

# DISC

THE TOP RECORD & MUSICAL WEEKLY

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## Cliff Richard answers the rock critics

### NEW DISC NOT A STEP BACKWARDS, HE SAYS

CLIFF RICHARD makes a surprising return to rock 'n' roll on his latest record, "Nine Times Out Of Ten," released tomorrow, Friday. It is a complete break from the beauty ballads that have kept Cliff in the charts, but Cliff denied that this was a step backwards.

"I'm giving my fans what they have been asking for," he told DISC's reporter. "They keep writing to me saying that I've forsaken the real rock 'n' roll music."

"This disc is in answer to their demands. It has a great beat and I'm sure it will please all those who want to hear rock."

"Nine Times Out Of Ten" was one of the tapes played to the teenage panel which EMI organised earlier in the summer to select Cliff's record releases. "Please Don't Tease" was voted number one by the panel. "Nine Times Out Of Ten" was placed third.

"Both Norrie Paramor and I thought it would be the one that the panel would pick as their number one choice," said Cliff. "We liked it better than 'Please Don't Tease'."

Cliff fully approved of the idea of letting a teenage panel select his releases. "I think it was a great scheme and it worked out fine."

(Continued on back page, col. 4)



RUBY MURRAY . . . she made the promise three years ago.

## RUBY KEEPS A PROMISE

WHEN Belfast-born Ruby Murray completes her Blackpool season with Harry Secombe in "Secombe Here" at the Palace Theatre on October 8, she will fulfil a three-year-old promise. She will do a tour of one-nighters in the small towns of the Irish Republic.

Ruby told DISC: "One of my old girl friends came over here with me from Ireland as my secretary in the early days. She eventually left and returned home to get married, but before she went I promised her that I would make this tour."

"It's taken a long time to manage it, but it's fixed at last." Ruby sang in summer concert parties

in these towns and villages before she came to England and hit the high spots. She's looking forward to the tour very much.

"Although I've been based in England for so long, I still get very homesick for Ireland. I haven't been there for eighteen months now."

### Latest songs

She is certain to feature the two songs on her latest single for Columbia during her tour. They are "Sweetheart Of All My Dreams" and "In My Little Corner Of The World," and Ruby selected them for record-

ing with Norrie Paramor when he took a trip up to Blackpool with a bundle of songs for her to look through.

There's a possibility that Ruby will be making her fourth visit to America at the conclusion of her Irish tour in November.

"It's in the air but there's nothing definite yet," she said. "I enjoy these American dates especially because there are a lot of Irish people over there and I play most of my engagements in their clubs."

"But really I enjoy working from London best of all. For one thing, it's not very far from Ireland!"

**INSIDE**  
**Be fair to Faith**  
**by JACK GOOD**

**Michael Barclay**  
**WE NEED REBELS**

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*a great new version of an old favourite*

# SWEETHEART OF ALL MY DREAMS

sung by

## RUBY MURRAY

48-DB4497



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# Post Bag

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

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

## PRIZE LETTER

# LEAVE 'LAURA' ALONE

WE have heard many songs about death which reached the charts without too much criticism so why slam "Tell Laura I Love Her."

I thought this would be a dull and mournful record, but this is quite a beautiful ballad... one of the best I have heard for quite some time. Some of the words are beautiful and the music is first-class.

Why not leave the judging of these discs to us, the record buying public? —JENNIFER HARTLEY, 22, Kensington Avenue, Chadderton, Oldham, Lancs.

## THREE CHEERS FOR C AND W

IN reply to Peter Hilton, (DISC, 3-9-60) I wish to point out that the only type of song on the market today which is capable of telling a story is a Country and Western song.

Folk, Blues and Country music are at last being given a hearing in the U.K., and will no longer be held back with the "cornbelt" and "macabre" tags.

Just for the record, Jim Reeves, The Everlys, The Browns, Hank Snow, Hank Locklin, Marty Robbins and even Presley have all climbed to success via the barnyard ladder.—IRIS LAWRENCE, 77, Downside Road, Erdington, Birmingham.

## CHANGE

WHAT a refreshing change it is to hear Bob Luman's "Let's Think About Living."

After the recent trend in dismal discs, I say let's take his advice and forget about the whining and the crying, the shooting and the dying—on discs, that is.

I'm sure this record will be a success.—JUNE SLYM, 60, Bruford Road, Pennfields, Witton, Staffs.

## POOR ADAM

SPENDING my summer holiday in Blackpool, and being a pop music fan, I naturally booked to see Adam Faith and Emile Ford.

The performance of the former greatly disappointed me. The backing of strings which dominate his records

# I'm making my own discs from now on

says a fed-up

## PETER ELLIOTT

SAYS 28-year-old singer Peter Elliott, who's been trying to reach the charts for a few years now: "I've given up attempting to sing the rubbish that A and R men gave me. I'm making my own discs from now on."

Peter has seen singers come... and singers go. He's been trying for a long time, seldom making bad records, never making hits. He came in on the rock wagon—singing ballads. He's the regular comper of ABC TV's "Steamboat Shuffle" and usually plays second top on Cliff Richard's variety tours and TV Spectaculars.

### Strictly ballad

But he never sings rock, he's strictly a ballad singer and, as Peter says, "Songwriters just aren't writing good ballads." ...

That's why Peter plans to make his own records; he thinks he's got a better chance if he sings the type of song HE wants to do. His first home-made disc, "Waiting For The Robert E. Lee" and "Toot, Toot, Tootsie," came out during the summer. It got good reviews and DISC readers wrote in saying that they hoped he'd be making the charts at last.

He didn't, but he'll keep on trying. With his friend, impresario Arthur Howes and a band which is the same as Ted Heath's in everything bar name, Peter is going to make more private records.

"I know it's the way most singers START their careers, making tapes and sending them to record companies in the hope that they'll be issued. But I just can't sing the sort of rubbish that some A and R men give me.

"I can pick my own songs this way and I think I stand a better chance of making a hit record. I've got to sing good songs... songs which mean something."

At the moment, however, he doesn't even know if he's working for a record company or not. He was with Top Rank and had a contract with them that gave them the first option on every disc that Peter made as an independent artist. But he doesn't know whether EMI, who took over Rank's, are also going to take up his contract.

### One day...

"I've had the damndest luck as far as records are concerned, though I do pretty well with TV, variety and night club work. But I think I'll make it on records one day."

"I don't know how I shall do it but inside me I feel convinced that I will. When I was just a school kid I set my heart on representing Britain in the Olympic Games and by sheer hard work I made it.

"I'm going to do the same with records."

During many of Cliff Richard's tours, Peter is second top, always singing ballads and oldies—"I



PETER ELLIOTT doesn't like what the A and R people give him.

suppose I could sing rock if I had to, but I wouldn't feel it." Sometimes, on the occasional one-nighter, he's been the star of the show. But his popularity doesn't fluctuate. He's been making a good living out of show business since he started as a dancer in "Pajama Game." He can entertain TV viewers, Cliff's

most ardent fans, or night club drinkers. But now he wants a hit record... and he means to get it, though there's no great hurry. "I can wait for the right songs. I'm not singing rubbish any more."

John Wells

In contrast, Emile Ford's act was the epitome of perfection. His choice of material, presentation and backing were brilliant, and surprisingly, the Checkmates outtrilled anything the John Barry Seven did.—I. A. ACKROYD, 9, Glenhurst Grove, Park Lane, Keighley, Yorks.

## ITALY FAVOURS OUR DISCS

I HAVE just returned from Italy, where I find that the trend for records is gradually turning towards British and American discs.

According to their national record magazine, "Musica," Eddie Calvert's "Morgen" is at number 6, with "A

CRAIG DOUGLAS—  
"Oh What A Day" should have reached the charts. See "Too Good?" (DISC Pic).

Summer Place" at number 3, and "Mule Skinner Blues" just in at number 7.

Would it not be a good idea, and healthy competition, to release more Italian discs in Britain, even though some of us may not understand the lyrics? There are some really delightful songs in Italy, and I am sure that with plugging, they would score here.—MICHAEL FISHER, 25, Fairholme Gardens, Finchley, N.3.

## TOO GOOD?

I AM puzzled as to why Craig Douglas's "Oh! What A Day,"

hasn't succeeded in reaching the charts.

From a quality point of view, this is probably his best record to date, showing a really powerful performance with a great backing.

The probable reason for its failure is that it is too professional and too polished to satisfy current tastes.—JOHN HANNAM, York Cottage, 16, Osborne Road, East Cowes, Isle of Wight.

## CASHING IN

I WAS astounded by Decca's bland statement that Ray Peterson's recording of "Tell Laura I Love Her" was now being released because the spate of racing accidents is no longer news.

Surely it is obvious they are cashing in on the popularity of a rival disc which has smashed into the hit parade.

Let's cut out the hypocrisy and face the fact that record companies are in the business for the money.—C. DIXON, 11, Horsham Terrace, West Parade, Hull, E. Yorks.

## ANY SPARE?

I WONDER if any Post Bag readers can help me. For some time I have been trying to get hold of Bing Crosby's recording of "MacNamara's Band," without success. I have even written to several American shops to no avail.

As I attach very great memories to this disc, I would be delighted if someone could help me to obtain it. Maybe a reader has one which he would not mind parting with?—F. W. L. COOKE, Tuglaweg 102, Amsterdam, Netherlands.

## GIMMICKS BEFORE TALENT

I AM sick of seeing gimmicky singers reach the Top Twenty. Many of the more talented singers who sing beat with a genuine feeling are scorned, while the other singers gain fame for their looks or the funny way they hiccough or talk.

One singer who has never had British recognition is Carl Perkins, who wrote and recorded "Blue Suede Shoes." His latest disc, "I Don't See Me In Your Eyes Anymore" has received a four-star rating, which it deserves.—J. NEWCOMBE, 56, Graham Street, St. Helens, Lancs.



was absent, making evident the poor quality of his voice. This, together with bad presentation has, I am sure, lost him a great many fans.



"I thought you were a conductor with an orchestra—not on the buses!"

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

MAKADOPOULOS ON PALETTE PLAYS HIS BOUZOUKIA "IN THE STREETS OF ATHENS"

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**LET'S THINK ABOUT LIVING BOB LUMAN**

45-WB 18



45 rpm record

**AMERICAN**

These were the ten numbers that topped the sales in America last week (week ending September 10)

Last Week	This Week	1	It's Now Or Never	- Elvis Presley
		2	The Twist	- Chubby Checker
		3	Walk, Don't Run	- The Ventures
		4	Volare	- Bobby Rydell
		5	I'm Sorry	- Brenda Lee
		6	Polkadot Bikini	- Brian Hyland
		7	Mission Bell	- Donnie Brooks
		8	Finger Poppin' Time	- Hank Ballard
		9	My Heart Has A Mind Of Its Own	- Connie Francis
		10	Theme From The Apartment	- Ferrante & Teicher

**ONES TO WATCH**  
 Mr. Custer - - - - - Larry Verne  
 A Million To One - - - Jimmy Charles

**TOP TENS**

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending September 10)

Last Week	This Week	1	1 Apache	- The Shadows
		2	2 Because They're Young	- Duane Eddy
		3	3 A Mess Of Blues	- Elvis Presley
		4	4 Please Don't Tease	- Cliff Richard
		5	5 When Will I Be Loved?	- Everly Brothers
		6	6 Everybody's Somebody's Fool	- Connie Francis
		7	7 Shakin' All Over	- Johnny Kidd
		8	8 Tie Me Kangaroo Down Sport	- Rolf Harris
		9	9 If She Should Come To You	- Anthony Newley
		10	10 Tell Laura I Love Her	- Ricky Valance

Published by courtesy of "The World's Fair"

**JUKE BOX**

FROM THE ORIGINAL CAST LP OF 'OLIVER'

**AS LONG AS HE NEEDS ME**

**GEORGIA BROWN**

**DECCA**

45-F 11273

**I deny playing BRUCE TURNER mainstream**

"If I had to choose between trad and modern (which I don't) I would choose trad every time. I do NOT play mainstream and I never have."

Coming from Bruce Turner himself that should be good enough. Unfortunately the thousands of fans that must pigeonhole these things have given Bruce the mainstream label. It is an unfair one.

Bruce plays wonderful jazz, whatever you like to call it, but his background, his outlook, and I think his advice to all and sundry is to forget the title and listen to the man's music.

"I took lessons from Lee Konitz during my visits to New York. While his jazz is advanced, he is definitely an anti-modernist. His is an attempt to get away from the slavish copying of Lester Young and Bird. Konitz thinks

this has halted jazz development since the war."

Bruce himself is no copyist. He doesn't sound like Lee Konitz and he is amazed that people even compare him with Hodges. "I don't know where the tag originated, I try to incorporate Konitz, Carter, Pete Brown and Bird into my playing."

Let me hasten to add that "incorporate" is the operative word. He is probably one of Europe's most individual musicians. In a poll in America a couple of years back, one of their leading critics placed him first in the world on alto sax.

Bruce Turner was born in Saltburn, Yorkshire in July 1923. Both his parents are Scottish. His father is a professor of literature and his mother a classical pianist, but not professionally. He was raised in India, but returned to England to be educated at Dulwich College.

**BRUCE TURNER** talks to Owen Bryce

Lytelton, Humph is an excellent man to work for, and it was working with him that enabled me to develop a personal style."

He recorded a lot with the Humph band of the period and is also available on some Randall records. On most of these he plays clarinet... a quiet restrained clarinet closer in approach to the work of Hall and Pee Wee than that of Dadds or the Creole clarinets.

He is also on some Kenny Baker sides and on the "Fawkes-Turner Sextet" Decca LP.

Bruce formed his own band in 1957 and called it the Jump Band.



**BRUCE TURNER**... just listen to the music, he advises.

**Around Bristol**

As war broke out he left school and went to the west country with his mother. He played clarinet around Bristol and Exeter. He was already a jazz fan by then, and as far back as 1936 considered himself a veteran fan of Basie and Goodman. "It was years later, mind you, that I first heard pioneers like Bessie Smith and Dadds."

In 1941 he joined the RAF and stayed with them until 1946. During this time he played very infrequently. When the war came to an end he bought his first alto sax. "I joined a be-bop band, but I was unable to master the idiom. Actually I was unable to enjoy it. I left in a fit of depression and sold the sax. For a year I worked in the Civil Service. Neville Skrimshire, a school friend of mine, got me to sit in with Freddy Randall and Humph. I joined the Randall Band and stayed until 1950."

Bruce then left Randall to take his own quartet on the *Queen Mary*, a group which included Dill Jones on piano.

"Then I was with Freddy for another two years. In 1953 I joined

**Blind alley**

"My own way out of the blind alley jazz has got itself into is to revive the music of the 30s... to rediscover the excitement and heat of small band swing music before carrying out any further developments." Bruce hopes as a second step to develop an original style on this basis.

None of this, of course, gives the reader any idea of Bruce the individualist... Bruce the "oddy"... Bruce the philosopher... Bruce the vegetarian... the teacher... the lecturer... the journalist.

He has reviewed records for a daily paper for something like ten years. He teaches private pupils and occasionally takes the jazz course at Hendon Technical College. He thinks deeply about politics and diet. His diet-reform ideals are the joke of the jazz world.

For in spite of Bruce's anti-starch and beliefs the sight of cream buns and sausage rolls on an out-of-town band date is invariably too much for Bruce the epicure!

**TOP TWENTY**

Compiled from dealers' returns from all over Britain Week ending September 10, 1960

**No change in top seven... Rydell's 'Volare' in at 19**

Last Week	This Week	Title	Artist	Label
1	1	Apache	The Shadows	Columbia
2	2	Because They're Young	Duane Eddy	London
3	3	Please Don't Tease	Cliff Richard	Columbia
4	4	A Mess Of Blues	Elvis Presley	RCA
5	5	When Will I Be Loved?	Everly Brothers	London
6	6	Only The Lonely	Roy Orbison	London
7	7	As Long As He Needs Me	Shirley Bassey	Columbia
8	8	Everybody's Somebody's Fool	Connie Francis	MGM
8	9	Tell Laura I Love Her	Ricky Valance	Columbia
10	10	Paper Roses	Kaye Sisters	Philips
10	11	Love Is Like A Violin	Ken Dodd	Decca
15	12	Image Of A Girl	Mark Wynter	Decca
11	13	If She Should Come To You	Anthony Newley	Decca
12	14	Shakin' All Over	Johnny Kidd	HMV
14	15	I'm Sorry	Brenda Lee	Brunswick
18	16	Please Help Me, I'm Falling	Hank Locklin	RCA
—	17	Walk, Don't Run	The Ventures	Top Rank
16	18	Tie Me Kangaroo Down, Sport	Rolf Harris	Columbia
—	19	Volare	Bobby Rydell	Columbia
13	20	Lorelei	Lonnie Donegan	Pye

**ONE TO WATCH**  
 How About That Adam Faith

<p><b>THE VISCOUNTS</b>                  "FEE-FI-FO-FUM"                  B/W                  "Shortnin' Bread"</p>		<p><b>THE FLEE-REKKERS</b>                  "SUNDAY DATE"                  B/W                  "Shiftless Sam"</p>
<p><b>RICKY WAYNE and the OFF-BEATS</b>                  "MAKE WAY BABY"                  B/W "Goodness Knows"</p>	<p><b>PETER JAY</b>                  "PARADISE GARDEN"                  B/W                  "Who's The Girl"</p>	



# Cable from AMERICA

## Dinah goes into films

THE film companies are just realizing the strength of DINAH SHORE. After she has been chosen year after year as "The First Lady of Television" she has suddenly received a bunch of offers to make movies again, one of which she has taken. It will be shot later this year in Italy, so you will be seeing plenty of her again I'm sure. In the meanwhile you will soon be hearing a lovely album she has made recently for Capitol along with ANDRE PREVIN called "Dinah Sings—Previn Plays."

Many people at the MGM studios have compared Connie Francis's performance in her first picture, "Where The Boys Are," with that of the young Judy Garland. Many of them worked with Judy throughout her MGM career, so they should know.

Capitol Records has just completed their most ambitious outside

companies. Among the top selling stars, Dinah Washington is reported to be moving from Mercury, her original label, to wax with Roulette. Ray Peterson, as yet with RCA Victor, is expected to sign any minute with Big Top; Doris Day, whose contract with Columbia expired this year, is still talking terms

with other labels; Columbia star, Johnnie Ray has left to join Cadence and now Eddie Gorme has left ABC. Paramount to join her husband Steve Lawrence, on United Artists. Their first pact together for UA will be an album of songs from the forthcoming movie, "The Facts Of Life," which stars Lucille Ball and Bob Hope.

Jackie Wilson, one of America's hottest recording and stage personalities, is at the moment negotiating with a top studio about his movie debut. Should have plenty of followers; he is very rarely out of the charts these days.

Brenda Lee's new single, "I Want To Be Wanted" and "Just A Little," has had the biggest pre-sale in their history, says Decca. Also her album, called "Brenda Lee," is their hottest album since "Around The World," which is a very healthy sign.

### Suiting

SAMMY KAYE, thrice named in the nation's "Best Dressed Man's List," will have one of the best attired bands in America when he opens in New York's Roosevelt Hotel this week. The suits are costing more than \$300 each (That's about £100).

Bob Luman's new Warner release, "Let's Think About Living," has made him a national favorite almost overnight. Bob has been offered some of the biggest TV guest spots, which an artist normally does not expect to get until he has had at least two or three hit records in a row.

Australian songbird Diana Trask, whose name has been linked recently with Frank Sinatra, has just signed a long-term contract with NBC, one of America's biggest TV networks. Nice going for a young lady who only hit these shores late last year.

Johnny Mathis has this week two 12in. albums released on Columbia. Called "The Rhythms And Ballads Of Broadway," they are gems. Johnny sings most of the well-known titles from more than 15 hit Broadway musicals; arrangements are in the capable hands of Ralph Burns and Glenn Osser.

Doris Day has just been voted "Star of the Year" by the "Theatre Owners of America" for not only doing the best business with her films, but also for bringing class and refinement to the screen. Doris will be presented with the trophy

DINAH SHORE . Of "The First Lady Of Television" is wanted for films.

by the TOA at their conventional dinner in Hollywood tomorrow (Friday).

Freddie Cole, younger brother of Nat, has just made a terrific album for Dot called "Waiter, Ask The Man To Play The Blues." Freddie, like his brother, plays a great piano.

Roulette Records are suing 20th Century Fox Films and Canadian American Records, charging infringement of Roulette's exclusive contract with Sarah Vaughan. They are also claiming damages and an injunction restraining C/A from putting out its disc package of the sound-track from 20th Century's movie, "Murder Inc" which features Sarah singing as well as playing her first straight role.

Many of the top Hollywood DJs were invited by Capitol Records, to attend a Nat "King" Cole recording session, which will be his next album release. It's a real swinger called, "Wild Is Love," and named by the visiting DJs. "A One-take Special."

Edited by MAURICE CLARK

Could well sell on the cover alone—Spike Jones new album for Liberty called "60 Years Of Music America Hates Best."

Antoine "Fats" Domino, the Imperial recording star, whose "Walking To New Orleans" is still in the top 30, looks like having another smash hit with his latest "Three Nights A Week" and oldie "Put Your Arms Around Me Honey."

# Darin for London night club stint?

## May follow Sammy Davis and Bassey

AL BURNETT is the man who runs the Pigalle night club in London, the man who brought over Sammy Davis Inc., the man who is at this moment presenting Shirley Bassey in a four-week season, and the man who may soon give you another chance to see the great Bobby Darin.

Says Burnett: "I reckon there is a good chance of his coming when he has finished a film in Italy, and that should be in about ten weeks time." Burnett, just back from a trip to the States, is also negotiating for Peggy Lee, Teresa Brewer, Betty Grable, Jimmy Durante, Betty Hutton and Tony Martin. "From the publicity angle it is worth their while coming," he says. "I can't always pay the money they are used to, but a visit here is worth a lot to them, and there's nothing like a personal appearance to boost their record sales. "And if they want to come to



BOBBY DARIN . . . a film to complete then he could be coming to the Pigalle.

Britain there is really no alternative to places like the Pigalle. Variety is dead and the top stars won't touch it.

"In America it's a different story. Over there TV and the artists themselves, who are asking too much money, have finished the night club business. "Down in Miami, once the home of night clubs and millionaires, there isn't a club left . . . they've priced themselves out of business."

Burnett is a shrewd business man controlling five of London's night clubs and though he was adamant that variety was dead, he said he wouldn't be bringing over artists who were just record stars. "Artists I book into the Pigalle must be entertainers, it's no use just having recording stars.

"It doesn't matter how big a star he is . . . if he can't entertain he can't fill my 400 dinner seats every night, so if he isn't an entertainer, I'm not interested."

There are few artists out of reach of the money that Burnett can offer and the Pigalle is likely to become one of the few places in England where the top-line Americans can be seen.

### Used to clubs

And a great thing in Burnett's favour is that most of the American artists are used to working in night clubs and not variety theatres.

Did Burnett think that more clubs would be springing up to cater for the US artist? "No, I don't think the system of clubs where you can go in and buy a drink and watch an artist and then wander out again will spread to this country.

"Our licensing laws wouldn't allow it. "Even with seating for 400 I can't make money at the Pigalle unless the customers drink. I only just about cut even with the food."

Even though they would be much cheaper Burnett does not intend using British recording stars at the Pigalle unless they are entertainers and have international standing. "I just can't fill the restaurant unless I have stars like Bassey and it's not possible to cut prices and bring down the whole standard of the place.

"Teenagers might like seeing Darin and Peggy Lee, but variety is dead and if they want to see them they'll have to pay to have dinner here . . . and be old enough to have a drink with their meal, too.

"But whatever it costs them, London's theatre restaurants are still the cheapest places in the world to see the international stars."

David Marshall



JOHNNY MATHIS . . . two LPs released this week.

recording ever, when they took more than three tons of electronic equipment to Indiana, to record Tennessee Ernie Ford at the State Fair. According to Recording Director William Robinson, this is the most technically difficult job ever tackled by any recording company, and the first time a wireless microphone, as used in TV, has been used on a recording. It was used to follow Ernie as he moved about the stage—without it something like 1,000 feet of cable would have been required. The atmosphere on the album is said to be fantastic.

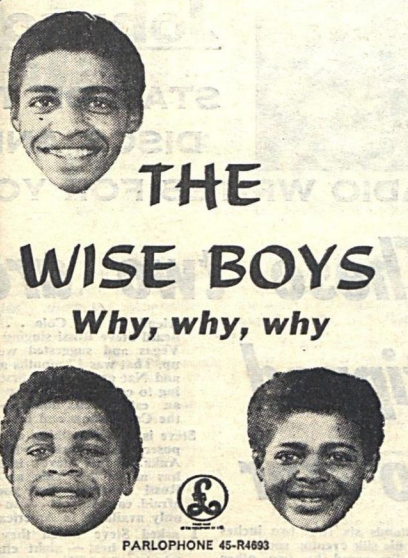
Newcomer on the Star label, Joel Pauley, bears an amazing resemblance to the late Tyrone Power. Joel's first disc is called "Slim Jim." As he is studying to become an actor too, he should really go places.

### Changing

A FLOCK of artists, including some big names, have changed, or are in the process of changing labels these past few weeks, even though it appears most of them are riding on the top with their present







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**The only thing I can't stand when I work is ... MUSIC**

June Harris spends a day with M.D. TONY OSBORNE



(DISC Pic)

**T**HE phone was ringing, the TV was on and the delivery boy had just fallen down the front step when I called to see EMI's musical director Tony Osborne. Not in the slightest perturbed by the chaos all around him, Tony was trying out a musical score on the piano ... without his shoes.

"Don't worry about the noise," he yelled at me over the keyboard of the grand piano, behind which he was practically hidden. "I can't work unless there's some sort of commotion going on."

He leapt from the piano, giving the TV a glance, and answered the phone. "Yes, I'll be ready for a session tomorrow afternoon," he promised EMI, and turning to me, "You're not sitting on my drum parts are you?" I suggested that his arrangements were sitting on the massive desk, on which there was enough music to keep a recording studio happy for a year.

He found them ... on the desk, turned the portable television set towards him and scribbled out the drum score in about ten seconds flat!

A magnificent tape recorder stood in the corner of his study, and he is always playing it when there is no TV to watch. Usually it contains tapes of BBC plays of panel games. For Tony, the buzz of conversation is most important in helping him work.

"Unless people come here to interview me, when I have to stop work and answer their questions, I work all through the rhythm of people's voices. The more people I have around me, not directly asking me things, the better. The only sound that puts me off is music.

**Beat clash**

"Usually a musical beat clashes with whatever arrangements I am working out, and when I am deep in work it is disconcerting to stop, even for a moment, and listen to another piece. It's quite surprising how this can affect my arrangements."

We went from Tony's office-cum-studio to the lounge, which held another television set and a second piano.

"I always take a break about four o'clock," said Tony, "then for about an hour I can relax completely, and play with daughter Janet when she comes home from school.

"My day is split up into sections, and I usually get up around 6 a.m. I work uninterrupted until about 10 or 10.30, either on arrangements for recording sessions or television jingles.

"I have to break around ten, because that is when the phone starts ringing, and we get our early callers. Sometimes, I'm called on for a last minute studio session, and other times

it may be an artist whom I will be backing. Often it's just a friend who wants help. But I'm normally back at work by noon."

He stopped talking, and beckoned me to come back to his work room. "There's a western on," he said, and feverishly commenced writing another part to his score—still shoe-less.

Over to the piano, and another few quick chords. Back to the Lone Ranger and his musical score. Then the doorbell rang. It was Tony's brother-in-law, to remind him that he had to be at an opening night in little more than an hour.

The phone again. Please could Tony spare a few minutes for a new singer, who was due to make his first recording with him.

**No warning**

Tony Osborne was surprised. "Usually," he said, "artists just drop in if they're in the neighbourhood, without any warning. Dennis Lotis is always here, and Eve Boswell drops by when she's in town." In fact, the Osborne household is usually very

full indeed of star names, who have arrived unexpectedly.

With Tony Osborne so busy, it's a wonder that he has time to write as many of his own compositions as he does. He recently won the Ivor Novello Award for his "Windows Of Paris," which had sixteen different recordings.

"Well," he confessed, "I do sometimes get up in the middle of the night if I have an inspiration and in the time it takes to boil a kettle, I may write a number."

**Hectic life**

Because he is so busy, Tony has little time to forget work. Often he has to cancel arrangements he has looked forward to because a last minute job may spring up.

"I can never make any plans when I have a recording session in hand," he said, "if we're cutting an album it can take anything up to three days in three hour sessions."

It's a hectic life. As Tony Osborne explained to me: "Sometimes, when I have time, I eat."



# REBELS - that's what the business needs today

EMILE FORD was right to criticise the conditions in Britain's variety theatres. This business needs a few rebels who are prepared to speak their minds."

That's the opinion of Michael Barclay, who recently left the A and R department of Pye and is now engaged in a new venture with his former Pye colleague, Philip Waddilove, exact details of which are still secret. Michael supervised many of Emile's sessions for Pye.

"It's not fair to recording artists to expect them to give of their best when all the equipment the theatre provides is some antiquated sort of public address system," he went on. "People like Emile have all the latest electronic devices at their disposal in the recording studios, and they're entitled to some modern equipment which functions properly when they do variety dates."

Michael thinks variety theatres are declining mostly because of their own shortcomings in matters like these.

## Tradition, but...

"If people can go to a cinema and see lavish, big screen spectacles with huge casts of stars in genuine settings, why should they go to the variety theatre with its gubby drapes and lousy amplification? I'm all for tradition, but not to the extent of putting up with archaic conditions just because the old-timers worked in them."

Where pop music is concerned, Michael thinks that any budding Cole Porters still have a chance today.

"But their songs would have to be in a big, lavish spectacular of some kind to make the grade. It's a matter of coating the pill with sugar. Good quality songs stand very little chance by themselves without a good showcase."

He believes this is due to the attitude of the public.

"They just won't take good songs while they can get slang numbers. We're all supposed to be better-educated these days than ever before, but we still speak in a slovenly manner and prefer slovenly lyrics in our songs."

He's glad that girl singers are beginning to register again in the hit parade and also welcomes the trend back to big bands in pop disc accompaniments.

"The so-called rock 'n' roll beat is being married to jazz and that's good."

Michael regards Mitch Miller of American Columbia, as the chief architect of the modern pop record.

"He was about the first to start experimenting after the war with sounds for pop records to give them a character and identity of their own. Up until then they had been reproductions of what people heard at the cinema or theatre."

He says that the pop market is one of the most capricious and unpredictable in the world, and there can be no set formula to be followed by A and R men in finding material and making hit discs out of it. Every

says

## MICHAEL BARCLAY

record for every artist is an individual problem.

"There's not much loyalty to stars these days, either," he continued. "Somebody may have two big hit discs in a row, and all the signs may indicate that a third one in a similar vein will do equally well. But the public change, their minds for no apparent reason, and the third one flops."

"Some artists may do top business at the box office everywhere they go, but their records don't mean a thing. There's no consistency of any kind, and you can't plan ahead with pop discs at all with any degree of certainty. There'll never be a hard-and-fast rule for recording hits."

## The future

Michael believes that the A and R man should be the prime factor at recording sessions with any kind of artist. On the question of artistic temperament, he says:

"If the A and R man is handling the artist properly, there shouldn't be any temperament."

The future?  
"I think we're going to be influenced a lot by North African rhythms and melodies which can be very exciting. 'Mustapha' was messed up when it came here, but I'm sure we'll be hearing a lot more from this part of the world."

Nigel Hunter



# Teddy Johnson

STAR OF TV, DISCS AND RADIO WRITES FOR YOU

## These two are tipped to star

HE stands six foot two inches in his silk evening socks... was discovered by two other singers... and is half the new comedy duo, which is being tipped by the top American columnists as the next film double act.

So meet Steve Rossi. His partner is Marty Allen, the rotund ("he's not fat, it's the sweet swell of success") clown of the act.

I phoned the Mayfair Hotel to congratulate the boys on their double London booking—the Pigalle in Piccadilly, and this week's top TV show "Sunday Night At The London Palladium."

I spoke to Marty about Steve. He told me how they teamed up. "I'd worked a lot of shows as a single comic... and worked with some of the top singers."

"Among the folk I can claim as

friends is Nat Cole... he'd heard Steve Rossi singing in Las Vegas and suggested we team up. That was 17 months ago... and Nat gave us our first booking to celebrate... now we are an established double—played the Como show and lots more."

Steve is also something of a composer and works with Paul Anka. In fact Steve's latest disc has as its "A" side an Anka-Rossi number. But you, I'm afraid, can't hear it... so far it's only available in America.

I asked Steve which they liked working best—night clubs or television? "TV is ten times easier than a night club... you've got a format and a prompt board..." And he added, "another thing, on television they can't throw ice cubes at you."

From the rave reports from friends who have seen their act in town, people are only throwing bouquets at these two.

## Discovery

I'VE been spinning a disc up here at the North Pier in Blackpool by a singer who's new to me. Liked the record so I rang up London to see what I could find out about the singer, John Scott.

He is a protege of Tommy Sanderson who plays those excellent piano solos on "Easy Beat" each Sunday. Tommy is a first-rate musician, a brilliant accompanist.

John Scott sings—but he came into the vocal stakes because he had written a few songs. Sanderson works for the old established firm of Francis Day and Hunter and he and his boss Bert Corri were immensely impressed with the quality of John's work.

They got him to make a demonstration disc singing one of his own songs, to play to Philips' A and R man Johnny Franz. Johnny signed up singer and song.

The title of his debut disc is "How About That."

Adam Faith's latest record is also of a song called "How About That." But they are entirely different songs... how about that!

## He'll do...

I AM told that the new Cliff Richard disc "Nine Times Out Of Ten" (Columbia) has broken all British advance sales' records.

I am reliably informed that the advance order is in excess of 150,000 copies.

On the basis of this I predict that Mr. Richard and The Shadows have a hit. I only back certainties.

\* \* \*

WHO BOOBED DEFT: This week, with full ceremony, Winifred Atwell was driven to a ceremony to launch a new Australian product. The Aussie reporters and photographers turned up in force, the local wine growing dignitaries were present.

Winnie was to introduce a wonderful new white wine.

The boob?  
WINNIE IS A TEETOTALLER—she doesn't drink.

MARTY ALLEN (top) and STEVE ROSSI... audiences are throwing bouquets. \*



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# FOUR QUALITIES MAKE A TOP RECORDING STAR, AND

# Adam has all of them

**POOR** old Adam Faith, I think it is a great shame the way his records are reviewed. It is the accepted practice nowadays to write at length about John Barry's backing, then you spend another paragraph nodding knowingly about the composition of the song by Johnny Worth. Another hit, you say. But what about the singer? **NOT A WORD IS SAID.**

The time to knock him has passed. We had all that a year ago. The fans have come out 100 per cent pro-Faith, and he who knocks Faith now knocks himself. So the gentlemen tactfully say nothing. But they clearly are of the opinion that if Johnny Worth and John Barry combined to give the treatment to anyone else's record, it would be as good, if not better.

Good begs to take exception to this attitude. I stand second to none in my admiration of John Barry and his work. Likewise Johnny Worth. The style that they have created for Adam on disc has been the making of him. But it was Adam who brought the thing to life—and I don't believe it is a style that would suit many artists.

In fact, to take the plunge just at the moment when some people in the business are prepared to bet that Faith as a recording artist is about to become a "has-been," I would like to go on record as saying that I rate him, on disc in the Richard and Donegan class.

Granted singing, in the accepted sense of the word, is not Adam's strong point. But he has four qualities that the top recording star must have and which are quite sufficient in themselves to keep an artist at the top, regardless of other drawbacks.

s  
a  
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s

# JACK GOOD



produced by the combination of a bass-guitar with the sound of a five-foot witchdoctor's drum from Sarawak, inscribed with native signs and symbols of good-omen, which was sent to Billy by a Sarawak fan.

## remember . . . ?

"**A** PACHE'S" continued residence in the number one position reminds me that the last time an instrumental occupied this spot was "Hoots Mon." That was really the culmination of my partnership with Harry Robinson, the abrupt ending of which I have never ceased to regret.

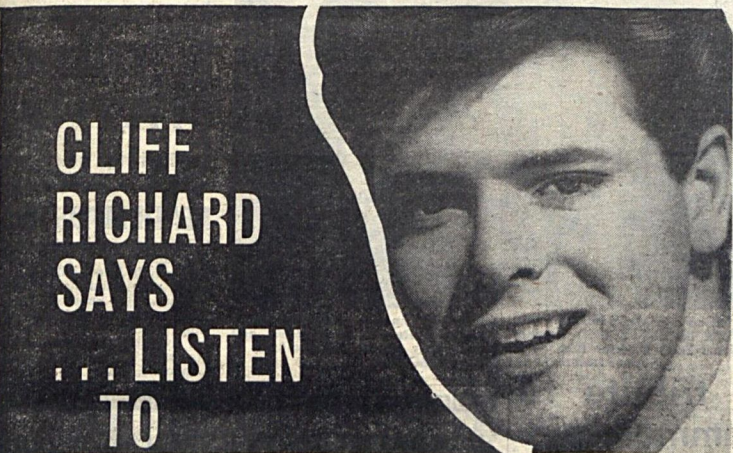
ADAM FAITH is just as good as Donegan and Richard on disc (DISC Pic)

- (1) His records are unmistakably HIS. You recognise them immediately, and you cannot imagine anyone else trying to do a cover-job.
- (2) However different his material might be from disc to disc, there is a definite flavour which is common to all of them.
- (3) The top recording artist gives a performance of such life, reality and apparent spontaneity, that you can almost see him performing. He "jumps out" of the record.
- (4) Finally, and possibly most important, he comes over as a likeable person. Whatever a top recording artist's record may lack, you feel that you are WITH him.

All these things Adam has got, and I see no reason why he should not go on making hits. His task will be much easier with the help of people like Barry and Worth, but we are kidding ourselves if we think he could not go it alone.

## that noise

**SEEMS** a lot of people would like to know how that noise was made for Billy Fury's new one—"Wondrous Place." Well, believe it or not, it was



CLIFF RICHARD SAYS . . . LISTEN TO

# FIDELITY

FOR SOUND VALUE

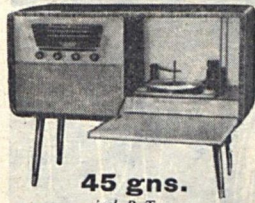


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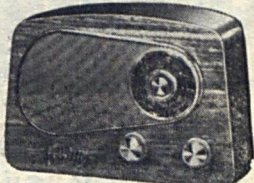
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# Trad Jazz News

## Colyer still looking for a pianist

**KEN COLYER**, considered by many the head of the true revivalist cult in this country, is still looking for a pianist. Ray Foxley, leader of his own group in Birmingham many years ago, has returned there to live, having decided to give up being a professional musician.

Meanwhile Ken is working without a pianist... but let me hasten to add, he wants one and I think his hand needs one.

Ken goes to Germany for a week in October and to Denmark for a week or more on November 6.

**THE Bob Wallis** band travel to Aylesbury tomorrow night (Friday) after their Croydon performance, to play once again at Ron Lesley's all night session.

Among the bands appearing with Wallis is the Dave Nelson's Marlborough Jazz Band. Name bands on that date also include Kenny Ball and Mickey Ashman.

Bob Wallis is now one of our

hardest-working bands. In October they have one night only free. I've been especially asked not to mention which one, because at least one of the band could do with a well-earned rest!

**THE Eggy Ley's Jazzmen's** first date in this country—they have been in Germany for four years—will be at Newbury tomorrow. Other dates booked are Norwich on September 24 and High Wycombe on September 30.

**JUST** in case anyone should think I'm prejudiced, I'd like to draw everyone's attention to the phenomenal achievement of Acker Bilk. I think it's the first time in either England or America that one artist has had FOUR LPs in the Top Ten Jazz records at the same time. "Acker" is No. 8, "Seven Ages" remains at No. 1, "Acker Bilk Omnibus" came back after a period of inactivity and "Mr. Bilk Requests" is at No. 7. Meanwhile "White Cliffs of Dover" is expected to do well in the pop charts.

**THERE** are some that say Kenny Ball's Band is heading for number three place in the Jazz Band popularity polls. At Welwyn Garden City Club... and also at Barnet and at St. Albans he is NUMBER ONE. Which is quite something for an area where the more "traddy" bands have for long been supreme. It only goes to prove that a return to saner conditions in the jazz club business is only round the corner.

Kenny plays at Welwyn Garden City on September 19 and at St. Albans next Wednesday. He is at Barnet on October 4.

*Owen Bryce*

# Brothers defy illness win talent contest

### DISC's search for future stars brings record entry

**DISC's** nationwide talent contest, run in conjunction with Stuzzi tape recorders and in which the first prize consisted of a recording test, a week-end in Vienna for two and a 69 guinea Stuzzi tape recorder, has been won by two brothers from Linver Road, Fulham, London.

They are Bob and John Allison, and only sheer determination brought them through, for the day before the final, John Allison was ordered to bed with a severe cold and throat trouble. He just managed to get to the studios, however, but his voice gave out at the end of his performance and for the remainder of the week he was confined to bed with practically no voice at all.

The two runners-up, who each won a Stuzzi Mannequin tape recorder, were singer Derek Jolly, from Dunedin Road, Leyton, in East London and pianist Chris Holmes from Trentham Grove, Moston Lane, Manchester.

### Fantastically popular

The contest was fantastically popular and more than 600 entries were heard, either on tape or "live" at the recent "Boys and Girls Exhibition." The finals were held last week at A-R's TV studios, at Wembley, where the judges, Tito Burns (manager of Cliff Richard), singer Jimmy Lloyd and Gerald Marks, Managing Editor of DISC, heard the six finalists.

During their week-end in Vienna, arrangements

are being made for the Allison Brothers to appear on television, and guest on a radio show.

In addition to their prizes, the boys also made their first television appearance in this country when they guested in "Lucky Dip," on A-R TV.

Among the numbers they chose to sing at the final was one of John's own compositions, "Words." For their initial entry, they sang, "I Think It's Love," which was also written by John Allison.

Bob and John Allison—18 and 20 years old—have been singing as amateurs for some time, both having started off in the local church choir.

### Carroll Levis finals

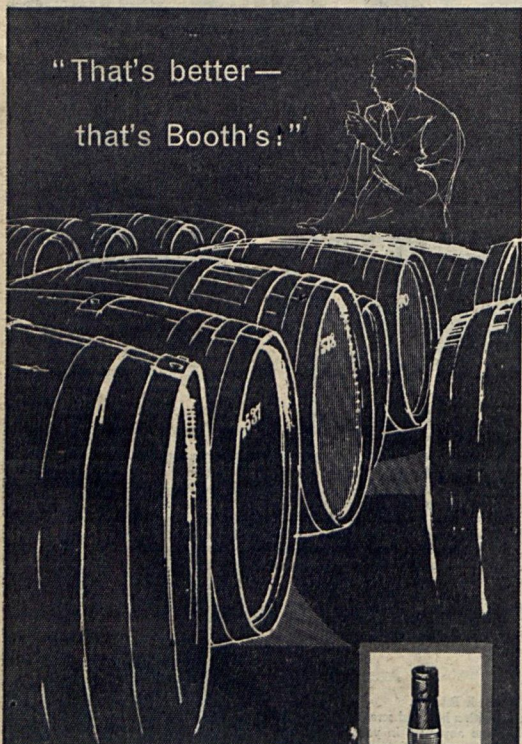
Before this great win the Allison boys had reached the finals in the Carroll Levis Television Discoveries stage show at the Finsbury Park Empire in 1958.

In December, 1959, Bob and John auditioned at the Putney Ballroom, and were heard by Emile Ford, who immediately showed an interest in them and included them in his appearance that same evening.

Earlier this year they passed a BBC audition, but will not be able to broadcast until they have a backing group.

From April to June this year, the Allison boys had a regular weekly appearance at the Breadbasket Coffee Bar, where, incidentally, Emile Ford started his career. They then joined a group called Teddy's Cannons, with whom they toured dance halls.

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**BOOTH'S DRY GIN**

The Gin that is mellowed in oak casks

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In England on a goodwill mission and "to help build up our artists over here" are ALVIN BENNETT (left) President of Liberty Records of America, and International Sales Director Richard Annotico. They are seen here talking to Anna Instone of the BBC. (DISC Pic).

## TV tribute to Hammerstein

**A**n hour-long TV tribute to the great Oscar Hammerstein, who died recently, is to be given by Associated-Rediffusion next Wednesday. It will be called "Some Enchanted Evenings" and will be networked to all parts of the country except the southern area.

Taking part are Edmund Hoekridge, Shirley Eaton, Peter Gilmore, Dennis Lotis, Inia Wiata, Nicolette Roeg, Helena Scott and John Hewere, with the Cyril Ornadel Concert Orchestra and the Cliff Adams Singers.

## 'Swoon Club' poll

**WHEN** "Swoon Club," Radio Luxembourg's popular teenage show, returns to the air on Sunday, October 2, it will once again hold a Popularity Poll, as it did with "The King of Rock" poll held earlier this year.

The new Poll will be held to discover the "Teenage Idol of 1960."

Zither girl Shirley Abicair, together with Humphrey Lyttelton and Frank Ifield, will be featured in "Hullo Again" on BBC TV on September 27.

## Come Pry With Me

Watch out for an exciting new series by

## DICK TATHAM

Starting next week

## HEATH HEADS PACKAGE

**T**ED HEATH and his Music are to undertake a short British tour next month. Heath will head a package which will include Garry Mills, Ricky Valance, The Fabulous Flee-Rekkers, Danny Rivers, and possibly Greek singer Maria Pavlou. Details are not yet available, but many of the dates are expected to be in and around London.

## ROSEMARY CLOONEY

MANY A WONDERFUL MOMENT

45/RCA-1203 RCA

## RICKY

YES SIR, THAT'S THE WAY

45-HLP 91

## TAB HUNTER

OUR LOVE

45-WB 20 Warner Bros.

## YOU'VE GOT TWO MO

MARV J

45-HLT 91

## HOT ROD JALOPY

JOHNNY BOND

45-HLU 9189 London

## CHAIN

SAM

45/RCA-1





BOB and JOHN ALLISON, winners of the contest that could take them right to the top of the record tree.



CAROL JONES, PAT READER, DON FOX and VERA DAY were some of the many disc stars present at a party given last week at the Waldorf Hotel in London by Triumph Records (DISC Pic)

## Bevs get date on Nixon's 'Showtime'

THE BEVERLEY SISTERS, Carmen McRae, Sheila Buxton, Nina and Frederick, Alfred Drake, Joan Regan and Kenneth Connor, are all to make guest appearances on BBC TV's "Showtime," introduced by David Nixon, when it returns for a 26-week run on Sunday, September 25.

In the first programme, David Nixon will introduce Anne Rogers, who will sing three numbers from "My Fair Lady," Georgia Brown from "Oliver," Miriam Karlin and Glenn Edwards from "Fings Ain't Wot They Used T'Be," Don McKay and Roberta D'Este from "West Side Story," and the "Art Of Living" cast from the Criterion.

## Jones dates

MORE dates have been announced by the Arthur, Hewes office for Jimmy Jones, who opens his British tour on October 8 at East Ham. These are:

City Hall, Sheffield, (October 19), Odeon, New Street, Birmingham (20), Gaumont, Doncaster (21), City Hall, Newcastle (22), Odeon, Leeds (23), Odeon, Glasgow (25), Odeon, Manchester (28), Gaumont, Bradford (29), and the Gaumont, Worcester on October 30.

# TOP SINGERS FOR PANTO

LONNIE DONEGAN, Ronnie Hilton, Roy Castle, Norman Wisdom, Bruce Forsyth and Harry Secombe, are among the star names revealed this week by Moss Empires for their Christmas pantomimes.

Lonnie, currently in the hit parade with "Lorelei," will be appearing in "Cinderella" at the Theatre Royal, Nottingham. He is to be joined by the Three Monarchs and Audrey Jean. Ronnie Hilton is to star in "Goldilocks and the Three Bears," splitting the lead with Peter Butterworth, at the Empire, Newcastle.

Roy Castle, Harry Secombe and Gary Miller will be repeating their London Palladium success in "Humpty Dumpty" when last year's pantomime opens for a season at the Palace, Manchester.

In its place to the London Palladium comes Norman Wisdom starring in "Turn Again Whittington." The remainder of the cast has yet to be fixed.

Singer Bruce Trent, and comedians Jewell and Warriss will be starring in "The Sleeping Beauty" at the Birmingham Hippodrome, while Charlie Chester will headline at the Brighton Hippodrome in "Dick Whittington."

Bruce Forsyth is to star in "Robin Hood" at the Liverpool Empire.

# BOOKED

## Big LP drive by U.S. labels

THE Capitol and Columbia labels in America have launched a big promotion drive with special attention on autumn LP releases.

Capitol have issued 14 pop albums plus three in their "Capitol Of The World" series (released here by EMI under the title "Music Of The World"). Stars featured include Dinah Shore, The Four Freshmen, June Christy, Tommy Sands and Dakota Staton, and the groups and orchestras of George Shearing, André Previn, Billy May, Ray Anthony and Les Baxter.

Columbia's programme involves 17 pop LPs, one jazz album and four in an "Adventures In Sound" series. Johnny Mathis has a two-LP album entitled "The Ballads And Rhythms Of Broadway," and there are LPs by Percy Faith, Les Brown, Andre Kostelanetz, André Previn, the Norman Luboff Choir, Ray Conniff and Frank DeVol.

## Garland for Paris

JUDY GARLAND is to give two concerts at the Palais de Chaillot in Paris on October 7 and 9.

Accompanying Judy on her trip to the French capital will be Norrie Paramor, who directed the orchestra for her two recent and highly successful concerts at the London Palladium.

He will direct an orchestra of French musicians for the two Paris dates.

## MORE 'FORTUNE' DISCS

FONTANA RECORDS are to release their third issue of 22/6 "Fortune" discs next Wednesday, September 21. There will be 10 LPs including albums by Dinah Shore, Nelson Eddy, Gene Autry, and Rosemary Clooney with Harry James in an album entitled "Hollywood Hits."

## Toni Eden on 'Jury' panel

TONI EDEN and Jimmy Henney will be among the panelists on "Juke Box Jury" this Saturday. The other two guests will be actor Terence Morgan and Italian film star Mala Landi. The following week the panel will be headed by Lita Roza and Eric Sykes.

## Janie Marden gets a series

SINGER Janie Marden is to have her own 10-week television series on BBC. Beginning on October 13, she will be featured every week in "Girl In Calico," a half hour programme, which will also feature The Raindrops and the Harry Hayward Quartet.

He will be assisted by Elizabeth Lerner and Morton Fraser's Harmonica Gang. Ken Platt and Terry Scott will be sharing leads in "Mother Goose" at the Theatre Royal, Hanley, while Nat Jackley, Ian Wallace and Allan Bruce will be appearing in "Babes in the Wood" at the Leeds Empire.

## Pet Clark as TV host?

PETULA CLARK may replace singer Norma Evans, who is to be married shortly, as hostess to the Tyne Tees Television series "Request Time," when the series recommences another 26-week run on September 29.

## New Jimmy Jones single

CUB-RECORDS in America have released another Jimmy Jones disc. Titles are "Ee-I Ee-I Oh!" and "Ithin' For Love." The disc will be released here in due course.

## NELSON THE EVERLY BROTHERS

IT'S MY BABY SO SAD; LUCILLE  
45-WB 19 Warner Bros.

## JOHNNY AND THE HURRICANES

TO MOVE ROCKING GOOSE  
45-HLX 9190 London

## GANG

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# TODAY

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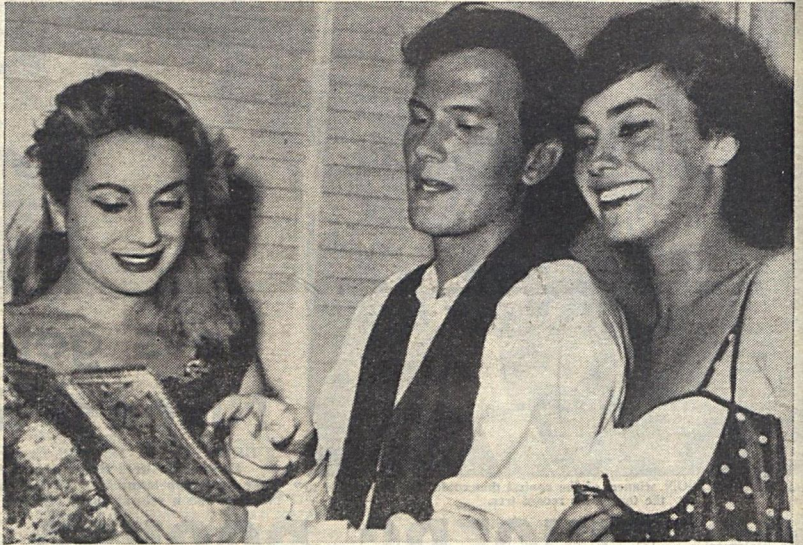
your weekly

## DISC DATE

with DON NICHOLL

SET FOR THE TOP

# The Everlys, Boone, Cliff Richard and Cooke



**THE EVERLY BROTHERS**

So Sad; Lucille (Warner Bros. WB19)

**D N T** ANOTHER one of Don Everly's songs for the Brothers to sing. And "So Sad" strikes me as further hit parade material for the boys. A loping, romantic ballad which they slip over rather thinly to guitar and drum accompaniment. Has the easy melody which fans will be able to hold, and has the sound which has proved time and again to be more commercial than most.

"Lucille" beats out a much beefier punch and the Everlys chant this one in gimmicky fashion. Useful selling contrast to the upper half. In fact, this could be a top ten coupling either side up.

**SAM COOKE**

Chain Gang; I Fall In Love Every Day (RCA 1202)

**D N T** SAM COOKE should establish himself firmly in this country with his "Chain Gang" disc. An excellent production taken at a Latin rhythm with Glenn Osser's backing using the clanging of sledgehammers. A compulsive side which Sam wrote in conjunction with his brother, Charles Cooke, it ought to leap straight into the Twenty.

And I think it'll be one of those hits that will stick around for several years.

For the flip this Chicago minister's son sings a slow, attractive love song, "I Fall In Love Every Day." Mixed group behind him.

**SKEETER DAVIS**

I Can't Help You, I'm Falling Too; No Never (RCA1201)\*\*\*

AS you have probably gathered by now, I can't help you, I'm falling too, is an "answer" song to the Hank Locklin success, "Please Help Me I'm Falling." Sung by Miss Skeeter Davis it has exactly the same tune as the original hit! And was, in fact, written by the same men (Don Robertson and Hal Blair) with a shrewd commercial eye on what happened to the Jim Reeves follow-up recently.

Skeeter is a top country and western performer in the States and copes effortlessly with this item, taking it as

**CLIFF RICHARD**

Nine Times Out Of Ten; Thinking Of Our Love (Columbia DB4506)

**D N T** "NINE Times Out Of Ten" is almost certain to be another Top Twenty hit for Cliff... but, all the same, it doesn't quite measure up to some of his previous work. Not his fault, perhaps... rather the fault of release timing.

This is a very fast rocker written in the Presley idiom and it seems to be somewhat dated to me. An American song by Otis Blackwell, it is given a slick guitar backing by The Shadows and Cliff himself is in good form. But it does seem to be taking a backward step.

Quieter number for the flip was written by two of The Shadows (Bruce Welch and Hank Marvin) and it has considerable charm in the gentle melody.

a slow jog to a piano-rhythm accompaniment that's about as basic as you can get.

Same saloon piano opens up the other half for Skeeter. No Never is brisker than the top deck but an ordinary number without much to commend it.

**GOGI GRANT**

Goin' Home; I'm Going To Live The Life (London HLG9185) \*\*\*

GOGI'S a great girl when it comes to planting a ballad and she has got a strong one in the old favourite, Goin' Home. Miss Grant brings it up to date with a soft beat style which suits admirably. She sings it clearly and appealingly, while chorus fill out the background. Could be a sleeper here.

Punchy, driving ballad for the other half of the release. Gogi is nearly swamped here by the big band and chorus background. A little more separation would have made the side even more effective than it is.

**SHIRLEY AND LEE**

I've Been Loved Before; Like You Used To Be (London HLI9186) \*\*

SHIRLEY and Lee take separate stabs at the dragging beat number I've Been Loved Before. Lee (a man) opens it up then stands back for his partner to take over. An odd little production which certainly takes its time about getting there.

**PAT BOONE**

Candy Sweet; Delia Gone (London HLD9184)

**D N T** BOONE should be heading back to the hit scene with this coupling... but it's difficult to decide with which side. Both are so potent on this new release.

Nominally the top deck is "Candy Sweet" — a likable, easy beating effort which Boone slides across warmly and convincingly. Attractive accompaniment by Mort Lindsey's orchestra and a girl group.

"Delia Gone" was written some time back by West Indian musician, Blind Blake. A calypso which has been changed a little to emerge as a swinger with a macabre sense of fun. Pat moves it superbly to a big band accompaniment, directed by Vic Schoen. Tune weaves an insinuating spell and the side builds to a good finish.

**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).

Quick beat for contrast on the turnover. Again it's begun by the man before the girl steps in with her quaint, high-pitched voice. A rocker that I prefer to the top deck.

**DON NEILSON**

For All We Know; The House Is Haunted (Philips PH1058) \*\*

STEAIDY romantic ballad sung by Don Neilson in a light not displeasing voice. Background of chorus and brushing rhythm is directed by Ivor Raymonde as the boy sings For All We Know.

The House Is Haunted is a bluesey number, not a comedy novelty as the title may lead you to imagine. Slow, nostalgic ballad again with plenty of chorus support.

**DENNIS LOTIS**

Two Wrongs Don't Make A Right; Strangers When We Meet (Columbia DB4507) \*\*\*

ATONY OSBORNE orchestra accompanies Dennis Lotis for the number Two Wrongs Don't Make A Right. Lotis is in firm voice for this performance and his followers should snap it up quickly. Taken with a slow beat.

The film song Strangers When We Meet, is a much more lush affair and the strings set the tone at the beginning. Then Lotis goes steadily into the romantic lyric.

**ROBERT HORTON**

(Roll Along) Wagon Train; Sail Ho! (Pye N.15285) \*\*\*

TELEVISION star Robert Horton cut these sides during his last visit to Britain. (Roll Along) Wagon Train is the theme music to the series in which he has made his name.

Horton's baritone is physically right for the ballad, though the song itself seems to linger a little boringly.

Sail Ho! is a dramatic ballad about a prospector who gives up the city to look for gold... finds a dying man and a mirage.

**DAVID GATES**

The Happiest Man Alive; The Road That Leads To Love (Top Rank JAR504) \*\*\*\*

DAVID GATES is a 19-year-old singer from Oklahoma and he makes a very pleasing impression with the quick liting ballad The Happiest Man Alive.

Gates is backed by a neat string noise here and a girl chorus and rides the catchy tune in a mood which suits the title perfectly. One of the sunniest sides this week.

Bert Keyes, who conducts the

(Continued on page 12)



# Just as good as the Americans any day

## TOMMY WATT

**Watt's Cooking**  
*An Apple For The Teacher; Crumpets For The Count; I'm Putting All My Eggs In One Basket; Life Is Just A Bowl Of Cherries.*

(Parlophone GEP 8797)\*\*\*\*\*  
**TOMMY WATT** is my cup of tea when he cooks up a swinging album such as this. I gave the LP from which this excerpt comes the big applause treatment and the praise still holds for this selection.

Tommy is one of the most talented studio leaders we have in Britain and he produces a sound equal in every way to that of our American brothers without copying in the slightest.

Buy it!

## FRANK SINATRA

**No One Cares—Part 3**  
*Stormy Weather; Why Try To Change Me Now; Just Friends; Where Do You Go.*

(Capitol EAP 3-1221)\*\*\*\*\*  
**FRANK SINATRA** comes up with a tasty selection from his last ballad album and if, like me, you can take Sinatra in all moods then you'll grab hold of this one.

Here we have the lad in tender, somewhat sad, mood with four musical and vocal treats.

I really care for this one.

## ADAM FAITH

**Adam's Hit Parade**  
*What Do You Want; Poor Me; Someone Else's Baby; When Johnny Comes Marching Home.*

(Parlophone GEP 8811)\*\*\*\*\*  
**THE** golden boy of the pop world parades his four biggest



## ELLA FITZGERALD

**picks the best from her Rodgers and Hart LP.**

successes to date on this EP. As a result it should become an immediate winner.

In my opinion Adam improves with every waxing and I even enjoy the catch-word he started off over here (no I haven't forgotten Buddy Holly, but it was Adam who caught the big reaction) with "buybee" for "baby."

## GEORGE SHEARING QUINTET

**Blue Chiffon**  
*Lovewise; Nocturne; Nina Never Knew; I'm Gonna Laugh You Right Out Of My Life.*

(Capitol EAP 1-1124)\*\*\*\*\*  
**THE** delightful George Shearing Quintet is in full cry with a dream of an album taken from what I rate as one of their best LPs. I use the LP regularly for background listening and for really entertaining sessions when I want to pay full attention to every note.

Join me in my pleasure by hearing a copy of this for yourself—it contains some of the best tracks of the original set.

## ELLA FITZGERALD

**The Rodgers and Hart Song Book**  
*My Funny Valentine; Where Or When; Isn't It Romantic; I Didn't Know What Time It Was.*

(HMV TEG 8594)\*\*\*\*\*  
**THE** Rodgers and Hart set is probably the finest of Ella's "Song Book" series and as this album contains four of the finest songs contained on the LP it must be a winner all the way.

Lorenz Hart was Richard Rodgers' first partner and he died in 1941 when the tunesmith teamed up with the late Oscar Hammerstein.

These two great pairings have ended tragically but still Richard Rodgers carries on. And I hope he continues to do so for many, many years to come as his music is always so beautiful and lasting.

A delightful EP well worthy of a place in your collection.

## GEOFF LOVE

**Heat Wave**  
*The Sabre Dance; Summertime; Fiesta; Temptation.*

(Columbia SEG 8023)\*\*\*\*\*  
**EVERYTHING** seems to be coming E from LPs this month and here is Love in a stimulating performance of standards with bright new treatments.

ANDRÉ PREVIN DAVID ROSE  
**LIKE BLUE**  
 "Like Blue"  
 MGM-C-528 (Mono)  
 MGM-CS-6003 (Stereo)

**THE KINGSTON TRIO**  
 "Sold Out"  
 Capitol  
 T1352 (Mono)  
 ST1352 (Stereo)

**MR. ACKER BILK & HIS PARAMOUNT JAZZ BAND**  
 "Acker"  
 Columbia  
 Lansdowne Jazz Series  
 335X1248 (Mono)  
 SCC3221 (Stereo)

**PEARL BAILEY**  
 "More Songs for Adults Only"  
 Columbia  
 335X1247 (Mono)  
 SCC3320 (Stereo)

**Dean Martin**  
**"BELLS ARE RINGING"**  
 Highlights from the Soundtrack of the film, with JUDY HOLLIDAY & DEAN MARTIN  
 Capitol  
 W1435 (Mono)  
 SW1435 (Stereo)

**GENE VINCENT**  
 "Crazy Times"  
 Capitol  
 T1342 (Mono)  
 ST1342 (Stereo)

**FRANCK POURCIEL & HIS ORCHESTRA**  
 "Magical Melodies"  
 H.M.V.  
 CLP1368 (Mono)  
 CSD1303 (Stereo)



\* **NAT "KING" COLE** goes Spanish with no effort at all.

**EPs**  
 Reviewed by  
 Keh Graham

Geoff's varied and successful musical career has brought him a lot of experience which shows up on these recordings. The arrangements are impeccable and the orchestra's performance is excellent. Recommended.

**NAT 'KING' COLE**  
**Cole Espanol**  
*Arrivederci Roma; Adelia; El Bodeguero; Accorate Mas.*  
 (Capitol EAP 2-1031)\*\*\*\*\*  
**ONE** of Nat's vocal excursions in Spanish which has proved to be a tremendously successful recording even with English speaking people. The idea came from a trip to South America and it has really paid off handsomely. Cole is his usual smooth self, flawless in every way. Cuban maestro Armando Romeu Jr. conducts the accompanying orchestra in arrangements recorded in Havana. All this goes towards providing the right atmosphere. It's nice.

**CLIFF RICHARD**  
**Cliff Sings—No. 4**  
*I Don't Know Why (I Just Do); Little Things Mean A Lot; Somewhere Along The Way; That's My Desire.*  
 (Columbia SEG 8021)\*\*\*\*\*

**YET** another selection from Cliff's LP of the same title. This is probably the last of the series. Young Cliff selects four standards on which I commented favourably when reviewing the original set. Backing him are the Norrie Paramor Strings instead of those "Apache" boys, The Shadows. Need I tell the fans to get a hold of their copies?

# LPs TO PLEASE

**EMI**  
 THE GREATEST RECORDING ORGANISATION IN THE WORLD



# Disc Date

(CONTINUED FROM PAGE 10)



Runners-up in DISC's Vocal Group Contest were **THE WISE BOYS**, and their first release should sell sweetly. (DISC Pic)

orchestra for this release, also helped to write the rippling turnover **The Road That Leads To Love**. Duetting with himself on this half, David is more subdued but just as effective.

**MARTY ROBBINS**  
**Is There Any Chance; I Told My Heart**  
(Fontana H263)\*\*\*

TWO of his own compositions sung by Marty Robbins. **Is There Any Chance** is a dreamy, romantic ballad which he puts over in sentimental vein to a tinkling orchestral and girl group accompaniment.

**I Told My Heart**, is the half which could sell the disc. It moves more quickly and with a steady rhythm which Robbins holds pleasantly. Both songs are different from Robbins' usual material, however, and may lack the impact needed to catch the customers' ears.

**PAUL HANFORD**  
**Ev'ry Little Girl; If You Ain't Got Love**

(Parlophone K4694)\*\*\*  
**PAUL HANFORD** on a quick striding beater, **Ev'ry Little Girl**, girl group and instrumental noise directed by Johnny Spence.

Hanford attacks the number confidently and it should make a more than useful follow-up to his **Bikini** release.

Michael Carr was the writer of **If You Ain't Got Love**, another modern roller for the flip. In fact, this one may be the seller. Treatment is rather reminiscent of some of Lloyd Price's work without the big sound.

**RONNIE CARROLL**  
**Chain Gang; (You've Got To) Move Two Mountains**  
(Philips PB1060)\*\*\*

**RONNIE CARROLL** covering Sam Cooke's **Chain Gang** song. But this is NOT a copy of the Cooke disc. Naturally it has many points of similarity because of the very structure of the number, but Ronnie gets away from Cooke's interpretation and treats it with a spiritual approach.

Good performance by Ronnie. Accompanied by an Ivor Raymonde orchestra and chorus.

(**You've Got To**) **Move Two Mountains** is a cute ballad for the flip, Latin beat for this one and Ronnie again in good form.

**GARY MILLS**  
**Top Teen Baby; Don't Cheat Me Again**

(Top Rank JAR500)\*\*\*  
**GARY** might well be celebrating another hit before his nineteenth birthday comes round in October. **Top Teen Baby** is a very pleasant modern ballad in the light vein. And **Tony Hatch**, who wrote Gary's current success, also had a hand in this new one.

Accompanied by Johnny Gregory, who uses organ and girl group effectively. Gary's got a good follow-up here.

One of his own compositions for the second side... **Don't Cheat Me Again**. This is a rather routine ballad. I'm afraid, litting softly without much sign of originality.

**DEE CLARK**  
**You're Looking Good; Gloria**  
(Top Rank JAR501)\*\*\*

**QUICK** beater from **Dee Clark**, whose high voice flies through **You're Looking Good** to an intriguing accompaniment of strings and rhythm. I like the noise on this half very much indeed and I can see it whipping up plenty of enthusiasm around the country's counters.

**Gloria** reflects the training Clark had with a group of spirituals singers early in life. The influence is strong in the crying of the title name. Backed cleverly by male group and powerful rhythm section **Dee** has another colourful half here.

**ELMER BERNSTEIN**  
**"From The Terrace" Love Theme; Mary, Mary**  
(Capitol CL15152)\*\*\*

**BOTH** themes on this coupling were written by Elmer Bernstein for the sound-track of the picture **From The Terrace**, and they're played by an orchestra under his baton.

The lush, sweet **Love Theme** is one you've probably heard from other quarters by now. This production is on a fairly sweeping scale with piano "concerting" amid the strings.

**Mary, Mary** is a waltz conjuring up staircase and ballroom visions. Again with piano and plenty of strings.

**DON GIBSON**  
**Far, Far Away; A Legend In My Time**  
(RCA 1203)\*\*\*

**DON GIBSON** rides a rock-a-billy item, **Far, Far Away**, with the ease and polish we have come to expect of his work. There is an upbeat tempo to this song about the love of yesterday. Don wrote it for himself and sings it to a good guitar backing—there's also a vocal team working with him.

Slow ballad for the flip—**A Legend In My Time**. Nice idea behind the lyric and a good, steady performance

from Gibson. Again the accompaniment is well worth mention... piano, rhythm and male group.

**BILL LEATHERWOOD**  
**My Foolish Heart; The Long Walk**  
(Top Rank JAR506)\*\*

**GUITARS** set the western noise for **Bill Leatherwood** as he goes into an aching-heart C & W number, **My Foolish Heart**. **Leatherwood** has a typical cowboy's voice and there's little in either the material or the production to make this one stand apart from the rest of the crop.

The **Long Walk**, which he wrote himself, is a slow trail-trotter and **Leatherwood** draws it tunefully. The **Long Walk** is the one he wants to take down the aisle to get married.

**RICKY WAYNE**  
**Make Way Baby; Goodness Knows**  
(Pye N15289)\*\*\*

**RICKY WAYNE**, late of Triumph, has a soft lilting ballad to offer in **Make Way Baby**. Attractive performance by the West Indian lad and a twangy accompaniment from the Offbeats. A song which may grow on you.

**Goodness Knows** is a medium rocker that should find a place in most of the juke. **Ricky** sings it with deliberate waver and an occasional hiccup.

**ROSEMARY CLOONEY**  
**Many A Wonderful Moment; Vaya, Vaya**  
(RCA 1203)\*\*\*

**DELIGHTFUL** disc from **Rosie**. She makes rings round most of the current ballad girls with this warm-hearted, crystal clear vocal on **Many A Wonderful Moment**. And not only is **Miss Clooney's** own singing a treat to listen to... there's a particularly fine accompaniment directed by **Dick Reynolds**.

Floating strings and a big choir

# Contest trio have a neat disc debut

**THE WISE BOYS**  
**Why, Why, Why; My Fortune**  
(Parlophone R4693)\*\*\*

**THE** three coloured boys who were runners-up in DISC's vocal group contest, **The Wise Boys** from Wales, make their disc debut here.

Neat performance, too, as they sing the shuffling "Why Why Why" to an attractive **Tony Osborne** accompaniment. The **Wise Boys** have a clear-cut way with the song—and should sell sweetly.

Slow beat ballad "My Fortune" for the flip. Good harmonies here from the trio, while **Osborne** plants a tinkling piano behind them.

blend superbly behind the star as she glides through the **Sid Lippman** composition. **Vaya**, **Vaya** is a deliberate little ballad—not easy to sing and a little difficult to remember. But it'll bear several plays. **Rosie** duets with herself on this half.

**MARY JOHNSON**  
**(You've Got To) Move Two Mountains; I Need You**  
(London HLT9187)\*\*\*\*

**MARY JOHNSON'S** original of the tuneful rocker **Move Two Mountains** is a commercial side for the singer, all right. Don't be surprised if this one eases its way into the charts (it's already heading thataway in the States).

**I Need You** is a much slower rock-a-ballad. Again a smooth performance from **Johnson** and his accompanying group.

I like both halves of this coupling—and I reckon there'll be plenty of customers agreeing with the opinion.

**MICHAEL COX**  
**Along Came Caroline; Lonely Road**  
(HMV POP789)\*\*\*\*

**MICHAEL COX** follows up his big "Angela" success with this filter **Along Came Caroline**. Lyric's a deliberate serialisation of his romantic affairs.

He used to think **Angela** was the greatest until along came **Caroline**. A whispery ballad sung easily by **Michael** to a sighing girl chorus and tinkling background bannoned by **Charles Blackwell**.

**Lonely Road** is a rushing, thumping item that seems to have started out with a good idea for the noise. But it hasn't quite come off.

**RUSS CONWAY**  
**The Key To Love; Passing Breeze**  
(Columbia DB4508)\*\*\*

**THE KEY TO LOVE** is the theme from the film "The Apartment." I still think it's a phoney concert-type melody which is being blown up to more significance than it merits.

**Russ** plays it here with a chorus singing the vocal. **Tony Osborne** puts a lush orchestral frame around the tinkling keyboard work.

**Passing Breeze** is one of **Conway's** own compositions. One which he has been trying out on London Palladium audiences before committing it to record. I like it much better than the film item.

**THE FLEE-REKERS**  
**Sunday Date; Shiftless Sam**  
(Pye N15288)\*\*\*\*

**THE FLEE-REKERS**, now released (like **Ricky Wayne**) by the **Pye** label should have an even bigger seller here than "Green Jeans" with **Sunday Date**.

The sextet produces a very good beat-note for this middle beater. No vocal—but an instrumental that'll have a horde of fans.

**Shiftless Sam** is a more frantic rocker which moves at quite a lick on a few familiar phrases. The twangy effects are well contrived—and controlled in this production.

**DEAN MARTIN**  
**Just In Time; Humdinger**  
(Capitol CL15155)\*\*\*\*

**THAT** great song **Just In Time** is given a very relaxed swinging reading by **Dean**, who stars in the film "Bells Are Ringing," from which it comes.

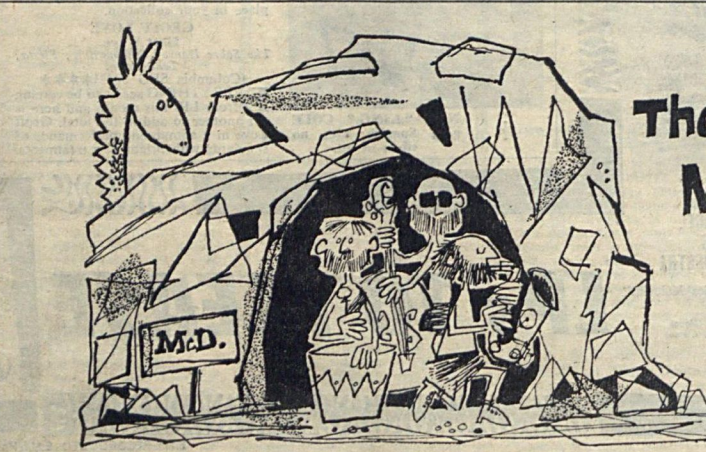
A natural for **Martin** and one which should sell smartly for him as the film itself gets around the circuit. **Nelson Riddle** looks after the backing.

**Gus Levene**, however, directs chorus and band for the turnover **Humdinger**. A bright gimmicky little pop song which **Dean** drifts through amusingly. Melodious and lazy.

**THE MUDLARKS**  
**(You've Got To) Move Two Mountains; You're Free To Go**  
(Columbia DB4513)\*\*\*

**THE MUDLARKS** come up with a crisp version of the American hit **Move Two Mountains**, the trio tackles it in snappy fashion and it suits their style. They get away from the American version and should find favour with their fans as a result. This will be a good addition for their stage repertoire, too.

**You're Free To Go** is a drawing beat number with drum punching away behind the **Mudds**.



A really wild "Rocker"!

**The Pitdown Men**  
**McDONALD'S CAVE**

and  
**Brontosaurus Stomp**

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**GEORGE SHEARING**

**JERRY KELLER**

**MAURICE CHEVALIER**

**BOB NEWHART**

**ANDRE PREVIN**

# At last! Pat is back with a hit

**PAT BOONE**

**Moonglow**  
*Moonglow; San Antonio Rose; Hands Across the Table; You Always Hurt The One You Love; The Very Thought Of You; Girl Of My Dreams; Again; Who's Sorry Now; We Love But Once; It's A Sin To Tell Lies; Imagination; Unchained Melody.*

(London HA-D 2265)\*\*\*\*\*

THE rich, smooth voice of Pat Boone has been absent from the hit parade for too long—probably because he hasn't picked the right songs.

This album is back to his best standard and will, I think, cause the disc to flock back to his side.

There is a very excellent choice of material on the LP, which has universal appeal for all ages.

I thoroughly enjoyed every note on the set—and it is a long time since I have been able to say that about one of Pat's discs.

**GEORGE SHEARING**

**Satin Brass**

*Deep Night; If I Write A Book; Sleepy Manhattan; If I Had You; Just Plain Bill; First Floor Please; Chelsea Bridge; A Ship Without A Sail; Straway To The Stars; You Look Like Someone; Night Flight.*

(Capitol T1326)\*\*\*\*\*

THE gentle and smooth Shearing piano style backed by a powerful brass section move easily through this collection of songs old and new.

**Satin Brass**, the LP title, certainly sums up the sound of the set.

Shearing is as ever tastefully perfect and adapts himself right into the provided setting.

The ensemble work is superb and Shearing's wandering solo spots are all one can desire in the way of piano entertainment.

**VARDY STRING SEXTET**

**Sutton Place South**

*Leaves; I Concentrate On You; Once In A While; Our Love Is Here To Stay; The Neanness Of You; Yesterday; In The Still Of The Night; Autumn Leaves; Bewitched; Stella By Starlight; All The Things You Are; Sweet And Lovely.*

(Audio Fidelity AF 1873)\*\*\*\*\*

A BIT doomy sounding this one, but this fact is diminished by the wonderful sound produced by Audio Fidelity. The string sextet—a classical formation—"serape" their way through a pleasing selection of evergreens on this album.

Although rather classical in its approach the album can be enjoyed given the right atmosphere.

Probably the best time would be around midnight after a long hard day at work. I don't think this will appeal back to the younger record buyer.

Hi-fi fiends should flip over the recorded sound.

**JACKIE DAVIS**

**Hammond Gone Cha-Cha**

*Ain't She Sweet; A Woman In Love; Rain On The Roof; Heat Wave; In A Little Spanish Town; Then I'll Be Happy; Lady, Play Your Mandolin; I Got Plans; O' Natin'; Glow-Worm Cha Cha Cha; Perfidia; Love Is Just Around The Corner; Manana.*

(Capitol T1338)\*\*\*\*\*

JACKIE DAVIS, the master of the Hammond organ keyboard, switches to cha-cha don't they all have enjoyed all his previous sets much better than I have this but even I'm getting just a little sick of everything having "cha-cha" tagged on. I wouldn't be surprised if there was an uprising among record enthusiasts against the practice. If they are looking for a leader I'm the man.



As usual Jackie has picked out some winning titles, even with them know-what added, and attacks them in his typically zesty manner.

**JERRY KELLER**

**Here Comes Jerry Keller**

*Unchained Melody; Your Cheatin' Heart; Here Comes Summer; If I Had A Girl; There Are Such Things; Now, Now, Now; American Beauty Rose; The Girl That I Marry; Time Has A Way; True Love; Young Love; I'm Walking Behind You.*

(London HA-R 2261)\*\*\*\*\*

JERRY KELLER shot into popularity with his recording of **Here Comes Summer** (included on this album) and followed up with a visit to Britain for Jack Good's TV show. Since then he has had a couple of discs nibbling at success but never quite repeating his first achievement.

Jerry has chosen a nicely balanced

programme which should have a wider appeal than the purely rock public. Although the songs have a young appeal few, if any, are aimed directly at teenagers.

**MAURICE CHEVALIER**

**Life Is Just A Bowl Of Cherries**

*Life Is Just A Bowl Of Cherries; You Must Have Been A Beautiful Baby; April In Paris; Please Don't Talk About Me When I'm Gone; Speak To Me Of Love; Did You Ever See A Dream Walking; I Don't Know Why; Three Little Words; September Song; My Baby Just Care For Me; You're Driving Me Crazy; She Didn't Say Yes.*

(MGM-C 826)\*\*\*\*\*

THIS album is a little better than Mr. Chevalier's previous collection but I still feel that the selected songs are not quite his material.

Ray Ellis and the orchestra accompany him as he strolls through this

bundle of favourites. Die-hard fans will love every note and its fact practically everyone—apart from the critics—will find the set very entertaining.

The artist is nearer his own ground with **Speak To Me Of Love and April In Paris** and I found these two tracks well worth having even if you don't enjoy the remainder completely.

It is always hard for me to criticize an artist of this calibre and age as time always takes its toll even with the best in the world—but Maurice Chevalier, although seventy, still retains that youthful impudence which took him right to the top of the tree. So who cares if he doesn't hit the notes as truly as he once did?

**The Button-Down Mind of BOB NEWHART**

*The Cruise Of The U.S.S. Godfish; Abe Lincoln vs. Madison Avenue; Merchandising The Wright Brothers; The Krushchev Landing Rehearsal; Driving Instructor; Nobody Will Ever Play Baseball.*

(Warner Brothers WM 4010)

\*\*\*\*\*

THIS album is currently America's number two best-seller and it is indeed a very funny record. Something similar in delivery to the superb Shelly Berman, Mr. Newhart is not quite so subtle in his approach to humour. He goes more for the belly-laugh.

I found the entire album hilarious and am still enjoying it after several playings. Many fans of Messers, Berman and Sahl will probably enjoy this set, though it may not be so biting in its attack on institutions. I think Bob Newhart's humour will appeal to a much wider audience than the other similar type sets mentioned above.

Very strongly recommended to those with a sense of humour. Although very American in style it should be easily understood in this country.

**ANDRE PREVIN and DAVID ROSE**

**Like Blue**

*You And The Blues; The Blue Room; Serenade In Blue; Blue Holiday; Blue Again; (What Did I Do) To Be So Black And Blue; Like Blue; Little Girl Blue; Between The Devil And The Deep Blue Sea; The Blue Subterranean; Blue Turning Grey Over You; Born To Be Blue.*

(MGM-C 828)\*\*\*\*\*

A WELCOME return from the team which set me raving with their previous LP on MGM. The resulting sounds are not quite so fresh



\* **JERRY KELLER . . .**  
**"Here Comes Summer" is on his new LP (DISC Pic).**

and lively on this programme but what else can you expect when "Blue" is the theme.

However for quieter listening this is the theme. The delicate Rosé strings blending beautifully with the strongly rhythmic Previn piano make a fine combination which is a joy to hear in any mood.

I don't think this will sell as strongly as the first set but it must surely be fairly widely sought after. Lend an ear—you won't be wasting your time.

\* **CHEVALIER . . .**  
**he strolls through a bundle of favourites.**



## ALONG THE ALLEY

### Break for song

PAUL ANKA is keeping up his constant flow of songs without interruptions or respite these days, it seems. Peter Callander of the Bron Music group has been telling me about his latest effort.

It's called "I Love You In The Same Old Way," and was recently released here by Columbia. Apparently it was written during a coffee break at one of Paul's recording sessions in America.

It was discovered that they were going to be one song short on the

idea, worked it out and wrote it down on the afternoon before the session took place. It's a cha-cha type of number with the chorus la-la-ing their way through it wordlessly.

Michael Hill's unusual harpsichord feature on Parlophone's "Joey's Song" is making the Bron folks happy because of the high number of plugs it's receiving. They're looking forward to Glenda Collins' Decca debut disc of "Take A Chance" on September 30, and are very glad they took a chance with Tolchard Evans' opus "The Singing Piano" which is still riding high in sheet music sales after many weeks.

### NEWS

### from the street of MUSIC

session, and Paul volunteered to produce something during the interlude for refreshments. Peter thinks it's one of Paul's best with its lively beat and much happier atmosphere than some recent Anka efforts. It's published by Bron's associate company Spanka Music which is headed in the States by Paul's father Andy.

Bron have a double-sided proposition in the latest **Ron Goodwin** for Parlophone, Topside is a whistling, martial effort complete with chorus and horns called "Walkin' Down to Washington," a reminiscent piece about American generals past and present. The flip is one of Ron's own compositions entitled "Sunshine Cruise," and is another example of music hot from the pen. Ron got

"It's the most melodic song which Johnny has written for Adam Faith. It's away from rock 'n' roll, but it's got a very typical John Barry accompaniment."

That's the assessment of Mills Music's Freddie Foner with regard to Johnny Worth's "How About That!" recorded for Parlophone by Adam Faith.

Freddie is planning an unusual promotion campaign to boost "Football Crazy, Football Mad," the disc by folk singers Robin Hall and Jimmie MacGregor, which is available on both the Decca and Collector labels at present. Freddie hopes to arrange plugs of the record over the public address systems at soccer matches throughout the country.

Mills have the next Johnny Kidd topside for HM, which has been written by Johnny and guitarist Teddy Wadmore. It's called "Restless" and will be released later this month.

N.H.

Great New Donegan E.P.

**"Yankee Doodle Donegan"**

(INCLUDES CORRINE, CORRINA)

RECORDED IN AMERICA

7" E.P. NEP. 24127



# Hodges is bang up to date

even after twenty years

**JOHNNY HODGES**  
Sounds Of Jazz  
Good Gal Blues; Dooji Wooji; Hodge Podge; Savoy Strut.

(Fontana TFE17234)\*\*\*\*\*

HODGES is one of the great "dateless" men of jazz. This disc arrived at the same time as another Hodges/Ellington record. Believe it or not I'd played it twice before realising that these were 1939 recordings and not 1959 ones.

What I couldn't understand was how the trumpet player managed to sound so much like Cootie Williams. You know how? It was Cootie. Cootie with Lawrence Brown, Carney, Duke, Billy Taylor, Sonny Greer and, of course, the incomparable Johnny Hodges.

How many other bands or musicians could make records sounding bang up to date twenty years later? Yet just listen to Duke's piano behind the solists on *Dooji Wooji*, my favourite of the four. And listen to the marvellous swing of *Hodge Podge*. Just a simple 32-bar swing opus of the late thirties, but what drive and what musicianship.

Thinking back to those Ellington HMVs of the very early 30s—the Cotton Club period—I can just imagine Hodges playing the very same phrases. Beautiful phrases. Of



**NAT GONELLA**—His "imitation" of Armstrong misses all the subtleties.

course, many will think this wrong. A man's got to change his style... a man's got to progress. That's what they'll say, as if progress was the be-all-and-end-all of jazz improvisation. I choose to believe that men like Hodges, Louis, Hawkins don't have to change. Once you've reached the peak of artistic perfection and provided you're clever enough to realise it, what point is there in just being "different"?

**SALUTE TO SATCHMO**  
Nat Gonella And His Strong Arm Men  
Satchmo Blues; Jeppers Creepers; Mack The Knife; (When It's) Sleepy Time Down South.

(Columbia SEG8018)\*\*\*\*  
**POOR** old Nat! That seems to be the best way to sum up records like this. Nat got on to an Armstrong kick 30 years ago and never quite got off it. Not that I blame him for that, but he has really saddled himself with



a lot to live up to. The trouble is that Nat never quite got the hang of what Louis was doing.

Most imitators, and that's about the best that can be said for Gonella, cotton on to four or five very obvious traits and flog them to death. Nat does. And so ALL THE ARMSTRONG SUBTLETIES are missing from his playing, and from his singing.

Nat has the wrong impression, so Louis's singing and his are miles apart. So, too, are their trumpet styles. Nat's notes come at you hard and brittle. His take-off of the famous "West End Blues" is terribly shallow.

The band is a different proposition. Lennie Felix swings like mad. So does Tony Coe, and so does Lennie Hastings. *Mack The Knife* gets well under way. Then along comes the variety artist with his straight face, his simple country yokel chubbly look, his finger pointing round the band and goes through that corny routine about "We got Tony... and we got Lennie... and we've gonna swing for you" ... you've heard it all before, of course!

**JOE WILLIAMS**  
A Man Sings The Blues  
Crawlin' King Snake; Cow Cow Blues; I May Be Wrong; Keep A-Knockin'.

(Collector JEN4)\*\*\*\*  
**THIS** is the second Joe Williams record issued by Jazz Collector. I need hardly add that this is not the Joe Williams of the Count Base Band. It is the Joe Williams known in the early thirties as King Solomon Hill and later as Poor Joe Williams, Big Joe and plain Joe Williams.

It is significant that he comes from the Delta—the stereic of Mississippi to be precise—a state which produced among many other fine blues singers and shouters the voices of John Estes, Huddie Ledbetter, Muddy Waters... and Elvis Presley. It is an area which produced the great country blues singers and which gave the music its characteristic style.

I think it was Chris Barber who first enlightened me, after years of listening, to the basic principle of country blues singing and playing. This is the use of the triplet phrasing... and more important, triplet thinking.

The two tracks on side one amply illustrate this essential to good blues. Joe Williams with piano, guitar and bass (?) backing gives out with typical Mississippi blues numbers. **I May Be Wrong** and **Keep-A-Knockin'** are not the same tunes as the

# WHO WHERE WHEN

For week beginning Sunday, September 18.

Regal Ballroom:	AMMANFORD Humphrey Lyttelton Band (Fri.).
North Pier:	BLACKPOOL Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Pinky and Perky (Season).
Opera House:	Tommy Steele, Alma Cogan, Eddie Calvert, Sid Millward's Nitwits (Season).
Palace Theatre:	Harry Secombe, Ruby Murray (Season).
Queens Theatre:	George Formby, Toni Dalli, Yana (Season).
Winter Gardens:	BOURNEMOUTH Beverly Sisters (Wk.).
Bridge House:	BRACKNELL Clyde Valley Stompers (Thurs.).
Hippodrome:	BRIGHTON Adam Faith, John Barry Seven, The Honeys, Johnny Worth, Don Arrot (Wk.).
White Hart Hotel:	BROMLEY Clyde Valley Stompers (Tues.).
New Theatre:	CARDIFF Ivor Emmanuel, Patricia Bredin (Wk.).
Wellington Pier:	GREAT YARMOUTH Charlie Drake, The Mudlarks, Marlo Calpe (Season).
Town Hall:	HAVERHILL Clyde Valley Stompers (Sat.).
Savoy Ballroom:	IPSWICH Johnny Dankworth Orchestra (Sat.).
Watersplash:	JERSEY Ken Earle and Malcolm Vaughan (Season).
Hammersmith Gaumont:	LONDON Miles Davis Quartet with Sonny Stitt, Jazz Five with Vic Ash and Harry Klein (Sat.).
Jazzshows Jazz Club:	Champion Jack Dupree with the Clyde Valley Stompers (Mon.) and Mickey Ashman's Ragtime Jazz Band (Fri.).
Marquee Jazz Club:	Johnny Dankworth Orchestra (Sun.).
Palladium:	Cliff Richard, Russ Conway, Joan Regan, Edmund Hoekridge, Des O'Connor, Billy Dainty (Season).
Pigalle:	Shirley Bassey (Season).
Talk of the Town:	Eartha Kitt (Season).
Victoria Palace:	David Whitfield, Ronnie Voss, Andy Cole, Maggie Fitzgibbon, Stephanie Stevens (Season).
Free Trade Hall:	MANCHESTER Clyde Valley Stompers (Sun.).
Marine Ballroom:	MORECAMBE Johnny Dankworth Orchestra (Fri.).
Winter Gardens:	Eddie Calvert (Sun.).
Plaza Ballroom:	NEWBURY Clyde Valley Stompers (Fri.).
Paget Ballroom:	PENARTH Humphrey Lyttelton Band (Thurs.).
Palm Court Jazz Club:	PURLEY Humphrey Lyttelton Band (Wed.).
Adelphi Cinema:	SLOUGH Joe Brown, Billy Fury, Tommy Bruce, Vince Eager, Nelson Keene, Duffy Power, Dickie Price, Peter Wynne, The Viscounts, Johnny Gentle, George Fame, Red Price, Dale Sisters, Billy Raymond, Johnny Goode, Jimmy Nichol and The Lucky 13 (Sat.).
Alexander Gardens:	WEYMOUTH Anne Shelton, Kingpins (Season).

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better-known versions. **Keep-A-Knockin'** uses the same lyrics as the Louis Jordan opus, which in itself was a variant of the earlier "Buckey Got A Hole In It." These were all eight-bar versions. Joe Williams's is a 12-bar one.

**SID PHILLIPS AND HIS BAND**

A Date In Dixie  
You Came A Long Way From St. Louis; Boston Bounce; Starlight; Anything Goes. (HMV 7EG 8592)\*\*\*

**THE** logical progression for a jazz musician is to start with an accepted trad band, jumping up to being "pro," then on to a band of the Freddy Randall type, and then to the ultimate in professional Dixieland bands... Sidney Phillips.

That is the way most of Sid's musicians did it... trombonist Pete Hodge for example, who started with Mike Daniels, Cy Ellis and Kenny Ball are others who went through the mill. By the time they got into the Phillips aggregation with its written-down Dixie lines, with its scored

ensemble passages, with its surfeit of clarinet, and its extravagance of stops and starts, they had forgotten all about jazz.

At least no mention is now made of the word "Jazz" on the record label, although it does creep into the sleeve notes. My objection to this disc is that even the word "Dixie" applied to Sid Phillips is now travesty. There's no Dixieland about this.

Take a listen to Sid's own composition, *Starlight*, and compare it with those delightful Ambrose arrangements of "Night Ride," "Cotton Pickers' Congregation," "Escapade" and "Hors D'Oevres." This is simply background music to a session with the girl friend. Nothing more or less.

**Anything Goes** makes an attempt at Dixie but comes out more like watered down Artie Shaw. **Boston Bounce** is the sort of mid-period swing music quite unsuited to small group improvisation... what am I saying? Improvisation in this band went out with the dodo.



# He's so good...it's frightening

## SONNY STITT QUARTET Personal Appearance

*Easy To Love; Easy Living; Autumn In New York; You'd Be So Nice To Come Home To; For Some Friends; I Never Knew; Between The Devil And The Deep Blue Sea; East Of The Sun; Original!; Avalon; Blues Greasy.*

(12in. HMV CLP1363)\*\*\*\*\*

PERSONNEL: **Sonny Stitt** (alto, tenor); **Bobby Timmons** (piano); **Edgar Willis** (bass); **Kenny Dennis** (drums).

THE lack of recognition given to Sonny Stitt has always annoyed me a bit. Too many critics dismiss him as being a copy of Bird, albeit the best. For my money, Stitt is the most complete saxophonist in jazz today. On alto, he has no peers. On tenor, very few.

His performances on record and in the flesh are so consistently good that it's frightening! I can hardly wait to hear him with Miles' Quintet. Such superior surroundings should stimulate Sonny to play with even greater verve and inspiration than usual.

They'll be a challenge. And that should suit him, because he can cut anything. A truly tremendous musician.

This new HMV album is yet another artistic *tour de force*. The accompanying rhythm section is much superior to those on his recent Roost releases on Vogue. This will be one of your first chances to taste Timmons' work.

Willis is the big-toned bassist from Ray Charles' band. Dennis is one of many excellent young "unknown" American drummers.

Sonny's playing is more "modern" here than on some other albums and his tenor work is exceptional. Dig *You'd Be So Nice To Come Home To*, for instance.

Five stars from me, any time!

## DAVE MCKENNA TRIO Pianoscene

*This Is The Moment; Fools Rush In; Splendid Splinter; Secret Love.*  
(7in. Fontana TFE 17169)\*\*\*\*

PERSONNEL: **Dave McKenna** (piano); **John Drew** (bass); **Osté Johnson** (drums).

MCKENNA, 30, is no newcomer to the jazz scene. Though this is his first recording as a leader. He

has served his dues since 1949. Maybe you heard him with Ruby Braff or on some of those Urbie Green records and were impressed? I did and I was!

In contrast to almost all today's newer pianists, Dave doesn't belong to the "soul" school. He is a very good player. Good technique, clean execution and a nice feeling for pretty harmonies. For example, dig the introduction (later repeated as the coda) to *This Is The Moment*, a much neglected tune, incidentally. The ballad, *Fools*, shows up his Teddy Wilson influence. *Splinter* is an attractive original, whilst the Doris Day song, *Secret* sounds fine at medium tempo.

A promising piano debut by a guy who looks a lot like Britain's Brian Auger, judging by the cover photo. Drew (a Londoner, by the way) and Johnson offer excellent support.

## CONTE CANDOLI QUINTET The Jazz Scene

*Full Count; Groovin' Higher.*

(7in. Parlophone GEP8798)\*\*\*\*

PERSONNEL: **Conte Candoli** (trumpet); **Bill Holman** (tenor); **Lou Levy** (piano); **Leroy Vinnegar** (bass); **Lawrence Marable** (drums).

CONTE has always struck me as being a sort of American counterpart to Britain's Jimmy Deuchar. Bold, brassy, confident, almost aggressive. But with a personality of his own within the broad tradition of Fats Navarro, Dizzy and Miles.

I don't think that Conte is the world's greatest or most original trumpeter. But he always plays with fire and feeling. And he always swings.

These two tracks are at slightly varying bright tempos. *Count* is a rhythmic tear-up. The theme is familiar. So is that of *Higher*, a very loose variation on Dizzy Gillespie's tune on "Whispering" changes. This is possibly the better of two averagely good, if not wildly inventive or eventful, sides.

At this stage of his career, Holman sounded something like Don Rendell does now. His *Higher* solo is the

\*

SONNY STITT... the most complete saxophonist in jazz today.

## MODERN JAZZ

Reviewed by

TONY HALL



better. Levy swings busily and the section is solid, with Vinnegar and Marable laying down a consistently swinging beat.

### ART PEPPER PLUS ELEVEN

*Modern Jazz Classics*  
*Move; Groovin' High; Opus De Funk; 'Round Midnight; Four Brothers; Shaw 'Nuff; Bernie's Tune; Walkin' Shoes; Anthropology; Alesin; Walkin' Donna Lee.*  
(12in. Contemporary LAC12229)

\*\*\*\*\*

PERSONNEL: **Art Pepper** (alto, tenor, clarinet); **Herb Geller** or **Bud Shank** or **Charlie Kennedy** (alto); **Bill Perkins** or **Richie Kamuela** (tenor); **Med Flory** (baritone); **Pete Candoli** or **Al Porcino**, **Jack Sheldon** (trumpets); **Dick Nash** (trombone); **Bob Enevoldsen** (valvetrombone or tenor sax); **Vince de Rosa** (French horn); **Russ Freeman** (piano); **Joe Mondragon** (bass); **Mel Lewis** (drums); **Marty Paich** (arranger).

WITH no effort whatever I could easily devote a whole page to the pros and cons of the idea behind this record. On the whole, however,

I think the idea is a good one. Though I don't necessarily agree with the way the project has been handled. I also have conflicting theories on the success or failure of the way it has turned out.

Some American reviewers gave it a five-star rating. I'm afraid I cannot agree. Though here and now, let me state how highly I rate the talents of Pepper and Paich. Art is probably the best white altoist in jazz (also a fine, firm tenorist with a Zoot Sims sort of sound, but harder, and a most unexpectedly good clarinetist). Paich

deserves to score an album for the Basic band. High enough praise for you?

But something went wrong here. I'm sure. It's a pleasing album. Though with these men, tunes and scores involved, it could hardly have been anything but. Yet somehow, it just fails to excite me the way it should.

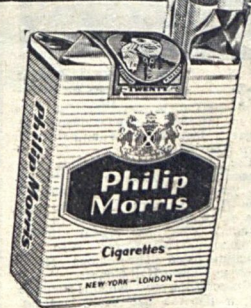
For the best Pepper disc dig the date with Miles' rhythm section (Contemporary). For Paich, try his Dek-tette album with Mel Torme (London—since deleted, regrettably).

a.m.  
PM

p.m.  
PM

Smokes real smooth...

# Philip Morris



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# Big US jazz label to open in Britain

## RECORD-BREAKING CANNONBALL ALBUM ON FIRST RELEASE

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That's the biggest jazz news of the '60s . . . that Riverside Records are opening up in Britain. And all those fabulous albums, which hitherto have made your mouths water when you read about them in American magazines, will soon be yours for the asking at your local store. And at prices that can compete with every local label.

The man to give me this startling story? Burly, bustling Bill Grauer, boss of Riverside itself and its new subsidiary label, Jazzland. Bill blew into London last Friday night, with his European associates from the recently



**\* CHET BAKER**—One of many top stars on Riverside.

set-up Interdisc Company, based at Lugano, Jack Lewerke and British born Alan Bates.

The first release contains the biggest-selling jazz album of this or any year—"The Cannonball Adderley Quintet in San Francisco," the one I've written about so often in this column, with its big-hit Bobby Timmons' "This Here." Also the much-discussed Theolonious Monk Orchestra Town Hall Concert LP.

Grauer is the most dynamic man I've ever met in the jazz record business. He just never stops! He arrived in London on the Friday morning from New York after next to no sleep at all, conferences all day. That night, a quick tour of the jazz clubs and then a session of discs, discussions and drinks at my apartment until the early hours.

On the Saturday, the same routine, ending up at London Airport at 3.20 on Sunday morning, when he and Jack caught the plane to Milan. Arriving there at dawn, they conferred

writes  
**TONY HALL**

all day, then caught a midnight plane back to London.

Even then he was still hustling! The Riverside label boasts albums by Monk, Cannonball, Johnny Griffin, Bobby Timmons, Wes Montgomery, Blue Mitchell, Nat Adderley, Sonny Rollins, Benny Golson, Philly Joe Jones, Bill Evans, Chet Baker, Sam Jones, Billy Taylor, Jimmy Heath, Kenny Dorham, Wynton Kelly, and many, many others.

Their past achievements have been extremely prolific. Their future plans are bigger still.

Riverside will now have set-ups in New York, San Francisco, London, and Milan, with further tie-ups pending. Bill hopes to feature European jazzmen in his future plans. Jack Lewerke (who deserves a whole column on his own at a later date) and Alan Bates will look after the London Office.

Forthcoming attractions on Riverside include a Cannonball with strings session, a "Big Soul Band" fronted by Johnny Griffin, Jimmy Heath with a bigish group playing his own arrangements and Blue Mitchell backed by a 20-piece orchestra.

There's also a top secret project with Theolonious Monk, which should be an epoch-making package, if it turns out the way Bill and his A and R partner, Orrin Keepnews, plan it.



Jerry Lordan has been commissioned to write a new single for CLIFF RICHARD. (DISC Pic)

### Lionel Bart to start music publishing company

**PROMINENT** British songwriter Lionel Bart is to start his own music publishing company next January. It will be called Apollo Music, and as well as publishing Lionel's own work, it will seek out and encourage other British writers. At present Lionel is connected with the Keith Prowse-Peter Maurice group of publishing companies. His agreement with them expires at the end of this year.

Lionel Bart has just completed the song which Marty Wilde asked him to write for his next record. As soon as Philips A & R manager, Johnny Franz, returns from holiday, the recording date will be fixed.

"The song is called 'Happiness,' and I think I have captured the right atmosphere and mood for Marty at the present time," said Bart. "It could put Marty on top again." Lionel has also finished his song for Decca's young hit parader, Mark Wynter. It's called "Kickin' Up The Leaves," and Lionel describes it as a "happy autumn song."

# CLIFF RICHARD

## Continued from front page New album of sixteen originals out soon

Cliff is hoping that the other side of his new disc will be well liked. "A lovely number," says Cliff, "but I must admit I'm finding it very boring having to do the same act in the same way every night.

"Appearing in the same show, doing the same thing for night after night for a six months' run is something I don't think I want to repeat in a hurry. And it has made me determined about one thing . . . I shan't do a season at all next year. I'll spend it touring.

a big success," said Paramor. "We can do with people like Jerry in this business."

Cliff ends his London Palladium stint in "Stars in Your Eyes" on December 10. "I've been very happy here," says Cliff, "but I must admit I'm finding it very boring having to do the same act in the same way every night.

"This boredom is a problem I hadn't anticipated, and we're trying to get over it by changing the act regularly from now on. I'll begin to swing in a couple of new numbers every so often, and that should do the trick.

"Appearing in the same show, doing the same thing for night after night for a six months' run is something I don't think I want to repeat in a hurry. And it has made me determined about one thing . . . I shan't do a season at all next year. I'll spend it touring.

### South Africa?

"There've been offers from abroad. They'd like me to go to South Africa. But I've also made up my mind not to be out of this country for more than four weeks at a time.

"The good things about the Palladium show have been the prestige, the honour and the experience . . . and the fact that I've been able to get home every night and spend plenty of time with my family.

"It's only the sameness that gets me down—but who can grumble about starring at the London Palladium?"

After the Palladium run is over, Cliff will take a month's holiday before beginning work on a new film "Hide My Eyes," based on the novel by Margery Allingham. "I haven't seen the script yet," Cliff told me. "But I've read the story and I'm puzzled about how it will transfer to the screen—because so much of it is written as thoughts in the minds of the various characters.

"I'll play the part of a rock 'n' roll singer . . . but wait . . . it's not so hackneyed as it sounds. There'll be three songs in it for me, but most of the action deals with the character's life away from the stage . . . his romance with a girl. I think it'll be a good acting chance.

"And I'm looking forward to that."

## Gary Crosby weds Vegas showgirl

**GARY CROSBY** and Las Vegas showgirl Barbara Stuart pose after their wedding at the Flamingo Hotel, Las Vegas, last week. They met five weeks ago, will honeymoon in Vegas and are to live in Los Angeles. Bing Crosby's other three sons have also married showgirls.



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