



U.S. FANS RAVING OVER CLIFF AND THE SHADOWS

No. 244 Week ending November 24, 1962
Every Thursday, price 6d.

Sounds —two month States tour?



SOUNDS INC.—Peppermint Lounge spot in doubt (DISC Pic)

JET AND TONY CUT A VOCAL DUET

JET HARRIS and Tony Meekham recorded a VOCAL duet last Friday for the film "Just For Fun." The number may be issued soon or held until the film is premiered next Easter. In the latter case Jet and Tony may record again for a January release.

Neither Jet nor Tony are involved instrumentally in the song, "Doing The Hully Gully"—but seen with them will be a new artist, 15-year-old drummer Tina Ambrose.

Shortly before he took on the film Tony signed an agency contract with the Bernard Delfont Organisation which indicates he will once again make personal appearances—possibly with Jet.

The two ex-Shadows will film their sequence next Wednesday for the film which now has a line-up of 25 artists and 35 songs. Jet is also featured with the Jet-blacks in a number called "Man From Nowhere."

The only time Jet and Tony have previously been heard singing together on record was with Hank Marvin and Bruce Welch on the "All My Sorrows" track of an I.P. called "The Shadows."

SOUNDS Incorporated may now have their U.S. visit extended to take in the first two months of the New Year. The group makes its U.S. debut on January 15 as half of the exchange deal which brings Johnny and the Hurricanes to Britain the same month.

But a Musicians Union ruling may mean that the group's planned residency at the Peppermint Lounge in New York cannot take place because the Hurricanes are playing concerts—not a residency—here.

Until March
Negotiations for Sounds to tour have been opened and first indications are that they would be required there until the first few days in March when they would fly into Britain with Brenda Lee to back her here.

Sounds' second disc, "Sounds Like Locomotion," was issued on Friday. It is their first under a new deal with songwriter Sammy Samwell's company, Four-Four Recordings.

Next Tuesday and Thursday they film spots in Milton Subotsky's film, "Just For Fun."

CLIFF and The Shadows have been back from America a week...after a trip that could mark another turning point in their already fantastically successful careers!

These five put U.S. stars to shame
CLIFF'S TOP AMERICAN FAN WRITES TO 'DISC'
See page 4

Speaking to DISC earlier this week, Hank Marvin of The Shadows, still enthusing about the trip, hinted that if time permitted the group might even be making a return visit . . . only this time for concerts and TV!

Said Hank, "Nothing has been discussed, of course, but we were really excited by our reception and the film and stage show went down extremely well. I wouldn't be surprised if we had offers to return."

Like home

"We found the audiences very receptive and appreciative. The trip was mainly to promote the film in America and when we first went there we didn't know what to expect. But it's difficult to think how we could have been better received. It was just like being at home."

The trip, hopes Hank, will do the same for The Shadows in America as their visit to Australia did.

"Before we went to Australia," explained Hank, "we weren't all that big—just one hit—'Apache'—but since the tour our records have sold extremely well. We're hoping that our trip to America

will help our disc sales there, too. "We've made these trips to all the other countries where our records now sell and it gives a tremendous boost. I think we stand a good chance of establishing ourselves in America, too."

During their American tour Cliff and The Shadows had the novel experience of being able to walk down the street unrecognised.

Said Hank, "Nobody knew us at all and when we appeared on stage it was almost like starting over again, but off stage it was great. We could really relax!"

"It was pleasant while it lasted but we weren't sorry to get home. It became a bit of a joke amongst us . . . we all wanted to 'get recognised' again!"

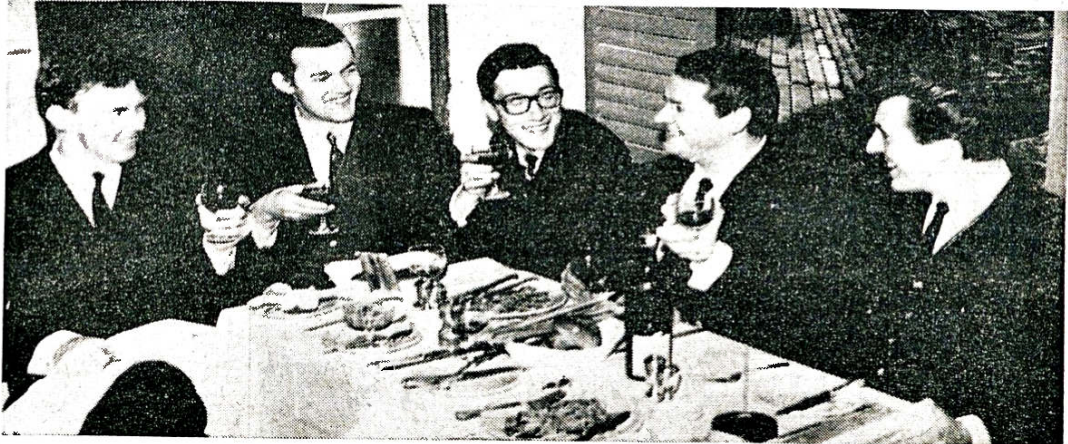
"It wasn't quite the same for Cliff. In New York quite a number of fans recognised him from

Contd. on back page

Bilk, Dankworth cut Bossa Nova titles

BOTH Acker Bilk and Johnny Dankworth are to record the Bossa Nova rhythm. Bilk will record four titles next week for probable release as a Columbia EP.

Dankworth, with an augmented orchestra, has recorded a Brazilian Bossa Nova called "O'Pato" (The Duck).



SHADOWS TUCK IN
The Shadows were guests of promoter Paul Lincoln when he opened a new restaurant in London's West End on Monday. The restaurant is almost opposite Paul's famous "Two Is" coffee bar where The Shadows began their professional career with Cliff Richard.

A FOUR-FOUR PRODUCTION SOUNDS LIKE LOCOMOTION

SOUNDS INC
Personal Management **Don Arden Enterprises**
4TH FLOOR ROYALTY HOUSE 72 DEAN STREET LONDON W 1

Published by
Southern Music Co Ltd
8 DENMARK STREET LONDON W C 2

recorded on



F 11540
45 rpm

A fan with over 500 Country discs says . . .

PRESLEY IS AT HIS GREATEST ON C & W

PRIZE LETTER

AS a most ardent C and W fan (I have over 500 recordings of the best in C and W music) I would like to say that two of the best tracks I have are by Elvis Presley—"I Forgot To Remember To Forget" and "I'm Left, You're Right, She's Gone."

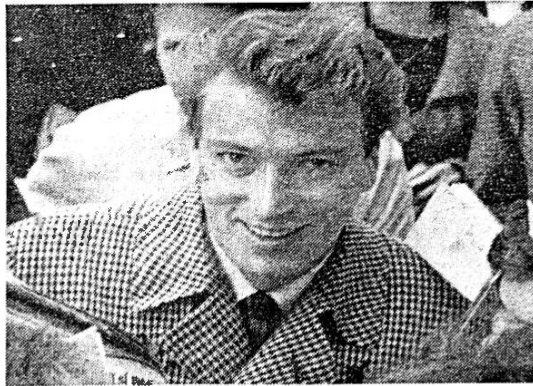
If Elvis was to adopt his old singing style, plus Scotty Moore, and throw in a fiddle plus steel guitar, I think the results would be terrific.

I am a positive Elvis is at his fabulous best singing Country style. He is the only man who can really put C and W on the map in Britain.—A. L. GAUKROGER, 7, William Street, King Cross, Halifax, Yorks.



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

Address is: Post Bag, DISC, 161 Fleet Street, London, E.C.4.



FRANK IFIELD—"Lovesick Blues" not his best?

Eden's LP isn't so hot

EDEN KANE is a very talented young singer, but his first album, "House To Let," is disappointing.

Instead of displaying his vocal talents and giving fans a better batch of material, he gives ten songs which have been previously issued on an EP or as singles.

We've heard all this before, Eden. Give us something new.—GEORGE BLACK, 8, Birch Walk, Larehfield, Dumfries, Scotland.

PAID OFF

THE failure of Kenny Ball's "Pay Off" emphasises the infidelity of the bulk of British fans.

It would seem that after a big hit and its follow-up, many stars are forgotten for a while. Take "House To Let" by Eden Kane, "River Nile" and "Lonely Johnny" by John Leyton and Shapiro's "Keep Away From Other Girls" as examples.—T. PRENTICE, 20, Eskdale Place, Shotts, Lanarkshire.

THUDDING

I AM amazed at the similarity between Peter Jay and the Jaywalkers and that superb American group, The Pitdown Men. "Can Can '62" proves that we can produce something equal to our transatlantic cousins—and what a terrific drummer Peter Jay is.

I'm not decrying The Shadows

An Ifield fan, but . . .

FRANK IFIELD is back at number one again. It couldn't happen to a nicer guy. But let's be honest—"Lovesick Blues" is one of the purest records Frank has ever made, and the No. 1 top just doesn't give a true evaluation of the disc.

Surely this shows clearly the sheer senselessness of all the record buyers who order a record before they've even heard it.—W. A. FINLEY, 68, Braikowan Road, Charleston, Dundee, Angus. Can half a million buyers be wrong?

or Tornadoes, two of my favourite groups, but they can't get the brush, thudding sound of the Jaywalkers.—BRIAN GANNER, Nurses House, Bangour General Hospital, West Lothian.

DISREGARD

THE Top Twenty only reflects the general lack of taste and complete disregard for quality which is exhibited by the record buying public.

How else can one look upon the way thousands of people

will place an order for a disc by Presley or Richard, which may be of a poor quality, while an artist of the calibre of Frankie Vaughan can produce great discs of quality, which are neglected?—D. O'HANLON, 14, Thornycroft Street, Birkenhead, Cheshire.

REAL ROCK

I HAVE paid many visits to Liverpool and I am amazed at the countless exponents of *rite* rock and roll to be found there.

The groups specialise in rhythm and blues flavoured rock and they have a polish which gives it wide commercial appeal.—DAVID SMITH, 309, Skelington Road, Deepdale, Preston, Lancs.

SOUND

THERE has been a lot said about the ridiculous lyrics of some American records like "Please Mr. Postman" and "Shout," but surely, the thing about these records is the sound. In Britain, the lyric of the song seems to mean a good deal. This gives us tuneful numbers, but a rotten sound.

The day I hear a U.S. Bonds or Shirelles sound on a British disc, will be the day I realise that British A and R men are trying to whip up an exciting record.—IAN FULTON, 58, Woodside Avenue, Dundee, Scotland.

HAS-BEEN?

I HAVE reached the regrettable conclusion that Britain is fast becoming a "has-been" in pop music.

In DISC (November 10) 15 chart positions were occupied by American discs. British placings in the U.S. Twenty were nil.—N. COLLINS, "House on the Hill," 18, Ryecroft Avenue, Penn, Wolverhampton.

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

MAUREEN IS SET FOR ANOTHER HIT

"AFTER all this time! I never really thought it would happen, always hoped, but never felt very convinced Isn't it marvellous!" Maureen Evans was fairly bubbling with enthusiasm . . . as if I'd just presented her with a mink! All I'd done though, was tell her "Like I Do" showed all the signs of being a big, big hit.

Maureen was speaking, in her lilting Welsh accent, from her home in Cardiff where she lives with husband and baby daughter.

For over two years now, since she first signed with Oriole, she has been recording and hoping for the elusive hits. She got very near to one in those early days with "The Big Hurt." Constant sellers have been coming since then—apart from a break when she married and had the baby—but nothing has been as promising as "Like I Do."

"It's the change of style which has been the greatest help," said Maureen. "It's not that my voice has altered, but I think the song allows me to be a little sweeter than previously and I can get more warmth into my voice."

Songs have changed tremendously since I started recording two years ago. What stood a chance of being a hit then

wouldn't now. I'm sure "The Big Hurt" if it was issued now wouldn't mean a thing.

"Girls didn't have much chance in those days, mainly because the songs weren't right. The buyers just couldn't associate themselves with the lyrics, but they're getting much better now. They're more down to earth."

classical

"Like I Do" is based on Ponchielli's classic "Dance Of The Hours." "Normally," said Maureen, "modern lyrics added to a classical theme are terrible and I wouldn't dream of singing them, but 'Like I Do' has turned out to be a really beautiful song."

Although a hit is something Maureen has long dreamed of it could present problems . . . if



MAUREEN EVANS—Songs are sweeter now (DISC Pic)

her popularity suddenly started snowballing she'll find a lot of bridges to cross.

"I don't see myself ever being a world star," she told me. "My home would always come first. Even before I got married my husband and I talked this over and we decided I should carry on my career."

"At the moment everything is perfect. I like the opportunity of getting away from home now and again but I would never do it for long periods.

John Wells

The world's top pops

AMERICA

Week ending November 17

Last Week	This Week		
1	1	Big Girls Don't Cry	Four Seasons
2	2	Return To Sender	Elvis Presley
3	3	All Alone Am I	Maricela Lee
4	4	Bobby's Girl	Maricela Lee
5	5	Next Door To An Angel	Neil Sedaka
6	6	Limbo Rock	Chubby Checker
7	7	Don't Hang Up	Orlons
8	8	He's A Rebel	Crystals
9	9	Gina	Johnny Mathis
10	10	Ride!	Dee Dee Sharp
11	11	The Lonely Bull	Tijuana Brass
12	12	The Cha-Cha-Cha	Bobby Rydell
13	13	Only Love Can Break A Heart	Gene Pitney
14	14	Nothing Can Change This Love	Sam Cooke
15	15	Desafinado	Stan Getz and Charlie Byrd
16	16	Close To Cathy	Mike Clifford
17	17	Release Me	"Little Esther" Phillips
18	18	Telstar	Tornadoes
19	19	My Own True Love	Dupees
20	20	I've Got A Woman	Jimmy McRiff

Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	
1	1	It'll Be Me — Cliff Richard
2	2	The Cha Cha Cha — Bobby Rydell
3	3	A Flyin' Cat — Bent
4	4	Guitar Man — Duane Eddy
5	5	All Alone Am I — Brenda Lee
6	6	Orange Blossom Special — The Spotnicks
7	7	Limbo Rock — Chubby Checker
8	8	Don't Go Near The Indians — Rex Allen
9	9	James (Hold The Ladder Steady) — Sue Thompson
10	10	Working For The Man — Roy Orbison

Denmark

(Courtesy Quam Musikbureau, Copenhagen)

Last Week	This Week	
1	1	Quando, Quando, Quando — Pat Boone
2	2	Speedy Gonzales — Pat Boone
3	3	Toy Balloons — Jorgen Ingmann
4	4	Dear One — Larry Finnegan
5	5	It'll Be Me — Cliff Richard
6	6	Loco-motion — Little Eva
7	7	She's Not You — Elvis Presley
8	8	Sealed With A Kiss — Brian Hyland
9	9	Telstar — The Tornadoes
10	10	Sheila — Tommy Roe

Ire

(Courtesy Teenage Express, Dublin)

Last Week	This Week	
1	1	Telstar — The Tornadoes
2	2	Sheila — Tommy Roe
3	3	Devil Woman — Marty Robbins
4	4	Loco-motion — Little Eva
5	5	She's Not You — Elvis Presley
6	6	Send Me The Pillow You Dream On — Johnny Tillotson
7	7	Lovesick Blues — Frank Ifield
8	8	Venus In Blue Jeans — Mark Wynter
9	9	Ramblin' Rose — Nat King Cole
10	10	Wolverton Mountain — Claude King

Hong Kong

(Courtesy Southern African Record Manufacturers and Distributors' Assn.)

Last Week	This Week	
1	1	Ten Lonely Guys — Pat Boone
2	2	Limbo Rock — Chubby Checker
3	3	If I Didn't Have A Dime — Gene Pitney
4	4	Sealed With A Kiss — Brian Hyland
5	5	I Remember You — Frank Ifield
6	6	Yeswee — Linda Scott
7	7	House Without Windows — Steve Lawrence
8	8	Tenagee Idol — Rick Nelson
9	9	Roses Are Red — Bobby Vinton
10	10	A True True Love — Bobby Darin

S Africa

(Courtesy Southern African Record Manufacturers and Distributors' Assn.)

Last Week	This Week	
1	1	Al Di La — Erollo Pericoli
2	2	Things — Bobby Darin
3	3	Kiss Me Quick — Elvis Presley
4	4	It'll Be Me — Cliff Richard
5	5	She's Not You — Elvis Presley
6	6	Roses Are Red — Bobby Vinton
7	7	Breaking Up Is Hard To Do — Neil Sedaka
8	8	Ramblin' Rose — Nat King Cole
9	9	I Remember You — Frank Ifield
10	10	Stranger On The Shore — Acker Bilk

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

A LITTLE BIT NOW THE MAJORS

HLP 9627 45 rpm



Susan nears the top

CHART CHATTER BY JUNE HARRIS
AGAIN BOBBY VEE LEAVES BEHIND A SMASH

Bobby Vee frequently mentions in his stage act that he hasn't had a big hit in Britain since his last visit, when "Take Good Care Of My Baby" was riding high in the charts. "Sharing You" was a fair success, but not outstanding. Bobby completes a tour next Monday, and once again it looks as if he's going to leave a big hit behind. "A Forever Kind Of Love" is in this week at 22, and if its present success continues it will almost certainly seal Bobby's future in Britain. Pat Boone's "Main Attraction," the title song from his current film, is a complete contrast from most of his material. Pat's presence here for the premiere, plus the fact that the film was made in Britain, must have given the disc a tremendous boost. Neil Sedaka just keeps pounding out hits. It has now become almost commonplace for new Sedaka discs to hit the charts, and "Next Door To An Angel" is doing just this in a big way.

Patsy Cline, talented American C and W singer, has been having very close nibbles at the top 30 in the past, but never been able to equal her success at home. "Heartaches" looks like smashing the sound barrier for her here. Last week I said that Bossa Nova was in with a bang. It was—last week! This week "Desafinado" has moved up one place, and although the number was unchallenged when it first hit the charts, other versions are closing in. But it's still Joe Loss's "Must Be Madis-on" which has made the biggest jump, from 22 to 17. Susan Maughan is going from strength to strength at the top of the charts, and ready to join "Bobby's Girl" are "No One Can Make My Sunshine Smile," "Guitar Man" and "Sun Arise," the latter having firmly established itself after a slow start.

TOP 30

Week ending November 17, 1962

Last Week	This Week	Title	Artist	Label
1	1	Lovesick Blues	Frank Ifield	Columbia
2	2	Let's Dance	Chris Montez	London
4	3	Swiss Maid	Del Shannon	London
8	4	Bobby's Girl	Susan Maughan	Philips
3	5	Telstar	The Tornados	Decca
7	6	Sherry	Four Seasons	Stateside
9	7	Devil Woman	Marty Robbins	CBS
5	8	Venus In Blue Jeans	Mark Wynter	Pye
6	9	Loco-Motion	Little Eva	London
13	10	No One Can Make My Sunshine Smile	Everly Brothers	Warner Bros
15	11	Guitar Man	Duane Eddy	RCA
10	12	Ramblin' Rose	Nat King Cole	Capitol
17	13	Sun Arise	Rolf Harris	Columbia
12	14	Sheila	Tommy Roe	HMV
16	15	Oh Lonesome Me	Craig Douglas	Decca
11	16	It Might As Well Rain Until September	Carole King	London
22	17	Must Be Madison	Joe Loss	HMV
24	18	Love Me Tender	Richard Chamberlain	MGM
21	19	James Bond Theme	John Barry	Columbia
14	20	What Now My Love	Shirley Bassey	Columbia
19	21	I Remember You	Frank Ifield	Columbia
—	22	A Forever Kind Of Love	Bobby Vee	Liberty
18	23	Because Of Love	Billy Fury	Decca
20	24	You Don't Know Me	Ray Charles	HMV
—	25	Main Attraction	Pat Boone	London
—	26	Next Door To An Angel	Neil Sedaka	RCA
27	27	Love Me Do	The Beatles	Parlophone
29	28	Desafinado	Stan Getz & Charlie Byrd	HMV
—	29	Heartaches	Patsy Cline	Brunswick
26	30	Kid Galahad (EP)	Elvis Presley	RCA

Computed from dealers' returns from all over Britain

JOHN LEYTON writes from AUSTRALIA

This was a night I'll never forget

WE have been pretty busy down here this week. I am happy to say that my television shows went off very well and the backing group, carefully selected by Charles Blackwell, were first class.

Last night we had a live engagement in the most fantastic night club I have ever seen. It is about ten miles outside Sydney on the coast and has an open-air dance floor made of marble, laid out in a pine grove. The dance floor is covered with talcum powder and everybody dances in bare feet. The lighting arranged among the trees is fabulous and all the wealthy citizens of Sydney pay frequent visits there.

so my next news will be from there. I have become horribly healthy over here and get up at six o'clock to go for a long walk on the beach with a dachshund belonging to Bob Stigwood's mother. One morning Bob Stigwood actually got up early enough to take a picture of me doing it. he said that otherwise nobody would believe it.



JOHN LEYTON—Six o'clock in the morning, just the right time to walk the dog.

Great fun

Charles and I performed for a solid hour in which we got in some 30 numbers, after which we jumped down and danced with all the guests—it was really great.

Incidentally, Charles is staying in the suite which was occupied by Sinatra when he was down here. It has gold plated taps, if you please, and is on the 13th floor overlooking Sydney harbour.

Charles had a half hour radio interview yesterday which Bob Stigwood and I listened to avidly. It turned out to be terribly funny... Charles, it appears, has hidden talents as a comedian.

Next Tuesday we leave for Honolulu and after a couple of days there, move to Hollywood

ALLISONS STAR IN FORCES PACKAGE

THE ALLISONS are the first teen pop stars to be chosen to headline a Combined Services Entertainment tour. They will be the stars of a show called "Something For The Boys." The tour will be in the Near East over the Christmas period, and is designed specially for the younger British troops.

Also featured will be Lisa Page, Billy Raymond and the Allisons' accompanying group, The Cadillacs. The tour will cover approximately 5,000 miles, visiting troop bases in Malta, Tripoli, Benghazi, El Adem (during the actual Christmas holiday), and Cyprus.

The excited duo spoke to DISC during a break in their recording session earlier this week for their next single. "I'll Keep My

Fingers Crossed," due for release early next month.

"We're going to try and deliver as many personal messages to the boys there as we possibly can, and if their relatives and friends would care to write to us immediately c/o Fosters Agency, Piccadilly House, Piccadilly, London, W.1, we'll do our best to pass on as many as we can during the tour."



CHUBBY CHECKER & BOBBY RYDELL

"JINGLE BELL ROCK"

C205

DEE DEE SHARP
"RIDE"

C230

KORMAN VAUGHAN
"HAPPINESS TREE"

7N15477

JULIE GRANT
"UP ON THE ROOF"

7N15483



The JOHN WARREN Orch.
"The TWISTIN' MADISON"

7N15484

GARY JONES
"IT'S OVER"

7N35084

The DAVE CLARK Five
"FIRST LOVE"

7N35088

WALLY WHYTON
"CHRISTMAS LAND"

7N35089



Record session puts Denver in big dilemma

A recording session on Monday has put Karl Denver in a dilemma. He knows what his next single is going to be, but he doesn't know which version is to be issued, for he has now cut two!

After the failure of his last disc, "Blue Weekend," Karl spent weeks trying to find the formula for a follow-up with hit potential. Then, with two days of sessions planned for this week, Karl decided at the weekend that a number he waxed under Jack Good's direction in the summer, "Pastures Of Plenty" was the surest bet.

When he arrived at the studios on Monday he asked Decca A and B man Peter Attwood if he could have another run through on the number. A new try, new ideas and . . . almost before he knew it—a new version was in the can.

Now Karl is trying to make certain that the one he cut on Monday will be his next release. He doesn't have long to arrange it, for copies must be pressed in time for an issue on December 7.

In a late-afternoon break he told me: "The song is undoubtedly the one we want—it's sorting out which of the two recordings to use that's the trouble. 'Pastures Of Plenty' is the nearest thing I've done to 'Wimoweh'—which was our biggest hit to date.

One disc, two versions, which to issue?

North America. Denver has broadcast it on several occasions during the past year and received sufficient interest in his fan mail to justify the recording. He first heard it in a New York club when he was a merchant seaman. Then the song was being handled by a singer who had picked it up on his travels. Karl had almost forgotten it until it was submitted to him as possible recording

material by a music publisher earlier this year. It was one of 12 titles he cut under Attwood's direction during the first two days of this week.

Why did it fail?

I asked him why he considered "Blue Weekend" had failed to make the grade: "I was in hospital after the car crash and not too well when I came out—all during the important release period," he said. "You just have to be around to plug these things; I wasn't."

So the accident cost Karl a hit as well as precious weeks out of the business. But his heavy 1963 plans should more than make up for the few weeks he had to spend flat on his back in '62. Karl is particularly keen on a visit to the Far East planned for April.

"I spent some time in Hong Kong during Korean assignments a few years back. Believe it or not I can actually speak the language—that should put me ahead of the other members of the trio for a start!" he quipped.

Chris Hutchins

hope the fans agree

"There's plenty of the screeching on it that I'm told makes for a commercial disc—I only hope the fans agree. We put in a few new sounds this morning and improved on the one I did with Jack Good . . . I think."

The number is an original folk song from the southern states of



DION—Another capture by Columbia (DISC Pic)

Rodgers. Acuff has sold over 25 million records during his career with the Hickory label.

Guy Mitchell could easily return to the hit parade with his latest disc for the newly-formed Joy label—his terrific version of "Go Tiger, Go!" and he'll certainly be taking plenty of time from his farm to help promote this.

CADENS RECORDS have lost another of their reemerging stars to the Columbia label. Young **Eddie Hodges**, 15-year-old actor-singer, has left them after two big hits to sign an exclusive with Columbia, and has cut his first single in Hollywood for his new label. It will be released later this month.

Columbia have also announced the signing of **Dion**, who has left the Laurie label after many, many hits, both as solo artist and with his group, The Belmonts. His first disc won't be available until the early part of next year when his current contract with Laurie expires.

Ethel Merman, the great musical comedy star who recently stated she wouldn't be returning to Broadway, doesn't have much to worry about judging by the great hit she has made in cabaret in Las Vegas. Her very successful act was recorded for issue on an album by Reprise.

Frank Sinatra threw a huge party for the cast and their friends at the end of shooting

Cliff's number one American fan writes to DISC



These five put our stars to shame!

I CAN'T for the life of me figure out why you fans in Great Britain have such an inferiority complex when you compare your musical scene to that of America. You have the five most talented performers in the world right on your own soil. I was privileged to gain the friendship of Cliff Richard and The Shadows this past month when they were in America, and I could only think how lucky everyone in England is to have five sweet and unaffected stars so close at hand.

And when I had the fortune to see "The Young Ones" and watch a live performance by all five, there was no doubt in my mind that their showmanship could put some of our American artists to shame. . . . You have a gold mine there, Britshers . . . never let Cliff and The Shads go!—Sincerely (Miss) **GERI CASPER**, President, Cliff Richard and The Shadows Fan Club of America, 65-61, Saunders Street, Forest Hills 74, New York.

BEATLES FIND SHOW BIZ ISN'T ALL FUN

THE BEATLES, newest British group to join the ever-growing list of outfits to challenge The Shadows, dropped into the DISC office just about 12 hours after their return from their third trip to Germany.

"We're very tired," said spokesman John Lennon. "It's

all this travelling you know. It's all very well people saying that show business is all fun and no work, but they should try it for a bit. They would soon change their minds. "And Germany. Boy, we live it up out there. Played the Star Club in Hamburg, at the same time as Little Richard. "Usually we get a great recep-

tion. This time they put the red carpet out for us because our record was beginning to hit the charts." George Harrison, lead guitarist took up the story. "You know, we've hardly done any touring in England, Working in and around Liverpool can keep you busy throughout the whole year. "Our sound? Sure, that's typical of a hundred groups from our area. We were lucky, we got away with it first. We've got a stack of stuff like 'Love Me Do,' and our next disc may be a re-make of the demo we first cut for Parlophone. "Please, Please Me," but our manager, Brian Epstein, is not too keen on the title so we may change it. "Paul McCartney, our bass guitarist, and John Lennon write most of our songs, and apart from 'Please, Please Me' there are about another six which we would like to record for our next disc."

Cable from AMERICA

edited by Maurice Clark

on "Come Blow Your Horn." The film will be released early next year and it's reported to be a wow.

Steve Lawrence and **Eddie Gorme**, who recently finished a four-week smash appearance at the Sands Hotel in Las Vegas, have been signed to make appearances over the next four years, with a contract guaranteeing them a cool \$500,000.

Keely Smith is in the middle of making a new album, to be called "It's Me, Remember."

★ ★ ★

COLUMBIA Records expect big sales with their newly released sound-track LP of the new Doris Day film, "Jumbo," which also stars **Jimmy Durante**, **Martha Raye** and **Stephen Boyd**. **Rodgers** and **Hart** wrote the score for the stage production way back in 1935, and the songs include greats like "Little Girl Blue," "My Romance" and "The Most Beautiful Girl In The World"—ready made for the Day talent.

Natty Robbins is enjoying his fastest ever sale with his latest for Columbia. "Ruby Ann." The disc is reported to have sold over 175,000 copies since its recent release—a nice follow-up to his "Devil Woman."

Popular actor-singer **George Maharis** has been forced to rest from his singing appearances as well as from the television show that made him a star ("Route 66"). The doctors say he has been overworking.

Producer **Joe Pasternak**, who founded and made a great film star of **Deanna Durbin** in the '30s, has discovered in the MGM studios another girl he thinks could be as big as Durbin was. She is 13-year-old **Colleen Lanza**, daughter of the late **Mario**. Pasternak says she sings like a dream.

Peggy Lee has returned to the scene of her many triumphs, New York's Basin Street East, and judging by the hookings she is all set to break the records again. This time, Peggy is doing a completely new programme and has had a string section added to the band. Capitol is again to cut another live album of Peggy's performance.

• sessions

"And talking of sessions, you should see us," said Paul. "You know they say that Ray Charles can record a number in one take. That's not us. Ours start at about 7 a.m., and don't finish till a whole day later!"

Drummer Ringo Starr is the strong, silent type. He also has a patch of grey hair on one side, and explains it away by saying: "Well, you know, it's working with this bunch. It's a wonder I'm not white!"

"Sure, we all get on well together. Most people call us offbeat. I guess we are. John writes a little poetry, which is the weirdest you ever saw. But it stops him from going mental."

"Well, I mean, who else would think of a name like The Beatles, and then, when asked where we got it from? say, 'we thought of crawly things and then added the beat!'"

Jean Carol

EMI

NEW POPS

This week's TOP single

Freda Payne



HE WHO LAUGHS LAST
(BOSSA NOVA)

H.M.V. 45-POPI091

Chris Barber's Jazz Band

THE LONGEST DAY
(from the film of the same name)
COLUMBIA 45-OB4930

The Beverley Sisters

TOGETHER WHEREVER WE GO
(from "Gypsy")
COLUMBIA 45-OB4935

Bernard Cribbins

GOSSIP CALYPSO
PARLOPHONE 45-R4961

Grazina

LOVER PLEASE BELIEVE ME
H.M.V. 45-POPI094

Sheila Southern

WHITE WEDDING
H.M.V. 45-POPI089

Dottie Wayne

SILENT NIGHT
H.M.V. 45-POPI093



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JACK GOOD writes from America



EVERYONE HERE IS

MAD OVER 'TELSTAR'

The current crack among DJs here is that there are 39 records in the Top Forty and one in orbit—'Telstar'.

The disc is being played with such frequency on Los Angeles radio stations that it is beginning to sound like a Beer Jingle, and Beer Jingles are the things you wake up humming.

At first "Telstar" was regularly introduced as being by "The English Tornados," to differentiate from the Tornados, an American instrumental group who have a record called "Busted Surf Boards."

But "Telstar" has literally run circles round the other Tornados disc and the Busted Surf Boards have been swamped.

Now The Tornados are called "The Tornados" and the Tornados. "The American Tornados!"

Look at the current charts and you will see what I mean. So I gave a cheer when I heard a rhythm and blues shout the other day called "My Wife Can't Cook."

Now here is a song with a real human message, a song to touch the hearts, not to say stomachs, of millions of suffering husbands.

A song to warn lovesick young people that lovesickness might be preferable to food-poisoning.



CHUBBY CHECKER—Who's he trying to kid? (DISC Pic).

This record, together with Eric K. Doe's former hit "Mother In Law," should be classed as Educational Material and played in school's broadcasts.

WHO does Chubby Checker think he is kidding when he says the Limbo Rock could become an even bigger craze than the twist?

The twist became the world wide craze it is when it was taken up by society sophisticates, who discovered that almost anyone could make some sort of shot at twisting.

Can you picture portly aristocrats holidaying in Cannes bending back double in an effort to get under a Limbo stick?

They can't get away with murder any more

FRANK FIELD. Ronnie Carroll. Two of our top disc sellers. And they have something in common. Something significant. It is that each of them has achieved his first really big hit after years of show business experience.

During the last couple of years quite a few seasoned performers have made long-overdue appearances in the Twenty. Acker Bilk, Matt Monro, Kenny Ball, Danny Williams.

Then take, for example, cases like Billy Fury and Joe Brown. Both are now big sellers. But before reaching their peak, each of them went through a long period when their disc sales were anything but startling.

IT'S MUCH HARDER

All this is a sign of the fact that getting a hit disc is a lot tougher than it used to be. The need today is experience on the part of the artist. Or plenty of thought from the recording manager over "treatment." Or special originality in choice of material and the devising of a "sound." Or—more likely—a blend of all these factors.

"What it all adds up to is that there has been a terrific *improvement*!" So said Norman Newell, EMI's vastly-experienced recording manager.

He added, "There was a time when a typical disc was an amateur singer plus a couple of guitars plus the high notes of a piano—and in many cases the fans would buy it. We threw a lot of mud and hoped some of it would stick. Today it is different. We go after new sounds. New skills. Spot-on material. And talent!"

KEPT ON TRYING

"Talent... If an artist has it, I'll have faith. That is why I persevered three years with Danny Williams—despite all the people who told me I was crazy. Talent... That is what makes me proud to record someone like Shirley Bassey.

"With it, you have the incentive to turn out a disc that is a production. It wasn't like that five years ago. But it was like that ten years ago. The disc has

turned full circle. Great!"

Joe Meek, independent producer of hits like John Leyton's "Johnny Remember Me," "Telstar" by The Tornados agreed. "Certainly discs need far more work and thought these days," he said. "Specially important is originality—in the basic idea and in its treatment."

Columbia recording manager, Norrie Paramor told me: "The disc world is tougher—especially as regards establishing a new star.

"But I'll press on for a long time when I feel it is justified. I plugged away with Frank Field for three years because he was an artist—an entertainer. He sold enough discs to keep me satisfied—and I knew one day the big pay-off would come."

THE LONG WAIT

But what is the long wait like for the singer still hoping for that first, big, all-important hit?

Said Peter Gordeno, third disc "The Boys Kept Hanging Around" released some time ago: "I saved quite a bit while I was a dancer in 'West Side Story.' So I haven't starved. I keep as busy as I can with cabaret, one-nighters, and TV. No, I don't get depressed. Life is what you make it. I'll keep in there pitching till that hit disc comes my way."

Said Russ Sainy, fifth disc "Send Me The Pillow That You Dream On." "We feel a bit cheesed at times—having no hit disc—'cos we think we've got a fair old act. The fans seem to reckon so, too.

"We keep working—even though the money is nothing like it would be if we were in the charts."

Peter and Russ both deserve a break. And so do others like them who can take all the knocks in today's tough disc world—and still stay on their feet!

Dick Tatham

Listen to ALAN DELL'S 'SHOWCASE' * RADIO LUXEMBOURG

208 metres medium wave · 49.26 metres short wave

EVERY SUNDAY 8 P.M.

Next Sunday's programme will include excerpts from these LPs (Available 30th November)

- ROUTE 66 AND OTHER TV THEMES Nelson Riddle & His Orchestra
Capitol T1771 (mono) (stereo to follow)
- STRANGE ENCHANTMENT Vic Damone
Capitol ST1891 (stereo) T1891 (mono)
- HOW ABOUT LOVE? Alma Cogan
Columbia SCX3459 (stereo) 33SX1469 (mono)
- 'HOW THE WEST WAS WON Original Soundtrack
MGM-CS-6061 (stereo) MGM-C-915 (mono)
- A BOBBY VEE RECORDING SESSION
Liberty SLBY1084 (stereo) LB1084 (mono)
- SWINGING ALL THE WAY Frances Faye
Verve VLP907 (mono)

*Already available

'Just For Fun' star Cherry Roland meets her pop idols, and tells you about them

BOBBY VEE—HE'S A DREAM!

GIRLS, if you haven't already guessed, I've got news for you—Bobby Vee is a dream. I can tell you that after meeting him in preparation for our film "Just For Fun"—Bobby is one of the great stars.

What impressed me most about him was his sincerity. He doesn't answer questions just to be polite, he is genuinely interested. He helped me over those first-meeting nerves by talking himself most of the time. No wonder Brenda Lee enjoys dates with him!

We talked about show business for quite a while and Bobby asked me all about the big break that got me into the film. He told me that he had a similar start although more through tragedy than luck.

He looked very sad when he told me how his first big chance came when Buddy Holly, the Big Bopper and Ritchie Valens were killed in a plane crash.

Incidentally, I was interested to hear that he still takes educational correspondence courses with the North Dakota State College. Golly! I would have thought one of the great things about being a pop singer was getting away from school.

But he seems to work hard at everything. A keen sportsman he told me he liked to spend a lot of spare time playing football, baseball and basketball. "I am an enthusiastic water skier, too," he added.

Bobby has a great sense of humour. We had a lot of laughs over some of the things he said but somehow I think we were taking a dig at what he called our "quaint English customs."

I admire the way he dresses—sensibly as well as smartly. In the cold weather he wears one of those round fur hats like the Russians have. Looks cute on him!

And here's a fashion tip for the boys—I noticed Bobby has his initials fashioned on his shirt cuffs.

Be with you again soon with another close-up of a star—there are certainly plenty down here to write about.



Cherry takes a seat—for the photographers!

DATE SET FOR BBC TV SERIES

THE BBC TV series "Like Music," postponed owing to pressure on transmission time starts its four-week run on December 12. The first show will star Matt Monro, Joe Brown, The Brook Brothers and Tsai Chin.

The December 19 cast will include Eden Kane, The Tornados and John Leyton, and the Christmas week edition, to be screened on Christmas Day, will star Susan Maughan, Danny Williams and Karl Denver.

Benton visit hitch

BROOK BENTON'S projected London visit in December has been postponed until late January or early February. As soon as he receives details of Benton's availability, agent Aussie Newman will confirm two major TV engagements for him and arrange at least one London concert.

Brubeck on Christmas TV

DAVE BRUBECK may be the special guest star in an hour-long Christmas Day jazz programme being planned by ATV.

Gold Disc Tornados for Paris Olympia

Special 'Stars' show

A SPECIAL edition of "Thank A Your Lucky Stars" is planned for December 29, in which the programme will feature many of this year's hit-making artists.

Already booked for the programme are Kenny Ball's Jazzmen, Ronnie Carroll and Craig Douglas, Mike Sarne, Mark Wynter and the Karl Denver Trio may also appear.

The "Spinadic" slot will be dropped in order to allow artists maximum possible screen time.

Joining Mike Sarne in the December 29 edition of the programme will be Norman Vaughan and Craig Douglas.

Maigret to cut a disc

RUPERT DAVIES—"Inspector Maigret" of BBC TV fame—will record for Parlophone. He discussed plans for a single with A and R manager George Martin last Friday.

Al Caiola flies in

VETERAN American guitarist Al Caiola flew into London on Tuesday afternoon for a short promotional visit in connection with his United Artists recordings.

He may tele-record a "Juke Box Jury" appearance while he is here.

Acker Bilk's Paramount Jazz Band and Beryl Bryden will feature in "Jazz Club" on December 20. Humphrey Lyttelton's band and Dinah Kaye will guest in the show the following week.

'Crazy World' film may star Joe Brown

JOE BROWN may star in the film that is to be made of Alan Klein's musical "What a Crazy World." Independent producer Michael Carreras plans to start shooting in March for release in the autumn.

Previous commitments prevented Joe Brown accepting the part in the stage version which opened at the Theatre Royal, Stratford, in October.

A cast I.P. of the show is being planned by Decca.

Unknowns' chance

BRISTOL group The Eagles take part in the first of a new BBC TV series, "The 6.25 Show" which starts a 13-week run on January 2.

Produced in the BBC's Bristol studios, the programme will feature artists new to television. Others in the January 2 cast are The Sunrays, the Vern Rogers group, Gay Pursue, The Bell-Tones and The Three Bachelors. Jimmy Young will be resident competitor.

Cliff, Shadows Palladium TV this Sunday

CLIFF RICHARD and The Shadows will make their first TV appearance since they returned last week from America on Britain's top variety show, "Sunday Night At The London Palladium" this week-end. Joining them on the show is the Dave Brubeck Quartet and Pat Suzuki.

The London premiere of Cliff's "Summer Holiday" is now almost certain to be January 9 or 10 at the Warner cinema, and it has been suggested that his departure for the three-week tour of South Africa is put back to January 14.

John Leyton to cut single in America

JOHN LEYTON will record his next single in Hollywood either this week-end or early next week. Using an American MD and material, he will cut the disc for Laurie Records, which Leyton completes in Hollywood next week. It will be issued here later.

Leyton will begin a seven-week tour here in January. This may be followed by another visit to Hollywood for his second film under his three-year contract with Mirisch.

'Telstar' Meek signs big U.S. deal

"TELSTAR" hit-maker Joe Meek has become the first British independent producer to sign a deal direct with a major American label.

This week he completed a deal with Kapp Records to produce British discs which will be issued in the States before being released here.

Meek told DISC: "I'm planning my first release for early in the New Year. Dave Kapp is keen to promote a group, a boy and a girl singer, and would like me to use my own compositions."

Meek will send out a master and acetate, and the discs will be produced in the U.S.

BROWN, FURY FOR SUMMER

JOE BROWN, Billy Fury and Wynner, the Karl Denver Trio and Joe Brown and The Tornados Theatre, Great Yarmouth, which is to be added including another major attraction.

In addition Joe Brown will be on the South Coast, opening July 1. Billy Fury will star in 13 Sunday Theatres, from June 24.

Parnes may also run another pool. He told DISC that names like Wynner are possible headliners.

We all congratulate

CHRIS MONTEZ

for winning his 1ST SILVER DISC for

LET'S DANCE

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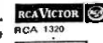


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IN YOUR SHOPS TODAY

ELVIS PRESLEY

Return to sender (from the film: "Girls, Girls, Girls")



SHUTTERS & BOARDS

Jerry Wallace



F 11544

TOM HARK

Jimmy Powell



F 11543

MADISON TIME

The Talm Stone Band



BEN E. KING

I'm standing by



F 11542

TONY OSBORNE

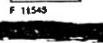
Night river



F 11541

BORN TO BE WITH YOU

Chimmy Gilmer



PATRICK O'HAGAN

Danny dear



F 11540

DON CHARLES

IT'S MY WAY OF LOVING YOU

F 11528



ROMANTICO AMORE

EMILIO PERICOLI

WB 80



BILLY IVY

MARY ANN



BOB DART

BABY



MONTEZ—FOUR WEEK TOUR WITH FAITH

Hollywood may buy Sarne book

MIKE SARNE is almost certain to sell the film rights for his uncompleted novel "The Three Lives of Nigel Kelland" to a major Hollywood company, and he may star in the film himself. The company has already expressed interest in a synopsis of the story, which Mike plans to complete early in the New Year. Although the original story is set in England the film plot would be re-set in Hollywood, with shooting scheduled to start late next year for an early 1964 release. The book will be published here in February.

U.S. trip for Brooks

THE Brook Brothers will go to the U.S. in February for a ten-day promotional visit which will include TV and radio appearances. Their manager, Peter Walsh, flies to New York on December 10 to make final arrangements.

The edition of Granada-TV's "West End" variety series which stars Caterina Valente and American comedian Alan King will be screened on January 2.

Top U.S. folk group to play London date

THE LIMELIGHTERS, one of the world's top folk-singing groups, will visit London in February and headline a concert at the Royal Festival Hall on February 7.

The act is one of eight visiting Europe from the U.S. under a deal between RCA Victor and Italian Television. Most of the artists will come to London after fulfilling their television commitments in Rome.

As exclusively forecast in DISC last week, the Tokens—hit recording group of "The Lion Sleeps Tonight" fame—will arrive in London on December 16, on the same date as RCA pianist Peter Nero, who is coming to make a series of films for Granada-TV.

Other artists likely to visit Britain under the deal are Sonny Rollins and H. B. Barnum. Both would probably be here during January.

CURIS MONTEZ, who this week wins a Silver Disc for "Let's Dance," will tour Britain for four weeks with Adam Faith next March. Faith's manager, Evelyn Taylor, has booked the U.S. star for a tour which begins March 4. It will be a similar package to the one Faith began with Gene Vincent last night (Wednesday).

This week Montez, the 17-year-old Californian singer who crashed into the charts on both sides of the Atlantic with his second record, qualified for a Silver Disc presented by this paper when British sales on "Let's Dance" passed the 250,000 mark.

Ifield gets a gold birthday present

FRANK IFFIELD will receive a Gold Disc for a million sales of "I Remember You" at a party which EMI is giving for his 25th birthday on November 30. On the same occasion he will receive a silver replica from DISC to mark sales in excess of 250,000 on his current hit, "Lovesick Blues."

Ifield begins a 13-week series on Radio Luxembourg on December 2. The 15-minute programmes will also feature the Ted Taylor Four.

Cleo in a musical

CLEO LAINE will star in the musical "Cindy-Ella Or I Got A Shoe" at the Garrick Theatre for a six-week run from December 18. Also taking part in the matinee-only presentation will be Cy Grant, Elizabeth Welch and calypso singer George Browne.

British film musical for Brenda Lee?

BRENDA LEE may star in a British screen musical when she comes here in March for a three-week tour. Negotiations are being handled by promoter Dan Arden on behalf of a London-based film company with international associations.

Brenda—who is now confirmed to start her three weeks here on March 5—may be teamed with another of 1963's U.S. visitors, Brian Hyland, in the film. The teaming depends on current negotiations for Hyland to star in the Tommy Steele musical "It's All Happening." Hyland is due to start a tour here with Little Eva opening at Brighton Hippodrome on February 3.

It is now confirmed that Joey Dee and The Starliners will not be joining the Hyland-Eva package as originally planned.

All-star U.N. album

SONGS for a special United Nations LP have been recorded by Louis Armstrong, Bing Crosby, Maurice Chevalier, Ella Fitzgerald, Nat King Cole, Doris Day, Mahalia Jackson, Yves Montand, Nana Mouskouri, Patti Page, Trio Los Paraguyos, Edith Piaf, Anne Shelton and Caterina Valente.

The album will be called "All Star Festival," and is set for international release on the UN's own label in February. Proceeds will go towards helping refugees.

The Beatles guest in TWW's "Discs A Gogo" on December 3, and A.R. TV's "Tuesday Rendezvous" the following day.



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The new Springfields—as they appear in this Saturday's edition of "Thank Your Lucky Stars." On the left of the picture is "new boy" Mike Pickworth. With him are Dusty and Tom Springfield.

Springfields shock: unknown steps in

A COMPLETELY unknown, 21-year-old singer-guitarist, Mike Pickworth, will replace Tim Feild when the latter leaves The Springfields at the end of their current season at the Coventry theatre on December 1. He will make his first appearance with the group on "Thank Your Lucky Stars" this Saturday.

He is also on their latest record, "Island Of Dreams," which is issued tomorrow (Friday), and will film with them in "Just For Fun" on December 4.

Another big date for the new member, who was a clerk at Lloyds and had never performed professionally in his life, will be the U.S. trip on December 6. The group will record in Nashville as well as making television appearances in New York.

Tim Feild said this week that he was leaving the group because of his wife's illness.

RY BOOKED ER SHOWS

The Tornados will headline Larry Year at Great Yarmouth. Mark Marty Wilde are also possible. He is star in a show at the Windmill pens on June 14. Other names will "pop star." and eight Sunday concerts at a venue and eight Sunday concerts at a venue 14, for "Parnes." concerts at Yarmouth's Britannia

summer season—this time in Black- like Karl Deaver, Marty Wilde and

ELVIS EARNS A MILLION

ELVIS PRESLEY earned the staggering amount of £1,000,000 last year—and that's official!

This figure was revealed by the American Income Tax authorities, who calculated his total earnings at \$2,800,000 over the 12-month period 1961-1962.

Of this amount Elvis paid the United States government \$1,700,000 in income tax, believed to be the highest individual tax payment made to the authority for that period.

Sinatra on tape

FRANK SINATRA and Acker Bilk feature among EMI's new issue of Twin Track tapes, available next Friday.

Sinatra's "Come Fly With Me" and "Can Can" are being released, along with "The Seven Ages Of Acker" on Columbia, and the sound-tracks from "Seven Brides For Seven Brothers" and "Words And Music" on MGM. Other releases include tapes by Joe Lova and the Melachrino Strings on HMV.

<p>GIRLS REGRETS DECCA</p>	<p>BRENDA LEE ROCKIN' AROUND THE CHRISTMAS TREE BRUNSWICK</p>	<p>BELIEVE ME I'M NO FOOL CLODA ROGERS DECCA</p>
<p>BOBBY BRIN FACE DECCA</p>	<p>MADISON TIME TED HEATH & his Music DECCA</p>	<p>CAN-CAN '62 PETER JAY & THE JAYWALKERS DECCA</p>

The Decca Record Company Ltd. Decca House, Albert Embankment, London S E 1

DISC DATE

BY
DON NICHOLL



ALWAYS around this time of year we get the piano parties pounding their path towards Christmas sales . . . Messrs. Conway and Lisbon are trying the medleys this week. And, in character, too, is the slight influx of comedy productions.

Terry Scott and Ray Dexter are featured in this vein but their humor is shown up as very ordinary material indeed compared with the release of a single by the "Beyond The Fringe" satirists.

Among the newer folk there are some interesting discs to watch this week . . . take note of Miss Lynne Adams, Jimmy Powell and Neil Christian.

Miss Adams is a Finchley housewife who may never be allowed into Wales for what she does with "All Through The Night" . . . Mr. Powell may be given the freedom of Kveland for what he does with "Tom Hark."



EL WILL MAKE IT, BUT IT'S A POOR DISC

Elvis Presley

Return To Sender; Where Do You Come From? (RCA 1320)

FRANKLY, I think this is a very ordinary disc for Presley—at least so far as the top side is concerned. It's pretty sure to make the charts, of course, but there's nothing in "Return To Sender," either song or performance, which stamps it apart from the rest of the crowd.

An easy-going shuffle tune with routine lyric. Elvis chants it in the company of the Jordanaires. It is taken from his film "Girls, Girls, Girls."

So is the stoner sentimental ballad on the reverse . . . "Where Do You Come From?" . . . Another one of Presley's most disappointing couplings, because, even though the second half does have some of his special personality it's still lacking the love-it-or-hate-it magic normally associated with the star.

Adam Faith

Baby Take A Bow; I'm Knocking On Wood (Parlophone R 496)

SWETLY sentimental song, "Baby Take A Bow" is sung by Adam in light ballad fashion here to a rather coy Johnny Keating accompaniment. A gentle song without anything new in the way of ideas or presentation. Like this week's Presley recording it'll probably make the charts . . . like Elvis, Adam has done much better before. He has also been served better by songwriter Johnny Worth, I'm afraid.

I prefer Johnny's other composition "I'm Knocking On Wood." Here there's some strength on all fronts . . . performance, feel backing, too. I know they're trying (wisely) to find a new line for Adam, but the second half of this coupling only serves, in my opinion, to show how insipid the effort is.

Jerry Wallace

Shutters And Boards; Am I That Easy To Forget (London HLI 9630)

GOOD idea behind "Shutters And Boards," the country and western song which Jerry Wallace tells here. Has an interesting twist on the usual country lament of broken-up love. He sings it clearly and makes the simple melody count for much.

Chorus echo his words and the end result is catchy enough to see it rise into the Twenty for Mr. W—particularly since it has the get-together spirit that often pays off about this time of year.

"Am I That Easy To Forget" is not so novel, but it makes a soulful C and W second side, and Jerry's vocal is appealing once more.

Russ Conway

Always You And Me; Alone Again (Columbia DB 4914)**

WRITTEN by Russ and Lionel Bart. Always You and Me is a slow narrative which Russ talks to a muted background of piano and strings. The work themselves are simple and quite effective, but the narration is not such a simple thing to do, as it often appears to be untrained. Russ sounds nervous and somewhat quavery.

His fans may feel for it, but to me there's about as much novelty in hearing a pianist talk like this as there would be "in hearing Walter Brennan playing Chopsticks."

Alone Again is without the voice. Pleasant piano performance of a warm melody to strings and soft Latin-touched rhythm.

Al Saxon

But I Do; I Got A Girl (Parlophone R 4965)**

AL SAXON wrote these two songs for himself and he sings them to Ken Jones' accompaniment. But I Do has a strong country flavour and there's a big chorus to underline this feeling as Saxon chants.

For the reverse, I Got A Girl is lighter and happier in manner and presentation, with Al almost chuckling over his good luck.

The Fleetwoods

Lovers By Night, Strangers By Day; They Tell Me It's Summer (Liberty LIB 62)**

LONG time no hit for The Fleetwoods over here. But they may do well with the smooth harmony and the Latin rhythm of Lovers By Night, Strangers By Day. Boy leads lightly for the sad romancer. They Tell Me It's Summer. Somebody's fooling him.

Rosemary Squires

Everything's Coming Up Roses; It Had To Be You (HMV POP 1097)**

EVERYTHING'S Coming Up Roses for Rosie Squires as she picks up the Styne-Sondheim hit from the musical "Gypsy." A happy choice for the girl who knows just how to swing this item

Maisie McDaniel

MAISIE MCDANIEL is 21, Irish and well known in her native land, but it took a trip across the sea by Jack Baverstock, A and R head of Fontana, to bring her to the attention of the British public.

Maisie had been singing in clubs, dance halls, on TV and radio for some time before she was heard by an Irish talent scout for Fontana.

On October 22 Maisie arrived in London for her first session, and just to ensure her trip wasn't wasted cut an LP at the same time. This will be issued early in the New Year.

And he owes his recording career to guitarist Jimmy Page who asked him to make a private disc at his expense!

Chris and his group, The Thunderbirds, have gathered quite a large London following since they turned professional in 1961. Five years earlier Chris became "All England Skiffle Champion" of 1956, but

Chris Farlowe

CHRIS FARLOWE has the force of a Johnny Keating accompaniment behind his first disc, "Air Travel," and is also assisted by the vocal backing of The Kestrels.

Chris and his group, The Thunderbirds, have gathered quite a large London following since they turned professional in 1961. Five years earlier Chris became "All England Skiffle Champion" of 1956, but

decided to hang on to his job as a joiner until he'd had enough experience to rely on slow business for a living.

Lynne Adams

NERVES worried Manchester-born Lynne Adams before her first paid singing engagement in that city some years ago. "I was ill and couldn't sleep for weeks before the night arrived I could hardly stand up!"

When she got there, she found only ten people dancing in the

Bunker Hill

HE insists that Bunker Hill is his real name and challenges anyone to a quick 15 rounds if they want to argue about it!

For Bunker, whose first disc release is "Hide And Go Seek" on Stateside, is an ex-heavy-weight boxer who won 18 fights out of 25 and at one time worked as Archie Moore's sparring partner.

Born in Tallahassee, Florida, in 1941, Bunker quit after five years to join a spiritual group, and while in Washington, was spotted by his present manager who suggested he cut a private disc.

Bobby Allen

FOULHAM born Bobby Allen LOOKS typically British, but when he sings he sounds for all the world like an American R and B artist.

His first disc for Fontana also marks the British debut of A and R man Mike Collier, and the number is a treatment of the old Frankie Laine hit, "Your Cheatin' Heart."

Until he cut this disc, Bobby worked as a studio drummer on occasional sessions.

Tony Sherwood Trio

TONY SHERWOOD was a bomber pilot during the war and on comob he joined comedian Michael Bentine for two years at the Windmill Theatre.

Then they formed a piano act with his wife, Aurile Carnell,

New to You

and together they topped Mmsa bills throughout the country before deciding to pursue separate careers.

Tony organized his own trio, and they are currently playing at the Living Room Club in London, where they were spotted and signed to a recording contract.

Neil Christian

NEIL CHRISTIAN started singing a little over a year ago when he joined a bunch of school friends who had formed a rock group and asked him to dep when their lead singer was ill.

Although he wasn't particularly interested in singing, Neil recalls that the group made money, and he figured this was a pleasant way of earning a living!

So he joined them on a full-time basis, and after about six months gave up his daytime job.

Now Neil and the group, The Crusaders, have as their personal manager John Kennedy, one of those responsible for the huge success of Tommy Steele.

Freddy Cannon

IF YOU Were A Rock And Roll Record; The Truth, Ruth (Stateside SS 134)**

STEADY twisted tired off by the Cannon as he chants it. You Were A Rock And Roll Record to his girl friend. Idea is that they'd sell a million of her because she's so good. Good of its kind, with a brisk backing from Frank Stay using trumpet effectively.

You can twist to The Truth, Ruth also. The beat's better than the song, and dancers will probably appreciate this.

Monty Sunshine

GONNA Build A Mountain; Hushabye (London HLR 9629)**

A SIGN of success for Newley and Bricusse—apart from the stage royalties—comes with the trad band pick-up of Gonna Build A Mountain from "Stop The World."

Monty Sunshine leads his band

Ben E. King

I'M Standing By; Walking In The Footsteps Of A Fool (London HLR 9631)**

ANOTHER good one from Ben E. King as he hucks a typically deliberate path through the assurance I'm Standing By. Orchestral and girl group accompany him for this one. Normally I'd say there was a very high chance of it succeeding, but our customer reaction to King is puzzling.

Choppy Latin rhythm for I'm Walking In The Footsteps Of A Fool, which Ben plants steadily and moodily on the turnover.

Tony Bennett

YOU'll Never Get Away From Me; CBS AAG 126)**

SEEMS a little soon for another Bennett single, but the reason is that Tony's topdeck offering here is one of the ballads from the musical show "Gypsy."

You'll Never Get Away From Me allows him to reveal again that he's right at home with easy-swingers, particularly when backed by a good band like the one Ralph Sharon is directing.

Mary Young was first put out in 1960 in a slow ballad of the never-mind-what-they-say philosophy.

Gary Paxton

STOP Twistin' Baby; Alley-Oop Was A Two-Dab Man (London HLR 9632)**

GOOD thumpy noise for dancers as Paxton pines for Twistin' Baby. Chorus echoes and mouth organ pipes up happily.

Alley-Oop Was A Two-Dab Man is a novelty developing the old beat hit with lyric taking a crack at certain TV commercials. Creamy if not exactly dreamy.

Spider Johnson

DOIN' The Popeye; The Gospel Truth (Riverside 10694 RIT)**

SPIDER JOHNSON and his Popeye theme tune out to be a small unit with a very cool nose

Alan Freeman and Talmy Stone Band

MADISON Time (I and II) (Decca F 11543)**

BRITISH production by the American team of Talmy and Stone, with the big band belting out



For once PRESLEY has turned out an ORDINARY single.

Fringe On Top for the other side. Everyone—whether they're on the Latin bend or not—ought to enjoy the clean simplicity of this coupling.

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).



NEIL CHRISTIAN — A pleasant way to earn a living.

the Madison Time in two sections. For the upper side DJ Alan Freeman cut of things like "keep in line now." But he has only six lines to utter in all . . . and these so well spaced out you can almost forget he is present at all.

Strange idea. Baid only on the other half.

Pepe Jaramillo

MARIA; The Surrey With A Fringe On Top (Parlophone R 4965)**

PEPE JARAMILLO plays the Decca have whipped Tony Osborne away from the rival EMI organisation—at least as a solo artist. Here, Tony's piano floats along with the easy clarity he usually manages to impart. A very attractive performance for those in need of soothing.

Bermuda is a melodious and rather opulent piece of Latin, with the piano picking out the good melody gracefully.

Tony Osborne

NIGHT River; Bermuda (Decca F 11542)**

OSBORNE is a melodious and rather opulent piece of Latin, with the piano picking out the good melody gracefully.

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Contd. on facing page



Disc Date

Contd. from page 8

indeed, for people catering to peope dancers.

Jazz folk should welcome this opportunity to wriggle with their kind of music.

The Gospel Truth maintains the pattern. Come into the web.

Richard Anthony
J'Entends Siffier Le Train; J'rai Le Blues (Columbia DB 4933)***

THE KINGSTON TRIO has recorded it as "500 Miles" . . . Richard Anthony singing it in French as J'Entends Siffier Le Train is making it the big hit of the day in France. Not surprising. Tender vocal and simple rhythmic accompaniment.

Obvious translation of the second half is "Twistin' To The Blues, Anthony and Buddy Greco wrote it, and it has the Gallic beat.

The Beverley Sisters
Together Wherever We Go; The Sultan (Columbia DB 4935)***

ONE of the Stephen Sondheim-Jule Styne songs from the musical "Gypsy." Together Wherever We Go is an admirable choice for teams like the Bevs. They can work it for years on stage and in the clubs.

The Sultan is a novelty of the Baghdadian ilk which The Bevs enjoy.

The Mudlarks
I've Been Everywhere; Just The Snap Of Your Fingers (Decca F 11537)***

THEIR manager Bunny Lewis is now recording the Mudlarks under his own RIZ mark, hence they're being released by Decca now instead of from the EMI stable. He's also given them the hitch-hiking pop singer novelty I've Been Everywhere.

This tongue-twisting route map has done well in Australia. I know, but I find it a little boring.

Just The Snap Of Your Fingers lives up to its title, and the group handles it well to a rhythmic Harry Robinson accompaniment.

Carter, Lewis
Here's Hopin'; Poor Joe (Piccadilly N 35085)***

JOHN SHAKESPEARE, and Ken Hawker, who work under the name of Carter, Lewis, have done well as writers and fairly well as singers during the past year they wrote "Mike Sarne's "Will I What?"

Here they chant two C and W numbers (not their own) and make a pleasing job of the coupling. They also play guitar and banyo in the backing.

Tony Sherwood Trio
Hang Down Ya' Head Tom Dooley; Piano Boogie Twist (Zodiak ZR 010)***

WITH Acker Robins on bass fiddle, and Nicky-a-Rue on drums, Tony Sherwood leads from the piano with a gleaming boogie arrangement of Tom Dooley.

Tony's own composition, Piano Boogie Twist, keeps everything rattling along at the same speed.

Gerry Brown's Jazzmen
Broken Date; You Always Hurt The One You Love (Fontana 267248 TF)***

NICE, fluid piece of traditional jazz played by the Brown Jazzmen as they conjure a sad pitted

Hitch-hiking novelty from The Mudlarks on Decca-RIZ.

mood for Broken Date. Clarinet and banyo work need to glaze. Quick time arrangement of You Always Hurt The One You Love, with one of those trad vocals running over the gravel.

Chris Farlowe
Air Travel; Why Did You Break My Heart (Decca F 11536)***

CHRIS FARLOWE and his group The Thunderbirds have been doing nicely around the London dance halls for some time, but Chris is going to do a lot better now that he has a Decca contract and a slick beat recording like Air Travel.

He sings this, one with a strength and polished manner that can't be denied.

Why Did You Break My Heart is a jogging Country song which Farlowe plants deep and soulfully.

Mike Sarne
Just For Kicks; Don't Phone Me Till Phone You (Parlophone R 4974)***

MIKE SARNE's new one carries two Charles Blackwell compositions as well as Blackwell backings. Just For Kicks is a delectable chit about the pleasure of doing a burn-up on the motor bike with a bird on the pillion.

I feel its appeal is not so wide as either of Sarne's previous successes. Simple, gaily material, all right, but lacking in snap and humour.

Country and western style for the turnover, with girl group assisting Mike.

Peter Cook—Sitting On The Bench; The End Of The World (Parlophone R 4969)***

Two slices from the revue "Beyond The Fringe," which is now succeeding on Broadway. An ideal gift for someone whose sense of humour you know well. Peter Cook delivers his monologue Sitting On The Bench, and Alan Bennett, Jonathan Miller and Dudley Moore join Cook on the other track for The End Of The World, one of the more pubescent sketches from the show.

Bobby Allen—Your Forget About You (I don't want a 26725)***

Familiar tune, chanted in husky alto by Ray Dexter as he offers up The Coalman's Lament. I don't honestly know whether the other side is meant to be funny or not—Mr. Dexter sounds like a grotesque Billy Fury impersonating Elvis Presley.

Ray Dexter—The Coalman's Lament; Lonely Week-end (Decca F 11538)***

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Jack Jones—That's Her Little Way; I've Got My Pride (London HER 9628)***

Jack Jones demonstrates soft ballad voice. Uses it romantically for That's Her Little Way, a slow-moving and tender item accompanied by organ, orchestra and girl team. I've Got My Pride is

CHRISTMAS SINGLES

Terry Scott
Don't Light The Fire Till After Santa's Gone; My Brother (Parlophone R 4967)***

TERRY SCOTT uses his horrid little boy voice for the novelty Don't Light The Fire Till After Santa's Gone. Tripalong tale for the comedian but a little lepid so far as the humour's concerned.

My Brother will get more chuckles. I'd think. Parents who can manage to laugh at the antics of their own horrors, will go for it.

David Lisbon
Party Time—Southern Style (I and II) (Philips 326555 BF)***

CAUTION—RACIS. Careys You Back To Old Virginia; Old Folks At Home; Waiting For The Robert E. Lee; I Used To Sign For The Silver Moon; Poor Old Joe; My Old Kentucky Home. That's the list of old-timers which David Lisbon has put together for his Christmas Party coupling.

The pianist rattles them off merrily—quick-stepping for some of them and soft-shoe shuffling the second side.

Don Nicholl
Short and Sharp

Russ Conway
Sing Song Medley (I and II) (Columbia DB 4940)***

HAVING put his own voice on disc, Russ now invites party-goers to put theirs to this coupling. The numbers are Roses Are Red, I Remember You, Carl's Stop Laying You, Ramona, I'll Be Your Sweetheart and Moon River.

Boozy chorus work while Russ pounds happily away at the honky tonk. Will do well enough this season, no doubt.

Maisie McDaniel
Christmas Candles; Sweetheart Or Friend (Fontana 267251 TF)***

A JOHNNY GREGORY accompaniment using plenty of tinny strings as Maisie McDaniel sings the slow ballad Christmas Candles. Girl wants her lover to be guided home to the festive hearth by the Christmas star. So she's wishing by candlelight.

Sweetheart Or Friend has a stately old-fashioned feeling about it. The sort of song they used to submit for Ruby Murray once upon a time.

Don Nicholl
Short and Sharp

Neil Christian
The Road To Love; The Big Beat Drum (Columbia DB 4939)***

One thing about a Joe Meek RGM Studios recording, you can usually tell it from the noise without checking on the fact. Mr. Christian hurls out an echoey Road to Love here.

The Big Beat Drum has more than the drum . . . it has guitar, mouth organ, harmonica and Christian's vocal, too.

Tim Connor
This Message; Maybe (HMV POP 1096)***

Jerry Lordan wrote. Take This Message, and Tim Connor sings it with edgy drama to a strong backing made up of a Tony Meehan orchestra and a piano.

Maybe is not the did song of the same title, but a clipped modern offering with plenty of studio gimmicks and some ear-catching piano work.

Bunker Hill
Hide And Go Seek (I and II) (Stateside SS 135)***

A thumping game of Hide and Seek with Bunker Hill in hoarse voice doing the calling . . . getting wild because the others take so long getting ready. Could help the party go with a beat.

Chummy Gilmer
I'm Gonna Go Walkin' With You; I'm Gonna Go Walkin' (London HLU 9632)***

This one keeps popping up every now and then. Chummy Gilmer's is one of the smartest versions . . . a quick head-nodder. I'm Gonna Go

C&W group deserve to get right to the top

The Countrymen
I Know Where I'm Going; Swamp Legend; Lachlan's Song; The Road To Nowhere (Piccadilly NLP 34012)***

I KNOW where these three boys deserve to be going—right to the top. They are adept at putting across the folkier brand of pop music without being either pretentious or disrespectful about it. This EP round-up shows all their sensible pieces. Pleasant vocal

best arranger-composer-MDs. Ron gives straight and string-laden treatment to the two classical pieces, and scores with equal effect on his A and R man George Martin's notable composition Elizabeth Ann Essex and the Glenn Miller standby Sunrise Serenade.

Max Miller
The Best Of Max At The Met, Vol. 2
Be Shiner; The Girls I Like; The Fan Dancer; Mary Ann.

EPs by Nigel Hunter

harmonising decorated with modern but as a careful accompaniment directed by Les Reed.

The Side I songs are the stand-outs, with the trio giving attractive treatment to the charming I Know Again; delicate strings, and some atmospheric halflog hiccup helping the dramatic atmosphere of Swamp Legend.

(The NEP 24162)***

LITTLE Roy Blue again in another hilarious excerpt from the recording of his 1957 season at the Met, Edgware Road.

Max doesn't aspire to any kind of culture, but in his own field he's supreme. The delivery and timing of his gags and stories are object lessons to all comedians.

Ron Goodwin
Serenade For Strings; Waltz From "Serenade For Strings" (Technavox); Elizabeth And Eyes Love Theme; Clair De Lune (Debutay); Sunrise Serenade (Parlophone CLP 885)***

A CHARMING EP which features a 36-piece concert orchestra directed by one of our

Andre Previn and David Rose
Like Blue
Like Blue; What Did I Do To Be So Black And Blue?; Serenade In Blue; Between The Devil And The Deep Blue Sea. (MGM EP 765)***

(MGM 155RS). Previn and Rose make an extremely pleasant musical partnership on record, and prove the fact again here.

It's a blue mood throughout from

EMI PUT OUT TWO NUMBERS FROM 'BEYOND THE FRINGE'

clerely for the pop world—though Heaven knows what the residents of the valleys are going to say about it!

Buddy Kaye and Jimmy McHugh wrote They Really Don't Know You especially for Lame, and she handles the romancer intimately and attractively.

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Walkin' is a quick, pleasant stroll, warmly and cheerfully presented.

HARRY BEETS—Theme From "Dr. Kildare"; Theme From "Adventures In Paradise" (MGM 1176)***

The Harry Beets orchestra brings and swings cleanly through a driving arrangement of the television theme Dr. Kildare.

For the Adventures In Paradise theme Beets makes a colourful contrast.



PEGGY LEE — Marvellous set with George Shearing.

CHUP TAYLOR—Here I Am; I Love You (But I Know I'm Water Bros WB 821)***

Debut by 19-year-old-or-so Taylor his real name and a good ballad performance in self-chosen Here I Am. For the reverse an up tempo song again showing style.

DON GARDNER
AND DEE DEE
FORD—Don't You Worry; I'm Coming Home To Stay (Stateside SS 130)***

Don and Dee Dee are doing well in America with the slow bluesy Don't You Worry which Gardner wrote with the disc's producer Bobby Robinson. I'm Coming Home To Stay has a change of rhythm. I'd have enjoyed the instrumental backing by itself.

the Previn piano and the string-laden Rose orchestra, but it's not a depressing set for all that. These melodies make ideal background listening, especially the Pat Waller piece What Did I Do?

DEL RICHARDSON
—The Boy's Night Out; Come Sit (MGM 1174)***

The Sammy Cahn-Jimmy Van Heusen ballad The Boy's Night Out is swung comfortably by strong-voiced Del Richardson to a crisp big band under Bill Verplank's direction.

Slower and more romantic is Come Sit which Richardson fills with the appropriate emotion.

Peggy Lee and George Shearing
Beauty And The Beast
Do I Love You? Always True To You In My Fashion; Gee Out Of Town; Isn't It Romantic? (Capitol EAP 7-1219)***

CARLA THOMAS
—I'll Bring It On Home To You; I Can't Take It (London-Atlantic 1131 9618)***

Slow, bluesy beater chanted by Miss Carla Thomas to good rhythmic group, but I'll Bring It On Home To You doesn't seem to last the course after a good opening.

I Can't Take It is a mournful moaner with rhythm and strings.

Again the partnership is ideal, with that luscious Lee voice singing sweetly over the gentle swing of the quintet, and turning on the heat for the mambo arrangement of Always True. George and the quintet have the last track to themselves, a smoothly melodic climax to an excellent little set.



TRAD BY OWEN BRYCE

MOD BY TONY HALL

Berlin's the place says Lightfoot

TERRY LIGHTFOOT, who spent two days sightseeing in Berlin after a one-day concert, thinks there's big scope there for our bands.

TRAD JAZZ NEWS

announced for Dickie Hawden who is leaving. I understand that the new man has been fixed, but contracts have to be drawn first. Surprises are on the way!

JAZZSHOWS CLUB in London begin a series of monthly all-night sessions on December 1. Opening from midnight to 7 a.m. the shows get away to a three band start with Alan Eldon, Cyril Preston and Charlie Galbraith.

RON DUFF, from Fat John's Jazz Band, will replace Bert Murray in the Clyde Valley Hot Jazz. Other Bands featured are Bruce Turner's Jump

THE Richmond film 'A Festival of Jazz' is being considered by both BBC and ITV and should be seen on one channel or the other sometime early next year.

KENNY BALL has already been invited back to Australia and New Zealand next



"While you're down isn't there something you'd like to propose."

year following his terrific success. But it wasn't all plain sailing for the band. Apart from the accident which left them hanging on the edge of a cliff, Kenny hit his hip on a mike and bruised it badly. Then he lost his passport and is still trying to trace it.

ALEXIS KORNER'S Rhythm and Blues venture at the Cliff, Blackheath has failed, reports that R and B doesn't yet seem as strong in the suburbs as it obviously is in London itself.

Five stars plus for Peter's own playing.

Fred Jackson

"Hootin' 'n' Tootin'" Dimples In The Bag; Southern Exposure; Preach, Brother; Hootin' 'n' Tootin'; Fasin' On Down; That's Where It's At; Way Down Home.

Peter Ind

Looking Out Blues At The Den; Arak; Yesterday; Revere; Love Me Or Leave Me; Patricia; Double Bass Blues; Ind-Jimp.



KENNY BALL—Honest to goodness, easy-swinging, melodic jazz.

Capitol scrape the Stan Kenton barrel

The Fabulous Almond Of Stan Kenton I Want A Grown Up Man; Rhythm Incorporated; Cello-luxy; Samba; East Street; Adios; I Gotta Right To Sing The Blues; I Get A Kick Out Of You; My Furry Valentine; The Thrill Is Gone; Tres Corazones.

brilliant bearded British bassist Peter Ind in New York. Definitely musicians' music, but extremely rewarding.

Sarah Vaughan

You're Mine, You're Mine, You're Mine; Wichita; So Long; Second Time Around; I Could Write A Book; Mariaj

Looking Out

Blues At The Den; Arak; Yesterday; Revere; Love Me Or Leave Me; Patricia; Double Bass Blues; Ind-Jimp.

Radio Luxembourg

Pick of the Programmes for week beginning November 25 SUNDAY.—6.15 Evening Star (1 hour) (Dance) 6.30 Tune A Minute; 7.00 Juke Box; 7.30 Sunday's Requests; 8.00 Alan Delaney Show; 8.30 Spin Beat; 8.45-9.00 Topical Tune; 9.15 Carol Deane; 9.30 The Helen Shapiro Show; 9.45 Cliff Partridge; 7.45 Let's Take A Spin; 11.00 Top Twenty; 12.00 Kent Walton; 12.30 Night Service.

THIS IS GLORIOUS, KENNY!

Kenny Ball Plays Louisiana; Margie; Snag It. (Pye Jazz) NIE 1086)**** I RECENTLY took a declared

Promises. There are still plenty of European bands hoping for that golden disc, and most of them aren't adventurous enough to think of something for themselves.

Billy May and his Orchestra

The Great Jimmie Lunceford I Ain't What You Do; Start, She Sweet; My Blue Heaven; Char-taine; Uptown Blues; Well, All Right; When; Blues In The Night; I'm Walking Through Heaven; Fun Dancers Only; Cheatin' On Me; Rhythm Is Our Business.

W HAT is the point of all this re-creation business? Especially as many of these have not so long ago been reissued by the Jimmie Lunceford Orchestra. And the Lunceford versions are definitely better.

That these numbers are well played is beside the point. If Billy May had improved them I could understand it... if he had super-imposed his own style there might be some justification. But merely to play the exact arrangements note for note, with the same solos, the same vocals, is sheer stupidity.

George Lewis

In Concert Lord, Lord You're Certainly Been Good To Me; Burgundy Street Blues; The World Is Waiting For The Sunrise; Caldonny; Papaoua; Tin Roof Blues; When The Saints.

Other words could possibly describe this effort by the George Lewis Band made at the Newport Jazz Festival in July, 1957.

On the worst of the Lewis sides the trumpeters never play a lead at all. They whine in the background.

On this record Kenny gives us three JAZZ tunes, two of them associated with the great Bix Beiderbecke and one with King Oliver. Louisiana gets the full length of one side. It is played at an easy jog-trotting tempo, and it's played without gimmicks of any sort. Honest to goodness easy swinging melodic jazz. Glorious!

Margie and Snag It are almost as good. Please keep this material up, Kenny Ball. It's exactly right for your band, for your trumpet and your personality. Forget all that lousy film-music rubbish and stick to jazz.

The Cove Stompers

Traditional Jazz Scene in Europe, Vol. 12 Broken Promises; The Happy Wanderer.

NON-JAZZ tunes played in a non-jazz manner by a non-jazz band. Is there anything else to say?

When Monty Sunshine made his "Petite Fleur" with the Barber band, it had already been recorded by Sidney Bechet and played by the other it was the Sunshine version which suddenly clicked... the hunt for Bechet-flavoured clarinet pieces.

That's the reason for Broken

CLASSIFIED ADVERTISEMENTS

The rate for announcements in these Classified columns is 1/6 per word. Words required in capital over and above those given in the opening line will be charged at 2/6 per word. Best rates available at an additional fee of 2/6. Replies should be addressed to Box... c/o DISC, 161, Fleet St., London, E.C.4.

PERSONAL

ATTENTION All Club Secretaries! Add to funds by selling your members Automatic Pens made in the colours of your club and with the club's name inscribed on them. Please write for full details of this grand offer to DISC, 161-166, Fleet Street, E.C.4.

PERSONAL

TEENAGERS! Pen friends anywhere! S.a.e. brings details.—Teenage Club, Falcon House, Burnley.

RECORDS

RECORD BAZAAR, 50,000 from 1/-, Also cheap LPs, EPs, 45s. Write for lists.—1142/1146, Argyle Street, Glasgow.

TAPE RECORDERS, Etc.

TAPESPONDING. Introductions, Pen Friends, Hobbyists, Home/over-seas.—Details: Ewart, 87, Terrace, Torquay.

TUITION

DO YOU WANT to sing like Cliff Richard or Helen Shapiro? The Maurice Burman School of Modern Pop Singing. Beginners encouraged. 17, 17, Embury Mansions, Baker Street, W.1. HUNTER 2666/7.

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Now on Sale everywhere ELVIS MONTHLY MAGAZINE - ONE SHILLING WONDERFUL ELVIS PHOTOS UP-TO-DATE ELVIS NEWS 100% ELVIS AN ELVIS SONG HIT COMPLETE LYRICS IN EVERY ISSUE IF YOU CAN'T SEE IT-ASK Sole distributors to the trade ERNEST JOYCE & CO. LTD Dept. D 145a St. Ann's Well Road Nottingham Tel: Nottm. 55293 IN CASE OF DIFFICULTY FORWARD TO 30 P.O. TO ABOVE ADDRESS

JAZZ BOOKS

THE RELUCTANT ART
Benny Green
MacGibbon & Kee, 24c.
CONSIDER Benny Green
one of our most informed
critics, and certainly one of
the best writers in this busi-
ness. So, even though he dips
into the critics' morass, I do
recommend this book.

It boils down to a study of
Lester Young, Parker, Billie
Holiday, Bix and Benny
Goodman, and a lot of new
ideas are put forward: like
that Goodman is a Chicagoan.

But it is a pretty pitiful
analysis of styles and solos
could not have been accom-
panied by musical illustrations.
Surely this is essential when
writing about music in this
manner.

Benny uses a lot of big
words, "lulubulous," "jester-
phile" and "jesterphobe," and
in one place takes pages and
pages to explain why Benny
couldn't be the pianist who
played the horn when the latter
fainted on the stand. At other
times his phrasing is superb.

One of the better books on
the study of jazz, it should be
a must for the serious student.

THE SOUND

Ross Russell
Cassell, 18s.

BEFORE the end of the
first chapter this piano
man had popped into bed with
some nongood girl, and had his
first smoke of marijuana, so I
knew this was about jazz. No
novel is complete without the
needle, the weed, the hard
stuff, and all that.

Seems nobody can write a
jazz novel without giving us
real people very thinly dis-
guised, like the French expert
who comes to the States to
record, the hop drummer who
wears Moslem clothes, the
non-jazz big band leader who
uses the top jazz singers, the
record salesman.

On the other hand Ross
Russell, who knows what he
writes about, kept me en-
thralled to the very end...
and that must be the final text
in a novel. O.B.

LPs

BY
NIGEL
HUNTER

Frank Sinatra

All The Way
To Me; French Foreign Legion;
Lo Love And Be Loved; River
Stay Way From My Door; Witch-
craft; It's Over, It's Over, It's Over;
Of Macdonald; This Was My
Love; All My Tomorrows; Sleep
Warm.
(Capitol W 1538, stereo SW 1538)

CAPITOL are obviously
and forgivably going to work their
Sinatra repertoire to the utmost,
and though this may irk the Voice,
it will certainly keep his fans
happy.

This round-up of Frank's single
successes over the past half dozen
years or so has renewed impact in
album form. The songs cover a
wide variety in style and content,
and include the beautiful Sammy
Cahn—Jimmy Van Heusen inspira-
tion To Love And Be Loved as
well as that jaunty boogie variation
on an old favourite, Of Macdonald.

The set also has two of the rare
examples of Frank working with a
chorus. The kiddies make High
Hopes a success, but the other
choral one, It's Over, is the only
drag of the album.

Backing up throughout is
Frank's Capitol partner Nelson
Riddle.

Louis Prima

The Wildest Comes Home!
You're Just In Love; All Night
Long; Glow Worms; Twist All
Night; Three-Handed Woman; St.
Louis Blues; Just One Of Those
Things; Harlem Nocturne; Every-
body Knows; Lover, Come Back
To Me; Ain't Misbehavin'; Way
Down Yauder In New Orleans.
(Capitol T 1723, stereo ST 1723)

WITHOUT wishing to seem
ungallant, I vastly prefer
Louis on disc now that he's packed
up the double act with Keely Smith.
He still sounds like a cross between
Satchmo and Ray Ellington, but he

goes easy on the clowning and con-
centrates on the singing, which is
greatly to his own advantage.

And those Whineys backing up
under Sinatra's lute! They pack a
powerful punch as they steer a tasty
course between the rock and jazz
fields, with a strong dash of R and
B lavoured in for good beautiful
measure.

'Boss' Combo

The Golden Rock And Roll
Instrumentals
Last Night; Raunchy; Apache;
Tequila; Wheels; Hank Hank;
Walk Don't Run; Sleep Walk;
Mexico; The Happy Organ; Last
Date; The Twist.
(Coral LVA 9205)****

DEFINABLY they call them-
selves the "Boss." 'Combo
because they reckon they're tops at
the art of beat instrumentals. No-
body seems to know much about
this American group, and I'm in-
clined to suspect that it's made up
of session musicians, and doesn't
exist outside the recording studio.

Anyway, whatever the case,
they're very good, and belt through
these rockers with pinging and
popping electric guitars prominent.
There's another interesting trans-
atlantic version of Jerry Lordan's
Apache amongst the tunes, too.
Ideal for teen parties where there's
dancing space.

Ethel Merman

Her Greatest!
I Got Rhythm; This Is It; Do I
Love You; I Get A Kick Out
Of You; Sam And Delilah; Life
Is Just A Bowl Of Cherries; Blow,
Guitar, Blow; You're Out Of
Smoothie; Down In The Depths
On The Nineteenth Floor; But Not
For Me; Friendship; You're The
Top.
(Reprise R 6032)****

ETHEL is one of the greatest
stars in the history of the
American stage. She has sung the

COCKNEY SARNE
PASSES LP TEST



MIKE SARNE—Finding the
right material is going to be
his problem (DISC Pic).

Mike Sarne

Come Outside With Mike Sarne
Come Inside; Dodge Looking; Bird; Slow Twain; Round The Lotem
Pole; Now You've Moved; Dracula's Castle; Will It Hurt?; Love In
Kicks; My Baby's Crazy; Bout Elvis; The Waitress Song; On Love's
Hill; He Knows, You Know; Come Outside.
(Parlophone PMC 1187)****

THE first LP is the acid test for any pop artist who has risen to fame
on the strength of a couple of single hits. Judging by this set, Mike
should make it on a permanent basis—providing he can find enough
material of this quality.

Geoff Goddard and Charles Blackwell have done him proud in this
respect, and the Blackwell backing an ideal, too.
It's typical Sarne—cockney, bird-conscious and a spot of good,
homely fun. Ordinary, even in situations in teensville with a humorous
slant. Mike is certainly one of the best exponents we have of the modern
council house sentiment.

He puts these numbers over pleasantly, half talking and half singing.
Only when he gets serious and tries to sing some sustained notes without
much beat behind them as in "Now You've Moved" are the results a bit
doggy.

Latin jazz kick since his days with
the George Shearing Quintet.

I was expecting fireworks from
this first set to reach these shores,
but it turned out to be a bit of a
damp squib.

The Latin feeling is laid down
firmly but the standards and
originals don't take off at all.

CHARLES TRENET—At The
Theatre de L'Etoile (Columbia
33 SX 1430)**** — France's
leading songwriter-singer works his
way through a set of his own dis-
tinctive compositions in this LP
recorded at a concert in Paris last
year.

It's all in French, but the beauty
of his songs and their sentiments
are easy to appreciate in all their
moods, and one can understand the
ecstatic applause of the audience.
His classic La Mer is one of the
14 songs.

LESLIE ROSS SINGERS—Aus-
tralian Sing A Long (Oriole PS
40008)**** — The singing album
habit has obviously reached Down
Under too, judging by this collec-

SINATRA
is the only
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of one of the
all-time greats
ever published
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Douglas-Home
who travelled with
Sinatra as his
guest to write
this story
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of Sinatra
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At last—an Eddie Cochran album
with SIX new tracks



GREAT news for Eddie Cochran fans!
Liberty are to issue an LP next month
containing SIX brand-new tracks. And
other top stars in the Christmas LP line-up include
Frank Sinatra, Pat Boone, Nat King Cole,
The Everlys, Bobby Vee and Craig Douglas.

New titles on the Cochran album are: "I
Waited So Long," "Skinny Bim," "Let's Get
Together," "Pink Pegged Slacks," "Half
Loved" and "Rock 'n' Roll Blues."
Said Liberty label manager Roy Squires:
"Some of these tracks have had additional
rhythm dubbed on to them. They were
originally done by Eddie purely as demo discs
or as try-outs in the studio and they needed
some technical attention before being suitable
for release."

Title of the album is "Cherished
Memories."
Eddie himself was co-author of "Skinny
Bim," a Jerry Lee Lewis type of number with
some wild piano, and "Pink Pegged Slacks."
His fiancée, Sharon Sheeley, wrote the LP's
title song and also "Think Of Me" which,
coupled with "Never," makes up the current
Cochran single on release.

SINATRA fans will go overboard for his
Reprise set "Sinatra And Swinging Brass." I
heard some of its tracks a few weeks ago and
Frank is in top form with some red-hot
swinging sounds blasting forth from the
brassy big band behind him directed by Neul
Hefti.

Capitol's successor to the Voice, VIC
DAMONE, is teamed with the Billy May
Orchestra in a selection entitled "Strange
Enchantment." And the May man provides
the backing for BOBBY DARIN's first LP
for Capitol called "Oh, Look At Me Now."

The same label's velvet-voiced hit parader,
NAT KING COLE, has another saleable set
on the counters named after his hit single
success, "Ramblin' Rose," and including
some old and new items like "Goodnight,
Irene," "He'll Have To Go" and "Wolver-
ton Mountain."

BROOK BENTON'S Mercury selection
"There Goes That Song Again" should do
well, too, tying in with his new year hit.

London are putting out a round-up of PAT
BOONE singles from the past few years,
among them his smash successes like "Speedy
Gonzales" and "Johnny Will." Collective
title will be "Pat Boone's Golden Hits."

THE EVERLYS are on a seasonal kick
with "Christmas With The Everly Brothers"
for Warner, singing with The Boystown
Choir. Bobby Vee is on Liberty again with
"Bobby Vee Recording Session"—not a disc
version of the studio rehearsals and false
starts, as you might think, but another collec-
tion of final take Vee singing, including his
version of the Eden Kane success "Forget
Me Not."

DEAN MARTIN is on the Reprise lists
again with "Dino Latino," backed by Don
Costa's orchestra. CONNIE FRANCIS
continues her prolific output for MGM with
a layed set "Country Music—Connie
Style," and the same label is reissuing an LP
of vintage GEORGE SHEARING takes
under the name of "Soft And Silky."

More of the transatlantic instrumental
touch is served up by NELSON RIDDLE
with a Capitol set of TV themes including his
own "Route 66." Pianist GEORGE
GRIELEY offers another Warner album of
film themes, and trombone leader SI ZENT-
NER appears again with a Liberty LP called
"Thinking Man's Band."

And there's a solid boost for the Bossa
Nova campaign by the Verve release of the
Stan Getz-Charlie Byrd "Jazz Samba" set
which contains the extended version of the
hit "Desafinado" from which their single
was taken.

On the British front, CRAIG DOUGLAS
fans will be interested in a Columbia LP
round-up of Craig's hits entitled "Our
Favourite Melodies," reviving numbers like
"Only Sixteen" and "100 Pounds Of Clay."

KEN DODD'S doing his first Columbia
set, and STEVE BENBOW makes his HMV
album debut with some folksy songs accom-
panied by flautist Johnny Scott's group.

N.H.

EDDIE COCHRAN—Additional rhythm has been dubbed
on to what were originally demo numbers.

DISC

TV and discs have made jazz pop says Brubeck

CARMEN McRAE topped ATV's "Sunday Night At The London Palladium" show last weekend. Dave Brubeck and his quartet will star in next Sunday's edition.

Jazz, it seems, is very much in. A few years ago suggestions for hooking jazz artists into top audience shows would have been regarded as a joke.

Dave Brubeck mentioned the changing trend when he spoke to DISC on Monday.

"There's been a complete reversal in taste and appreciation for jazz over the last seven years," he said. "TV and records have played the major role in bringing it about."

Talking about the Palladium date Dave said: "Obviously we'll do 'Take Five.' That seems still to be the most popular thing we have recorded, and probably the main reason we got the date. 'Rugby Waltz' goes well here, too. I won't know the exact scheme until we get there for rehearsal."

Jazz has made it big on American TV, as well. The Brubeck quartet has appeared several times on widely networked shows such as those hosted by Ed Sullivan and Steve Allen.

"We took part in a replacement

series during the summer when one of the big shows was resting. It was all jazz with people like Gillespie, Kenton and Louis Bellson, and a lot of folks thought it would fail. But we had a producer who put some visual gimmicks in as well, and the show has got a lot of praise and response." N.H.

DAVE BRUBECK—Lot of praise.



U.S. TRIP

Contd. from page 1

his role in 'Expresso Bongo' which was released there about three years ago.

The Shadows had told me before they left on the trip how they wanted to visit recording studios in Nashville and the jazz clubs of New Orleans.

"Didn't make them," said Hank. "We managed to see Nat Cole at the Copacabana and Jackie Wilson in St. Louis, but that was just about all we had time for."

This week, far from resting after the thousands of miles they travelled in America, Cliff and The Shadows have been busy in the recording studio. They've been cutting for the film "Summer Holiday" and The Shadows have also been making their next single.

No title revealed, of course, but Hank described it as, "a pretty hearty number with a very cute melody and danceable beat."

"It's going to be rush released, probably in a fortnight's time. We want to get it out soon after our Sunday night Palladium appearance... we'll be featuring it in the show," said Hank.

John Wells

ROBBINS' HIT MAY BRING ABOUT C AND W TOUR

Steele picture is put back

'DEVIL WOMAN'—now in its seventh week in the charts has given Marty Robbins his biggest hit in Britain.

But it may do more. It may provide the final push for the long-awaited visit of a C and W package to this country.

Such a visit has been talked about for some months.

Meantime other European countries have had a steady flow of C and W performers from the States, including such "names" as Jim Reeves, Carl Perkins, Patsy Cline and Kitty Wells, Ferlin Husky, Faron Young, Webb Pierce and other stars are set for next year.

NO NEWS

But there is still no news of a package for Britain.

Can Marty Robbins—at peak popularity here—change the picture? Said British promoter Vic Lewis early this week: "I have had a country package in mind for some time. As you may know, I had a long talk on the subject with Chet Atkins when he was in London some weeks ago. Something may yet come of it."

"But I don't want to rush things. I need to be a bit surer about the demand here for such a show. Also, at the moment I am working full pressure on other promotions—including the visit of Ray Charles next year."

"I must agree, though, that the success of the Robbins disc is impressive. If I do take this idea of a country package further, Marty would certainly be one of the main performers, in whom I would be interested."

Says country music expert Murray Kash: "I agree about Marty Robbins. I've had a lot of direct experience of the C and W field. I know Marty's work well. He is a fine performer."

"I think a C and W package would do well in Britain. Don't forget that when The Weavers and Jack Elliott came here a few years ago, they packed the Festival Hall. If only one or two shows were done first—to test the ground—that would be great. But it would probably need star performers like Marty, Jim Reeves and Jimmie Rodgers to make a go of things."

Some reviewers regard "Devil Woman" as not strictly C and W. "Ruby Ann"—the Robbins follow-up in the States—seems to be even further over the pop barrier but there is no doubting

the C and W pedigree of 35-year-old, Arizona-born Marty.

He has been a "Grand Ole Opry" star for ten years or more. He has been a consistent performer in country-style TV and radio shows. Until "Devil Woman" his vast disc popularity has been mainly in America—though he did hit Britain's charts early in 1960 with "El Paso" (a track from his LP, "Gunlighter Ballads And Trail Songs").

Dick Tatham

THE Tommy Steele film "It's All Happening" will not now go into production until January. The delay is largely due to a decision to film the production in colour.

Shirley Bassey, Bernard Cribbins and Carol Deane have been added to the cast but no decision has been made on the signing of Brian Hyland which was forecast in last week's DISC.

The Beatles guest in TWW's "Discs A Go!" on December 3, and Ask TV's "Tuesday Rendezvous" the following day.



BY **CHRIS HUTCHINS**



Frank's parties

FRANK IFIELD is really going to town for his 25th birthday next Friday (November 30)—he is going to be involved in TWO celebration parties!

"I believe my record company is planning an official one," he told me. "Then I'm going to hold a later event for a few close friends—I owe it to them from all the wild promises I made when 'I Remember You' started climbing the charts."

STRANGE goes on at London's exclusive Beaulieu Savile is around. He recently introduced a lady there to show her the live crocodiles.

She said they looked hungry so Jimmy fed them the contents of two plates... from another table. When they returned to eat all a dancing couple could see was the crocodiles smacking their lips.

LITTLE RICHARD sailed in and out of Britain a few days ago amidst a deal of secrecy and confusion. He was on his way back to the U.S. from Germany after completing his six-week European stay.

But on Friday he sailed from Southampton without his 16-year-old organist, Billy Preston, whose guardian he was appointed for the trip. Billy attended a London recording session with Sounds Incorporated the previous night, missed Richard and had to fly home alone at the weekend.



ACKER

A TWO-YEAR-OLD chimp named "Scatter" is the latest addition to the Elvis Presley household. Elvis bought him when a TV show featuring the chimp went off the air.

L IKELY to tour with Little Eva in February: Little Richard's 16-year-old organist Billy Preston... An album from the British revue "Beyond The Fringe" is being recorded by Dave Brubeck... Next Tuesday The Beatles was their "Love Me Do" follow-up.

CAN you imagine Acker Bilk in costume? That's the treat London audiences are in for when the trad man from Somerset steps into "Mr. Acker Bilk's Christmas Band Show" during its three-week matinee-performances only run at the Prince of Wales Theatre. The show opens on December 22.

Said Acker: "It will be a gas going home to watch television and spend the evenings with the kids—this is our first residency in the six years the Paramount Jazz Band has been going."

"You Know What I Mean" composer Trevor Peacock wrote next Veronics Girls release, "I Go Fanny All Over"... In New York next month Pepe popular of renewing acquaintance with Sammy Davis Jr... An ardent James Bond fan—Pat Boone.

J.W.

DANNY CAN'T FIND ENOUGH

CLASSY MATERIAL

DANNY WILLIAMS has a problem. "It's been a long gap since my last record," he said. "Too long, but it's because I sing this classy stuff—we just can't find the right material."

"It's six months since 'Tears,' he went on. "I reckon this is far too long, but what can we do? There should be a new one out before Christmas, but I haven't seen the number yet."

"I get hundreds of songs sent in for me to record, but hardly any of them are any good. Most are pinches, taken from something I've already recorded."

"I tell you, I worry like hell about it! But I can't do anything. We just have to wait until something comes along, because it's not good for me to sing old songs."

Danny has a string of hits behind him, going right back to "Jeannie," but he's probably the most unaffected and least biased recording star I've met.

In a charming, almost little boy lost way, he said, "When you're as dependent on your material as I am, it's worrying when you don't know where the next song is coming from. It makes me feel very insecure... like it's all going to end."

"I know this is nonsense, of course, but I can't help worrying. I guess it's the way I'm made. Danny's single worries should

shortly be coming to an end. Sometime—before Christmas he hopes—when that new disc comes out.

"I can't tell you anything about it at the moment. I haven't even seen the numbers we're going to record," said Danny.

"Actually, it should have been all tied up by now. The numbers were sent up to me when I was appearing at Dundee, in Scotland, last week, but they got delayed."

He added, "I hope they're not going to give me a Christmas number to do, they're never any good, not unless you can come up with a 'White Christmas'!"

Panto

This Christmas Danny goes into panto—his first—in "Puss In Boots" at Southampton, as a guest artist.

"I saw a panto last year and I thought then, 'I don't see myself in these costumes.' I know a lot of singers want to branch out and, for example, play roles in panto, but it's not for me."

"I'm not even very keen about taking an acting role in films either. I'm going to appear in 'It's All Happening,' and though I'd like to act I don't think I'll be able to. They haven't sent me a script yet, so I suppose I'll just be in a guest spot."

"Sure, acting is something I'd like to do, but I'm not worrying about it any more."

"I try real hard not to worry about anything... it doesn't always work, though."

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