled as far south as Liverpool until he came to London to cut his double debut for Piccadilly.

He started off as a welder. From there he progressed to ladies hair-dressing, until, in 1950 he teamed up as a stonier to Scottish comedian Dave Willis.

From then Daly branched out on his own, rather as an entertainer than singer.

Glen was determined to make his first disc a tribute to Celtic Football Club and, in fact, both discs have turned out like this, as the second, "The Johnny Thomson Song" is the ballad of a Celtic goalie who was killed in a match some 30 years ago.

Disc Date

(contd. from page 8)

a colour photograph of Frank's girl on both sides. There's also some track dubbing in the production itself.

Cuff Links And A Tie Clip is a bouncy, young-hearted tune which she handles crisply. Topline reminds me strongly of the chorus interjections in Come's old "Love Makes The World Go Round" success.

Chancy darts with herself again, but more tenderly as she sings the steady beat ballad **Not Just Your Friend**. No doubt about it, she could be very commercial.

NAT KING COLE

Let True Love Begin, Cappuccina (Capitol, CL 15224)***
NAT is in good velvet voice for this performance of the fine ballad **Let True Love Begin**. Lyrics are simple but so skillfully designed. Melody is easy on the ear, too. Cole sings to a hip-swinging Latin rhythm.

Accompaniment is orchestra and girl group directed by Richard Wess. Ought to sell as sweetly as it sounds.

Soft and swinging, **Cappuccina** goes with mandolins, of course, and Nat's firmly at home. Another Wess backing this one building adroitly with "Mack The Knife" memories.

HENRY MANCINI

Breakfast At Tiffany's: Moon River (RCA 1256)***

THE title theme and the increasingly covered **Moon River** from the picture **Breakfast At Tiffany's**. Henry Mancini directs orchestra and chorus with his usual precise command. Top side flows warmly with some nice piano floating around in it.

The **Moon River** is waltzed slowly and rather hauntingly for the other side. Chorus comes in with the lyric around the midmark.

CARMEN CAVALLARO

Back Street: Moon River (Brunswick O 5859)***

TWO screen themes played by the famous pianist. **Back Street** is the title melody used for the latest version of this story. **Moon River** is taken from **Breakfast At Tiffany's**.

The former flows smoothly and fairly dramatically in lush romantic mood, but there's not a great deal to hold on to if you want **Moon River** as much better for this purpose, of course. Carmen ripples it along attractively.

McGUIRE SISTERS

I Do, I Do, I Do: Just Because (Coral Q7241)***

NOW over here for their Talk of the Town cabaret appearances, the three McGuire Sisters come up with a sentimental production of the marriage ceremony in **I Do, I Do, I Do**. Interesting, but I prefer the Girls in brisken mood than this.

And it's brisken on the other side. The Sisters race through **Just Because** in fine form and with high polish. Dick Jacobs' orchestra and chorus accompany.

THE FULLER BROTHERS

Moon River: Framed, Convicted And Condemned (London HLX 9443)***

HARMONICA opens up the "Breakfast at Tiffany's" song **Moon River** for the Fuller Brothers. Well, and sincerely, sung by the team, this half will make your choice even more difficult should you wish to buy a copy of this ballad.

Western drama on the flip with the complaint that I was Framed, Convicted And Condemned.

JOEL GREY

BURT AND THE BACKBEATS Brigitte Bardot: **A Felicidade** (London HLX 9442)***

JOEL GREY with orchestra and chorus provides another version of Brigitte Bardot. Differs little from any of the others on the market. Similar village noise for the novelty.

Other half of this coupling is given over to Burt and the Backbeats. Instrumental team with guitar and sax prominent in a Latin beater. **A Felicidade**. Some high flown chorus work, too.

EARL SINK

Little Suzie Parker: Superstitious (Warner Bros. WB 51)***

EARL SINK chanting furiously for the rocking **Little Suzie Parker**. Gets a slick instrumental accompaniment which is added to by edgy girl group voices. A yay-yay number which will have plenty of customers, I expect.

For **Superstitious** this Crickets' associate goes beating loudly and forcefully.

GLEN DALY

The Johnny Thomson Song: Kathleen So Fair And Bright (Piccadilly N 35016)***

The Celtic Song: An Irishman's Dream (Piccadilly N 35017)***

TWO discs for simultaneous release by Glen Daly. Folksy material that will appeal especially to people above the border. I remember the death of goalkeeper **Johnny Thomson**—and find it nostalgic that someone should now write a lament for this footballer.

NAT KING COLE IS TO START HIS OWN LABEL

NAT KING COLE is the latest recording star who is about to open his own recording company. Nat will seek all new talent for the yet unutilized label, but there is no possibility of his recording himself as he has recently signed a new contract with Capitol that will take him through another 10 years.

Following in the footsteps of Connie Francis and Jack Paar, Steve Lawrence and Eydie Gorme have just recorded an album of oldies called "It's Us Again," to be used as a gift for buyers of a famous shampoo. The LP will be on sale only in supermarkets and drugstores.

The Delta Rhythm Boys have just signed to appear with Lena Horne in her forthcoming Broadway show, "Nine O'Clock Show." Apart from backing Miss Horne in several numbers, the boys will have their own spot.

EVERYTHING points to Frank Sinatra having his biggest ever album sale with his latest waxing for Reprise, called "I Remember Tommy." It features Frank singing again all the famous when helping make him famous when singing with the late Tommy Dorsey Band, including "It's Always You," and the great "Getting Sentimental Over You."

Eddie Fisher's newly signed contract with ABC Paramount will

come into operation with the first release on the label of "Shalom" and "Milk And Honey," both from the new Broadway show, "Milk And Honey." Both of these titles were recorded by Eddie in Rome.

Ferrante and Teicher look like having the instrumental hit of "Tonight" from the movie of "West Side Story" on United Artists. U.A. also have two other versions of this number out, a dance version by Ralph Marterie and a dramatic vocal by newcomers Jay and the Americans.

THE FOUR FRESHMEN celebrated their thirteenth year as professional entertainers the same week as founder member Don Barbour met his untimely death in a road accident. Don had, of course, left the group to turn solo.

Pat Boone is to have his third book, "The Real Xmas," out next week. The first pair of Pat's literary efforts sold over 750,000 copies.

Nat King Cole says of his recently born twin daughters, Casey and Tomalin, "Man, I never knew what living stereo was until now."

Frankie Lane, Pat Boone, Bobby Darin and Alice Faye, on location making "State Fair," raised \$65,000 for a benefit arranged in Dallas for the recent hurricane victims.

Johnny Cash has just started on



NAT KING COLE—His own label, but he won't record himself. (DISC Pic)

a nationwide tour doing personal appearances in connection with the opening of "5 Minutes To Live," the film in which he has his first dramatic starring role.

This really is a "do it yourself age." Columbia A and R producer-singer-writer Al Kasha took his own session in which he wrote his own song called "No Matter What I Do."

London Records, in the hopes of following the Steve Lawrence and Andy Williams trend of straight ballad hits, is releasing "Gone With The Wind" by Anthony Newley, as a single.

Judy Garland is really going great guns again. With her latest

Cable from America

edited by Maurice Clark

IF at the top of the hit parade, she is all set to star with Frank Sinatra and Dean Martin in a TV colour spectacular. Her next picture will be an animated feature length cartoon musical, in which she will sing and do the narration. It's called "Gay Patee." Harold ("Man That Got Away") Arlen is writing six new songs for Judy to sing.

Little Richard, who stepped recording some time ago to become a preacher and gospel singer but is now back on the job with Mercury has his first single out this week. Titles are "He's Not Just A Soldier" and "Joy, Joy, Joy." This disc could put him back into the sellers' right away.

Louis Prima and Keely Smith, who recently divorced, have agreed to honour all previously negotiated contracts and are even talking of accepting more work together.

Thirty years ago a young Frenchman called Maurice Chevalier captivated the world by singing a song called "L'Amour In The Sunlight, Lovin' In The Moonlight" in a film called "The Big Pond." The song was written by Al Sherman.

Recently Maurice recorded three songs for a new picture called "The Castaways." They are "Merçi Beaucoup," "Enjoy It," and "Grimpoons." The writers are Dick and Bob Sherman—Al's sons.



NANCY SINATRA—Fame on all sides.

Daly sings it simply to a traditional air. Traditional, too, is Kathleen So Fair And So Bright which Daly offers sentimentally on the reverse.

Back to Footba' for the second coupling as Daly brings out **The Celtic Song** which bounces brightly. Fans' burst of praise in march time. Don't play it to a Ranger's supporter!

An Irishman's Dream waltzes familiarly to bring a tear to the eye of Irish expatriates.

THE CANNONS

Bush Fire 1, Juicy (Columbia DB 4724)***

FIRST-RATE studio noise for Bush Fire by The Cannons. Guitars twang darkly and some voices mingle to make the noise even more stirring. Good solid beat which ought to have the jukes rocking in no time at all.

Juicy walks a Latin path but has a contagious tune as well as the rhythm. Again voices come in effectively and there's a spell of wild sax work.

PIERCE ROGERS and THE OVERLANDERS

Do You Still Love Me?: That Someone (Parlophone R 4238)***

MR. ROGERS has a fairly fruity voice and he chants the easy rocker **Do You Still Love Me?** comfortably to a routine instrumental accompaniment with guitar twanging.

That Someone has a firm beat, too, with good guitar noise in it. Slower with good an effective vocal by Rogers.



SMASH



HITS



PETULA CLARK

'MY FRIEND THE SEA'

B/W

'WITH ALL MY LOVE'

7N 15389

KENNY BALL

AND HIS JAZZMEN

'MIDNIGHT IN MOSCOW'

B/W

'MY MOTHER'S EYES'

7N 2049

THE BROOK BROTHERS

'MARRIED'

B/W

'I LOVE GIRLS'

7N 15387

EMILE FORD

'THE ALPHABET SONG'

B/W

'KEEP A-LOVIN' ME'

7N 35019

JOSH MACREA — DO IT YOURSELF

7N 15384

NIGEL HUNTER REVIEWS MORE OF THE OCTOBER LP AND EP RELEASES

Russ chooses wisely on 'Cinema' album

RUSS CONWAY
My Foolish Heart; I Might As Well Be Spring; Theme From "Picnic"; April In Portugal; Love Letters; It Can't Be Wrong; Tara's Theme; Young At Heart; Three Coins In The Fountain; Secret Love; Laura; Song Of Delilah. (Columbia 33 SX 1338)****

Russ plays his slow, dreamy way through a very agreeable set of film music, aided and abetted in first-class fashion by Tony Osborne's orchestra and Rita Williams' singers.

Meaning no disrespect to Rita and her competent choir, I don't really see the necessity for their wordless contributions to this LP. I suppose it's a case of "everyone else has a choir in this type

Tony's Wife; Get Out Of Town; Ain't No Behavin'; You Stepped Out Of A Dream; Jackie's Tune; Rain On The Roof; Arkansas Holler. (MGM C 867)****

THE album title and sleeve note waffle in silly fashion about what is merely a straightforward dance band set well recorded but without any special effects or significance in terms of sound.

That apart, it's a first-rate selection of lightly swinging work-outs by the highly competent Elgart crew, spiced with short, jazz-slanted solos.

Dance music supreme.

SARAH VAUGHAN
The Divine One

Have You Met Miss Jones? Ain't No Use; Every Time I See You; You Stepped Out Of A Dream; Gloomy Sunday; What Do You See In Her? Jump For Joy; When Your Lover Has Gone; I'm Gonna Laugh You Out Of My Life; Wap Too; Troubles In Dreams; Somebody Else's Dream; Trouble Is A Man. (Columbia 33 SX 1340)****

SASSY backed by jazz-slanted groups directed by Jimmy Jones. Her fans will like this set the most, and agree wholeheartedly with its title. I'm not so entranced.

She's fine working to an up-tempo, but when the beat slows down, she tends to wail all round and over the right note in an excruciating fashion before finally hitting it.

I know this is regarded as class in some jazz circles. I regard it as plain wailing.

GEORGE SHEARING AND NANCY WILSON
The Swain's Mutual!

On Green Dolphin Street (W); Oh, Look At Me Now; The Nearness Of You (W); You Are There; Born To Be Blue (W); Blue Lullaby; Lullaby Of Birdland; All Night Long (W); Inspiration; The Things We Did Last Summer (W); Don't Call Me; Let's Live Again (W). (Capitol T 1418)****

JAZZ singer Nancy Wilson sings the tracks marked (W) backed by the Shearing quintet, which is featured alone on the rest.

Pleasant listening, with the Shearing crew swinging gently through their customary brand of cocktail jazz.

I'm not knocked out by Nancy on this showing. Her treatment of some of the songs is perfunctory, and she sounds



Full marks to RUSS CONWAY for picking lesser known numbers.

quite happy in *The Things We Did Last Summer*, which is supposed to lament a broken love affair.

JONI JAMES
100 Strings And Joni On Broadway

Hey There!; Till There Was You; I've Grown Accustomed To His Face; Bali Hai; Isn't It Romantic?; If I Loved You; Mr. Wonderful; Bambi, Bambi And Beads; Bewitched; Hello Young Lovers; Smoke Gets In Your Eyes; The Party's Over. (MGM C 865)****

RECORDED by Joni during a London visit with orchestral backing directed by Geoff Love and Tony Osborne. I don't know whether the string section numbered 100 or whether there were 100 individual strings on its instruments, but anyway the accompaniment is beautifully lush.

I'm not smitten with Joni's voice or singing style. She's moderately pleasant to hear, and gets a lot of help from this array of fine songs from Broadway shows. But some of them demand a much better voice than hers.

FRANKIE VAUGHAN
At The London Palladium

Stars In Your Eyes; June Night; I'll Build A Sideshow To Paradise; It All Depends On You; Isn't This A Lovely Evening; Kewpie Doll; Am I Wasting My Time On You?; That's My Doll; No Help Wanted (with The King Brothers); Come Softly To Me (with The Kaye Sisters); The Green Door; Give Me The Moonlight; Give Me The Girl; Happy Days And Lonely Nights (with The Happy Wanderers); The Garden Of Eden; Al Jolson Medley. (Philips BBL 7330)****

ONE thing stops me awarding this four stars—the Palladium audience. Why are British audiences so chronically incapable of clapping in obedient time? Why do self-styled humorists have to shout out so-called witticisms when the artist is speaking or singing?

Mind you, Frank certainly encourages them. He went down into the audience with a hand mike during this performance recorded on May 1 to serenade coy, giggling girls, and made my flesh creep even more.

Audience apart, it's a good selection well put over. I wish I could have heard more of the Kings and the Wanderers, though.

Frank is trying to keep the old music hall principle of audience participation alive. After a set like this, I wonder if it's a good idea.

RIDDLE SWINGS HIS WAY THROUGH COLE PORTER'S 'CAN-CAN'

NELSON RIDDLE
Can Can

It's All Right With Me; You Do Something To Me; Alley-Ou-ou; Come Along With Me. (Capitol EAP 1-1365)****

ONE of the best pop maestros there are takes time out from helping vocalists to the hit parade, and gives us a great set of Cole Porter tunes from *Can Can*.

Everything you would expect is here — imaginative arrangements, clean, polished playing from the Riddle orchestra and, of course, a firm, marvellous swing throughout the record.

NAT KING COLE
Love Is Here To Stay

That's My Girl; For Sentimental Reasons; Hold My Hand; Love Is Here To Stay. (Capitol EAP 1-20151)****

THE velvet-voiced Cole man with four offerings originally released back in the fifties. They sound as good as ever

Do You Speak To An Angel? is given over to an alto-sax solo before Dean comes in with the words. Who would dare try something like that nowadays?

THE SHIRELLES
The Shirelles Sound

Will You Love Me Tomorrow?; Lower The Flame; Johnny On My Mind; You Don't Want My Love. (Top Rank JKP 3012)****

AND a very pleasant sound it is, too. Lead singer Shirley Owens solos competently in a rather mournful kind of way, and the four girls harmonise well together.

The backings, anonymous though they are, provide an ideal showcase for the group, and altogether this is a very good EP of its kind.

RUSS CONWAY
Join In With Russ (No. 1)

Pack Up Your Troubles; How Ya Gonna Keep 'Em Down On The Farm?; Don't Dilly Dally; For Me And My Gal; If You Know Sussie; Underneath The Arches; When Irish Eyes Are Smiling; Nellie Dean. (Columbia SEG 8100)****

RUSS CONWAY in what to me seems his most happy and relaxed musical setting—the bar-room piano medley.

He works through this selection of old favourites in rousing style, backed by rhythm under Geoff Love with the guitar taking some solos as well.

HANK WILLIAMS
Hank Williams Favourites

Settin' The Woods On Fire; Kaw-Liga; Hey, Good Lookin'; Jambalaya. (MGM EP 757)****

AN EP of old recordings by the legendary figure of country and western music, the late Hank Williams, and his Drifting Cowboys.

I was very agreeably surprised. C and W enthusiasts always get so mournful and maudlin when discussing or singing about their hero and his short, unhappy career that I tend to expect a really gloomy set every time I see his name on a record.

But in these four he's happy enough in mood, and works through them in fine fettle.

JOHNNY PRESTON
Johnny's Best Of Love

Just Little Boy Blue; The Angels Gave You To Me; Token Of Love; Leave My Kitten Alone. (Mercury ZEP 10116)****

SOME reasonable rock from Mr. Running Bear, put across with the aid of the usual backing beat and chanting chorus.

The title track is a bit of a drag, however. Slow, sentimental ballads are not Johnny's meat, and merely spotlight vocal defects which aren't always apparent in the rockers.

FRANK DRONE
The Band Rocked On

Strawberry Blonde; When You're Young And Only Seventeen; Portrait Of My Love; Goodbye, So Long, I'm Gone. (Mercury ZEP 10117)****

FOUR entertaining tracks from the guy with the unfortunate surname. Frank doesn't drone at all here. His vocal style is warm and pleasant, and he does a good job with *Portrait*, although Matt has nothing to worry about.

SARAH VAUGHAN
No Count Blues

Darn That Dream; Missing You; No Count Blues. (Mercury ZEP 10115)****

SLEEVE writer John Hobday has rechristened Sarah as "Sassy" after years of everyone else calling her Sassy. That's the only noteworthy feature of this set, in spite of the jazz talent in the accompanying band.

She wails at her worst, especially in the title track occupying all the second side, which is a big load of nothing.

PATTI PAGE
My Kinda Love

My Sin; Taking A Chance On Love; I Didn't Know About You; Love For Sale; My Kinda Love; I've Got You Eyes On You. (Mercury ZEP 10114)****

STYLISH singing from Miss P., who never seems to do as well here on disc as she deserves. She puts these numbers over with commendable skill and ability.

The helpful accompaniments include some Latin spring from a conga drum in three of the items.

LPs

of album, so we had better have one too.

Very pleasant background sounds, and full marks to Russ for searching out one or two lesser-known works which haven't been flogged in every recording studio from Texas to Timbuctoo.

BILLY MAY
The Girls And Boys On Broadway

The Girls Against The Boys; My Darling; If I Were A Bell; Where Did We Go?; Guys And Dolls; Rich Butterfly; Heart; Till There Was You; Girls And Boys; I've Never Been In Love Before; I Gotta Have You. (Capitol T 1418)****

OLD FATSO himself with his orchestra consisting of those fabulous Hollywood session musicians who blow some of the greatest backings for some of the greatest stars on record.

This time they are on their own in a fine selection of tunes from hit Broadway musicals.

Billy hit the pop music popularity polls originally with his "slurping" saxophone gimmick, but it's a mark of his creative and imaginative ability that this scoring device is heard only briefly throughout this LP.

LARRY ELGART
The Shape Of Sounds To Come

I've Got You Under My Skin; I've Heard That Song Before; All The Things You Are; Theme From "The Ingrates"; More Than You Know;

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In short . . .

LPs

HAL MOONEY,—Woodwinds and Percussion (Mercury MMC 14078). A reasonable set for the instruments specified in the album title. The arrangements are tidy and don't break off too often for percussion meanderings. But this set doesn't stand out above the many others in this line (****).

SOUND EFFECTS, Vol 1 (Audio Fidelity stereo DFS 7006). No star rating because this is not for entertainment. It offers fifty sound effects in stereo, including "Sink Draining" as well as the more conventional bangs, etc. One point—they cannot be reproduced without express permission of Audio Fidelity.

CLEBANOFF—The Clebanoff Strings and Percussion (Mercury MMC 14077). A cut above the usual percussion-flavoured albums we've been hearing lately. He strings make the most of the reasonable tunes selected, and the percussion is crisper and more at home with

the various Latin rhythms employed (****).

VICTOR SILVESTER—Getting To Know You (Columbia 33 SX 1339). The more I hear them, the more I enjoy the melodic sets by the Silver Strings. They completely overshadow his normal ballroom orchestra in my opinion, and are ideal for dancers and listeners (****).

EPs

WALTZES FROM VIENNA, (HMV 7 EG 8705). Routine performances of Johann Strauss Jr. waltzes with the Rita Williams singers and Michael Collins' orchestra backing up the soloists (****).

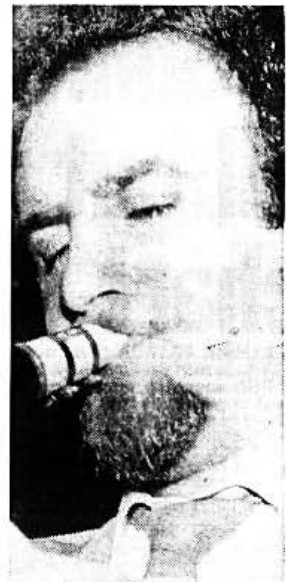
VANESSA LEE—The Glorious Voice Of Vanessa Lee. (HMV 7 EG 8702). Four fine songs sung simply without elaborate frills, and the merit of the songs, coupled with her own vocal artistry, produces an excellent EP (****).

Vintage DEAN MARTIN songs of the fifties are as good as ever.



OWEN BRYCE (TRAD) AND TONY HALL (MOD) REVIEW THE JAZZ SCENE

Acker gets better and better— No great names, but this is one you must get



ACKER BILK—A mixed bag. (DISC Pic)

HORACE PARLAN QUINTET
Speakin' My Piece
Wadin'; Up In Cynthia's Room;
Borderline; Rastus; Oh So Blue;
Speakin' My Piece.
(12in. Blue Note 404)*****

Earthy, basic and blues-conscious. Even during those times when it wasn't "the done thing."
Now that jazz has returned to the roosts, it's only natural that Barney's honesty should appeal to a wider audience.
This is his own gigging group. And a hard-swinging little combo it is. Almost relentlessly so, with Marv Johnson's percussive piano-playing pacing Kessel all the way.
Yet the two tunes that appeal to me most are the only two non-hard-swingers! The poignant Spanish Scene and the ballad, Valentine.

ACKER BILK AND HIS PARAMOUNT JAZZ BAND
Mr. Acker Bilk's Landowne Folio
Stars And Stripes; Pealido Street Blues; Papa Dip; My Heart Belongs To Duddy; Gospel Train; Maryland March; That's My Home; Go, Tell It On A Mountain; Creole Jazz; House Rent Stomp; My Bucket's Got A Hole In It; Stomp Off; Let's Go!
(Columbia 33SX 1348)***

which is lacking in jazz performances today... majesty. Every performance has that particular quality about it.

MUDDY WATERS
Muddy Waters At Newport
I Got My Brand On You; I'm Your Hoochie Koochie Man; Baby, Please Don't Go; Soon Forgotten; Tiger In Your Tank; I Feel So Good; Got My Mojo Working; Got My Mojo Working, Part 2; Goodbye Newport Blues.
(Pye Jazz NPL 34)***

I HAVE been enjoying more and more the performances of Mr. Acker Bilk and his merry men. Live ones, that is. The band has a healthy beat. Colin Smith plays an exciting lead and Acker himself is always excellent. To put it in the vernacular it "goes like a bomb." On record, however, we seem to be back where it all started. I would have

MOD
disc a completely rewarding, consistently satisfying, thoroughly enjoyable experience. I have played it umpteen times. Every listening brings fresh dividends.
There is a wonderful group feel. All the tunes are easy-paced, melodic and memorable. Particularly impressive, perhaps, is Rastus and the blues ballad, Oh So Blue. A glorious track.
Just take my word for it... this is one of THOSE records! Get it!

BENNY GOLSON SEXTET
The Modern Touch
Out Of The Past; Reunion; Venetian Breeze; Hymn Of The Orient; Namely You; Blues On Down.
(12in. Riverside RLP 12-256)*****

TRAD
sworn that Stars And Stripes and Maryland March had been recorded two years ago, but on checking find they are only a few weeks old. I think it's time we gave up this type of tune.
That's My Home (a different version?) crept into the charts and deserved to do so. It's melodic, well played and swings neatly along.
A mixed bag with some first-class material interspersed with mediocre, well-flogged numbers.

Round-up

BARNEY KESSEL QUARTET
Workin' Out
The Good L'il Man; Summertime; When Johnny Comes Marchin' Home; New Rhumba; My Funny Valentine; Pedal Point.
(12in. Contemporary LAC 12280)***

These tracks were cut nearly four years ago now, when Golson's tenor-playing was solely in the Don Byas-Lucky Thompson groove.
Then, possibly as now, Golson's most important contributions to jazz were in his compositions.
Three are heard here—Past, Breeze and Blues. All have strong melodic lines, built closely on the chord progressions and, in their own way, have the long-lasting qualities of superior pop songs.
Gigi Gryce wrote the other two originals. Reunion is his well-known theme on "Lil Remembrance April" changes, originally entitled "Salute To The Bandbox." Namely comes from the "Lil Abner" score.
The date is pleasing, though sometimes placid.

BUDDY TATE
Tate's Date
Me 'n' You; Iking; Blow Low; Moon Dog; No Kiddin'; Miss Ruby Jones;
(Prestige Swingville 2003)***

NOTTINGHAM'S famous jazz club has an impressive array of talent lined up for November. Saturday sessions, starting from November 4, present Bruce Turner, Micky Ashman, Alan Ebdon and Bob Willis. The Wednesday sessions from November 8 will have Eric Allardale and the New Orleans Knights, Douggie Richford's new band and Mike Shore and his Tuxedo Jazz Band.

regular touring traditional jazz band in the country. I must add that I put them high on my list of favourites.

THE Gerry Brown Band has been booked for a week in Dublin from March 5-11 inclusive. The Brown Band has a "Trad Tavern" date on December 16, following its very successful BBC Jazz Club airing.

Manager Stuart Gledhill has once again taken up the bass and now doubles his duties with the group.

PHILLY JOE JONES GOES BACK WITH MILES



BERT COURTNEY
Two great tenors in his new band.

THE phenomenal Philly Joe Jones is back on drums with Miles Davis, replacing Jimmy Cobb. . . . Trumpeter Kenny Dorham has taken an impressive All-Star group to California, including Jackie McLean (alto), Red Garland (piano) and Art Taylor (drums); ex-Max Roach bassist, George Morrow, joins them in Los Angeles. . . . Highly promising 23-year-old trumpeter Booker Little (from Max Roach's Quintet) passed away in New York's Mount Sinai Hospital; he suffered from severe arthritis in the spine. United Artists have a second Little LP lined up for late October release, co-starring Eric Dolphy and Max Roach. The third of Booker's albums as a leader was for Bobby Shad's Time label. . . . London-born Fred Norstrom, fast becoming one of North America's most "with it" A and R men, has quit Canada's Jazztime label to join the New York-based Jazzline label; ex-Mulligan drummer, Dave Bailey, is a director and also leader on the label's first LP. Sidemen are Curtis Fuller (trombone), Kenny Dorham, Frank Haynes (tenor), Tommy Flanagan (piano), Ben Tucker (bass), plus Bailey. Tunes include "Soul Support," Osie Johnson's "Osmosis," "BMT Express," "An Oscar For Oscar," "Grand Street," and two Flanagan Trio standards. Bailey also led an album for Epic (Fontana here) using Bill Hardman (trumpet), Haynes, Tucker, and Billy Gardner (piano). Another Epic date led by Curtis Fuller had Zoot Sims (tenor), Flanagan, Tucker and Bailey. . . . London jazz scene news centres on new bands led by tenorist Tommy Whittle and trumpeter Bert Courtney.

Whittle has a rocking rhythm section of Brian Dee (piano), Dutch bassist Freddie Logan and South African drummer, Maurice Gowronsky (the best new drummer in town since Tony Mann). . . . Courtney has two tremendous tenors with him—the great Kathie Stobart (Mrs. B.C. in private life!) and the very underrated, booting Dick Heckstall-Smith. Pete Baker is on drums, Dave Willis on bass.

Result is very pleasant sounding music but with none of the meat of jazz. The excellent Tiny Grimes disabored me to tears. This Buddy Tate does the same. Only two weeks ago I considered him as grossly underrated. Yet 45 minutes in this context is too much.
Tate is good. . . . very good. . . . and his friends, trumpeter Pat Jenkins, alto Ben Richardson, trombone Eli Robinson, and pianist Sadik Hakim, are also good but nothing happens.

KING OLIVER
Back O' Town
King Porter Stomp; Tom Cat Blues; Mistrustin' Man Blues; Mean Tight Mama; Squeeze Me; Long, Deep And Wide; Death Sing Me Blues; Hole In The Wall; New Down Home Rag; Kitchen Man; Don't Turn You Back On Me.
(Riverside RLP 12-130)*****

THE Brian Leake Band have found a novel way to rehearse. For the last three weeks they've been hard at it, three times a week, getting ready for their Piccadilly Jazz Club debut on October 30. But on October 24 their rehearsal took place at the Warwick Institute, Chelsea, in front of the students who congregate each Tuesday evening to learn all about jazz from their tutor. . . . Brian Leake.
In place of the usual record lecture and discussion group Brian explained how a band rehearses and took his pupils and his band through as many aspects of jazz as could be managed in one evening.

The band, to be named Brian Leake and his Kay Cee Jazz Band, will have a uniform. . . . white shirts, black trousers, socks and shoes, black silk drop-down tie and RED braces.

If anyone was under-represented in the record lists it was Clarence Williams who recorded prolifically in the twenties, with artists of the calibre of Armstrong, Bechet, Ed Allen and the king of them all, Joseph Oliver. This disc contains ten Williams sides and helps put things right.
The first two tracks, however, are duets between Oliver and Jelly Roll Morton. They are, and deserve to be, considered masterpieces.
The Williams items have something

MICK MULLIGAN, as I mentioned last week, has now definitely decided to fold his band as a full-time professional outfit. This is not to say that Mick is giving up. He has bookings, and firm ones at that, right through until next June. George Melly, although increasing his commitments with the BBC and as a solo artist, will still sing with Mick on most of the band's dates.
Mulligan's band is the oldest

Radio Luxembourg

Pick of the Programmes
Week beginning October 29
SUNDAY — 6.15 Tune a Minute; 7.0 Juke Box; 7.30 Swoon Club; 7.47 Saturday's Requests; 8.15 Dedication to Glamour; 8.30 Katrina and the Stars; 8.45 Pete Murray; 9.0 Trans-Atlantic; 9.30 The Anne Shelton Show; 10.0 Sam Costa; 11.0 Top Twenty; 12.0 Top Of The Shop; 12.30 Night Service.
MONDAY — 6.0 Record Show; 7.0 Pop at the Piano; 7.17 Monday's Requests; 7.45 Patti Page; 8.0 Monday Spectacular; 9.0 Honey Hit Parade; 9.15 Bing Crosby Story; 9.45 Monday Hit; 10.0 Pop; 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 Pop at the Piano; 7.17 Tuesday's Requests; 7.45 Helen Shapiro; 8.0 New Songs For Old; 8.15 Golden Corner; 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 Marquee Trad Club; 12.0 Midnight on Luxembourg; 12.30 Night Service.
WEDNESDAY — 6.0 Record Show; 7.0 Pop 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 Twenty Disc Club; 11.0 Honey Hit Parade; 11.45 Hits For Six; 12.0 Midnight on Luxembourg; 12.30 Night Service.
THURSDAY — 6.0 Record Show; 7.0 Pop 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 Fare; 9.0 David Jacobs's Start-time; 9.30 Deep River Doves; 9.45 Pat Boone; 10.0 Peter West Show; 10.30 Sam Costa; 11.0 Reprise Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.
FRIDAY — 6.0 Record Show; 7.0 The Amami Weekend 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 Twenty Disc Club; 9.0 Elvin Presley; 9.15 Choclate Time Show; 9.30 America's Hit Ten; 9.45 Friday Spin; 10.0 Ray Orchard Show; 10.30 Record Choice; 11.0 Kent Walton Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.
SATURDAY — 6.0 Record Show; 7.0 Pop at the Piano; 7.15 Saturday's Requests; 7.45 Brook Brothers; 8.0 Marjorie Trad Club; 9.0 Hits and More; 9.30 Honey Hit Parade; 10.0 David Jacobs; 10.30 Trans-Atlantic T.O.P.S.; 11.0 Keith Fordyce Sound Off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.

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HIS FIRST SINGLE FOR TEN MONTHS

Frankie Vaughan goes all out for a chart disc

FRANKIE VAUGHAN cut a single for Philips on Sunday for rush release next week. It is his first for ten months. And he told me: "I didn't record it because of any great artistic want. It's very definitely aimed at getting me back into the charts."

Frank hasn't been in the hit parade since "Heart Of A Man" back in August, 1959. "I haven't been worrying about it," added Frank. "I don't do that any more, but I consider a hit single necessary and also very nice to have."

His highly successful summer season at Blackpool—he broke all box-office records—has given Frank time to sit back and take stock.

His last single "This World We Love In," released at the beginning of the year, wasn't anything to shout about. His new one, titles not yet revealed, is completely different, Frank tells me.

"I've had a long time to think about it, nearly all the summer, and I'm going back to beaty punch songs with which I was successful previously."

"I think that is the sort of song the fans want and like."

"Don't misunderstand me," added Frank. "I'm extremely grateful to everyone for the success I'm currently enjoying, but if this new record is a hit, well . . . I shall be doubly grateful."

A hit disc isn't going to make very



FRANKIE VAUGHAN—back to beaty punch songs

much difference to the money he can command from variety, film or cabaret bookings. He's already worked himself up to the position of being one of our top artists. Aiming for the hit

parade is more of a challenge than anything else.

"I want to see if I can do it," said Frank. "If it doesn't work out then I shan't lose any sleep over it."

"I don't set much store by the Top Twenty charts. I don't really feel it's a fair indication of an artist's calibre. But, as I say, it would still be nice to see if I can make it."

"It's difficult to judge, but I rather think I've become more of an LP artist these days. I think that really the success of these is much more important."

Frank has a new LP not too favourably reviewed by colleague Nigel Hunter on page 10. Called "At The London Palladium," it's a recording of an actual show.

"I've always wanted to do something like this," said Frank. "I think they're beautiful songs and I really enjoyed doing it."

Frank is currently touring boys' clubs up and down the country after taking a well earned fishing holiday when his Blackpool season finished.

He was offered cabaret dates in New York to follow immediately after Blackpool but turned them down. "My family is the number one thing in my life," said Frank. "I wanted to spend time with them."

He's also hoping that his next film will be made at home. He is now free from his 20th Century contract and can film whatever he pleases.

Right story

Offers have been coming in, one at least from Hollywood which he seriously considered before turning it down because the part only meant about four weeks work.

"I don't want to rush into anything," said Frank, answering my question as to why nothing had been fixed yet, "and so far we just haven't been able to find the right story."

"Although I didn't think so at the time, I now think my last film, 'The Right Approach,' was a mistake. I certainly don't think it was beneficial to my career."

"The fans just didn't take to me in the role." (He played Leo Mack, a struggling singer who trod on everyone and everything to achieve stardom.)

"I think I must play a sympathetic character, rather like the one I played in 'Those Dangerous Years'—a good meaty role. I just haven't been able to find the right one yet."

John Wells

SECOND 'SILVER' FOR JOHN LEYTON



BILLY COTTON presents **JOHN LEYTON** with his two Silver Discs on his TV show on Saturday (DISC Pic).

THERE'S no stopping John Leyton. Once again he's hit the jackpot, and with his follow-up to "Johnny Remember Me" has captured over 250,000 of the sales market, thus gaining him his second Silver Disc. This award, along with the one for his former hit, was presented to John on behalf of DISC when he guested on Billy Cotton's "Wakie Wakie Tavern" last Saturday night on BBC TV.

The record originally hit the charts at number 10, week ending September 30, moving up to number 2 two weeks ago—a position it held for a fortnight.

On November 12 John Leyton sets off on an eight-day tour of one-nighters at Essoldo cinemas. He opens at Banbury, followed on consecutive days by West Hartlepool, Huddersfield, Rotherham, Cansbeck, Bury, Barrow-in-Furness and Stockport.

This tour will be followed by a week in variety at Liverpool, and then, at the beginning of December, John will start filming his guest spot in "It's Trad, Dad." He will also record the number he is to sing in the film, and this will be issued in April to tie in with the release of the film.

John Leyton has already recorded his next single for issue probably at the beginning of December. His album, "The Two Sides Of John Leyton," is among EMI's November releases.

REPRISE REFUSE TO ISSUE ROCK RECORDS

REPRISE, Frank Sinatra's record label, which was officially launched last week at a reception held by Pye, their affiliated company over here, will not, repeat NOT, be issuing any rock and roll records. Mo Ostin, Sinatra's right hand man and Vice-President of the label, told me:

"Frank is going to take an active part in all forms of creative work in connection with the label and he has already issued a mandate that we are not to put out records that he calls junk. And that means that we shall certainly not be concerned with any form of rock 'n' roll."

This statement is borne out by the fact that none of the artists so far signed to the label is an out and out rock or beat artist. Far from it. Sammy Davis Jr., Mort Sahl, Tony Williams, Calvin Jackson and Frank's own daughter, Nancy, whose debut disc, "Cuff Links And A Tie-Clip," is released in Britain this week, have already signed; Dean Martin is expected to do so when he leaves Capitol at the end of the year; and the Crosby Brothers, have just joined the "new clan."

At present, contrary to some reports, no British artists have been signed, "but," says Mo Ostin, "we are still extremely interested in Matt Monro. He has the sort of talent we are interested in."

"We expect many more top stars to join us," went on Mr. Ostin, "including a number of selected British artists who will receive full scale international promotion."

"Frank is a powerful figure. He has interests in radio stations, TV shows and motion pictures. This control of exposure in other areas is a great help and artists will come to us because of it."

Sinatra will be coming here next spring to cut an LP "Great Songs From Great Britain." He will be using British musicians, but the arrangements are likely to be scored by an American. At the moment Sinatra is still selecting material.

On his visit a number of other artists contracted to Reprise will accompany Frank and it is planned to tele-record a spectacular TV show for world-wide showing.

A number of British artists would be included in the show.

Richard Adams

West's top disc show gets a boost

WESTWARD Television's "Spin Along" programme—the most popular disc show in the West country—is being switched to peak viewing hours because of its huge initial success.

In answer to public response the programme is being moved from Tuesdays at 6.15 p.m. to Thursdays at 7 p.m. starting on November 9.

Explaining the move, "Spin Along" Director Pat Lumsden said: "We are switching times following hundreds of letters asking for the programme to be put on at a later hour."

Since "Spin Along" started in September, approximately 18,000 letters and postcards have been received in the Plymouth studios from all over the west country.

Recording stars Eden Kane, Paul Raven, The Viscoums, Jimmy Justice, John Leyton and Paul Hanford have made personal appearances in the programme. Lined up for future shows are: Jess Conrad (Nov. 9), The Brook Brothers (Nov. 16) and Craig Douglas (Nov. 23).



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