

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 129 Week ending September 10, 1960
Every Thursday, price 6d.

PRESLEY—SILVER DISC—HIS SECOND

First award in over a year

ELVIS PRESLEY has won his second Silver Disc. He narrowly missed an award with his first record since his demob from the army, "Stuck On You," but his follow-up, "A Mess Of Blues," is still holding a high position in the charts and has sold over 250,000 copies. Reports from the Decca record company indicate that the disc is already well on the way to the half million mark.

"A Mess Of Blues" was issued over here as the top side of Presley's latest. In America this is the flip side to "It's Now Or Never" which is to be released in Britain shortly.

Elvis Presley was among the first winners of our Silver Discs with his recording of "I Need Your Love Tonight." This was announced over a year ago, while he was still serving in Germany.

Presley film sensation: See centre pages.

IN THIS ISSUE

Shirley Basse

and

Eartha Kitt



BING CROSBY

Why I don't make singles



5 pages of reviews

plus

NEWS and FEATURES

Kitt in Sunday TV show

FOLLOWING the news that Shirley Basse is to star in "Sunday Night at the London Palladium," comes the possibility that American singing star Eartha Kitt, who is currently vying with Basse in West End cabaret, may follow hot on her heels to star in the programme on October 9.

It is definite that Kitt will be making an appearance at the Palladium and speculative dates are either October 9 or 16.

American comedienne Jean Carroll is also due in between October 9 and the beginning of November to star in "Sunday Night at the London Palladium," and the Eartha Kitt date will depend on the arrival of Jean Carroll.

Other names likely for the Palladium before the year is out are Cliff Richard, The Kaye Sisters, The Beverley Sisters and Norman Wisdom, who is due to make an appearance in either late October or early November.

As yet, no resident compere has been selected, but it is understood that Roy Castle is being considered.

Jimmy Jones, due in on October 8 for a four-week series of concerts, may also make a Palladium appearance, the most likely dates being either October 23 or 30.

Steele goes on 'Parade'

TOMMY STEELE will be highlighted in the Tyne Tees Network production of "Star Parade" on Monday, September 19.

Announcer and compere Adrian Cairns will be introducing excerpts from all his films, including his latest, "Light Up The Sky," now on general release.



ADAM FAITH . . . they thought of the title first. (DISC Pic)

Adam's disc was written as a joke

JOHNNY WORTH, who has written all of Adam Faith's hit records, revealed to DISC this week that he wrote Adam's latest disc "How About That!" as a joke.

Said Johnny: "I wrote this number after Evelyn Taylor, Adam's manager, jokingly suggested I composed something with the title 'How About That Then.' I did it more or less as a joke and didn't tell anyone until I'd finished it."

But joke or no, the record looks like being another hit for Adam. DISC reviewer Don Nicholl tips it for the charts and both Worth and John Barry, who was again responsible for the backing, are satisfied that the disc will reach the Top Twenty.

Too similar?

Opinions vary as to whether this disc, Adam's fourth, is too similar to his previous hits . . . but there is at least one big difference. As forecast in DISC the pizzicato strings have had their day.

Commenting on this, said Barry: "I've used strings and rhythm as before but kept the pizzicato down to a minimum."

Adam's Blackpool season ends on September 17. Shortly afterwards he goes to Spain for a week's holiday.

"There's nothing definite lined up after that yet. I'll be doing some variety, I expect, and perhaps a pantomime at Christmas."

ADAM FAITH

HOW ABOUT THAT!

AND WITH OPEN ARMS 45-R4689

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PRIZE LETTER

A hit can mean a flop

IS it good for a would-be artist if his first record is top of the hit parade? I may be wrong, but I believe that is why so many of these singers fail on the stage.

Their quick popularity is built solely on a round, black object with a hole in the middle. Many people like the sound, but when they see the real thing, they see a raw, self-conscious and inexperienced young singer, full of nerves, who, through no fault of the acoustics, cannot make his voice carry.

Show business is like a ladder, and each rung has to be trodden before you can reach the top and stay there. A hit record can make a name, but it takes a great deal more to make a star.—ANNE CHRISTINE, 2, Crescent Parade, Ripon, Yorks.

UNFAIR

AFTER hearing Tommy Bruce's latest recording, "Broken Doll," I am more than ever convinced that the public is being treated unfairly.

Not only does he copy the style of his first disc, which sold for its novelty value, but he is also out of tune, and the accent is overpowering.

I do not blame recording executives for realising the potentiality of "Ain't Misbehavin'," but to make another record of this kind is sheer fatality for Tommy.—DAVID LOVELL, 53 Barnes End, New Malden, Surrey.

WEAKNESS

I WONDER how many readers have gone to buy a record and been told it has been deleted. Having worked in a record warehouse, I have noticed certain pops, if re-ordered in small quantities, are sometimes a month or two on order, before being received from the manufacturer (thus giving a false impression to the dealer when his sheet is returned with the marking "not in stock").

Distribution is one of the record industry's weaknesses, sometimes way behind possible sales. It is certainly time that collectors had a better deal. Even catalogues are beginning to be treated as sacred.—BARRIE EGGER-TON, 789 Walsall Road, Great Barr, Birmingham, 22a.



JACK AGAIN

POOR old Jack Good. He's done it again. I should have thought he would have known better than to stake his reputation on a prophecy that Haley's "Let The Good Times Roll, Creole" would be a hit.

I am a Haley fan and would love to see it come true. But let us face facts. The name Haley just is not in fashion today.

Jack Good knows this as well as I do. So unless Bill's latest is something of a cross between Rodgers and Hammerstein and Beethoven, with a beat thrown in, I just cannot see any justification for his prophecy.—EAMON KELLY, 130, Farley Road, Catford, S.E.6.

* * *

AFTER reading DISC (20-8-60), I am delighted to note that Jack Good has put into words what I have thought for some time about the Cliff Richard Spectaculars.

Cliff is my idol, but while watching the show, I found myself feeling most embarrassed for him. Please Cliff, don't make a fool of yourself. Just keep singing.—MARGARET IRVIN, 106, Green Lanes, Sutton Coldfield, Warwickshire.

'It beats me ...'

I HAVE just heard Neil Sedaka's new disc, "You Mean Everything To Me," which is almost identical to Paul Anka's "Put Your Head On My Shoulder." In fact he even sings like Paul Anka. Connie Francis's "Everybody's Somebody's Fool" is very much like Guy Mitchell's "Heartaches By The Number."

No one seems to bother about the tune today, as long as the words are changed. It beats me how some of these songs get anywhere near the hit parade.—MAVIS WEBB, 9, Lindum Villas, Paisley Street, Hull, E. Yorks.

WELL?

I HAVE been wondering if any DISC reader can help me. For some time I have been trying to get a copy of the programme for the Bill Haley tour of 1957 without success.

If any reader has a copy, I would be grateful to hear from him.—FRED JACKSON, 30 Lindale Gardens, Blackpool, Lancs.

GOOD CHET

I RECENTLY purchased Chet Atkins "Teensville" LP, and I'm delighted at both the sound and the sheer quality which the artist puts over on each track.

A great deal has been said about Duane Eddy and Bert Weedon being

among the greats, but surely this excellent musician deserves much more credit than he has been given to date. I certainly look forward to any further recordings Chet cuts, and I advise any Duane Eddy fans to listen to him, for in my opinion, they are in the same school—P. M. MERCER, 8 Longfield Avenue, Crosby, Liverpool, 23.

PRES POSER

RECENTLY I heard Elvis Presley's "It's Now Or Never" on Radio Hilversum. I cannot understand why this disc is so successful in America, unless it is just because it is "O Sole Mio."

Some people seem to think that because it is a controversial disc they must buy it.—R. CHADWICK, 26 Oakfield Road, Clapton, E.5.

FOREIGN HITS

IT is both interesting and heart-warming to see the success of British and American singers on the Continent. For example in Italy, Paul Anka has three discs in the top 40, and Presley, Boone, Everlys, Craig Douglas, Neil Sedaka and Conway Twitty also have high placings.

Top of the Belgium hit parade is Paul Anka's "Puppy Love," and both Emile Ford and Al Saxon have topped the Scandinavian charts.

Surely, this separates the lasting artists from the one-shot hit recorders for it is quite an achievement to have a hit in a foreign country.—SPENCER LEIGH, 8 Mersey Road, Blundellsands, Liverpool, 23.



NEIL SEDAKA—Very like Paul Anka's hit.

IT'S NOT!

I STRONGLY disagree with Roger Gourd (DISC, 20-8-60) who claims that the popularity of rock is on the decline. Maybe some of the early exponents are not so successful, but this is because they continue to record the same kind of material which made the charts two or three years ago.

All a youngster, with aspirations of becoming a teenage star, had to do then was to "holler" a beat number in front of a battery of gimmicky electric guitars and hope his disc would zoom up the hit parade.

Nowdays, a good tune, good lyrics and a good performance from the artist are all important, although it may still be basically a rock record.

POP SINGLES ARE OUT ON THIS SHOW

Unless they are unusually good, says DJ Alan Freeman



ALAN FREEMAN — New BBC record show.

AUSTRALIAN-BORN disc jockey Alan Freeman, who took leave of absence from his job in that country in 1952 to tour the world and who liked England so much that he's been here ever since, begins a 16-week DJ series for the BBC today (Thursday).

The show is called "Twelve O'Clock Spin" and it has already been extended from its original scheduled length of 12 weeks.

Said Alan Freeman: "I compared some of the BBC's 'Records At Six' series and I suppose they liked me enough to give me this job. I've also appeared on 'Juke Box Jury' several times and that may have helped too. And, of course, I do several programmes for Pye on Radio Luxembourg."

Must be good

But it's NOT going to be the usual sort of pop DJ show. "If a good single turns up, and by good I mean one with a good melody, good lyrics and a good singer, then I'll include it, but not otherwise. For instance, I'm playing Shirley Bassey's "As Long As He Needs Me" in my first show, but in the main the material is going to come from LPs.

"I admit that GOOD rock 'n' roll can be artistic in its own way, but it must be good, and there's not much of that around."

According to Freeman, rock is gradually draining out of the public's system, and he is accordingly optimistic about the prospects for pop music. "You've only got to look at the increasing number of ballads making

the charts, including more by girl singers, to notice the improvement."

Alan's personal vocal favourite is American singer Tony Bennett. "He's a really good artist and for my money is better than Sinatra. I shall be using several of Tony's records."

Instrumentally, he is a fan of Hal Mooney, another American, and his orchestra. He is pleased that swinging bands like this are being employed often these days for accompaniments to singers on discs.

"In America, Nelson Riddle takes a lot of beating for this kind of work. Over here, I think Tony Osborne is unequalled."

"By the way," he added with a grin, "even though I am an Aussie, I don't suppose I shall be playing any Australian pops on the show."

"Their stuff will never mean anything over here. I know 'Pub With No Beer' and 'Kangaroo'—an atrocious record but very lovable all the same—caught on and have made the British charts, but there isn't anything in Australian pop music to establish it in a big way over here."

"So I expect I shall still stick to my LPs!" N. H.

The older stars have realised this and have grown up with rock and developed their voices accordingly. Notable among these are The Everly Brothers and Elvis.—L. B. HOLLEY, 6 Portway Street, Somerset.

POOR DREAM

DOES Miss Healey (DISC, 27-8-60) really believe that the powers behind Cliff Richard, Elvis Presley or any other top singer would dream of releasing a poorly produced record? If such a record were

released the singer would definitely lose fans and thus his disc sales would decrease.

The disc producers probably realise that many people buy every release by a particular artist for the name, but because of this they would surely not produce mediocre discs when good ones can bring them even bigger sales.

The fact that the last five of Cliff's records have been Silver Disc winners, and also excellent discs, gives a very strong indication that the next one will have the same high quality and the ability to make the top of the charts.—MALCOLM R. HOLT, 35 Lindley Road, Stoke, Coventry, Warwick.



"Always wanting me to say something—why can't you let me make a record!"

IT'S AN IDEA ...

IT appears that not enough is being done to boost the popularity of British artists in the States. Surely one reason for this is lack of publicity. This could be remedied by publication of the addresses of American request programmes. Record companies could couple the two most popular or suitable records by an artist and release them by way of an introduction in the USA.

Fans could then write to various radio stations in the hope that the disc would then be played.—RICHARD HOLDSWORTH, The White Cottage, Burton Mill Pond, Petworth, Sussex.

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

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CONNIE STEVENS



45-WB 17 45 rpm

AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending September 3)

| Last Week | This Week | Title | Artist |
|-----------|-----------|----------------------------------|----------------|
| 1 | 1 | It's Now Or Never | Elvis Presley |
| 3 | 2 | Walk, Don't Run | The Ventures |
| 4 | 3 | The Twist | Chubby Checker |
| 5 | 4 | I'm Sorry | Brenda Lee |
| 7 | 5 | Volare | Bobby Rydell |
| 2 | 6 | Polkadot Bikini | Brian Hyland |
| 8 | 7 | Finger Poppin' Time | Hank Ballard |
| 9 | 8 | Mission Bell | Donnie Brooks |
| 6 | 9 | Only The Lonely | Roy Orbison |
| — | 10 | In My Little Corner Of The World | Anita Bryant |

ONES TO WATCH

| | |
|--------------------------------|----------------|
| Yogi | Ivy Three |
| My Heart Has A Mind Of Its Own | Connie Francis |

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending September 3)

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

Published by courtesy of "The World's Fair"

FOOTBALL CRAZY

Robin Hall and Jimmy MacGregor

DECCA

45-F-11266 45 rpm

Teddy Johnson, STAR OF TV, DISCS AND RADIO, WRITES FOR YOU

Now John goes off to Rome

APPEARING in Blackpool are John Barry and his Seven... but as soon as his season at this holiday resort is over John is off for a holiday in the sun of Italy. He's missed the Olympic Games of course—but he will catch the film producers who want to talk turkey to him about writing and conducting the score for three films. All this is an outcome of his success with the Adam Faith starring film "Beat Girl."

When the news got around that John was bound for the Italian capital he was deluged with requests to throw pennies into that fountain in Rome. John, Pearl and I sat down and counted the letters... 1,273! and at a penny coin each Pearl computed that John had been sent £5 6s. 1d. I estimated that it would take him about five hours hat/1 toil to dispense all the coins and wishes.

With a sack of coppers over his shoulder as he boards the Rome bound plane, I can understand why his new Columbia disc is entitled "Walk, Don't Run."

What became of 'Nature Boy' singer?

REMEMBER the great hit of nearly a decade ago—"Nature Boy"? It made a household name of a young singer who insisted on spelling his name in small letters... weden abbez.

He was given the big publicity build-up, became the toast of the American nation, from coast to coast. This week while taking in the

sun, Pearl suddenly asked, "I wonder what happened to him."

In case the same thought might cross your mind, here is the answer.

He is a conga drummer in a cafe in California. Now you know where pop singers go in the winter of their fame.

Street to Alley

NEWSPAPERMEN seem to make good songwriters. Pearl pointed out to me this week that some of our top men are also eminent writers in Fleet Street.

Herbert Kretzman, he writes the *Sunday Dispatch* "profile" piece each week, also writes the lyrics for many of Peter Sellar's songs. Jack Fishman has collaborated on many hits including the million seller "Why Don't They Understand" and is the news editor of the *Empire News*.

And then there is that great character and top writer for United Press International, Bob Musel. He has written lyrics for such hits as "Band Of Gold," "Pablo The Dreamer" and lots more.

The last time I ran into Bob, he was just back from Paris. He'd been chasing the story of the Rumanian Andre Porumbeanu and the American heiress Gamble Benedict who had eloped together.

These two married and this week I hear they were invited to swell the ranks of show business. They declined. They refused a fee of 2,000 dollars a week for the chore of acting in a play in the States.

The title? "For Love Or Money."

NO BLUES

JULIE ANDREWS is currently in New York preparing for the opening of "Camelot" which may be the last Lerner and Loewe show for a long time. (A political career is fore-



JULIE ANDREWS... see "No Blues."

shadowed for these two hit writers.) But the MY FAIR LADY trio Loewe, Lerner and Andrews, need have no worries about the blue ink entries in their bank accounts. In spite of there still being two months before the opening, "Camelot" is a sellout for the first eight months.

Now the critics can do their damndest.

Judy plans a new film

JUDY GARLAND, who made her stage comeback at the Palladium recently, is now planning a return to the cinema... and a film to be made in Britain, too.

Title of the picture, which she begins shooting next January, is "Born In Wedlock" and one of Judy's co-stars is expected to be Dirk Bogarde.

The film is described by Judy as, "a sentimental domestic comedy," and will be her first film since "A Star Is Born" which she made in 1954.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending September 3, 1960

'Tell Laura' jumps to number 8 ... newcomer Hank Locklin in

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

ONE TO WATCH

I Just Go For You - Jimmy Jones

ROBERT HORTON

"Wagon Train"

b/w

"SAIL HO"

ALFIE BASS

"villikens and his Dinah"

b/w

"RAT CATCHER'S DAUGHTER"

DAVE KING

"Goody Goody"

b/w

"MANY A WONDERFUL MOMENT"

EDEN KANE

"Hot Chocolate Crazy"

b/w

"YOU MAKE LOVE SO WELL"

Cable from AMERICA

edited by

MAURICE CLARK

The hit disc town



WHETHER it is the sound the engineers get, or whether it is that the disc companies consider that any record made in Nashville is lucky I don't know, but more and more recordings are being made there. Once it was purely country and western stars or just artists who lived that way who recorded there, but now everybody is making special journeys to cut pop and even classical discs. At the moment three records out of the top four best sellers were cut in Nashville, and all the major companies are booking the studios like mad for more sessions. The studios are now doing as many as 18 sessions per week. All the Elvis Presley, Brenda Lee, Everly Brothers and Jim Reeves hits have been made there, and that covers a lot of hits.

Low joins Decca

JIM LOW who sold more than 2,500,000 copies of "Green Door" for Dot Records, has just left this label to join Decca. First title is "Man Of The Cloth." Jim is a very busy boy these days. Apart

from just finishing a new show, of which he wrote both book and score, called "Sister Ruthie," he does a daily DJ programme which is two hours long. He is hoping the show will be produced on Broadway next year.

Della Reese is really hitting the heights here, not only on wax but

also as a live performer. She is at the moment appearing at New York's Copa and has got some fantastic reviews. Her act includes almost any kind of music you'd like to name, from ballads to blues, to trad jazz, to religious songs.

It isn't easy these days for a recording company to get the rights

of an original cast of a hit show for an album, without offering some of the finance to back the show. In the first place Columbia did this with "My Fair Lady" and look how that paid off. Apart from anything else, the album has sold over 2,000,000 in the States alone. So now two of next season's most important Broadway musicals are being completely backed by Capitol Records with **Meredith Wilson** . . . "The Unsinkable Molly Brown" and again Columbia with **Lerner and Loewe's** "Camelot" which stars **Julie Andrews**.

Julius La Rosa on the Kapp label, has made a great version of the evergreen "Bewitched, Bothered and Bewildered" entirely in Italian. Already it is getting a big push on the radio.

Roy Orbison hasn't let the grass grow under his feet, with his "Only The Lonely" still climbing high. He has already written and recorded his next for Monument; this time it's "Blue Angel," out this week.

The musical score from the forthcoming multi-million-dollar film "The Alamo," which stars **John Wayne** and **Frankie Avalon**, was written by **Dimitri Tiomkin**; music and lyrics by **Paul Francis Webster**.

Sing-along

MITCH MILLER is a very busy man; not only does he manage, and back most of the artists on Columbia but he himself has three top selling albums in the hit parade, all on the "sing-along-with-it" kick.

Religious or pop, DELLA REESE can sing them

Next year he plans another six of this same type album which is so very popular.

Chubby Checker's record of "Twist" on Parkway has jumped to number three in the charts in five weeks. The 18-year-old singer from Philadelphia has made a smash impression on the music scene, with this his first entry. Parkway already have his first album out this week, "Twist With Chubby Checker."

Jamie Horton, who is enjoying big sales here with her "Robot

Man," has spent the past weeks looking for material for her new LP before returning to a High School in San Diego.

Dick Shawn is the latest comic to be signed to make discs. His first for RCA Victor will be "Massuh Is Coming." Talking of successful comedians on discs, **Vic Chirumbolo** of Warner Brothers is raving about **Bob Newhart's** latest album for them called "Let's Think About The Living." He states "this is the greatest album we have ever released, bar none!"

The Three Stooges, a vocal group who borrowed their name from the well-known slapstick trio for their rocking novelty disc "You Are My Girl" on Epic, have had to change now to **The Three Scrooges**.

Don't be surprised to see Mercury release "To Each His Own" from **The Platters'** new LP as a single. One DJ in Hollywood played this track last week, and his phone hasn't stopped ringing with requests since.

Drug addict

POP singles have fearlessly tackled many a controversial subject in recent years. Latest eyebrow-lifter is a youngster's use of narcotics. **Del-Fi Records** last week issued nationally "The Story Of Susie," a narrative which deals with drug addiction. Artist on the first disc is **DJ Bill Woods**, and it looks as if this original will soon have a swarm of covering discs.

Bobby Darin is getting as many radio plays with his new piano-only record "Beachcomber" as he ever did with his vocal discs.

José and Rosemary Clooney Ferrer have just had their newly-born boy christened in Hollywood. His name is **Raphael Francisco**.

The Chicago Urban League Jazz Festival, this year headlined by **Sammy Davis, Frank Sinatra** and **Dizzy Gillespie** among the top musical talent, had its biggest audience ever with more than 35,000 people in attendance.

Gary Miles, now well set as a singer although many people said his name was too much like **Garry Mills**, has just cut his second disc for Liberty. It's "Dream Girl."

TO PLAY GOOD JAZZ WITH NO HOLDS BARRED

★
That's the policy of
ALEX WELSH
★

THERE is no closed shop in the British Trad Band movement, yet it is surprising how often the same names crop up. Surprising how many of today's top jazzmen came up through the same few bands. Surprising how many schooled together or lived close to each other. Take **Alex Welsh**, for example. "First jazz I ever heard live was **Sandy Brown** and **Al Fairweather**," he said. "When I was 21, I joined **Sandy's** rival band, the **Archie Semple Stompers**, which included **Dave Keir**. **Archie** left in May, 1952, to join **Mick Mulligan**. In May, 1954, I joined **Dave Keir's** band, which had **Roy Crimmins**."

So, while the London scene had revolved around the bands of **George Webb**, **The Crane River Jazz Band** and later, **Cy Laurie** and **Ken Colyer**, up in Edinburgh, it was **Brown**, **Fairweather**, **Keir** and **Semple** who held sway.

And it was in Edinburgh in July, 1929, that **Alex Welsh** was born. He attended Broughton Secondary School and at 12, his ambition was to be a footballer.

Before finally coming to London and turning to jazz as a living, he had been a civil servant. "Needless to say, I was not interested in anything like that. I always wanted to come down here."

Alex says that records influence him a great deal. "When I came to playing a horn, I found I was nearer to **Muggsy** and **Armstrong** than to the live jazz I had been hearing. I ALWAYS WAS A DIXIE-LANDER THOUGH."

When **Archie Semple** came to London, **Alex** reformed the band as the **Novia Scotia Jazz Band**. "Then I got disinterested and packed up for a year. Then when **Sandy** came to London he asked me to join him. I stayed from October, 1953, to March, 1954. On May 1 I went with **Dave Keir**."

You will gather by now that **Alex** has a prodigious memory for dates, names and places. I never heard him hesitate once, which is unusual



★ **ALEX WELSH**—Wants to do an LP.

among musicians, most of whom could not really care less about the past.

"**Roy** and I were not happy with **Dave's** ideas and the band split up. Then **Harold Pendleton** asked me to form an all-star group for a Festival Hall concert. We met with reason-

able success and decided to form a band."

That is not quite true . . . as I remember it, the Welsh band was almost a sensation at that particular concert. They played according to the policy which **Alex** laid down to me—"to play good jazz with no holds barred. All the boys want to play that way and it all fits."

His ambitions revolve around the business of jazz. "When I cannot play anymore I might get into the agency business. Or even try some composing. I would like to go to the States and to travel a lot with the band."

Alex had the chance to do just that when **Jack Teagarden** offered him a permanent chair in his band. Although he would have liked the job, and especially the chance to travel to Japan and the Far East, he does not want to live in America. And now that the band has come on, and with the **Louis Armstrong** tour behind him, he is glad he turned the offer down. The band plays mostly jazz clubs, but quite a few ballrooms are beginning to nibble.

Here, I would like to mention that the band finds nothing wrong in playing waltzes as and when required . . . and even Latin-American.

It also gets its fair share of broadcasts and TV spots. Twice a year it does a German concert tour.

As I left **Alex** preparing for a Jazz-shows session, he called out. "Tell you one thing I would like to do. Record an LP with people like **Pat Halexo**, **Monty Sunshine**, **Roy Crimmins**, and do some of those old **Bob Crosby** Band numbers."

Owen Bryce

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JACK



GOOD

Dance halls to replace theatre for rock stars?

WHEN Eddie Cochran and Gene Vincent first came over, I remember being most surprised to hear that the bulk of their personal appearances in the States were at teenage dances. Somehow this didn't seem to me to fit in with my idea of stars of their calibre. In Britain, an artist who toured dance halls was "lower" than one who toured the theatres or cinemas.

But things are moving the American way—as usual, it has taken a little longer to catch on—and show business promoters are beginning to realise the vast untapped resources in the dance hall business. Big stars in the dance halls can now make as much or more money than in the theatres. Johnny Kidd and the Pirates are currently doing very well in this field. And last week Larry Parnes stepped in to this scene for the first time on a grand scale.

He promoted his first teenage show at the Hammersmith Palais, and for the occasion he brought Billy Fury to London just for the one evening from his successful summer season in Yarmouth.

Billy came with some misgivings. For a start, he had one of his occasional fits of deep depression. And in the second place, he did not know what to expect from a dance hall audience.

He need not have worried. He got a fantastic reception from the 1,500 kids there, and hey presto, gone was the depression. Mr. Fury returned to Yarmouth a tired but happy man.

By the way—speaking of Gene Vincent reminds me that there have recently been negotiations to bring him back for a return tour. But I doubt, frankly, if Gene will be willing.

energetic

EARLIER this week I went to film my bit in the "Joe Brown Story." Throughout a long and tiring day Mr. Brown is an irresponsible, never-ending spring of energy, forever picking his guitar and warbling cowboy songs and bludgeoning both cast and film unit with a ceaseless supply of Cockney humour. Where he gets all the energy from I do not know.

I asked Gerry Bryant, the producer, if Joe had kept up this barrage since the filming had begun. He had, I was told.

Gerry Bryant, incidentally, was also the producer of "The Tommy Steele Story," and he remarked how very alike Tommy and Joe were, both on screen and off. The way they both move whilst singing was, he said, particularly similar. The strange thing about this is, of course, that Joe has never seen Tommy Steele on stage—



BILLY FURY — He needn't have worried about that Hammersmith date. (DISC Pic)

from someone who is in the centre of the beat music world this seemed remarkably surprising, but even more surprising was that he has never seen any of Elvis Presley's films either. I suppose among the rock singers this must be a record.

frantic

It is about this time of the year that the "Oh Boy!" team usually start getting frantic about the new television series. There is no series this year, but most of us are still getting frantic—about the beat stage show that Larry Parnes is organising.

More of the regular stalwarts have been, I am glad to say, harnessed to the production of this show. Leslie

Cooper, who has been Dance Director on all the TV shows I have done, is with us. Syd Dale, MD of "Wham!" will be leading the band, which includes for the first time ever together on stage, Red Price and Joe Brown.

There's a new boy on the bill named Johnny Goode—no relation, I assure you. And a girls' vocal group newly named the Dale Sisters—but not related to Syd Dale.

We have already almost forty people in the cast, to make up what must be the biggest beat show ever.

determined

MARTY WILDE is determined to make no mistake about his next recording. When he comes to London from Bournemouth to make it, he will be booking a six-hour session for one single. The usual session varies between two and a half and three hours.

TV jazz

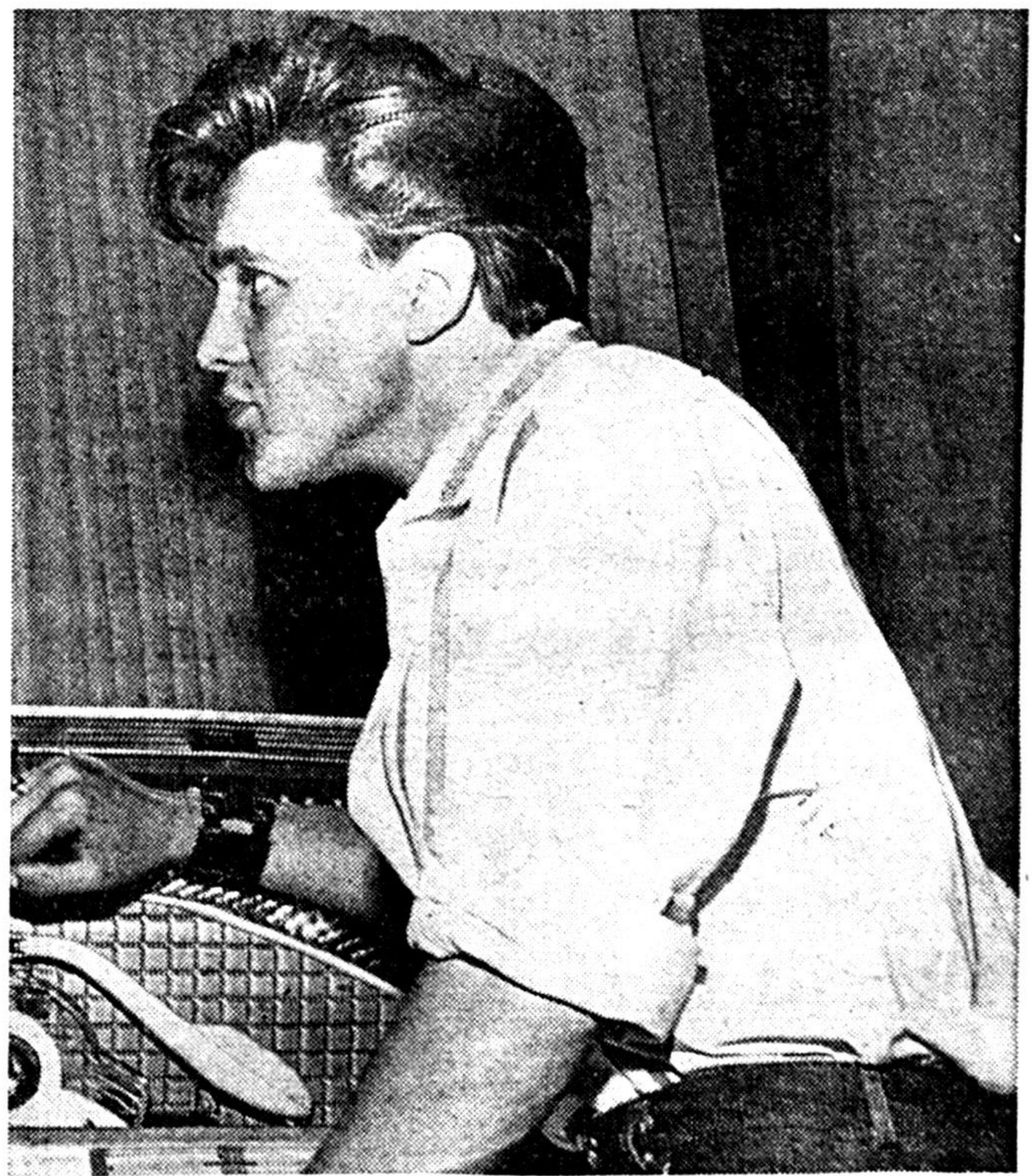
MODERN jazz fans often ask me why television does not give them a regular modern jazz series. Well, who knows? Someday it may happen. But my feeling is that modern jazz is strictly a non-visual form of entertainment.

Watching a group play this kind of music adds nothing to one's appreciation of it. The sound is much more important, and in television good sound can only be achieved by accepting many visual limitations and compromises.

In other words, modern jazz is not only dull to look at, but if you are to get a really good sound balance, you may well be obliged to make it look duller than it really is.

On the whole, when it comes to modern jazz I prefer the record player to the old telly.

P.S.—Jess Conrad is to make a film with Raymond Massey called "Queen's Guard." No singing in it...



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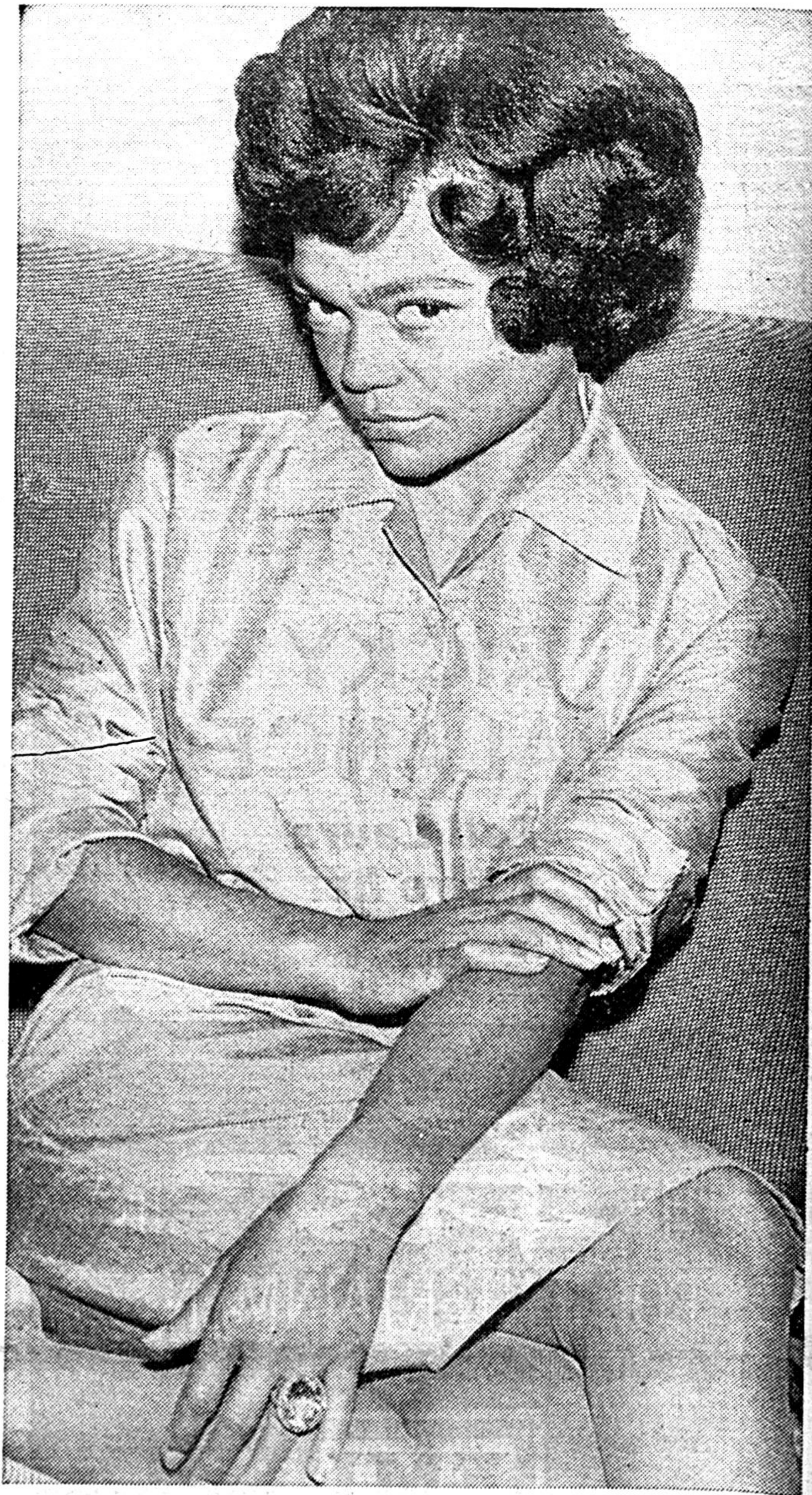
HANK BALLARD
Finger Poppin' Time
PARLOPHONE 45-R4682

SHIRLEY

BASSEY

EARTHA

KITT



EARTHA KITT—"I try to be natural, not exciting."

What is your favourite recording?
 Eartha Kitt: "Santa Baby."
 Shirley Bassey: "As I Love You."

What is your best recording?
 E.K.: It was one I didn't really record. It was my singing of "St. Louis Blues" with a 65-piece orchestra for the film "St. Louis Blues."
 S.B.: My LP "The Fabulous Miss Bassey."

What was the biggest hit you missed?
 E.K.: "Love And Marriage," but I'm glad I missed it. I couldn't stand it and still can't."
 S.B.: It was "The Banana Boat Song." I didn't think it was for me. But when it was too late I recorded it.

What is now lined up in the record field for you?
 E.K.: I'm hoping to do an LP entitled "Eartha Kitt At The

Talk Of The Town" during my stay in London.

S.B.: I'm at present in the middle of an LP which is likely to be called "With These Hands."

What job would you have liked to have done if you hadn't become a singer?

E.K.: I'd have liked to have taken care of people and particularly children."
S.B.: To be a model or air hostess.

What has been the biggest mistake you have made?

E.K.: I don't make mistakes because every mistake I make I turn into an asset. I utilise them."
S.B.: I may have made mistakes in my private life but never in my career, touch wood.

What is your pet aversion?
E.K.: Laziness! I can't stand

SHIRLEY BASSEY—"Favourite singer? Frank Sinatra, of course."

people who don't work or want to.
S.B.: Insincerity in people. I hate people who call you "darling" this and that and would really like to stick a knife in your back.

What is the nicest thing ever said to you?

E.K.: It was someone who had the courage to tell me "You're a bitch." Let's face it, most women are.

S.B.: People are always comparing you with someone. And the nicest thing said to me was by the person who after seeing me perform stated: "This girl is not like anybody. She is like Shirley

Two of the most dynamic female singers in show business opened night club seasons in London this week, so DISC reporter NEVILLE NISSE went along to talk to both about everything from discs to marriage, while DISC Pic photographer PETER STUART took the pictures

Bassey and is in a class on her own."

What is your favourite tag or nickname?

E.K.: That I'm "The world's most fascinating woman." I'll make no comment on it except to say that I try to be natural, not exciting.

S.B.: It's to be called "The Bass." A number of my show business friends call me that.

Can you recall something which has really inspired you?

E.K.: The day I saw two filthy dirty little Indian kids of about six or seven in a street. One was playing a mandolin and the other singing. They had me crying because in them I saw my childhood.

S.B.: Yes, listening to the great Al Jolson's record when I was a kid.

What has been your greatest show business thrill?

E.K.: Being picked for a Royal Variety Performance.

S.B.: When I appeared on the last "Night Of 100 Stars" charity show at the London Palladium and received such wonderful applause that I had to do an encore.

What has been your worst show business experience?

E.K.: Having a nervous breakdown during the run of the play "Mrs. Paterson" on Broadway six years ago.

S.B.: My opening night in cabaret at the Cafe de Paris in 1956. I was wearing a really tight evening dress and was scared I would fall down the Cafe's famous stairs. I didn't.

Who is your favourite male singer?

E.K.: Every top singer is great in his or her own right and I don't believe in worshipping anyone.

S.B.: Frank Sinatra, of course.



Who is your favourite female singer?

E.K.: My answer's the same as to the last question.

S.B.: Judy Garland and Ella in the jazz field.

Which is your favourite band?

E.K.: Count Basic, Duke Ellington and Harry James.

S.B.: Apart from the obvious ones I also love Nelson Riddle's outfit and would love to make a record with it.

What is your ambition?

E.K.: I want to be known as Eartha Kitt the artist. When people describe me as Eartha the entertainer I worry, when they describe me as Eartha the performer I worry, but when they speak of me as Eartha the artist I'm happy. I want to be a real artist, a more defined Eartha Kitt—and I want to have a family.

S.B.: I'd love to make a film and don't care whether it's dramatic, musical, comedy or western.

How do you think British entertainers compare with American?

E.K.: They've probably got the same problems as we have. But I haven't come across many big British entertainers. I think most British talent is

in the classical theatre.

S.B.: The American entertainer is far more professional and far more friendly.

What are your hobbies?

E.K.: I like swimming and, believe it or not, cycling.

S.B.: I like playing word games and going to the cinema.

What do you think the key to a successful marriage is?

E.K. (who is married): Feel your way. Don't try to change your man and try to stimulate his ambitions and interests.

S.B. (who isn't): Get to know and understand your man and try not to reorganise him too much.

What are your future plans?

E.K.: Well, after my spell at your "Talk Of The Town" and a couple of variety dates here, I'd like to have a child. There are also plans for me to go into a new musical play called "The Widow Paris" in America next year. In it I'll play a voodoo priestess.

S.B.: After my Pigalle season I'm due to go to America for a TV show and a night-club season in Las Vegas.

8 TELL LAURA
No. 8 I LOVE HER
RICKY VALANCE (Columbia)
RAY PETERSON (R.C.A.)
LAWRENCE WRIGHT 19 DENMARK ST. LONDON, W.C.2
 (Temple Bar 2141)

A drink . . . a chat . . . and a word about work

The stars meet at the Green Room



CLIFF RICHARD (above) dropped in to say "hello" to Marion Ryan . . . he also had a chat with her mother.

The fans were quick to hand in autograph books when they spotted Bernard Bresslaw (left) and Ken Jones. Sid Gillingham, EMI's Press officer (centre), made sure they didn't get writers' cramp.

The 1960 Radio Show is over . . . the latest record players, TV sets and radios have been removed . . . the stands dismantled. And with it all goes EMI's Green Room, where for ten days the stars of the record business met during their personal appearances.

Pictures by DISC photographer RICHIE HOWELL.



Ricky Valance made personal appearances to plug his debut disc "Tell Laura I Love Her." How's the disc going? "Very well indeed," Ricky told DISC.



Old hand Eric Delaney talks to newcomer Tommy Bruce. Tommy was probably telling Eric how his record "Ain't Misbehavin'" had stuck while he was miming to it during a Radio Show appearance. Very awkward.



A hit record by a name you will remember!

Nelson Keene

IMAGE OF A GIRL

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WISE BOYS WERE HITS

MORE than 80 EMI artists attended the Radio Show last week and made 281 personal appearances on the BBC TV Celebrity Dais, the ITV Garden Studio and the BBC Gramstand, and three of the most popular of them all were The Wise Boys, the coloured trio who were runners-up in DISC's Soho Fair Vocal Group Contest. They were down for two visits, but ended up by appearing no less than seven times. Among other highlights was the presentation to Russ Conway of a birthday cake in the shape of a piano, and the appearance of a live baby kangaroo as a "substitute" for the wobble board man, Rolf Harris. One of the big features of the EMI Record Stand was a display of the Silver Discs awarded to their artists by DISC.



FRANK IFIELD looks as if he could do with the help of Rolf Harris to "tie that kangaroo down," even though it was only a baby one! (DISC Pic)

One-nighters for Ricky Valance

RICKY VALANCE, whose controversial debut disc, "Tell Laura I Love Her," has now moved up to eighth position in the Top Twenty, is to undertake a series of one-nighters. He will be touring Scotland from September 22 through to October 1. This will be followed by his London debut at the Savoy, Paddington, on October 10, and further one-night engagements until the end of the month. On September 24, Ricky will break into his Scottish tour to appear on East Anglia television.

Ruby Murray—Irish tour

RUBY MURRAY begins a tour of one-nighters in Ireland on October 23 at the end of her summer season at Blackpool, and negotiations are proceeding for another American trip. This would be her third.

'Playtime' book Squires

ROSEMARY SQUIRES and Jill Day have been booked for "Workers Playtime," the former on September 20, and the latter on September 27, when the Kentones and Betty Smith will also appear.

Ricky Valance

A FILM of the life of Colonel Tom Parker of Elvis Presley, with Bob Montgomery and Ricky Nelson or Fabian playing the fantastic news that has reached the wood this week, but at press time unconfirmed. Apparently it is unlikely that he will play himself in the film if it materializes, given that his fee would be too high for his film commitments are already.

EMILE FORD STARR

EMILE FORD and The Checkmates American singer Kay Starr when they appear at the London Palladium, on September 11, his first being on January 1960, billing with John Raitt. With an autumn tour now arranged, and the possibility of his first pantomime this year, Emile Ford and The Checkmates will also be appearing in a series of Sunday concerts, arranged by promoter Arthur Howes. These begin at the Gaumont, Worcester on October 2, followed by Gaumont, Sheffield (9); Gaumont, Derby (16); Embassy, Peterborough (23), the Cecil Theatre, Hull, on October 30 and the Regal, Colchester on November 6. Further dates in October include weeks at the Liverpool Empire (3), Leeds Empire (10), the Bristol Hippodrome (17), and the Newcastle Empire (24).

Garcia pens film music

AMERICAN MD Russ Garcia has composed and directed the musical score for MGM's film production of H. G. Wells' novel, "The Time Machine." The score is said to be one of the most varied ever written with pieces ranging from Victorian ballads to rock 'n' roll, taking in Dixieland, cakewalk, swing and progressive jazz. The action of the film spans 800,000 years, from 1899 onwards, and Garcia has created some interesting innovations to depict music of the future.

TRIUMPH SIGN BOWDEN

RICKY BOWDEN, the 19-year-old singer who bears a close resemblance to Cliff Richard, has been signed by Triumph Records. His first disc to be released shortly is "Can't Forget" and "All Night Crying."

Trad Jazz News

POPULAR

GERMANY continues to be a popular touring area for British Trad bands. Many of them, in fact, made their name this way, choosing a two-month every-night-of-the-week stint as a means of getting the band working together and using any

spare time in polishing up routines. Work which has been rewarded on their return here in the shape of more club bookings.

Two such bands are those of Dick Charlesworth and Kenny Ball. Others, like Eggy Ley, chose to stay there and work more or less permanently without having to chance their arm in the fantastic scuffle for the top club work.

Acker Bilk hardly falls into this category. Nor does Cy Laurie. Both will be visiting Germany between now and Christmas. Acker goes over next week, starting on September 18 in Oslo, then Stockholm, then Copenhagen, finally making Germany by playing Bremen on September 22 and Hamburg on September 24.

Next February the band returns to Germany and this time adds a few days in Switzerland in place of the present Scandinavian tour.

Cy Laurie expects to go over in November for 10 days although at the moment it looks like being extended by additional bookings.

RAGTIME

THE title of the Chis Barber ragtime LP will be "Elite Syncopations." It will be released by Columbia this month. On one of the tracks, to be issued as a single, Chris plays three trombones. So it seems even our Trad bands are going in for trick recordings.

Title of this one is "Bohemia Rag" and the backing will be "Swanee River."

NEW CLUB

BOB WALLIS and his Band open a club at the Royal Star Hotel, Maidstone, on September 11. Jazz in this part of Kent is extremely popular, as indeed it is in other parts of the county, for instance, in Rochester, Chatham and Gravesend. But while I feel that a good club in Tunbridge Wells is badly required—a new one has just opened at the Essoldo—I have strong doubts about the Maidstone venture.

There already exists in Maidstone an excellent jazz club, considered by many the best in England. I have been fortunate to play there quite a bit during the last three years. Other bands featured have included Acker Bilk, Cy Laurie, Ken Colyer, Alex Welsh, Sandy Brown and Mick Mulligan. The Club, in fact, makes

a point of bringing down each month a top "name" band.

In addition the Royal Star Hotel already books each Saturday a name band, and several of these have been trad bands—Mick Mulligan, Cy Laurie, Humph — together with bands like Heath and Sid Phillips. To my knowledge, eight other clubs have tried to start in Maidstone during the last two years. They all failed.

My personal view is that even Bob Wallis will fail to attract the fans away from the luscious surroundings, the glamorous girls, the attraction of three well appointed bars, the intimate cosy "club" atmosphere of Studio 51, London Road, Maidstone.

And if you're thinking of popping along . . . let me remind you . . . there is a six months' waiting list for membership!!!

RESIGNED

BRIAN SIDAWAY has left the clarinet chair of the Eric Silk Band, for reasons unknown to myself or Eric Silk. His place will be taken by Tony Cash, a studious young teacher of Russian whose excellent clarinet style is well worth hearing. He joined the band last Monday.

Bass player Cliff Wren has left for a month to visit Yugoslavia. His place is being taken by Colin Thompson, who played with Eric for many years

Owen Bryce

Show change

"MAKE It Tonight," the summer show at the Floral Hall, Scarborough, starring Dickie Valentine and Joe Henderson, moves to Brighton Hippodrome on Monday.

The following week (September 19) Adam Faith tops the bill at the Hippodrome. On October 10, after his Spanish holiday, Adam is at the Birmingham Hippodrome and on October 24 he opens at Leeds Empire.

Cliff Richard on 'Club'

CLIFF RICHARD and the Shadows and Gary Mills are to appear on "Saturday Club" on October 1. Also in this show are the Five Dallas Boys, Elaine Delmar, the Ronnie Price Quintet and Bob Miller and the Miller-men with Lillian Collins and Dougie Arthur.

Three films for Boone

PAT BOONE has three films scheduled for Twentieth Century Fox. They are "Warm Bodies," "State Fair" and "Bachelor's Baby." "State Fair" is a re-make for which Richard Rodgers and the late Oscar Hammerstein wrote some new material. Pat is playing opposite Diana Trask, the new singing star from Australia.

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OF THE WORLD

ANITA BRYANT

45-HLL 9171 London

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I'M FALLING TOO
SKEETER DAVIS

45/RCA-1201 RCA

TELL LAURA
I LOVE HER

RAY PETERSON

45/RCA-1195 RCA

From the original cast LP of 'Oliver'

AS LONG AS
HE NEEDS ME

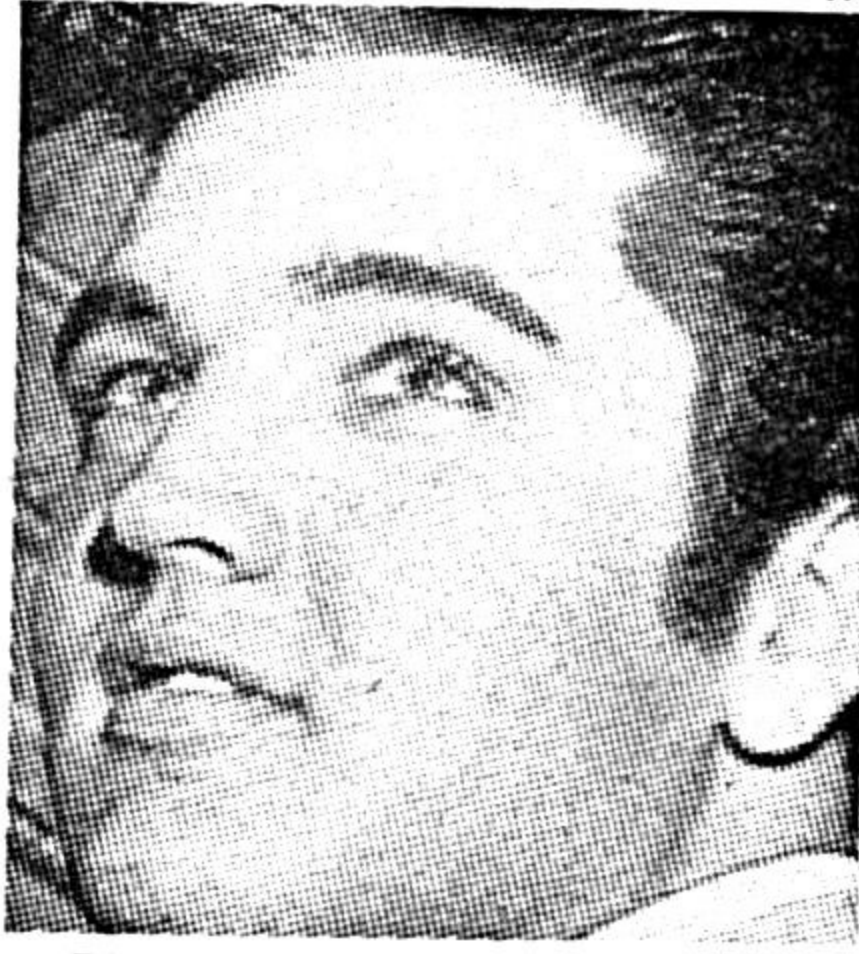
GEORGIA BROWN

45-F 11273 Decca

Nelson to play in film?

Parker, manager of the playing Parker Presley! That is DISC from Hollywood the story was still Elvis Presley will One reason Another is that heavy for him to

be able to undertake any additional parts. Fabian and Ricky Nelson are two names mentioned for the Presley role in the film, with the latter the favourite. Parker is one of the most enigmatic star-builders in the history of show business, and has asked, and got, fantastically high fees for the services of his protégé. The Colonel is apparently a courtesy title only, bestowed upon prominent people who live in the southern states of America.



PRESLEY—fee too high?

ORD ON TV BILL

are to take second billing to appears on "Sunday Night At 18. This will be Emile's second this year, when he shared top

Jimmy Jones will open at East Ham

JIMMY JONES is to open his British tour on October 8 at the Granada, East Ham, followed by the Trocadero, Elephant and Castle (9); Guildhall, Portsmouth (10); Odeon, Guildford (11); Gaumont, Cardiff (13); Colston Hall, Bristol (14); Gaumont, Chester (15), and the Empire, Liverpool, on October 17. Several Granada dates are being lined up to alternate with further dates at the Rank Circuit. Joining Jones on the tour will be Mark Wynter, Michael Cox, The Brooks Brothers, Kenny Lynch, Janet Richmond, Dean Rogers and Johnny Whitshire and The Trebletones.

HANK'S ANSWER

THE fashion of recording follow-ups which "answer" earlier pop disc successes is growing. Latest example the "answer" to Hank Locklin's CA disc "Please Help Me, I'm Falling." Entitled "I Can't Help You, Falling Too," it's been recorded for same label by 29-year-old Skeeter Davis, a popular girl star of the veteran American "Grand Old Opry" Country and Western show.

Janette, Jackie new LP

JANETTE SCOTT and her husband, Jackie Rae, have recorded an LP Fontana entitled "We Love Life." will be released next month.

Hall, MacGregor on 'Easy Beat'

ROBIN HALL and Jimmie MacGregor, currently enjoying success with their first Decca recording, "Football Crazy," are to guest in the BBC's "Easy Beat" on Sunday next, followed by a spot in "Stringalong" on the following day, September 12. They are also appearing on TV's "Tonight" and begin another week on the programme on September 19.

American due

AMERICAN singer Kay Starr is due to arrive today (Thursday), for her top of the bill appearance in ATV's "Sunday Night at the London Palladium" on September 18. To coincide with her visit, Capitol have released her latest disc, "Just For A Thrill," backed with "Out In The Cold Again."



MORE ANGEL

JOHNNY ANGEL, young Parlophone singer whose second disc "You're Thrilling," was recently released, has been booked for a second appearance in "Saturday Club" on October 15, and his cabaret appearance at the Bagatelle Restaurant last week has been extended for a further week.

Lorrae is 'Down Under'

LORRAE DESMOND, who has just completed a month's engagements in cabaret at Durban and Johannesburg, is now in Australia. She will be "Down Under" until mid-November. Lorrae will be in Sydney for most of her stay, appearing in her own TV and radio series, in addition to eight guest spots on both radio and television.

Columbia singer Dave Sampson is starring in a concert at Newmarket's Memorial Hall on September 23.

Palette launch stereo singles

PALETTE, the new American independent label, which has recently set up a London office, may soon be issuing stereo singles for juke box "consumption."

Roy Taylor, London manager, has just returned from talks with the chief of the label, Jack Kluger, in Brussels, and told DISC that the issues in stereo will be the same as their monaural discs, although they will be aimed in the main at the juke boxes.

It is possible that the first releases will be made within a month or so. As yet no retail price has been fixed.

Guitar score

WELL-KNOWN Brazilian-born guitarist Laurindo Almeida is to compose and play the background score for a new American TV documentary series called "Megalopolis."

The series will trace the development of Los Angeles from a tiny Spanish settlement to its present status as the U.S.A.'s third city.

STARS' SOCCER MATCH

MARK WYNTER, Jess Conrad and Gary Mills will be among the Disc XI team due to meet a team of doctors in a charity football match next Tuesday, September 13.

Venue is the Dulwich Hamlet soccer ground, and the kick-off, at 5.45 p.m., will be by singing star Edna Savage.

NO SHIRT UNTIL...

FONTANA singer Al Saxon was scheduled to appear at the Radio Show last Thursday, but forgot all about it until an hour before he was due at Earl's Court.

He was unable to get a clean dress shirt at such short notice, and appealed to his brother Tony, who is on the staff of Edwin Morris Music and happened to be at the Show that day.

Tony lent him the one he was wearing, and then hid himself muffled in scarfs behind the stand until the appearance was over and his shirt was returned.

Dodie in straight role?

AMERICAN singing star Dodie Stevens, whose current record hit is "No," may play a straight dramatic role in a film to be shot in England later this year. No further details were available concerning a possible title for the film as we went to press.



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MEL TORME has given up singing for his latest film "Walk Like A Dragon," which goes on general release on September 24. In this western, which deals with the rivalry of two men for the love of a girl, he plays a gunslinger called "The Deacon."

Shadows go solo

THE SHADOWS, whose record of "Apache" is number one in the charts, are to get their first break as a solo act. They will top the bill in two Sunday concerts at the Colston Hall, Bristol, on September 25 and the De Montfort Hall, Leicester, on October 2.

'Sunset Strip' starts

THE American TV series "77 Sunset Strip" begins its British networking by ATV, Southern TV and Scottish TV this Saturday.

Picked for 'Lunch Box'

STARS in ATV's "Lunch Box" next week are Lorie Mann and Roy Edwards, and the following week Julie Jones and Matt Monro will appear.

5 Pages of reviews

POP ● LP
EP ● JAZZ



ADAM FAITH, seen here with The Honeyes, looks set for the top again.

Faith has another 'parader'

ADAM FAITH
How About That?; With Open Arms (Parlophone R4689)

D N T
LOOKS like another winner for Adam Faith... and again with a song the label tells us was written for him by Johnny Worth. "How About That?" follows the idea of picking up a popular phrase (as in "Do You Mind") and rolling it easily into a light romancer.

Tune and treatment are both born out of the lilt stable, though John Barry's accompaniment has altered slightly. He still uses plenty of strings but the plucking is not so dominant. The violins have a lot of ordinary—and pleasant—bow work to do here. Faith's in selling form.

"With Open Arms" has dark trombone with the strings as Adam sings of the girl who runs to him. Song seems to be scored very low at the beginning. Likeable ballad away from the usual Faith fashion. Even incorporates a strolling whistle for fade-out finish.

ALFIE BASS
Villikens And His Dinah;
Ratcatcher's Daughter
(Pye N15286)

D N T
ALFIE (Excused Boots) Bass has signed a recording contract with Pye Records and, although I may be out of my tiny reviewer's mind, I am tipping it for the Top Twenty.

Alfie sings two very well-known melodies. Both are over 100 years old and you will know them the second you hear them, although the titles may sound strange.

Bass makes a humorous Cockney performance out of both items, breaking off into explanatory chatter and guiding the vocal chorus through some community assistance. The

backings, conducted by Alfred Ralston, are perfect, catching the Victorian mood in a way which will also find a modern target.

Charles Chilton and Ralston have worked to produce newer lyrics for each song, but the old tavern flavour is ever-present. Bass's well-known voice takes to disc magnificently. His fans will be delighted... the rest will be surprised.

RUSS SAINTY

Too Shy; Race With The Devil
(Decca F11270)

D N T
MAKING his Decca debut is British boy Russ Sainty with a polished up-tempo song, "Too Shy." There is a girl group behind him as well as the instrumental backing of the Nu-Notes team.

Sainty should find himself in the hit parade as a result of this half. The melody is easy to catch and the idea is neat. Sainty's voice fits the present day mood.

"Race With The Devil" is quicker to fit the title of the number. The Nu-Notes' backing here is very good indeed, but I did not care for the gimmicky "bogy man" laugh which seemed quite unnecessary.

JACKIE WILSON
(You Were Made For) All My Love;
A Woman, A Lover, A Friend
(Coral Q72407)

D N T
NOW here is the really big one Jackie Wilson has been hoping for as far as this side of the Atlantic is concerned. I reckon it will make the sales of his "Reet Petite" look very petite indeed.

A lush, slow, dramatic romancer written by Wilson for himself, "All My Love" is put across powerfully and passion-



* Big one at last for JACKIE WILSON.

ately to a massive accompaniment from the Dick Jacobs orchestra and chorus. Seems to me to have an almost relentless appeal.

"A Woman, A Lover, A Friend" is a seller, too. In fact, it is going to give the top deck some tough competition... not that Mr. Wilson will worry about that! A heavy beat number which Wilson uses to bring up some of his warping whoops, it gets a thumpy Jacobs backing from the orchestra and chorus. A large, large coupling.

MEET THE BOY WHO IS TIPPED FOR THE TOP WITH HIS SECOND DISC

'Shy' Mr. Sainty knows he can do it



"I'd rather dig the music... than dig the soil," says a new young man of discdom who has quite cheerfully thrown up a job for which he served a long apprenticeship in order to concentrate on making a success as a singer.

Russ Sainty's the young man—and his Decca disc of "Too Shy" gets one of this week's tips for the Hit Parade.

The name may be new to you but this is not Russ's first record. He made one for Top Rank with his instrumental group The Nu-Notes; a version of "Happy Go Lucky Me" which has sold quite steadily if not spectacularly.

But with "Too Shy" Sainty could hit the jackpot. And if he doesn't do it with this one he's quite convinced he'll do it with the next one... or the next.

"I'm determined to become a fully fledged entertainer," says Russ, "a singer who is also a pretty complete performer."

Natural

Russ was born Alfred Charles Sainty and has lived most of his 21 years in Leyton, Essex. His father is a tree pruner for the local Borough Council and it seemed the natural thing to do for Russ to go into some kind of horticultural work.

For seven years he served his apprenticeship as a seed propagator, learning the ticklish science of cultivating seeds. And he worked for a full year at this job after his apprenticeship was over.

Then the music bug got under his skin and he began drifting towards Soho and the 21's Coffee Bar, where he first started sing-

ing in public. Then he teamed up with the Nu-Notes and the act developed around a succession of dates in cinemas and American forces camps.

Soon he decided he had to choose between being a man of the soil or a man of music. And music has won.

"I don't miss gardening," Russ admits. "In fact I'm rather glad to get away from it. I'm not keeping it up even as a hobby."

Not ambitious

"Generally speaking I'm not an extravagant character and I haven't given any thought about what I'd do if the big money comes along.

"See the world? No, I'm not ambitious in that sort of way. I think I'd invest money in some kind of business. You know, stack it away and let it work for me."

"My main thoughts are all on getting ahead in show business and the main target so far as I'm concerned is films. I want to get into pictures if I can."

At the moment Russ is winding up a season at Butlin's Holiday Camp in Bognor Regis. He finishes there on September 16 and has some one-night stands and radio dates lined up.

"Butlins has been marvellous experience for me, but it's been tough work," says Russ, "I've been singing with the group for five hours every day, which is a bit of a strain. But I'm proud to say the audiences have been reacting wonderfully. Real mixed audiences of all ages, too."

D. N.

PEREZ PRADO

Oh, Oh Rosy; Rockambo Baby
(RCA 1199)***

THE Perez Prado Latin noise is cute and amusing for the simple melody of Oh, Oh Rosy. Men chant the title over and over while the band snap out the tune in brassy fashion. Simple, repetitive and commercial.

The other side tells you of the rhythm in its title Rockambo Baby. Unison trumpets here getting a good noise while the snare drums rattle away happily.

A rhythm that will move even the hips of lumbago sufferers.

MARINO MARINI

Oh, Oh Rosy; Luna Napoletana
(Durium DC16650)***

OH, OH ROSY is right up the Marino Quartet's Italian street, of course. Marino sings the song in

his native language and in his typical manner. The group play with slight touches of humour and come in with a la-la-la middle section. Not quite so exciting as the Prado arrangement, but pleasing.

Luna Napoletana takes a more bouncy approach with the traditional Neapolitan sound behind the solo vocal.

EDEN KANE

Hot Chocolate Crazy; You Make Love So Well
(Pye N15284)***

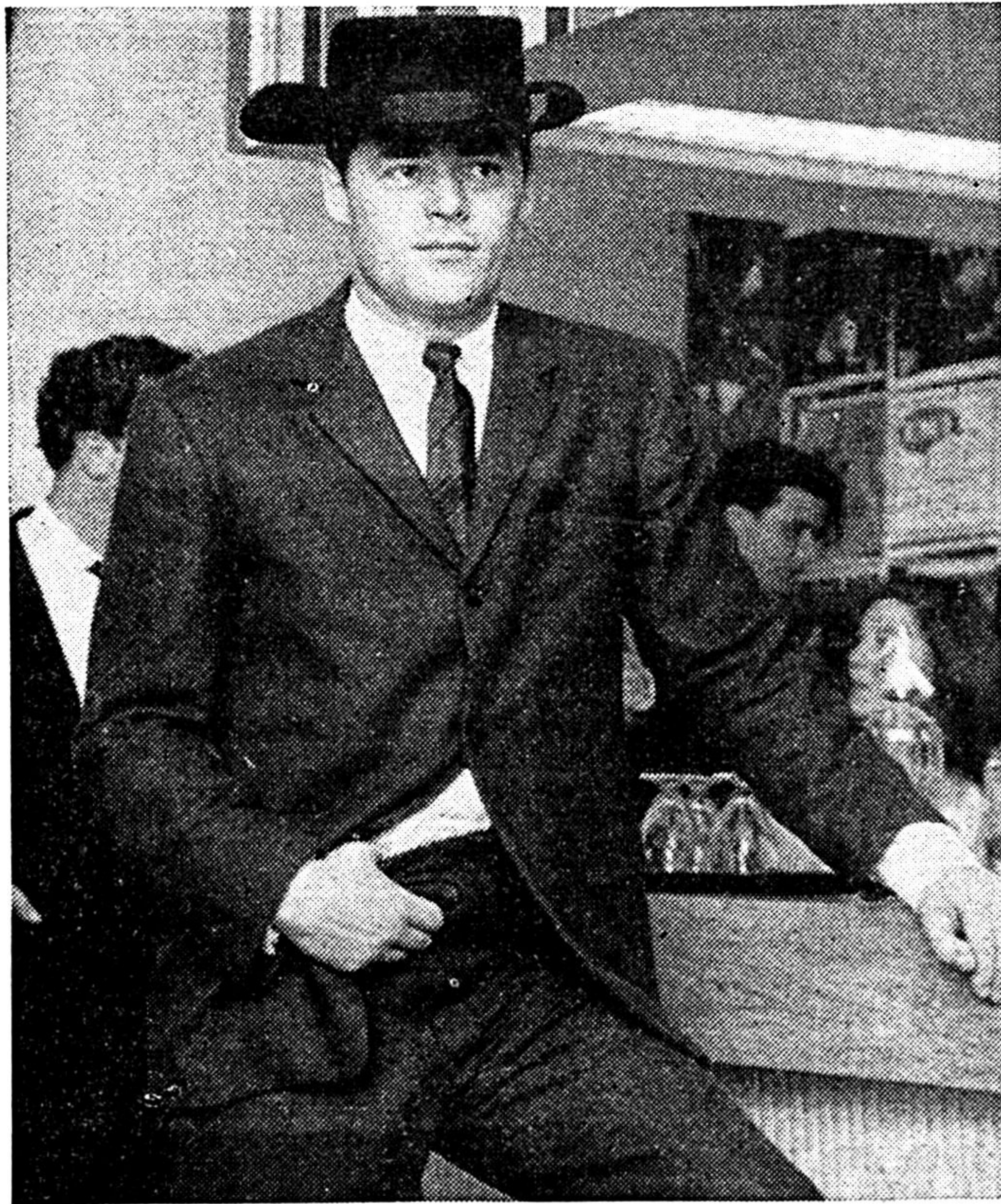
A FIRST recording from India-born Eden Kane. And the 18-year-old performer debuts with one of the songs he has written himself—Hot Chocolate Crazy.

A cute song, too, with an amusing Western fiddle noise slipped behind it

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).



'COWBOY' GARY IS ON A 'HIGH NOON' KICK

GARY MARSHAL
The Silent Stranger; Lady Love
(Parlophone R4685)***

GARY MARSHAL'S accompaniments are directed by Johnny Gregory for his disc. "The Silent Stranger" is a dramatic story patterned after the old "High Noon" fashion. Marshal sings this ballad with precise, almost talking performance that underlines the words all the way. "Lady Love" is a brisk hand-clapper opening with whistling, hands and bass before Marshal steps into the tune happily. Infectious little item.

duet by the couple. A slow wailer with heavy rhythm behind the two—some, it thumps into your head and is difficult to shift

JOHNNY CASH
Down The Street To 301; Story Of A Broken Heart
(London HL9182)**

WESTERN balladeer Johnny Cash sets off on two more of his tales. Down The Street To 301 is about a boy teenager who uses his vacation calling on the girl at No. 301. Simple romancer taken at the trot with male group and pubby piano behind Johnny.

Story Of A Broken Heart also uses that old piano as Mr. Cash goes doleful in his treacly fashion. Not one of his best couplings by a long rope.

DAVE SAMPSON
If You Need Me; See You Around
(Columbia DB4502)***

HAPPY, quick-clicking treatment of the Pomus-Shuman song If You Need Me. Dave Sampson sings this to a good instrumental accompaniment by The Hunters. A side that the jukes ought to appreciate.

See You Around—one of Sampson's

own compositions—is slower, with a sweet, coaxing approach. Lyric is somewhat weak with old familiar lines taking a bow whenever inspiration flags.

PAUL EVANS
Twins; Brigade Of Broken Hearts
(London HL9183)***

A ROCKING novelty from Paul Evans as he sings about the trouble he has dating a girl who is one half of a pair of identical twins. Chanting along with Paul are a couple of girls helping to set the mood. Good pay-off in the lyric.

Brigade Of Broken Hearts is a drum-and-fife novelty with a first-class lyric idea. Evans sings this one neatly and the backing's brisk with just the edge of humour it needs. Could be the seller.

RHET STOLLER
Walk Don't Run; All Rhet
(Decca F11271)***

COMPETITION coming up for Bert Weedon from British musician Rhet Stoller. He's an 18-year-old Londoner currently playing in a holiday camp with his small

(Continued on page 12)

BRIAN FAHEY
The Clanger; At The Sign Of The Swingin' Cymbals
(Parlophone R4686)****

TWO compositions by Brian Fahey himself played by a big orchestra under his direction. The Clanger seems to draw its idea from a blacksmith's anvil and this is the clanging noise that features throughout. A slow, swinging instrumental with tympani and brass dominating rather in the style of the old Delaney discs.

The performance also reminds me of some of the work of the Northern BBC Orchestra in its TV shows. A side which I think you will like.

At The Sign Of The Swingin' Cymbals Fahey goes Latin with a very

catchy little tune. Bold treatment by the orchestra with soprano sax having its say as well as the swinging brass and rhythm.

ETTA AND HARVEY
If I Can't Have You; My Heart Cries
(London HLM9180)****

ETTA AND HARVEY go on a slow cling-cling beat to open the top side here, then drift into a swinging drag which is quite effective. The woman Etta has the old-time blues-shouter kind of voice and Harvey complements her with a dark style that is just right. If I Can't Have You is out of the rut and could grow into useful sales.

My Heart Sings is an intriguing

by Johnny Keating. Young Kane should make a solid impression with this initial release. He has a youthful, fresh way with a song which will go down well.

On the second side he goes for the filter You Make Love So Well. The material is more ordinary than the upper half of the release, but Kane sings it comfortably to a Keating backing which uses the Babs Knight girl group.

RAY CHARLES
Tell The Truth; You Be My Baby
(London HLK9181)***

THE Ray Charles outfit with a girl voice shouting as well as Charles himself clip out Tell The Truth with a forcefulness that ought to move it quickly. Band produces a fine beat sound with sax having itself a ball. Has the atmosphere of a concert production. Whips up into plenty of excitement.

You Be My Baby is a middle rocker with girls chanting alongside Ray as he growls and squawks. Typical juke fare.

MAURI LEIGHTON
You Were Made For All My Love; I Want The World To Know
(HMV POP780)***

MAURI LEIGHTON covers the new Jackie Wilson song, All My Love, and she hammers it over very strongly to a throbbing accompaniment by the Geoff Love orchestra. Mauri takes the ballad with her close-to-male voice and it suits this song admirably. But I am afraid I cannot see her leading Wilson's original in the sales race.

I Want The World To Know is a steady, romantic ballad which has Geoff Love planting plenty of strings behind the singer.

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7.15 p.m.

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(Continued from previous page)

group. Rhet's twangy guitar is heard after the present mood for such instrumentals and I like the way he handles the big American number **Walk Don't Run**.

All Rhet is a quickish guitar item with something of a western beat to it.

THE IVY THREE

Yogi; Was Judy There

(London HLW 9178)***

FIRST record by three American boys is a beat novelty, **Yogi**, which seems to be aimed at cutting a slice from the market that's been nursed so carefully by The Coasters. They try a little too hard for laughs, perhaps, but that doesn't mean to say they won't be sellers.

On the flip, Messrs. Berk, Kane and Rubin sing a slower ballad, **Was Judy There**. Composed by Ivy Three member Don Rubin it takes itself too seriously.

RON GOODWIN

Walkin' Down To Washington;

Sunshine Cruise

(Parlophone R4687)***

A with the Michael Sammes Singers plays the marcher **Walkin' Down To Washington** with a Civil War flavour. Catchy tune with the snare drums rattatating away.

Sunshine Cruise is one of Ron's own compositions and has the relaxed feeling which goes with its title.

BOBBY VEE

Devil Or Angel; Since I Met You

Baby

(London HLG9179)**

DEVIL OR ANGEL is sung by Bobby Vee without a great deal of distinction, either in performance or production. He warps occasionally on this slow beater while girl group ooh-oohs behind him.

Since I Met You Baby goes clip-clopping steadily along with rhythm and piano behind the singer.

BOB BECKHAM

Nothing Is Forever; Two Wrongs

Don't Make A Right

(Brunswick O5837)***

A SLOW, romantic ballad from Bob Beckham as he sings **Nothing Is Forever**. Rather sad tinge to the lyric idea, but the number is not a mournful one. Good performance from the singer.

Two Wrongs Don't Make A Right livens things up a little, but tempo is still on the slowish side. Beckham shuffles through this ballad with chorus and rhythm behind him.

FRANK CHACKSFIELD

Angelique; Caroline

(Decca F11268)***

FRANK CHACKSFIELD turns his orchestra back-to-front so far as current custom is concerned in order to produce his idea of **Angelique**. Written by German composer Gerhard Winkler, this is a delightful instrumental—a happy, lilting melody. Chacksfield's production brings the plucking strings right to the fore for a change.

Caroline also gives the tune to the strings, but there is a sax punching out a slick commentary, too. More of a rocky noise here.

BILLY FURY

Wondrous Place; Alright, Goodbye

(Decca F11267)***

WONDROUS PLACE, written by American Bill Giant, could be a winner for Billy Fury. A slow beater, it is a ballad which gets a new noise for Billy. He handles the style of the number effectively with a wide studio sound. Big selling feature will be Syd Dale's accompaniment dominated by bass guitar and a tall jungle drum. An extremely distinctive side.

Alright, Goodbye is a more conventional, dragging ballad with male group behind the boy.

ANNETTE

Pineapple Princess; Luau Cha Cha

(Pye International N25061)***

ANNETTE, the 18-year-old Disney actress, who's over in this country at the moment working on the film "The Horsemasters," has a lilting South Sea song in **Pineapple Princess**.

A happy romancer with an easy tune to carry. Sliding guitar and girl group assist the teenager. She registers extremely well and could do herself a lot of good on this side of the Atlantic.

The cha-cha-cha on the turnover has a ukelele tropical flavour too, of



Reviewed by
Keh Graham

KENNETH MCKELLAR

Songs Of The Isles

Skye Boat Song; An Island Shelling Song; Lewis Bridal Song; Uist Tramping Song.

(Decca DFE 6636)****

THE virile Kenneth McKellar chooses four songs which match his style perfectly. On side two are a couple of really stirring efforts, while the first pair are more smoothly and beautifully melodic.

I think McKellar is a superb artist singing practically everything, but when he comes up with material such as this then he is on a winner all the way.



A winner all the way for McKellar

LOS INDIOS
Mulatona; Madrid; El Reloj; Cancion Del Mimby.

(Fontana TFE17260)***

SOUTH American romantic music is among the sweetest in the world. In keeping with this tradition Los Indios—from the same source as the more famous Los Paraguayos—take a pleasant stroll through these four tracks.

I am very pleased that records such as these still continue to prove successful.

Another one for those who appreciate the style.

FREDDY CANNON

Four Direct Hits

Happy Shades Of Blue; Jump Over; Cuernavaca Choo Choo; The Urge.

(Top Rank JKP2066)***

THE "explosive" Mr. Cannon is slightly more subdued on this showing, but his fans needn't worry because all the usual gimmicks are in full strength and guaranteed to please.

The four tracks are medium-

paced rockers which must surely ensure Mr. Cannon of yet another disc success.

RICHARD HAYWARD

This Is Ireland

No. 1

The Wee Shop; Believe Me If All Those Endearing Young Charms; The Muskerry Sportsman; The Bard Of Armagh.

(Fontana TFE17268)***

No. 3

The Stone Outside Dan Murphy's Door; The Bright Silvery Light Of The Moon; The Galway Shawl; The Girls Of Coleraine.

(Fontana TFE17291)***

THE delightfully folksy voice of Richard Hayward romps through these two albums in lively manner. The accompaniments, by Johnny Gregory and the Saint Patrick Singers, are just right to round off the atmosphere.

If I have to listen to songs such as these then give me Richard Hayward all the time for he reeks of authenticity and there's that little twinkle in his voice which

says that he is thoroughly enjoying himself, too.

MEMORIES OF IVOR NOVELLO (No. 2)

Fold Your Wings (Julie Bryan and Ivor Emmanuel); Shine Through My Dreams (Marion Grimaldi and The Williams Singers); Rose Of England (Ivor Emmanuel and The Williams Singers); Music In May (The Williams Singers).

(HMV 7EG 8544)****

THE late Ivor Novello left a treasure trove of typically English music behind him when he died. It is music which seems likely to live forever, certainly when fine artists such as these continue to perform the songs.

Ivor Emmanuel, another son of Wales, has one of the finest "legitimate" voices on the music scene today and his frequent TV appearances prove that he is in demand by the public, too.

The artists turn in fine performances on all tracks and the indefatigable Rita Williams Singers are, as usual, superb.

AURELIO FIERRO

O Sole Mio; Marchiaro

(Durium DC16651)****

O SOLE MIO receives a traditional Italian treatment from the tenor Aurelio Fierro on this release. He is accompanied by a sweet orchestral and chorus backing directed by Nino Campanino.

Those who count the famous melody among their favourites should really go for this new side.

Marchiaro is slightly quicker and more dramatic in conception with Fierro again in true voice.

THE JOHN BARRY SEVEN

Walk Don't Run; I'm Movin' On

(Columbia DB4505)***

THE American instrumental **Walk Don't Run** is perfect material, of course, for the John Barry Seven, though they'll get themselves a tough fight from Rhet Stoller.

Should prove a commercial week for Barry this—what with his own group's release coinciding with the newest Faith coupling.

Strings are added to the guitar sound for the flip **I'm Movin' On**.

FRANKIE AND LARRY

Not Yet; A Fool For You

(Capitol CI.15153)**

TWO boys singing to simple rhythm backing. **Not Yet** is a neat little quick-moving number which they

handle comfortably to pleasant guitar work. But somehow it doesn't come off the disc with the snap it ought to have.

A Fool For You is slower, more sentimental and closer to the Everly Brothers type of treatment. Teenage lyric with the studio gimmicking up the voices.

LILLIAN BRIGGS

Not A Soul; Smile For The People

(Coral Q72408)****

LILLIAN BRIGGS is in a fine blue mood for the drawling, drifting **Not A Soul**, which is taken from the film "The Fugitive Kind." A singer who plumbs the depths of raw emotions, Miss Briggs gets hold of all the lonely spirit in the song.

Smile For The People couldn't be a bigger contrast if it tried. A bouncing, happy song which issues its title as a cheerful order.

JOHN SCOTT

They Say; How About That

(Philips PB1056)****

JOHN SCOTT makes his disc debut as a result of sending some samples of his songwriting efforts to Philips. Philips not only approved of some of the compositions, they liked the way Scott sounded on his demonstration disc.

Not surprising. This Birmingham-

In spite of those small "cannons," FRED DY CANNON, seen here with Johnny Preston (left), is more subdued than usual.

INSTRUMENTS OF THE ORCHESTRA

A Talking Book 7-inch record at

33 1/3 rpm

Percussion; Woodwind; Brass;

Strings and Harp; Full Orchestra.

(Talking Book 2/1352/26)

A WELCOME trend indeed these "Talking Book" records. Most are instructive in the pleasantest way possible. And all are very entertaining.

This one takes a look at the instruments in the orchestra. I know it has been done several times before in various forms, but I found that this fresh approach was most acceptable.

These sets retail at 8s. 6d. each, including both book and record.

KISSIN'S NAE SIN

A Talking Book 7-inch record at

33 1/3 rpm

Kissin's Nae Sin; Love Is Teasin';

Twa Huids; Auchtermuchty; Collier

Laddie; Rovin' Ploughboy.

(Talking Book 2/1502/26)

THE first thing to strike me about this record was, of course, the unusual title. The second thing was the very fine recorded sound.

The album is subtitled "Love Songs and Bothy Ballads" and the artists taking part are those fine folk performers Isabel Sutherland and Jimmie MacGregor.

A very fine album indeed.



* Busy week for JOHN BARRY (DISC Pic)

course. Again a catchy melody and a good brisk performance from the girl.

born man (real name John Chalmers) has a very warm, sincere ballad style. And the way he tackles the slow love song **They Say** will make many, many friends.

On the reverse he sings one of his own numbers, **How About That**. It bears no relationship to the new Adam Faith disc despite the unfortunate title coincidence.

THE LINDYS

Boy With The Eyes Of Blue; Some-

one Else's Roses

(Decca F11272)***

THE girls follow up their "Train Of Love" performance with another pushalong item, **The Boy With The Eyes Of Blue**. One thing about this group, it pulls no punches. The Lindys go out and hit every word hard on this deck. Should do well from the jukes outdoors.

The familiar ballad **Someone Else's Roses** is taken slowly, sadly and not quite so effectively. A deceptive song this which needs (in my opinion, anyway) a solo voice rather than a group.

THE VISCOUNTS

Night Train; Summertime

(Top Rank JAR502)***

NIGHT TRAIN is a moody, rocking instrumental piece played by The Viscounts with sax, guitar and

(Continued on facing page)

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drums standing out front. Title tells all in this rattling, growling item, which gives the sax every excuse to honk its head off. Good material of its type.

Summertime, the Gershwin classic, is given an effective modern reading, which stands somewhere between beat and jazz. The sax leads mournfully.

TONY OSBORNE
Selection from "Oliver" (I and II) (HMV POP788)***

As Long As He Needs Me; Where Is Love; Oom Pah Pah; Consider Yourself; Who Will Buy and I'll Do Anything.

Those are the tunes Tony Osborne selects from Lionel Bart's score of *Oliver*. Tony plays them at piano with a brushing rhythm accompaniment. Innocuous and melodious—as if he were remembering Charlie Kunz at every note.

ALLAN BRUCE
I Dream Of Jeannie With The Light Brown Hair; The Lass o' Levenvale (Fontana H264)***

JOHNNY GREGORY arrangement of the famous Stephen Foster ballad for Allan Bruce to sing on this release. A delicate arrangement, too, which Allan sings sweetly and cleanly to a lace-like string accompaniment.

A bouncing song of mountains and glen, that *The Lass o' Levenvale*, which Bruce sings in braw Scots manner for the other side.

DION AND THE BELMONTs
In The Still Of The Night; Swinging On A Star

(Top Rank JAR503)***
TWO top standards sung by the vocal team for this coupling. Cole Porter's *In The Still Of The Night* is taken warmly with a Latin tempo and very little warping. The boys do drift somewhat after the mid-mark.

Swinging On A Star is the side which goes for the expected variations. Dion and the Belmonts produce a swinging modern vocal for this one without distortion. Could be something of a seller.

GEORGIA BROWN
As Long As He Needs Me; Oom Pah Pah

(Decca F11273)***
THESE are tracks, I'm told, from the long-delayed "Oliver" long-player featuring the original cast of the musical show. Georgia Brown, who's had a big break with the production, comes late to the singles market with *As Long As He Needs Me* but her interpretation is vastly different from Basse's. Miss Brown keeps in Cockney character, telling the ballad soulfully and dramatically. *Oom Pah Pah*, the raucous Cockney chorus item, is chanted with something of the old music hall manner by Georgia, who has a male chorus for customers.

ADAM WADE
Speaking Of Her; Blackout The Moon (HMV POP 787)***

GOOD performance by Adam Wade on a straight ballad *Speaking Of Her*. One of those "have-you-been-her-around" lyrics taken at an easy, sentimental melody. Actually the melody were just a little stronger this could be very potent. Just fails to stick in the memory quickly, however.

Blackout The Moon is a swinger in the Sinatra vein. Wade phrases well on this ride.

KAY STARR
Just For A Thrill; Out In The Cold Again

(Capitol CL15154)***
HERE is Miss Starr showing the rest of the field that she's still in a bracket by herself when it comes to delivering a ballad like *Just For A Thrill*. Every word comes out crisp and clear, yet without being dulled into insignificance.

Her attack on this one should see her back among the high sales. Van Alexander directs the orchestra and uses a mass of strings.

Out In The Cold Again is a drifting plaint which she sings tellingly. And the Van Alexander backing is first-rate.



Latin bands take over

CHA CHA CHA ITALIANO

Various Artists
Cha Cha Cha Si Señor (Bruno Quirinetta); *Trumpet Cha Cha Cha* (Gastone Parigi); *Vamos* (Edoardo Lucchina); *Oieme Mama* (Bruno Quirinetta); *Chachita* (Bruno Quirinetta); *Dracula Cha Cha Cha* (Guidone); *Tchi Guidi Guidi* (Bruno Quirinetta); *No Llores Corazon* (Edoardo Lucchina). (Durium DLU96041)***

LIFE seems to be full of Latin music these days. Every other album I pick up to review has the words "Cha Cha" or such on the sleeve. Yet there have been surprisingly few actual big selling singles in this field. Perhaps it is because the people who like the music prefer to have it in LP form so that they can dance away to their heart's content without having to stop every few minutes to change a record.

This is a collection of various Italian groups, with that led by Bruno Quirinetta well to the fore. All the groups are of a good average standard.

STANLEY BLACK

Friml And Romberg In Cuban Moonlight
Serenade From "Student Prince"; Romance; Wanting You; One Kiss; Lover Come Back To Me; Softly As In A Morning Sunrise; Sympathy; Love Everlasting; Indian Love Call; Rose Marie; Giannina Mia; Donkey Serenade. (Decca LK4349)***

SEATED firmly at his famous keyboard, maestro Black leads his orchestra into some stimulating Latin arrangements of these show tunes by Messrs. Friml and Romberg. I found the resultant album most interesting and entertaining.

Always there is that compelling Latin beat gently stirring you into action and if you decide you simply want to sit still and absorb the music, you will probably find it difficult, as the rhythms make you want to dance.

Well up to the high Stanley Black standard and it should prove a strong seller.

TITO ALBERTI ORCHESTRA

Latin American Dance Date
Mambo Borracho; Yerbero Moderno; Solo; Yo Soy La Rumba; Guaracha Internacional; Merengue Apambichao; Tu Rica Boca; Arroz Con Palitos; Mucarenas; Bailando Merecumbes; Sabrosito Asi. (Philips BBL7406)***

YET another Latin beat, but this is by quite a bit the most polished I have had to review in the batch. Mr. Alberti has a large, powerful orchestra under his command and when they are in full cry they create a very stimulating sound indeed.

There are eleven tracks to choose from, but my guess is that those who buy the album will enjoy every track equally. There is a fine Latin vocalist featured on several songs. His name is Victor Carrion and he is somewhat of a South American Sammy Davis.

BOBBY RYDELL • JIMMIE RODGERS • MARTINAS

STANLEY BLACK

However, a first-rate collection of singers perform the titles as they did on last year's album and the LP well deserves a wide hearing.

ORFEU NEGRO

Generic: *Felicidade; Frevo; O Nosso Amor; Manha De Carnaval; Scene Du Lever Du Soleil; Scenes De La Macumba; O Nosso Amor; Manha De Carnaval; Samba De Orfeu.* (Philips 76.470R)***

A VERY informal sounding soundtrack effort from the film "Black Orpheus" which I enjoyed very much. I played it over in the wee small hours and perhaps the time lent further atmosphere to the album, but it has a lot of atmosphere of its own.

According to all reports, this film has been one of the most successful for years as far as awards and such go. And if this album is anything to go on, then I am certainly going to pay a visit to the cinema when the film comes around my way.

I found the music full of contrasts—sometimes exciting and sometimes strangely haunting.

BOBBY RYDELL

Wild One; Ain't That A Shame; You're The Greatest; Home In Your Arms; Teach Me Tonight; Like A Baby; Little Bitty Girl; Because Of You; Lovin' Doll; All I Want Is You; You Were Made For Me; That's My Desire; What'd I Say. (Columbia 33SX1243)***

WHEN *Wild One*, by Bobby Rydell and other artists hit the market, I was certain that it was hit material all the way, so although it made a strong chart entry, I was very much surprised that it did not go higher.

I know that if I had to select a good teenage record, then this one would certainly be among my nominations. It seemed to have all the necessary ingredients for success.

I was also fairly impressed with young Mr. Rydell on a slower, ballad-type song, *You're The Greatest*—his voice proved to be smoother and more musical than on his frantic rockers.

JIMMIE RODGERS

When The Spirit Moves You
Joshua Fit The Battle Of Jericho; Just A Closer Walk With Thee; Standin' In The Need Of Prayer; Swing Low, Sweet Chariot; De Ol' Ark's A-Moverin'; The Great Gittin' Up Mornin'; I Go Down Moses; I'm Gonna Walk That Lonesome Valley; Goin' To Shout All Over God's Heab'n; Let Us Break Bread Together; Ev'ry Time I Feel The Spirit. (Columbia 33SX1236)***

I WAS very pleasantly surprised to find myself thoroughly enjoying this particular album. Why surprised? Well, though I enjoy Jimmie Rodgers, I felt that some of his material was not suited to his voice. However, young Jimmie proves more than a match for these spirituals and comes out well on top.

His voice seems stronger than usual and there are really superb accompaniments from choir and instruments which give the album that extra lift to take it out of the ordinary.

I daresay this will have a fairly limited appeal, but I sincerely hope that many of you will take my advice and have a listen. You will no doubt find yourself enjoying every minute and counting your cash to see if you can afford a copy.



JIMMIE RODGERS proves more than a match for the spirituals which he sings on his latest album.

Leader Alberti is the main drummer in the line-up and sets the rhythms—a job he does magnificently. Definitely a winner.

MARTINAS AND HIS MUSIC

Rhythm In Colour
You're The Cream In My Coffee; Pink Champagne; By The Light Of The Silvery Moon; Angelitos Negros; Rose Room; White Christmas; Orange Coloured Sky; The Yellow Rose Of Texas; Blue Moon; Deep Purple; Tangerine; Red Sails In The Sunset. (Columbia 33SX1242)***

BRITAIN'S turn now to have a crack at those Latin rhythms and who better than Martinis to try his hand. I very much enjoyed his choice of material, as he has selected some unusual songs and added a couple of reasonably authentic pieces.

Martinis is of Russian and Spanish descent and that is doubtless where he gets his fine, rhythmic ideas. This is a great album to listen to, to dance to, or just to enjoy.

ORCHESTRA MARIMBA CHIAPAS

Marimba, Mambo y Cha Cha Cha Chivirico; Cherry Pink And Apple Blossom White; Solamente Una Vez (You Belong To My Heart); Quien Sera (Sway); Carioca; Rico Mambo; Cha Cha Cha; Oye Negra; Frenesi; Burundanga; Guadalajara. (Audio Fidelity AFLP1802)***

LATIN American rhythms are certainly here to stay or else there wouldn't be such a flood of albums made available with every new issue. This one is well above average and it appeals to me particularly as I am very fond of the instrument known as the marimba and it is featured throughout the set.

The marimba, by the way, is also constantly used by that great arranger Billy May.

This exciting album will help you dream of those cloudless, starry nights in far-off lands, where you sit beneath the odd palm tree and soak in the local colour through the strains of the music being played just for

you—such a welcome change from the juke box at the local caff. A dream of an album.

SAN REMO SONG FESTIVAL

Invoco A Te (Latilla); Perderti (Torrielli); Quando Vien La Sera (Boni); Splende Il Sole (Cigliano); E Mezzanotte (Villa); Il Mare (Torrielli); Vente Poggia Scarpe Rotte (Latilla); Romantica (Latilla); E Vera (Boni); Libero (Villa); Colpevole (Torrielli); A Come Amore (Cigliano); Gridare Di Gioia (Boni); Amore Abisso Dolce (Villa). (Cetra LPA8002)***

THIS last San Remo Festival did not seem to turn out as many good songs as in previous years. Mind you, it would be difficult to come up with a "Volare" or a "Come Prima" every time, though Jane Morgan's version of *Romantica* spent a little time in the record charts.

Although there are several very fine songs included in this set, there are few which would really rate as being of international appeal.

No. 19 in the Hit Parade this week . . .

MULE SKINNER BLUES

by

THE FENDERMEN

on TOP RANK JAR 395

SOUTHERN MUSIC PUBLISHING CO., LTD.,
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REVIEWS and COMMENTS

by Britain's top Modern Jazz critic



TONY HALL

The club scene is hotting up

New boys look promising

THE British modern jazz scene is really hotting-up—and I think so not just because I have been away for a little while and after hearing no live jazz anything sounds good. Things really ARE moving.

So much so, I hardly know where to begin. But let us kick off at the seven-nights-weekly Ronnie Scott Club.

The most magnificent music has come, of course, from the incredible Victor Feldman. He is unquestionably the most complete jazz musician we have yet produced. On vibes, in many respects, he must be the most outstanding young player in the world. Yet I get almost as many kicks from his piano work.

I heard him do a whole set on piano with Tubby Hayes the other night. It was a most exciting and enthralling experience. Always swinging, always harmonically interesting and, a comparatively rare event these days, always very melodic. His block chord solos were intricate, but oh! so satisfying.

When Victor returns to the States on September 11, he will report for duty to Cannonball Adderley's Quintet. A tremendous achievement for any musician... especially a slightly-built, white musician from London, England.

All I can say is that it could not happen to a more talented young man. Congratulations, Vic, and every success to you in the future.

Marvellous!

ALSO heard regularly at Ronnie's over the past month have been altoists Derek Humble and Harold McNair. Derek, on leave from Germany's Kurt Edelhagen Band, from all reports, has improved tremendously. And we know just how good he always has been!

Club manager Pete King raved to me at length about Derek's playing. "He is definitely in a class now where he could play anywhere with anyone. Really marvellous!"

McNair, whom I seem to miss out on every time I visit the Scott Club, is also said to be blowing well and appears to be much more settled in himself. I hope he will stay here and work for a long time to come. The Scott Club, incidentally, has promoted a couple of concerts recently in London and Manchester, featuring Feldman, the Scott-Jimmy Deuchar Quintet (which now has Brown-Fairweather sideman. Colin Purbrook on piano for Stan Tracey). McNair and the exciting Tubby Hayes's "Down Beat" Big Band and Quartet.



* TONY MANN—a new name to remember.

Talking of Tubby (who was one of several British jazz stars to make personal appearances last week at the Radio Show), his quartet now has a new drummer. The name to remember: 18-year-

old Cheltenham-born Tony Mann. I first heard him some four months or so ago, with altoist Peter King's Quintet. He impressed me so much. I remember, that I mentioned him in this column and also told Tubby of his existence. Bassist Jeff Clyne had also heard him, as had pianist Terry Shannon.

So when Phil Seamen cut out after the Beaulieu Festival for Paris (where he is depping for Kenny Clarke at the Blue Note Club), Tubby tried out Tony.

How did the new boy make out? Said Tubby: "I think he is going to be very good. He is settling in well already and will be a good asset to the band." Vic Feldman also enthused over Tony.

I heard them play together and it sounded fine. Tony's time is very good and his solos are encouragingly original.

Drum change

There is a change of drummer, too, in the Vic Ash-Harry Klein Jazz Five, which, as I told you last week, will tour with Miles Davis and, later, Carmen MacRae (along with the Hayes and Scott-Deuchar groups), followed by a trip to the States.

To replace Lennie Bresslaw, Vic and Harry are bringing back to the full-time scene former Jazz Couriers drummer, Bill Eyden. Always a loose and swinging player, Bill has been working for the past year at Quaglino's Restaurant.

Pianist with the Ash-Klein combo,

Brian Dee, continues to improve from week to week. In many ways, he is the best natural swinger since Shannon.

Watch Dick

ALLAN GANLEY'S New Jazz-makers group has caught on quickly with the fans. Particularly impressive is the tenor-playing of Manchester's Stan Robinson.

Another young tenorist to get a big break is 20-year-old, Surrey-born Dick Morrissey. Dick, a frequent swinger at many of the suburban clubs, did his first West End gig recently at the Marquee with great success, I am told. Morrissey's Quintet was one of four groups to be featured on the first-ever modern jazz Riverboat Shuffle last Sunday (September 4), which was sponsored by the National Jazz Federation.

I have heard tell of Dick's talents several times since Christmas. He is obviously someone to watch.

Finally, there is the Joe Harriott Quintet. Over the past few weeks, Joe has introduced several new tunes into the book of a most ambitious and controversial character. What Joe is trying to do—and what his musicians and fans feel about it all—deserve much more space than I can possibly give them this week.

But they will get it here—and soon. That is a promise. Because they are trying hard to come up with something that is really original.

MULLIGAN AND MILES IN GREAT FORM



GERRY MULLIGAN — Moving and almost reverent treatment of an Ellington medley.

GERRY MULLIGAN SEXTET Mulligan Mania

Demanton; Duke Ellington Medley (Moon Mist; In A Sentimental Mood). (7in. Mercury ZEP10071)*****

PERSONNEL: Gerry Mulligan (baritone, piano); Zoot Sims (tenor); Jon Eardley or Don Ferra (trumpet); Bob Brookmeyer (valve-trombone); Bill Crow or John Morrison (bass); Dave Bailey (drums).

Jazz Gallery
As Catch Can; My Funny Valentine; Festive Minor.

(7in. Philips BBE12356)*****

PERSONNEL: Mulligan; Art Farmer (trumpet); Crow; Bailey.
THE Mercury Sextet is the band Mulligan led some four or five years ago. A further logical development of his original pianoless Quartet idea, I don't believe any of the tracks have been issued here before.

Demanton is yet another variation on "Sweet Georgia Brown" and features Gary Eardley (?) and Bailey in some heated up-tempo exchanges. I found the Ellington medley extremely moving and almost reverent.

Brookmeyer blows mournfully on Mist, while Gerry's Mood is most tender. An enjoyable side.

Zoot doesn't solo on either side.

The Philips EP contains three tracks from the "What Is There To Say?" LP. The very lyrical, if slightly frigid, Farmer is easily the best trumpeter Gerry ever used. His sensitivity is much in evidence on the poignant Valentine and the lightly swinging Mulligan original, Festive Minor, which has some lovely changes.

At times, there's an "Autumn Leaves"-type of feeling. These two tracks would rate five stars from me any day of the week. But the faster,

more brittle Catch didn't move me all that much.

Though the two records get similar ratings, the Philips has the edge, mainly for Farmer.

MILES DAVIS QUINTET Jazz Gallery

Tadd's Delight; Budo; Ah-leu-cha. (7in. Philips BBE12351)*****

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

WITH Miles due, this EP is an enjoyable reminder of the 1955-56 group. Delight and Ah-leu-cha are from the "Round Midnight" LP; Budo was on the Leonard Bernstein "What Is Jazz?" album.

The Dameron tune (originally

called Sid's Delight when Tadd cut it for Capitol) has some lovely Miles and unmannered Garland. Budo has fluent Trane, but shows how considerably his style and sound have developed during the past five years.

Ah-leu-cha, Bird's classic, gets an interesting arrangement which Tubby Hayes uses with the Quartet with two additional 8-bar sections by Philly Joe. Miles and Trane have especially swinging solos, backed by the superb rhythm section.

It's good to hear three of the best of the be-bopish themes again on one record. And if you don't already own the "Midnight" album, I think you should invest in this invigorating EP. Your collection will be that much more complete with its inclusion.

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WHO WHERE WHEN

For week beginning Sunday, September 11

- AYLESBURY**
 Grosvenor Ballroom: Humphrey Lyttelton Band (Tues.).
- BLACKPOOL**
 Hippodrome Theatre: Adam Faith, Emile Ford and The Checkmates, John Barry Seven, Morton Fraser Harmonica Gang, Lana Sisters, Don Arroll (Season).
 North Pier: Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Pinky and Perky (Season).
 Opera House: Tommy Steele, Alma Cogan, Eddie Calvert, Sid Millward's Nitwits (Season).
 Palace Theatre: Harry Secombe, Ruby Murray (Season).
 Queens Theatre: George Formby, Toni Dallil, Yana (Season).
- BOURNEMOUTH**
 Majestic Hotel Ballroom: Jimmy Lloyd (Sun.).
 Pavilion Theatre: Marty Wilde (Season).
 Pavilion Theatre: Humphrey Lyttelton Band (Sun.).
- BRIDLINGTON**
 Grand Pavilion: Ronnie Hilton, The Honeys, Norman Vaughan (Season).
- BRIGHTON**
 Hippodrome Theatre: Dickie Valentine, Joe "Piano" Henderson (Wk.).
- BUXTON**
 Pavilion: Clyde Valley Stompers (Sat.).
- CHINGFORD**
 Royal Forest Hotel: Clyde Valley Stompers (Sun.).
- GREAT YARMOUTH**
 Britannia Pier: Kaye Sisters, Jewel and Warriss (Season).
 Regal Cinema: Lonnie Donegan, Dallas Boys, Miki and Griff (Season).
 Wellington Pier: Charlie Drake, Mudlarks, Mario Calpe (Season).
- IPSWICH**
 Baths Hall: Clyde Valley Stompers (Mon.).
- JERSEY**
 Watersplash: Ken Earle and Malcolm Vaughan (Season).
- KILBURN**
 Gaumont State: Paul Hanford (Tues.).
- LEEDS**
 Empire Theatre: John Hanson (Wk.).
- LIVERPOOL**
 Empire Theatre: Chris Barber Band (Sun.).
 Riverboat Shuffle: Acker Bilk Band (Sat.).
- LONDON**
 Jazzshows Jazz Club: Champion Jack Dupree (Sun. and Thur.).
 Jazzshows Jazz Club: Acker Bilk Band (Mon.).
 Marquee Jazz Club: Johnny Dankworth Orchestra with Ernestine Anderson (Sun.).
 Marquee Jazz Club: Chris Barber Band (Wed.).
 Islington Town Hall: Champion Jack Dupree, Robin Hall and Jimmy MacGregor, The Galliards (Sat.).
 Metropolitan: Donna London (Sun.).
 Palladium: Cliff Richard, Russ Conway, Joan Regan, Edmund Hockridge, Des O'Connor, Billy Dainty (Season).
 Pigalle: Shirley Bassey (Season).
 Talk of the Town: Eartha Kitt (Season).
 Victoria Palace: David Whitfield, Stephanie Voss, Andy Cole, Maggie Fitzgibbon, Ronnie Stevens (Season).
- MANCHESTER**
 Free Trade Hall: Chris Barber Band (Mon.).
- MORDEN**
 Crown Hotel: Acker Bilk Band (Tues.).
- MORECAMBE**
 Floral Hall: Acker Bilk Band (Fri.).
 David Whitfield, Lana Sisters, Frank Ifield (Sun.).
- NUNEATON**
 Co-operative Ballroom: Johnny Dankworth Orchestra (Thurs.).
- OXFORD**
 Carfax Ballroom: Clyde Valley Stompers (Wed.).
- PURLEY**
 Palm Court Jazz Club: Acker Bilk Band (Wed.).
 Orchid Ballroom: Paul Hanford (Wed.).
- READING**
 Majestic Ballroom: Paul Hanford (Mon.).
- ST. ALBANS**
 Market Hall: Humphrey Lyttelton Band (Wed.).
- SKEGNESS**
 Derbyshire Miners Holiday Centre: Humphrey Lyttelton Band (Fri. and Sat.).
- STOKE**
 Kings Hall: Johnny Dankworth Orchestra (Sat.).
- THORNTON CLEVELYS**
 Lecture Room: Humphrey Lyttelton Band (Thurs.).
- TORQUAY**
 Pavilion: Ken Dodd, Raindrops, Janie Marden (Season).
- TUNBRIDGE WELLS**
 Essoldo Cinema Ballroom: Clyde Valley Stompers (Tues.).
- WATFORD**
 United Ex-Servicemen's Club: Clyde Valley Stompers (Thurs.).
- WEYMOUTH**
 Alexandra Gardens: Anne Shelton, Kingpins (Season).
 Pavilion: Cyril Stapleton Showband, Janet Richmond (Wk.).
- WIMBLEDON**
 Town Hall: Clyde Valley Stompers (Fri.).



TOMMY STEELE at Blackpool.

Mr. Music Publisher

Without him the record industry would be a very different place

LIKE the Average Man, Mr. Music Publisher is an elusive person to pin down. He is usually between 35 and 50. In appearance he is always neat and well-groomed and sports a wide variety of elegant ties and cuff-links.

His headquarters are still probably in Denmark Street—Tin Pan Alley—though nowadays he could as well find himself in Soho or Mayfair.

His personal office is dominated by his desk. This is covered with orderly piles of records, song copies, correspondence and the customary desk equipment such as paperweights, pen trays and at least two telephones.

In one corner stands the record player. This is either a battered but still serviceable early model or one of the latest stereo types. The quality of sound in either case is usually that of a battered but still serviceable early model, and he seldom seems to bother about checking his stylus head until he notices it's worn away altogether.

Comfortable chairs and sometimes a couch are dotted strategically around his desk, and the walls are generally festooned with photographs bearing written dedications to him from everybody who is anybody in pop music and show business.

Dedication

His secretary is generally young, efficient and easy on the eye. In addition to the routine secretarial chores, she must be versed in copyright laws, internal politics of record companies, the top hundred in America, and be able to stall pleasantly and plausibly if he doesn't want to see or speak to someone.

She must be familiar with the firm's associate-companies abroad, and be capable of handling foreign telephone calls competently if he's out of the office, which he often is. She must be prepared to work hard and late when things are really busy, which is often.

His office day begins about 10-10.30. Lunch—usually a business one—starts about 12.30-1.0 and he's rarely back before 3.0. He goes home at any time up to midnight or even later, depending on what is happening where and what he has to do about it.

First nights, film premieres, broadcasts, TV shows, recording sessions and sometimes auditions all fall within the scope of his activities.

Even if he decides to go home early for a rest, he is usually unable to resist switching on the radio or TV

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You've all heard of him, you may even have written to him, and anybody who has ever made a disc has met him...

to see who's playing or singing what. His primary job in these days when sheet music sales are a fraction of what they were is to obtain recordings of his company's pop numbers or the

He watches the charts published in this country closely to find out if his own songs are beginning to show and also to check on how his contemporaries are doing. He peruses the American top hundred every week, noting the progress of various songs, and he is often prepared to spend a large sum of money in advance royalties to obtain the British rights of a song in the hope that it will repeat its success over here.

British release of American discs containing songs published by his American associates. Having done so, he organises the campaign to make them hits.

He has to know the A and R fraternity very well and be liked by as many of them as possible, even if he does obtain cover discs by other companies on a song they think should be exclusive to their firm.

His next step, after fixing the release date of the record and the printing of sheet music with the appropriate artist's photo on the front, is to brief his exploitation staff—the pluggers.

He receives unsolicited manuscripts from would-be songwriters practically every day of the week. Periodically he and his chief staff arranger wade through them in the slender hope that one of them may have something commercial and promising.

He is a friend as well as a business contact of artists. If they strike a bad patch, he is always willing to help in every way possible. He regularly acts as voluntary unpaid agent and intermediary between new artists, in whom he has faith, and record companies.

Anticipation

If his efforts on their behalf are successful, he is happy enough to have one of his songs as the topside of their debut disc.

He has to live and breathe pop music every minute of his life if he wants to be on top of his job and if his firm is to hold its own in the never-ending competition. He has to try and anticipate trends—a work of genius in itself—and be ready to meet them with the right song or instrumental at the right time for the right artist.

Anticipation

He is the foundation stone of pop music, engineering its triumphs and suffering from its failures. His ambition—apart from wanting a song at No. 1 in the hit parade—is usually to get a place on the board of directors, where life is a bit quieter and the kicks are softer and less frequent.

He is often abused and criticised as being tasteless and unethical. Sometimes the indignation and censure are justified, but generally the blame is being laid at the wrong door.

He is a business man in a hard industry and his worth is judged solely by the results he obtains—not by his own artistic preferences.

Friendly calls

He is on first-name terms with most of the major and minor disc jockeys and producers, and also with artists who may happen to have a series in progress which could give the song a live plug.

He therefore augments the pluggers' work by a few friendly 'phone calls or letters of his own. He examines the "radio sheets" minutely every day, checking to see if the plugs, which his staff had claimed were fixed, actually happened, and wanting to know the reason why if they didn't.

The radio sheets list every piece of music played on radio and TV, and are compiled daily by a listening organisation to which most of the publishers subscribe.

Nigel Hunter

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ALONG the ALLEY

News from the Street of Music

THE autumn is going to be a very busy time for Noel Rogers and the Dominion Music group. First and foremost there is the music from the smash-hit Continental film "Never On Sundays." This is due to be released at the beginning of next month, and the film itself is likely to be premiered in Britain a few weeks later.

The theme has created a big international stir in the record world, and pundits are predicting that it will become another "Harry Lime" opus.

There is a strong coverage list lined up for this country. The hit version in America by Don Costa's orchestra will be released by London, and the same label is issuing the sound-track music. Fontana have Johnny Gregory's orchestra on the theme, Columbia have Manuel and his Music of the Mountains, and Decca will be releasing a vocal version by Lyn Cornell.

Currently Noel has "Easy Go" by David Ede and The Rabin Rock Unit on Pye. "Mission Bell" by Ronnie Hilton (HMV), Gary Miller (Pye) and the hit US version by Donnie Brooks (London).

Then there is Perry Ford's Parlophone coupling of two of his own compositions, "Little Grown Up" and "Don't Weep, Little Lady." Noel regards Perry as one of the most promising songwriters in this country, and has put him under contract to Dominion Music.

Forthcoming discs on which Noel is placing high hopes are Marv Johnson's "You Gotta Move" Two Mountains and Larry Verne's "Mr. Custer," both destined for the London label.



DON BLACK of Filmusic tells me that his company have the upside of Garry Mills' follow-up to his—and their—big success "Look For A Star." New title is "Top Teen Baby," and this was also penned by "Star's" composer, Tony Hatch. It was released last Friday by EMI on the Top Rank label.

Filmusic's "Doctor In Love" is gathering momentum via the Richard Allan Parlophone recording as the film of the same name goes the rounds of the cinema circuits.

"Talking Army Blues" by Josh McRae on Top Rank is also enjoying a long lease of selling life, and a follow-up, "Talking Teenage Blues" is planned.

N. H.

Singles are dead, says Bing



BING CROSBY, in London last week with his wife Kathryn on his way to the Olympics in Rome, may not be figuring in the Top Ten, but the "Old Groaner" has no intention of retiring from the music scene.

"I guess my records don't sell as well as they used to," he said. "But people still seem to want me to make them. I've just finished an album back home with Louis Armstrong and Billy May. The numbers are standards and some others by Johnny Mercer.

"I still find it very stimulating to work with people like Billy and Louis. Billy's music has such a great sense of humour.

"I'll tell you one thing, though. The singles market is dead, there's no doubt about that. Albums are the only thing left to do.

"I'm doing another 'Sing-Along' album. We've selected about 66 titles so far.

Comedy album

"They also want me to do an album of comedy numbers from shows down the years. I think that might be a good idea. But it's certainly getting harder to find new ideas for records. Some of the standards are being overdone, though when you hear numbers by people like Gershwin and one or two others, well, they're just perennials, they won't die.

"I heard an arrangement the other day of 'Begin The Beguine.' You wouldn't think anything new could be done with a number like that, would you, but there it was, fresh as ever.

"I don't know whether some of the modern stuff will last. I think 'My Fair Lady' will. I don't know what those old songs I sang had, but whatever it was it's lasted all right."

One of Bing's biggest selling albums in the States has been "The Winning Of The West." Said Bing: "It's a kind of history of the Old West told in song. We did a lot of research for it in official archives

New ideas are getting hard to find, says BING CROSBY (DISC Pic).

so that everything is authentic. It lasts about 1½ hours.

"The Cinerama people want to turn it into a movie. I won't appear in it but the songs may be used as a kind of link-up to the sequences. If it comes off it'll be a tremendous film."

And modern music? Said Bing: "I like some of it. It can have the same kind of musical content as the songs I sing. And there are some pretty good boys coming along now back home. Andy Williams is probably the best we have, he's a very flexible singer and can cover a wide field.

"And as for beat music, the only time I don't like that is when the harmony is bad!"

Brian Gibson

Shadows collect Silver Disc

The Shadows, the first instrumental group ever to win a Silver Disc for a quarter of a million British sales of a record, were presented with their trophy by DISC'S Managing Editor, Gerald Marks, at the Radio Show last week. "Apache," the number for which the group won the award, is still top of the charts and sales are now well beyond the 250,000 mark. Pictured with their Silver Disc are: Bruce Welch and Hank B. Marvin, at the top, and Jet Harris and Tony Meehan. (DISC Pic)

NEW POP TV SERIES

EAST ANGLIA television are to present a new, studio show for teenagers, which will feature pop music and guest recording stars. The show is to be called "Come In" and begins on Saturday, September 24.



Jazz film gets West End spot at last

"JAZZ On A Summer's Day," the much vaunted film of the Newport Jazz Festival, which has been praised to the skies by every critic who has seen it, is at last to get a showing in London's West End.

It will open as the main feature at the Cameo-Polytechnic, Regent Street, on Thursday next, September 15, and will be shown for an indefinite period.

Weedon on first Conway show

BERT WEEDON is to join Russ Conway as a featured guest when the pianist commences an eight-week series on A-R TV on Monday next, September 12 at 7.15 p.m.

In addition to this, Bert is also featured in BBC TV's "Lucky Dip" every Tuesday at 5.0 p.m., and the Light Programme's "Easy Beat," in which Bert took over from John Barry, has been so successful that it has been extended until the end of the year.

Other radio dates for Bert include appearances in "Saturday Club," on September 10 and 17, and a spot in "Worker's Playtime," on September 13.

There is also a possibility that Bert may be featured in his own series on the Light Programme every Saturday.

congratulations to

THE SHADOWS

on their Silver Disc award for

APACHE

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