

# LEYTON WINS SILVER DISC



ACTOR-SINGER JOHN LEYTON has won a Silver Disc for his best-selling "Johnny Remember Me"—and he has done it in record time, just four weeks after the disc was released. EMI announced that sales had reached the quarter million qualifying figure early last week, while the number is still at the top of the charts.

Leyton begins filming "Angel On My Shoulder" the first week in October, and this is expected to take about two months to complete, after which he will host his own TV series. This is being made independently by his management, Robert Stigwood, and will be screened over one of the main ITV networks during early December.

In this series John will feature artists from all over the world—and, in fact, Stigwood has called it a "teenage Perry Como Show." Guests in the first programme will be Patrick Jaque, from Germany, and Micheline Ranett, from Paris.

On September 28 John Leyton will appear on Westward Television, when he will sing his new disc, titles of which are still secret.



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# Top pop TV show to get national showing

"THANK Your Lucky Stars," television's biggest and most star-studded pop music show, is to get a London showing. ATV, who network the London week-end shows, have at last decided to accept this ABC production and will put it out as a direct rival to the BBC's own top pop show, "Juke Box Jury."

This is the first time they have done this since Jack Good's series "Wham" finished more than a year ago on June 18, 1960.

The first of the new 30-minute "Thank Your Lucky Stars" shows goes out on Saturday, September 9, and the series is due to last 13 weeks. Top name on the debut programme is Eden Kane, whose Decca disc of "Well I Ask You" is still at number 4 in our Top Twenty, and whose latest release, "Get Lost," is tipped for the charts by Don Nicholl (see page 10).

Several months ago DISC ran a feature campaigning for the national networking of this show, then in its first series. At that time it could only be seen in the Midlands, North, Tyne Tees, Scotland and Ulster, and a spokesman for ATV was non-committal about the possibility of the show being seen in the South.

Obviously, however, the fantastic success of "Juke Box Jury" has decided ATV to put out a direct rival. Only Anglia viewers will not see the series.

Philip Jones, producer of "Thank Your Lucky Stars," is extremely delighted that it has finally been accepted. One of ABC's most brilliant executives, he was responsible for the Peggy Lee show last week-end.

### London debut

With this London screening, Eden Kane will also make his London TV debut. Other hit paraders Londoners now have the chance of seeing include John Leyton (September 23) and Adam Faith on September 30.

As reported last week, the full guest list for the first programme, apart from Eden Kane, includes Shani Wallis, Rosemary Squires and Roy Tierney. The special "Spin A Disc" slot (a "Juke Box Jury" type of session) will be hosted by Brian Matthew. Resident compere will be Keith Fordyce.

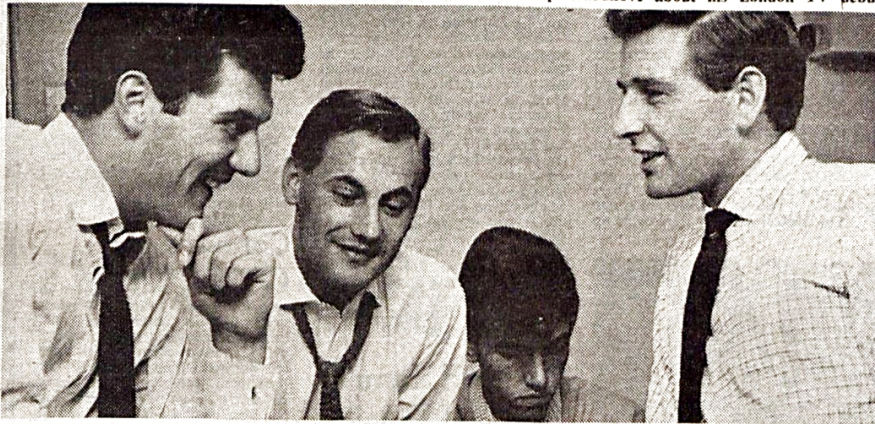
There has been a slight change in the edition scheduled for September 23. Mike and Bernie Winters will not be appearing, and neither will Paul Raven. Instead, Lyn Cornell and Cleo Laine have been booked.

### GENTLE GROUP

JOHNNY GENTLE, one-time member of the Larry Parnes group of singers, has formed his own backing group, The Gentlemen, and they will guest on "Saturday Club" this week-end.

Johnny will appear at the Abbey Hotel, Ealing, tomorrow (Friday). Other dates include the Imperial Hall, Waltham Cross (Sep. 12), and the Wilton Hall, Bletchley (Sept. 16).

EDEN KANE (left) chats to his managers, Michael Barclay (centre) and Phillip Waddilove about his London TV debut.



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# GENE VINCENT

AT HIS ROCK-A-BEATIN' BEST WITH

# I'M GOING HOME

(TO SEE MY BABY)

c/w Love of a man 45-CL15215

E.M.I. RECORDS LTD., E.M.I. House, 20, Manchester Square, London, W.1 | Published by NOEL GAY MUSIC CO. LTD., 24, Denmark Street, London, W.C.2



# What about those flips, Luxembourg?



## BROOK BENTON IS TOO GOOD

IT'S time someone wrote in praise of Brook Benton. I cannot understand why he is continuously being ignored by the record-buying public in England.

His voice is fabulous—smooth, rich and warm. Diction and interpretation cannot be faulted. Choice of material is always interesting and varied, and given time I believe he will rank with the elite few, Sinatra, Cole, Davis and Fitzgerald.

The penalty, perhaps, of being too good for the hit parade?—**CYNTHIA BUTLIN**, c/o 79, Westgate, Chichester, Sussex.

### SENSIBLE

THANK you for your excellent article on Craig Douglas (DISC

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

Bonus winner for August is **RONALD F. SLYM**, 20 Mansfield Road, Baldock, Herts, (Aug. 5 issue).

19-8-61). It is nice to see that Craig is a very thoughtful and sensible young artist.

He is content to start films in a small way and gain from experience, so different from a lot of our pop stars who get starring roles straight-away and then flop miserably from inexperience.—**JOHN HANNAM**, 16, Osborne Road, East Cowes, Isle of Wight.

### GREAT, ALMA

I HAVE a large collection of albums by both British and American artists and I have just bought what I consider to be the best album release for some considerable time.

I refer to "Alma Sings With You In Mind." She is a fine artist and deserves to go a long way with this album.

With records like "Romeo" and "Reach For The Stars" in the hit parade, I fail to see why Alma Cogan's single of "With You In Mind" hasn't made it.—**DENNIS BEVAN**, 31, Garwood Road, South Yardley, Birmingham, 26.

### NOT AMERICAN

WHAT'S so new about Helen Shapiro going on a U.S. style package show? And what's so American about it? Surely Larry Parnes has done this many times with his very excellent beat shows.

Last year he gave us the giant "Rock 'n' Trad" show, and I bet there was no show in America to match that one.

And now he is giving us "Star Spangled Nights" with at least six star names including Billy Fury, Eden Kane, Karl Denver and The Allison's. Surely this is going to take some beating, and it's a British show!—**HAROLD BURROWS**, 15, Torrington Park, Finchley, N.20.

The point about American shows is that they contain many star names, unlike most British shows which have to be built around one top artist.

### JUST A GIMMICK

I CANNOT understand why W. G. Chadwick (DISC 19-8-61) thinks



Why must **GEOFF LOVE** disguise himself as Manuel? See "Confusing" (DISC Pic)

that Eden Kane's "Well I Ask You" is one of the best discs released this year, unless he appreciates mere gimmicks.

In my opinion, none of the top four hits at this particular time — (by Leyton, Shapiro, Kane and Fury) is

### PRIZE

I SUGGEST that some of the 208 DJs introduce a programme which is devoted to the spinning of "flips." I am sure that I am not the only teenager who finds seven shillings rather hard to get, therefore I like to get the best possible value by buying a record with two good sides.

I pin a lot of faith in Don Nicholl's reviews, but often our tastes differ. If Radio Luxembourg could let us hear both sides of the records, it would be of great help to us in choosing the records which are really the best—**WILLIAM BRADLEY**, 13, Seahill Road, Glencraig, Co. Down, N. Ireland.

outstanding, yet it is also noticeable that there are no up and coming beat discs to challenge these four records.

Eden Kane can only become a big rival to Adam if the latter prefers to sing such poor efforts as "Don't You Know It".—**T. E. ROOKES**, 29, Addison Drive, St. Giles, Lincoln.

### NOW FOR CHUCK

THANK you, DISC, for the news that Little Richard has returned to the rock scene. Now let's hear more about the fabulous Chuck Berry.

A new record release is much overdue, and if there is a shortage of material, I suggest that the record company concerned releases "Rock At The Philharmonic" and "Guitar Boogie."—**JOHN P. BURTON**, 25, Windle Road, Hexthorpe, Doncaster. Pye International are releasing a single by Chuck Berry on September 5. Titles are: "I'm Talking About You" and "Little Star."

### CONFUSING

WHY do so many members of the music profession seek to conceal their true identities by using "professional" names?

We know it was Johnny Worth who wrote "Don't You Know It," but the label proclaims its author to be "Vandyke." And why should Geoff Love become "Manuel" when his baton controls "The Music Of The Mountains"? It's terribly confusing to the public, and surely serves no purpose.—**STILES RYAN**, 139, Northam Road, Slough, Bucks.

### NOVICES

**B. FERNWOOD'S** letter (DISC 19-8-61) proves that there are still some, though admittedly not many, true devotees of beat instrumental music. Anyone who has heard Eddie Smith and his Hornets tearing through "Upturn," The Ferdmen going to town on "Heartbreakin' Special," or The Fireballs belting out "Bulldog," cannot fail to appreciate that in the field of pop instrumentals we are mere novices compared with the Americans.—**JOHN EUBANK**, 37, Clayton Avenue, Layton, Lancs.

### YES, MR. HUNTER!

I MUST disagree with Barbara Gillet (DISC 19-8-61) over the question of Tony Newley's singing talent. Her liking for Newley has obviously made her unable to accept any criticism of him.

Some of the notes he hits when singing the slower sentimental songs painfully illustrate Nigel Hunter's point.

This does not mean I dislike Newley—far from it. He is one of the most pleasant British singers, but this is due to his personality rather than any greatness of voice.—**MICHAEL GOLDING**, 71, Gurney Street, London, S.E.17.

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

## S \* T \* A \* R

**ROGER SMITH**, that handsome hunk of American talent, who plays Jeff Spencer in "77 Sunset Strip," used to be a wandering minstrel before he was given his present contract. Now that he is successful as an actor, he has just signed a contract with Warner Bros—to make records!

David Jacobs will have to do a lot of explaining about the title of his new BBC programme "The D.J. Show." No one is saying whether the D.J. stands for disc jockey or David Jacobs. Anyway, when David takes the air with his first programme on October 2 he has promised to reveal the true identity of "D.J."

Having already bought himself one \$5,000 boat, Elvis has just collected another. This one is

reported to be very fast indeed and set him back \$12,000. In addition to this, Elvis has got himself a Go-Kart, and is in the throes of buying a new house in Bel Air, California.

Was **Anita O'Day** feeling just a little "fragile" when she left London last week, after her appearance at the Beaulieu Festival and with the Johnny Dankworth Orchestra? When she departed from the airport she was dressed entirely in black—incl uding mysterious black glasses. Her explanation for this? "It is a sympathetic colour," she said "after last night's farewell party."

Did you know that there are four different songs entitled "Tears On My Pillow"? American group **The McGuire Sisters** have come up

with the latest recording, which is the one written by **Gene Autry** and recorded by **Kate Smith** in 1942.

The other three were written by Fletcher Henderson in 1941, by comedians Max and Harry Nesbitt in 1939, and by Little Anthony and The Imperials in 1958.

Mark Wynter is making so much money these days that he has to have two accountants looking after his interests. But Mark is wise. After paying his expenses, keeping the tax collector happy and sending some home, he just keeps £10 a week for himself. He invests the rest, in rubber and departmental stores. And Mark must be one of the few big money spinners who doesn't own a car. "I don't want one until I'm 21," he says.

For his part in the Coventry Musical Festival **Johnny Dankworth** is preparing a special work entitled "Journey Into Jazz." This suite will illustrate jazz from its beginning right up to the present time.

### Car and farm

**SEEMS** that **Fabian** believes in spending his money. The singer recently bought a turquoise Pontiac convertible, and then made the down payment on a three and a half acre farm in New Jersey. He'd like to take care of the orchards himself, but right now is so busy filming, he's barely had time even to look at the place.

This week, the American hit parade saw the entry of a song with the longest title ever to get into their charts. It's a comic number recorded by **Ray Stevens** on Mercury and it's called "Jeremiah Peabody's Poly Unsaturated Quick Dissolving Fast Acting Pleasant Tasting Green And Purple Pills." Shouldn't think it leaves much room for any other discs!

Zither girl **Shirley Abicair** has

No car for **MARK WYNTER** until he is 21. (DISC Pic)

by **June Harris**

now decided to spend her time between Britain, Australia and America. In Australia she gets paid over £1,000 a show. However, she won't put her plans into action just yet, as she's just moved into a new London flat, and has a BBC radio series.

**Paul Anka** here for a Granada show, is addicted to English tea. Unlike most Americans, who call for coffee everywhere they go, Paul thinks it's the best drink in the world.

### Connie's tip

**CONNIE STEVENS** has an interesting tip for girls who hate handbags. For informal occasions Connie never uses one. Instead she buys dresses or skirts with gigantic pockets, in which she can put everything she needs. "At least then," she says, "I don't have to worry about having left my handbag behind whenever I go to a movie."

**Cleo Laine** was hesitant when she was offered the part of Anna in Kurt Weill's "Seven Deadly Sins" at the Edinburgh Festival. She couldn't understand why she'd been chosen. "I suppose anyone could play the role really," she said, "but they must have been really stuck to offer it to me."

Only a year or so old; than **Helen Shapiro**, **Linda Scott**, who flew into town last week, had the same schooling problem until recently. "My principal wasn't too happy about my taking time off," she said, "so I had to join a school in New York which caters for people like me." But she still has a problem. So much work has cropped up for Linda that she was away from this school even more. She solved the difficulty by having her lessons mailed to her, and now she does all her schoolwork by post!



Voted a hit on Juke Box Jury!

# EDDIE HODGES

I'M GONNA KNOCK ON YOUR DOOR



45-HLA 9369 45 rpm record

## AMERICAN

# TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending August 26).

Last Week	This Week	Title	Artist
1	1	Tossin' And Turnin'	Bobby Lewis
3	2	Michael	The Highwaymen
6	3	You Don't Know What You've Got	Ral Donner
2	4	Wooden Heart	Joe Dowell
10	5	School Is Out	U.S. Bonds
4	6	Last Night	Mar-Keys
—	7	Don't Bet Money, Honey	Linda Scott
12	8	Hurt	Timi Yuro
14	9	As If I Didn't Know	Adam Wade
5	10	I Like It Like That	Chris Kenner
15	11	Let The Four Winds Blow	Fats Domino

Last Week	This Week	Title	Artist
7	12	Pretty Little Angel Eyes	Curtis Lee
8	13	Dum Dum	Brenda Lee
17	14	I'm Gonna Knock On Your Door	Eddie Hodges
9	15	Let's Twist Again	Chubby Checker
—	16	I Fell To Pieces	Patsy Cline
—	17	My True Story	The Jive Five
—	18	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan
13	19	Together	Connie Francis
18	20	I'll Be There	Damita Jo

### ONES TO WATCH

Take Good Care Of My Baby	Bobby Vee
I'll Never Smile Again	The Platters

# MARK WYNTER

GIRL FOR EV'RYDAY



45-F 11380 45 rpm record

# Success hasn't turned Helen's head

THE youngest girl singer to top the Hit Parade smoothed a small, perhaps imaginary, crease in her tapered slacks and sipped a dry sherry as she told me: "I can't perform in a theatre after 10 p.m.—because of my age. But I'm looking forward to singing in a night club when I'm old enough."

Helen Shapiro made her variety debut last week at the Royalty Theatre, Chester, where she discovered that working on stage for the first time wasn't quite as bad as she had expected. "I suck mints before I go on," she told me, smiling. "I find it stops me getting butterflies in the stomach!"

Helen's biggest ambition is to make an LP of blues classics, although she has no intention of deserting the pop scene. Stage or TV? "I've no particular preference at the moment," she said, "although a live audience is always a great help to an artist."

### All right

What does she think of her records? "They sound all right to me," she said smiling, "but my voice has time to mature."

"I sing the songs the kids like to hear. Listen to me, 'kids'—and I'm only 14. Anyone would think I am near the retiring age!"

She talked about her new way of life. Making my variety debut has been exciting, but so has everything I've done lately!

Show business is the life for me. I've met so many friendly people in the music world... Russ Conway (I was a guest on his TV show), Adam Faith (I don't go much for his singing, but he's a great person), and many others.

My favourite entertainers? Well, there's Elvis... Cliff Richard... Bobby Rydell... Ella Fitzgerald



HELEN SHAPIRO... "I sing the songs the kids like." (DISC Pic)

... Sarah Vaughan... oh, quite a few!

Helen's taste for jazz leans more towards mainstream and traditional. "But I like to hear modern jazz occasionally, played live, not on record."

Her next disc, "Walking Back To Happiness," is to be released in the autumn ("when I'll be back at

school... ough!"), and it's the type of fast number Helen likes best.

This summer has certainly been momentous for Helen. Kate Shapiro, who laughingly showed me her birth certificate. "Just to prove my age!" she said, with a wink.

Her success has rapidly increased since she first shot to fame with "Don't Treat Me Like A Child." She has toured Scandinavia, singing as she went; and has featured in one of the "Look At Life" documentary films telling of the "life" of a record from the composer to the record counter.

### Great strain

But has success CHANGED Helen Shapiro? When she had gone on stage at Chester I asked her Uncle Harry, who is keeping a fatherly eye on her during the tour.

He told me: "Any child of her age is bound to be affected by success of this sort. The work and travelling have been a great strain on her, but I've known Helen all her life and she's always been a good girl with plenty of sense."

"No, I don't think all this will turn her head."

Then we stood in the wings and heard the little girl in the big time sing "Please Don't Treat Me Like A Child." The song that put her there.

G.S.



"I would like to see some silver discs."

# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending August 26, 1961

## Donegan, The Brook Brothers in... Craig Douglas up to 7

Last Week	This Week	Title	Artist	Label
1	1	Johnny Remember Me	John Leyton	Top Rank
2	2	You Don't Know	Helen Shapiro	Columbia
3	3	Reach For The Stars/Climb Every Mountain	Shirley Bassey	Columbia
4	4	Well, I Ask You	Eden Kane	Decca
6	5	Romeo	Petula Clark	Pye
5	6	Halfway To Paradise	Billy Fury	Decca
10	7	Time	Craig Douglas	Top Rank
9	8	Quarter To Three	U.S. Bonds	Top Rank
13	9	A Girl Like You	Cliff Richard	Columbia
7	10	You Always Hurt The One You Love	Clarence Henry	Pye
14	11	Hello, Mary Lou	Ricky Nelson	London
11	12	Don't You Know It	Adam Faith	Parlophone
20	13	Cupid	Sam Cooke	RCA
—	14	Ain't Gonna Wash For A Week	Brook Brothers	Pye
8	15	Pasadena	Temperance	Seven
—	16	Michael Row The Boat	Lonnie Donegan	Pye
19	17	How Many Tears	Bobby Vee	London
17	18	Baby I Don't Care	Buddy Holly	Coral
16	19	That's My Home	Acker Bilk	Columbia
15	20	Marcheta	Karl Denver	Decca

### ONE TO WATCH

Too Many Beautiful Girls - - - - Clinton Ford



# ANOTHER SMASH HIT FOR LONNIE DONEGAN

## "MICHAEL (ROW THE BOAT)"

B/W

## "LUMBERED"

7N 15371

Crosby \* Cogan \* Conway \* Shapiro \* Wilde

# Bing makes it easy

says JUDD PROCTOR

(the man who backs the stars)

**A**PPECIATION by the public of the backing of a record has begun to grow. Fans are becoming more aware of the accompaniment to their favourite vocalist. Recently, the limelight fell upon one of the country's top sessionmen—Judd Proctor.

He brought his guitar out from behind Bing Crosby, Alma Cogan, Cliff Richard, Russ Conway, Marty Wilde, Tommy Steele, Michael Holliday, and recorded his own composition, "The Plainsman," backed by "Rio Grande."

Then he recorded "Nola," and backed it with another original composition, "Palameno."

**Popular, but...**

But Judd is still a session-man. "I don't think that the instrument will ever supersede the human voice in the popularity poll," he told me. "Vocalists are what the public want. In a vocalist they find something with which to identify themselves. You can't identify yourself with a guitar or a clarinet!"

Why, then, are people buying Judd's guitar renderings? "Every instrument has its day—this time it is the day of the guitar. I suppose it started with skiffle. The kids bought guitars, for although it is one of the hardest instruments to play, it is easy to get a pleasant sound out of it."

"Just run a finger across the strings and it's pleasing to the ear. All the



JUDD PROCTOR... the man behind the stars with his guitar.

kids had to do was to learn to vamp one or two chords, and they had a pleasant accompaniment to a song. That's how I started. I've learned a

lot since then, of course, but I don't know it all yet."

Judd has worked with more big names than there are notes in "Nola." I asked him to comment on a few.

"Bing Crosby was a surprise to me," he said. "I did a session with him for Malcolm Lockyer. He turned up half-an-hour late, said 'Hi, boys'—and took us out for coffee."

"We didn't start the session until eleven o'clock, but we had four numbers taped by one o'clock. Crosby works fast. He doesn't quibble about little things, just flows through the number and often does it in one take."

"It is sheer professionalism. He has been doing it for so long it's as easy as riding a bicycle."

**Confidence**

"Another thing about Crosby surprised me—the loudness of his talking voice. It's full of confidence."

"Marty Wilde is the opposite of Crosby at a recording session. He thinks a lot about what he is doing and takes his time. He has a lot of ideas and makes a lot of suggestions, especially about the guitar. He hasn't the speed or confidence of a Crosby, but the final result is just as competent."

"Helen Shapiro, too, is thoughtful about what she does. She takes her time and lacks the confidence of a performer hardened by experience. She sings beautifully in tune, always. But she always asks, 'was that in tune?' Helen has the seeds of a real professional."

"I don't say that because of her sudden success. That means little."



BING CROSBY... recording with him is as easy as riding a bike.

She will last because she has the ability to be a real professional.

"One of the most enjoyable people to do a session with is Alma Cogan. She has the keenest sense of humour in the business."

"One thing always stands out in my mind when I think of Alma Cogan. She always wears a coat. I can't picture Alma without a coat. She never takes it off at a session. Just stands there, coat and all, and gives with the number."

"The coat gives the session boys the feeling that Alma is not going to be there long, so the session goes smoothly and casually."

"Russ Conway is not so relaxed. But he's tremendously enthusiastic. I remember Alma for her coat and I remember Russ for the way he

bounces up and down on the stool. He does that all the time he plays."

I asked Judd who was the most exciting and most stimulating of all the names that he has recorded with? He had to think for a long while before replying.

"I suppose it would have to be Jeannie Carson. She is exhilarating. She has a certain joy of living spirit that is stimulating. I worked with her on an A-R TV show. We did a busking act and I was on the banjo. It was great fun. Jeannie is a versatile artist and one of the most exciting people I have worked with."

With that he went off to do a personal appearance at the Radio Show. "I'm not taking my guitar because they ask me to play," he said. P.H.



ALMA COGAN... always seems to be wearing a coat.

## CABLE from AMERICA edited by MAURICE CLARK

MERCURY Records plan to release shortly their first magnetic film disc. It's Rachmaninov's Piano Concerto No. 3 with Byron Janis and the London Symphony Orchestra.

Don Costa is busy composing the score for a forthcoming Broadway musical version of "A Midsummer Night's Dream" which Burgess Meredith will direct.

This year's big "Jimmie Rodgers Day" will be held in Texas on

September 17 honouring the much loved country and western singer. Among the many stars who will appear in the concert will be Johnny Cash.

Johnny Mathis has just bought two more apartment houses in San Francisco. That makes four he owns now.

No bandleader in American history has ever been offered the guarantee that Lawrence Welk now gets when he tours—over \$12,000. Even Paul Whiteman in his heyday couldn't top \$6,500.

by the Independent Records Producers Association.

Elvis Presley looks all set to collect yet another gold record for his latest disc "Little Sister."



THE HIGHWAYMEN, who are enjoying a smash seller with their version of "Michael" a number they recorded over nine months ago, are in great demand. Since they cut this title for United Artists their contract has expired so now every major recording company in the country is fighting for their services. Looks like Dot Records may win.

Ten new artists have been signed

to debut on the MGM label and their subsidiary companies Verve and Cub. Included are The Five Shades... Somethin' Smith And The Redheads, Joe Leahy And The Teen Starlets (who also record on their own) and Margot Swinford. All this is to help make MGM one of the top single sellers.

Duane Eddy's latest release is the oldie "My Blue Heaven" which he features in the new movie "Thunder Of Drums."

The Glaser Brothers, who sang with Marty Robbins on his big hit, "El Paso," and have since been recording for Decca as a trio, are to split up and branch out as solo artists.

Frank Sinatra has now cancelled his million dollar deal to buy the rights of the new Broadway musical, "Subways Are For Sleeping" because his label, Reprise, can't get the original cast rights. Instead, the producer, David Merrick, has done a deal with Columbia Records. It is not known now whether Sinatra will star in the film version as originally planned.

Reprise Records are going all out to make Nancy Sinatra's first disc, "Cufflinks And Tie Bar," a hit. Nancy is shortly to undertake a DJ tour all over the States.

Thirteen-year-old Christy Cummings is the latest youngster to start making a stir in the disc biz. Her first on the Pro label, "Sweet Summer Memories," is taking off fast.

Folk singer Dave Guard is expected to form a new group at any time now. Dave recently left the famous Kingston Trio and was replaced by John Stewart who dissolved his own trio, The Cumberland Three, to do so.



PAUL ANKA's next disc release, "Kissing On The Phone," was written for him by well-known newspaper columnist Earl Wilson.

Al Dexter, who had a smash hit with "Pistol Packin' Mama" way back in 1943, is to come out of retirement and has just signed a recording contract with Capitol.

Ray Anthony is about to make his first tour of Europe starting in Norway in the autumn. He hopes later to make some appearances in England.

Smooth singer Lonnie Satin is all set to make his Broadway stage debut in a new musical to be called "Kicks And Co." Show opens in November.

Although Adam Wade is riding high in the charts and is doing well round the clubs, he is continuing his scientific studies and will seek his masters degree early next year.

Adam, before becoming a singer, worked with Dr. Jonas Salk of polio vaccine fame.

Herb Miller, youngest brother of the late Glenn Miller, has been signed to conduct and arrange for a newly-formed 18-piece orchestra



ADAM WADE... he is continuing his scientific studies.



A big rush to buy

Cleo Laine

YOU'LL ANSWER TO ME



H326

THIS WEEK'S

EMI

HITS

**THE JOHN BARRY SEVEN**

**Starfire**

Columbia 45-DB4699

**MR. ACKER BILK and his Paramount Jazz Band**

**Stars and Stripes forever**

Columbia Landsdowne Jazz Series SCD2155

**MICHAEL COX**  
**Sweet little sixteen**

H.M.V. 45-POP905

**BILL GIANT**  
**Better let her go**

45-MGM1135

**PAUL RAVEN**  
**Walk on boy**

Parlophone 45-R4812

**JACK SCOTT**  
**Strange desire**

Capitol 45-CL15216

**THE SPINNERS**  
**That's what little girls are made for**

Columbia 45-DB4693

**GENE VINCENT**  
**I'm going home**

(to see my baby)

Capitol 45-CL15215

# Accident gives Mike Cox his best disc yet

## A rock 'n' roll masterpiece

TAKE a voice, very like Ricky Nelson's. Give it a hit song of Chuck Berry's. Add an arrangement conceived by Eddie Cochran. Mix with a thumping bass sound created by recording wizard Joe Meek—and what have you got? Well, according to Juke Box Jury, you have a resounding miss! A record which is a waste of the recording companies' time and the artist's talents.

According to numberless teenagers, and a few oldsters like me, however, you have a rock 'n' roll masterpiece. It's "Sweet Little Sixteen," by Michael Cox.

And the funny thing is, when Michael arrived at the recording studio, he hadn't the slightest idea that he was going to record this song. He had two other songs prepared and rehearsed.

His backing group for the session were the Krew Kats, boys with whom Mike had often worked and with whom he had become great buddies. During the tea break, as usual, Mike and the Krew Kats had a bit of a jam session. They got on to "Sweet Little Sixteen"—and, of course, the treatment they gave it was the one Eddie Cochran made famous in this country, but which, alas, he never recorded.

I say "of course," because the Krew Kats had the pleasure and honour of backing Eddie on his stage shows. And Michael knew the arrangement well because he and Eddie had been friends on the "Boy Meets Girls" series and Mike had often seen Eddie's stage act

### Fantastic

So when Joe Meek arrived back at the controls the boys were in full swing. It sounded fantastic and Joe decided that "Sweet Little Sixteen" was to be Mike's next record. For my money, Michael Cox's performance is his best on disc.

And what a sound the Krew Kats have!

Half of it is an almost exact reproduction of Eddie Cochran's original solo for this number (and it takes a heck of a good guitarist to play that), and the rest is reminiscent of the solo on Johnny Otis' "Casting My Spell," with an extraordinary sound effect produced by Jim's crafty use of a foot pedal.

If you want to know "who puts the bomp in the bomp bomp bomp," it is Brian "Bomp Bomp" Bennett, one of the swiftest rock 'n' roll drummers in the country. The thud is reproduced by Joe Meek with a microphone placed right against the bass drum which is "dampened" by a blanket.

Michael is pretty happy about the result. He records it as his tribute to Eddie Cochran and is sending a copy to Mrs. Cochran.

### Not good enough from Elvis

I WISH I could be as enthusiastic about Elvis's new single, "I Feel So Bad" backed with "Wild In The Country." "I Feel So Bad" is a blues number on the Ray Charles

kick. By anybody else's standards it is a fine record. But for Elvis, it just isn't good enough.

It doesn't "take off" until the instrumental solo—and that is something that I have never felt about any other of Elvis's up-tempo sides.

It is a pity they released this one as a single—it didn't do so well in the States. The better plan would have been to have it issued as part of an EP, and to have put out the new Presley single as the next one—"Little Sister" and "The Flame." Now



by **JACK GOOD**

there is a real Presley powerhouse recording.

With "Little Sister," Elvis is right back to form, rocking the way he hasn't rocked since "Jailhouse" days. I can't wait for it to be released here. It is the complete answer to those who think that Presley's rock 'n' roll days are over.

We know that "Little Sister" will be released here sometime, but that's more than we know about the Jerry Lee Lewis single, "It Wouldn't Happen With Me." This one should have been a follow-up to "What I'd Say," but it didn't make the charts in America, so maybe London records have decided not to release it here.

Pity. Jerry Lee Lewis has quite a following in this country and it could easily be that "It Wouldn't Happen With Me" might do well here.

It is Jerry Lee at his wildest—and and they don't come any wilder.

### Highwaymen are simple, effective

A DISC I can't get tired of playing is the Highwaymen's version of "Michael." It is one of the most appealing, most simple and effective pop records I have heard.

It's a pity, in a way, that Lonnie has "Michael Row The Boat" as his top side. Had he chosen "Lumbered," which is a very good bit of Donegan, both records might have stood a chance of getting into the charts. As it is, it is probable that the Donegan's "Michael Row The Boat" will kill off the Highwaymen platter.



MICHAEL COX . . . he is very happy with "Sweet Little Sixteen."

It is amusing to see on the label of "Michael Row The Boat" the inscription "New Words and New Music by L. Donegan." Surely, "Ever so slightly Different Words and Faster Music by L. Donegan." would have been more accurate?

### John (Shannon) Barry

SURELY no instrumental group has had the changeable quality of the John Barry Seven. They started their life sounding like Bill Haley's Comets, then began to sound like Lord Rockingham's XI, next like Buddy Holly's backing with the voice left out, then came a Hank Mancini period when everything was Peter Gunnish.

That was followed by a Duane Eddy stage. Now, folks, the new John Barry development makes its appearance with an instrumental by Jerry (Apache) Lordan—the Del Shannon Era is here, complete with soaring reedy organ tone.

Only Del Shannon is missing. Never mind, he appears this week with a record which might be dedicated by thousands of grateful teenage sensations to Mr. Parnes—"Hats Off To Larry."

But to be fair, Barry not only follows trends, he often is ahead of them. A couple of years ago he made a record featuring the mouth organ. He was too early with the idea, for although the record was good, it didn't make the grade.

Now the mouth organ bids fair to being the "new" sound in the States. Slim Harpo brought the spotlight to bear on it, with his "Rainin' In My Heart," and now a fabulous new Roy Orbison record, "Candy Man," is on the market.

For Orbison, it is not only the mouth organ that makes "Candy Man" a departure. It gets away from all that tense emotional, vocal-chords-stretched-to-breaking-point stuff. It is happy and beaty

\* STAR SINGLE



# CONNIE FRANCIS

## Together

c/w TOO MANY RULES 45-MGM1138



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# ALONG THE ALLEY

**FOUR** discs in the hit parade and total sales of a million plus. That's the ambition of Harold Shampian, of Filmusic, and he hopes to achieve it by the end of the year.

Actually he is well on the way to success, with the Shadows on Columbia with "The Frightened City" and Helen Shapiro on the same label with "Marvellous Lie" (the flipside of "You Don't Know").

Number Three in the hoped-for quartet of big-sellers certainly seems to be Helen Shapiro's next for Columbia, which is Filmusic's top plug for September.

## NEWS

### from the street of MUSIC

It is "Walkin' Back To Happiness," and this is the song which Helen will be seen recording in an imminent edition of the Bank Organisation's "Look At Life" series devoted to the processes and organisation of a pop recording. Filmusic's fourth will definitely be a tune from a film, because that's exclusively their field of operations now. Their current and forthcoming line-up of plugs is impressive, too.

They have "Tansy" as recorded by Alex Welsh and his band for Columbia, and the following numbers which are all title tunes from current or forthcoming films: "No My Darling Daughter" by Juliette Mills and Sir Michael Redgrave (Parlophone); "She'll Have To Go" by Dennis Lotis (Columbia); "In The Doghouse" by Dick Charlesworth and his City Gents (Top Rank).

Filmusic publishes the music being featured in the film with a host of jazz stars called "All Night Long," and Harold Shampian is hoping to negotiate an LP of it. Another forthcoming Filmusic theme is "Waltz Of The Toreadors" composed by "Warsaw Concerto" writer Richard Addinsell for the film of the same name which will star Peter Sellers, Dany Robin and Margaret Leighton.

"Stork Talk" is another film title theme with interesting possibilities, and, leaving the film world temporarily, Filmusic have the publishing rights of the theme to the forthcoming "Ghost Squad" ATV series. Phil Green is the composer.

**PETER CALLANDER**, of the Bron Music group, starts September in the right manner with the latest Roy Orbison single from London. The Bron title is "Candy Man." Peter's also enthusiastic about "Skin Divin'," a novelty number about a guy who falls in love with a mermaid and buys a skin diving outfit so that he can visit her. The Avons have recorded it for Columbia, and Peter reckons it could be even bigger than their "Seven Little Girls."

On September 8 he starts work on both sides of Paul Anka's latest for Columbia. Titles are "Cinderella" and "Kissin' On The Phone." N.H.

# Working with Sammy is a wonderful experience

I SAW Sammy Davis Jr. when he played the Pigalle in London last year. I saw him last week when he opened his season at the Prince of Wales. And I still haven't seen the REAL Sammy Davis. On each occasion he seemed, in his act, to rely on imitating other show business personalities. He does not sing a song that is one hundred per cent a Sammy Davis creation. Even in his current act, his performance of Tony Newley's "Gonna Build A Mountain" includes an almost perfect imitation of Newley's rendering. His ad lib's are nearly always directed at fellow performers, or at show business itself.

So what is the real Sammy Davis? That was the first question I put to his MD of ten years, the man who more than any other, should know, Morty Stevens.

He is not now on the Sammy Davis pay roll, but he came here as a special favour, to direct the musical arrangements for the current show.

"First of all," he told me, "Sammy is an impressionist rather than an impersonator. He feels he is at his best when he is interpreting people and other entertainers. I have known him for ten years and his first desire is to make people happy.

"He is not just an entertainer on the stage, but a bright moment in the life of anyone who meets him. He is never happy unless he is pleasing people.

## So relaxed

"Before he was a star—I knew him then—I would often find him standing in front of a mirror rehearsing postures. He would work on moves that looked phoney and bring them to life. That is why he looks so relaxed on the stage.

"When you see Sammy smiling on the stage then you know he is enjoying himself. He knows that he is entertaining his audience.

"He once said to me that the most important thing in show business was to get through to the people. That is not so corny as it sounds. He will do his utmost to have his audience, figuratively speaking, on the stage with him. And he succeeds because he has the magnificent ability to sell himself.

"It has come out of necessity. In the early days he knew that he suffered from a great disadvantage. He was a negro. Not only that, he was a one-eyed negro, and he had adopted the Jewish religion. In his own words: 'Who could have a greater handicap than that?'

"But Sammy overcame it by his absolute honesty. When he married Mai Britt he realised that it would cause a lot of controversy and that many eyebrows would be raised. But he had defeated such bias before and he knew that he could do it again."

HE HAS DONE IT — BY HONESTY.

## Peter Hammond talks to the man who has been Sammy Davis' MD for ten years — Morty Stevens

"He is honest in his act. He will never try to cover up a goof. He will allow the audience to realise that a goof has been made and allow them to laugh with him."

Has Sammy's marriage changed him?

"I don't think it has professionally. But he is certainly a more settled personality. He has overcome all prejudice and is an extremely happy man. He loves Mai very much and it is difficult to stop him talking about the baby.

"When he invites the audience at the Prince of Wales to come back stage and see photographs of the baby, he may be joking, but deep inside he wishes he could."

When I arrived to meet Morty Stevens at the Prince of Wales theatre, I had to wait while he finished rehearsals with the orchestra and Sammy. It was immediately before the performance and on the fourth night.

## Experiments

"Sammy wanted to try a new number. He is always doing that. Even when performing he is not afraid to experiment with something new. I suppose I've got used to it after ten years of working with him. I like to boast that I can now be one jump ahead of him, but I know nobody could be one jump ahead of Sammy Davis Jr."

What is Sammy like to work with



at recording sessions? Is he any different without an audience?

"No. Sammy always has an audience. I have known musicians to cancel other dates to record with Sammy Davis. They know that he is very relaxing to work with. He doesn't put the pressure on and they know it will be fun. They say to themselves: 'We are going to have some fun and we are going to make some music'."

Now that Morty has left Sammy has he any regrets? "I miss working with live performers and I miss working with Sammy. It was more than just a job with a fine performer, it was a wonderful experience.

"Funnily enough, it was Sammy

who was the cause of my leaving. We were to do a TV show at Revue Studios in California and he asked if I would compose the original music for it.

"After the show Revue Studios asked me if I would like to work with them. It meant that I would be able to spend more time at home with my family. So I told Sammy I was leaving and he said: 'I'll miss you. But I wish I could do the same. Stay home, and not have to travel!'"

"Having worked with Sammy again, if only for a week, I have got the old taste in my mouth, and I hate to leave. He is a person with whom you could spend a lifetime working—and never get bored or fidgety."

# HOW TO BECOME A BILK OR A BARBER

THERE'S a boom in Trad Jazz—professional and amateur . . . playing and listening. I estimate that there are between five and seven thousand amateur bands in Britain.

Many of them, with an eye on the Acker Bilk and Chris Barbers, would like to turn professional—particularly some groups who have played the small halls for a couple of years and now think they are the next in line for Fame and Fortune.

Some haven't a clue how to get a pro band going . . . of the heartaches . . . the worries . . . the hard work . . . the capital required. Groups like these, understandably, see only the glamour and the gold. Let Terry Pitts put them wise.

Said Terry: "You need £5,000 to start a good band. You have to pay good money for good musicians at a time when nothing is coming in. Some of our new leaders have had to sell their homes. All the people I employ have been pro musicians for years, so they expect to get pro money."

"Mind you I had it ready made for me. I'd been using Cy Laurie's name

for six months. When I took over it was already an established band."

Mae Duncan, whose band has just fallen through, put the initial outlay at £500. "Uniforms at £15 a head, £150 down on a bandwagon, publicity and posters around £50. I was sponsored and I didn't have any wages to pay while rehearsing."

Mike Cotton: "The expenses to get off the ground? It cost me (that's all of us because we're co-operative) £150 without the van or uniforms. That was just publicity and small incidentals. But in four months we've paid back everything we borrowed."

Alan Ebdon: "My wife is my agent so I'd got it over the other new bands. My initial outlay was £400."

Doug Richard: "Unless you're a man of considerable means you can't start a professional band. Not many of our musicians could earn enough even to think of it. Close to £1,000 I'd say. In my case the band is jointly owned by my agent and myself."

So, from £400 to £5,000 is the new leaders' estimates of the money angle. But that's not the biggest problem,

Compatibility of temperament. Finding the guys. Getting the jobs. Rehearsal bookings. Getting a good band sound.

Rehearsals. THEY are the difficulties.

"You live together for days on end. At rehearsals, in the bandwagon, in hotels. If the chaps are at loggerheads you won't get a sound," says Doug Richard.

"The accepted way is to live together over this living together is to do month or so in Germany. Most of our bands started that way."

Eric Allandale: "I started the band while they were still working in other bands and at lay-time jobs. Then I went to Germany for three months. It was hard work. Seven hours every night, and we rehearsed four hours a day for four days a week."

"Then Lyn Dutton heard us and signed us immediately. We came back fully pro."

So there it is. Get yourself a thousand pounds. Or sell half your potential to an agent. Find half-a-dozen amateur guys. Go to Germany for two months. Then start the round of the clubs, bars, rooms and theatres. And if you can't get in a couple of records and a broadcast the repeats may come in. But remember the words of Doug Richard:

"You've got to have personality your band because the people who come to jazz clubs want to be entertained."

OWEN BRYCE

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# I owe my start to



# Lonnie

**MEET** Adam Faith—and you find two marked differences from the average pop star. First, he shows no special zeal for talking about himself. He doesn't treat a question as a cue for holding forth at length on the subject of Adam Faith. He just answers it—and waits for the next.

Nor do his answers carry much excitement. He discusses himself and his career in the flat, feckless tones which pop stars normally reserve for talking about rival versions of their latest disc.

Secondly, he has no story to tell of childhood ambitions to be an entertainer, of juvenile struggles to win talent contests. When I had coffee with him the other day, he explained:

"My interest in discs dates back to the Frankie Laine, Eddie Fisher and Guy Mitchell hits of seven or eight years ago. But I heard nothing which really excited me till 'Heartbreak Hotel.' My only ambition at the time was to get into the production side of films.

## Not even Elvis

"None of these discs shifted me from it—not even Elvis's. What *did* shift me was when I watched Lonnie Donegan at Acton Town Hall and started digging his records. Then—and only then—did I have the slightest urge to be a performer."

I pointed out there is a take-off of Adam in the West End revue, "On the Brighter Side." It starts, "What do you get if you ain't got talent?" I asked him what his reaction was.

"First I've heard about it," said Adam. "Whether I have talent or not isn't for me to say. There's only one lot of people whose opinion on the matter concerns me: that's the teenagers. Do I mind a joke at my expense? Not in the least!"

That I believe, Adam has a sense of humour—though it shows in an occasional quick, shy grin rather than in explosive laughter.

"In your book," I said, "there are pictures of you playing golf and badminton and riding a horse. Are you above average at any sport?"

"Not me! Not the athletic type. I've played quite a lot of tennis lately; but I'm not much good. Do I play stripped to the waist? Depends who's around. But I love the sun—whether I'm moving about or just lying in it.



Adam studies the score while one of his tapes is played back in the E.M.I. recording studios. (DISC Pic)

## Let's Dig a Little Deeper ... Dick Tatham talks to **ADAM FAITH**

"I follow sport: racing, the Tests, football, the big fights. I'm now a Spurs fan—but only through seeing them on the telly. Only been to one professional match: Queen's Park Rangers a few years ago. Wouldn't chance it these days."

"How are you on practical matters?"

"The world's worst! Don't know the first thing about car mechanics. Indoors, I couldn't even put up a shelf. Any more faults? I'm hopelessly untidy and forgetful. Don't know where I'd be without my brother Dennis."

"Are you late for rehearsals and other show biz appointments?"

"That's one fault I *don't* have. It would mean being disrespectful to other people concerned."

"Superstitions?"

"None—unless you count a fear of using iron staircases. Don't know why I have it. Haven't had one collapse under me yet. Still, I guess there's got to be a first time!"

Now Adam Faith has established himself not just as a teen idol, but (mainly through his "Face To Face" TV) as a person of intelligence. What is in his mind?

I hear indirectly that he has for some time thought deeply about the kind of world the future holds for us, the possibility of life after death

and other serious subjects. But he shows no sign of wanting to rush into print with his views.

He says: "I like listening to interesting people. I learn all I can. As to my own views, I can tell you my religion is Church of England—and that I would like one day to make a study of different religions."

"But, on the whole, I don't say much about my views. They are not properly developed: remember I'm only 21! Also, if you keep on about what you think, you're liable to become a bore."

Further reasons, in my opinion, are that Adam in private—as distinct from Adam with an audience—is shy; and that he is sensitive enough, when discussing deep subjects, not to want to drop any clangers.

I said: "I feel sure you can give us your present views on music."

He replied readily.

## R 'n' B

"These days I'm crazy 'bout rhythm 'n' blues. The beat's as big as rock—and it's earthier. Artists? Give me people like Fats Domino and Ray Charles. Mathis: he's great, too."

"As I said on TV, I like classical music; but the *orchestral* kind. Opera and ballet aren't up my street. Nor, come to that, is modern jazz. But I don't knock them. They have a public; there must be something to them."

"I wish some people would take the same attitude to my kind of music."

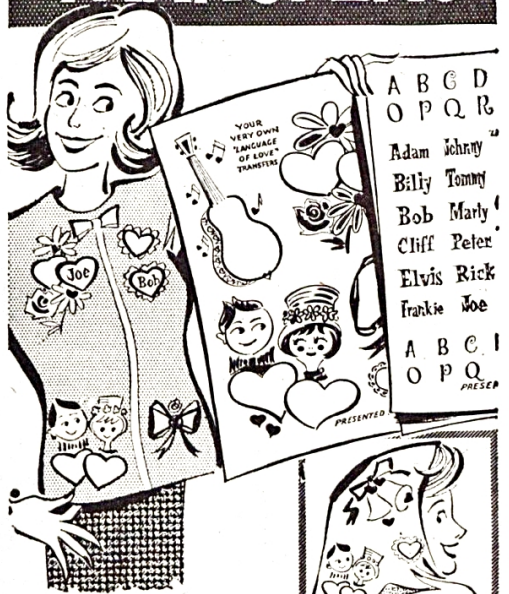
I said: "To sum up: which of the subjects you *do* feel ready to talk about, do you find the most interesting?"

He gave a sly grin. He said, "Girls, books and discs—in that order."

**NEXT WEEK  
Mark Wynter**



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# MARTY

OUT MONDAY SEPT. 4th. 5p

# RECORD STARS at the RADIO SHOW

Among the many pop stars who have visited the BBC stand at this year's Radio Show are (below) Shirley Douglas and Chas McDevitt, seen talking to DJ Alan Freeman, The Lana Sisters, and (bottom) DJ Don Moss and Sally Kelly. (DISC Pics)



## Matt Monro flies to U.S. for a TV commercial

IT is now definite that Matt Monro will guest on the Ed Sullivan Show on October 15. Matt, together with manager Don Black, flew to the States early this week to finalise details.

While he is there, the singer will also record a commercial for American television with Hugo Winterhalter and his Orchestra, and his manager will enter into negotiations for a return trip when Matt will appear on more TV, and possibly play night club dates.

Matt's next disc release for Parlophone will be "Love Is The Same Anywhere," backed with the spiritual from the Newley show, "Gonna Build A Mountain."

## Kane for one-nighters

EDEN KANE heads an all-star bill of The Flee-Rekkers, Mike Cox, Nero and the Gladiators, Vince Eager, Johnny Gentle and The Barons which starts a one-nighter tour at the Birmingham Hippodrome on October 15. Other dates are still being negotiated.

Also booked for a one-nighter series are Johnny Kidd, Joe Brown, Danny Rivers, who join The Flee-Rekkers, Nero and the Gladiators and Vince Eager and open at the De Montfort Hall, Leicester, on September 17.

# Denver

## SAMMY DAVIS — NEW LP OUT

SAMMY DAVIS Jr. has a new LP released in the States this week. On American Decca, it will be released here by Brunswick.

Title is "Mr. Entertainment," and Sammy includes several show tunes in addition to his usual impressions and some standards.

Another album released this week is "Lena At The Sands," featuring Lena Horne recorded "live" at the famous hotel in Las Vegas.

## Gary Marshall—film role

PARLOPHONE singer Gary Marshall, who has recently returned from Germany, has landed his first major film part. He will play one of the leads in the Astra Productions' "Sergeant Hoffman, Savilion," which is to be made in Munich in September. The role is completely straight, Gary will not sing in the film at all.

## Joan Collins cuts film song

FILM star Joan Collins is to record a song for the first time. It is called "Let's Not Be Sensible," is written by top American writers Sammy Cahn and Jimmy Van Heusen, and is featured in "The Road To Hong Kong," the film in which she stars with Bing Crosby and Bob Hope. She will sing the number as a duet with Bing.

## Fury film date fixed for September 25

BILLY FURY is to start work on his first film on September 25. He is to play the title role, and is needed on the set for five weeks.

However, at present he is available for only three, and at the time of going to press negotiations were in hand regarding his availability for the other two weeks.

No title has yet been fixed for the film.

In addition, Billy Fury has accepted a second film offer, and he will definitely start shooting this in January of next year. His manager, Larry Parnes, told DISC that between now and the end of next year he will definitely make three movies, possibly four.

Following his second film, which should be completed at the end of February, Billy will undertake the first of five trips abroad. He has received offers from Scandinavia, Italy, South Africa, Australia and New Zealand, and he will spend two weeks in each country.

After the first trip Billy will return to a four-week British tour.

## Austrian pop star on TV

THE Austrian entry for the Montreux Festival will be featured on BBC Television on September 14. Entitled "Let's Make Music," it is featured regularly on Austrian television. This edition includes British singer Lisa Page, one-time vocalist with the John Barry Seven.

Other stars in the show are Peter Kraus, top Continental recording star, and Peter Weck.

## BBC reach the forties

"THE Singing Years" on BBC TV, September 10, will feature music of the '40s. As before, singers will include Dennis Lotis, Diane Todd and Benny Lee, and there will be numbers from some of the top musicals of that era, including "Oklahoma" and "Annie Get Your Gun."

## Wallis, Sunshine on 'Trad Fad'

BOB WALLIS and his Storyville Jazz Band, the Fairweather-Brown All Stars, Monty Sunshine and Beryl Bryden will all be featured in "Trad Fad" on September 9.

## Sinatra single out next week

CAPITOL are to release a new Frank Sinatra single on September 15. Titles are "American Beauty Rose" and "Sentimental Journey."

Sinatra's latest album, "Come Swing With Me," is released tomorrow (Friday).

## Leyton for 'Club'

GUESTS for "Saturday Club" on September 16 include John Leyton, Bobby Angelo and the Tuxedos, Alan Beach and Dave Waite, the Ronnie Keene Six, Mick Mulligan, George Melly and Clinton Ford.

"Easy Beat" on September 10 will present Tommy Sanderson and the Sandmen, Judd Proctor, who will be taking over from Bert Weedon for that week while the latter is on holiday, Craig Douglas, Valerie Masters, Johnny Duncan, Kenny Ball and Clinton Ford.

## Confederates on 'Stars'

THE Confederates, a new jazz band, whose first disc is "The Mohawk Trial" on Decca, will appear on "Thank Your Lucky Stars" on September 9.

This group, who are booked for one-nighters for the rest of this year, will make their variety debut in the Dickie Valentine Show at the Hippodrome, Brighton, week commencing September 11.

## TWW to launch DJ show

TWW are to present a new series of disc programmes to be called "Discs A Gogo." Although a starting date has yet to be decided, this informal disc programme will be aimed at a teenage audience. It will feature new and pre-releases in the pop world.

Each show will be given before a live audience and every programme will have a visiting guest celebrity.

The series will be compered by Kent Walton, with Ker Robertson arranging the discs and writing the scripts.

Colin Day will be featured in the BBC's "Song Shop" in September. He will record his spot on September 19 for transmission later in the month.

## Exhibition books Johnson

BRYAN JOHNSON and Rosemary Squires will appear as special guests for a week from October 16 at a national exhibition to be held in Birmingham.

As yet the venue is not known, but both artists will be called on to perform.

## GREAT NEWS

# Emile Fo so can



## NEW RELEASES

- Eden Kane Get lost 45-F 11381 Decca
- Billy Fury Jealousy 45-F 11384 Decca
- Elvis Presley Wild in the country: feel so bad 45-RCA-1244 RCA
- Perry Como Make someone happy from "Do-re-mi" 45-RCA-1246 RCA
- Del Shannon Hats off to Larry 45-HLG 9402 London
- Timi Yuro Hurt 45-HLG 9103 London
- Backbeat No. 1 The Rondels 45-HLG 9104 London
- Roy Orbison Cryin' 45-HLU 9405 London
- Duane Eddy Drivin' home 45-HLW 9106 London
- Bobby Darin and his orchestra Theme from "Come September" 45-HLK 9107 LONDON ATLANTIC
- Fanny from the film Morris Stollert with orchestra 45-WB 48 Warner Bros.
- Bob Luman Private eye 45-WB 49 Warner Bros.
- Eye bye baby Dante 45-8857 Brunswick
- Max Bygraves What's new at the zoo from "Do-re-mi" 45-F 11382 Decca
- Theme from "Come September" Dick Jacobs and his orchestra 45-Q 72458 Coral
- Teresa Brewer Little Miss belong to no one 45-Q 72458 Coral



# to make surprise trip to America?

**KARL DENVER** has had a firm offer to visit America from the officers who control the entertainment for all U.S. bases in Britain.

"I've played eight bases up and down the country plus the Columbia Club for American officers in London—a very plushy place—and the major who heads the American entertainment section has asked me and the boys if we'd like to go to the States. He said he would arrange it.

"When I play the bases over here I don't give my usual act. Instead I let them have a rhythm and blues show.

"They were astonished that a Briton could sing this way, and we got a fantastic reception wherever we played. After all, I played and sang for over three years in Nashville, Tennessee, the home of Country and Western.

"I'd like to go. We'll have to see if it's possible to fit a trip in with all our other engagements.

"I had a great time in the States before they found out I was there illegally—I'd jumped ship serving in the Merchant Navy—and threw me out.

"I was privileged to appear with some of the greats, including the legendary Hank Williams. Others I knew and worked with include Hank Snow, Skeet McDonald, Faron Young and Hank Thompson.

## Bilk, Barber go out in colour

**NEW** Acker Bilk and Chris Barber will have pictorial, glossy covers in two colours. It is a new venture by Columbia, but at present is being confined to these two releases only.

Acker Bilk plays "Stars and Stripes Forever" backed by "Creole Jazz." Chris Barber plays "Mama, He Treats Your Daughter Mean" backed by "Swipecy Cakewalk."

The price of these discs will be 7s. 3d., sixpence more than the normal single price.

Also in the EMI releases tomorrow are one from The Shadows, "Kon Tiki," written by Michael Carr and backed by their own composition "36-24-36," and Connie Francis' American hit "Together" backed by "Too Many Rules." Both are reviewed on page 10.

## Lena swings

**SINGER** Lena Martell will be featured in three of her own programmes for BBC television, beginning Friday, September 15.

They are to be called "Swinging High," and they will be run at weekly intervals.



## U.S. release for Bassey

**SHIRLEY BASSEY'S** discs are to be released in America. Art Talmadge, vice-president of United Artists Records, announced in New York last week that his company have signed a long-term contract to this effect with Bassey.

Her first single, her current hit "Reach For The Stars" backed with "You'll Never Know" which was released here in the early summer and reached number 6 in our Top Twenty, is to be released to tie in with her visit to the States.

Shirley Bassey is due to open a five-week engagement at the Persian Room, New York, on September 13.

American singer and TV star **CONNIE STEVENS** chats to **ANTHONY NEWLEY** in his dressing room after she had seen his show "Stop The World" while she was on her flying visit to London last week.

# PRESLEY TO START TOURING AGAIN

**ELVIS PRESLEY** is to start his first road tour in nearly four years. Plans are now being made for a series of personal appearances starting next January which will take in a wide area of America.

Since he left the army Presley has been prevented from touring by his film work—he is now completing "What A Wonderful Life," his fifth film since his release, and later this month he starts shooting "Kid Galahad"—but, as DISC revealed exclusively several weeks ago, he is to reduce the number of films to two a year, starting in 1962.

This will obviously leave more time for other work and may even result in a trip to Britain.

Mr. Freddy Bienstock, Aberbach music executive and the man who picks the songs Elvis sings, has confirmed what he told DISC earlier, that Presley wants to come to Britain and may well do so when his work schedule eases.

## U.S. comedian in musical

**COMEDIAN** Shelley Berman, who has had three best-selling albums on both sides of the Atlantic, is to star in a new Broadway musical. Set to open in February, the show is "A Family Affair," written by William and James Goldman.

## EMI to start 208 jazz series

**EMI** are to present a new weekly programme on Radio Luxembourg from Saturday, September 26. It will be called "Marquee Trad Club," and it will be transmitted direct from the Marquee Club in London.

Top trad bands and musicians will be featured, plus a selection of the latest EMI releases.

## NEW TALENT CONTEST

# ord made it— YOU

**HERE** is your chance to make a name for yourself. Instead of just reading about the musical talent in these columns—you could be part of it. Like Emile Ford, The Allison's and many others, you could become a star through one of our famous talent contests which, in this case, is being held in conjunction with The Centre of Sound in London, the place that has become a showcase for amateur talent.

Auditions will be held every Saturday, commencing September 9, at the Centre of Sound. To enter for this great and valuable contest it is necessary to complete an Entry Form—available from Centre of Sound, Archer Street, London, W.1.

The contest is open to male and female vocalists, vocal groups, instrumental groups and jazz groups.

Entrants who reach the required standard after auditions will be invited to appear in a series of heats, culminating in a grand final in the New Year.

The winner will receive a 105 guinea VERITONE tape recorder, a recording test with a major company and a paid engagement for a week at the Centre of Sound. Runner-up will receive a STUZZI tape recorder. Third prize is a collection of LPs of the winner's choice worth £10.

Get your entry form now.

First and second prize in the contest are two tape recorders—the 105 guinea Veritone (left), and the Stuzzi.



## PYE LAUNCH NEW JAZZ LABEL

**PYE** are making September their jazz month by launching their new Pye-Jazz label. All future jazz releases will come under this banner.

For their first release, Pye plan to bring out albums by Al Grey, Ahmad Jamal, Bo Diddley, Muddy Waters, Nina Simone, Kenny Ball, Micky Ashman and Bob Wallis.

In addition to these, Pye will also release several rhythm and blues singles on their International label. Artists include Chuck Berry, Tiny Topsy, The Vibrations, Howlin' Wolf and The Ideals.

All these discs will be released on September 5.

## More dates for MJQ

**VIC LEWIS**, in association with the Harold Davison Organisation, has added three more dates to the itinerary of the Modern Jazz Quartet, who are due to open in London on September 23.

New dates include the New Victoria, London, on September 30, and the Dome, Brighton, on October 1. In the evening of October 1, the MJQ will travel to Portsmouth, and give a concert at the Guildhall.

## Belafonte single from the LP

**BECAUSE** of the tremendous demand for the track of "Hole In My Bucket," from his LP, "Belafonte Returns To The Carnegie Hall," RCA are to release it as a single. It will be issued on September 8.

Other releases for that week include an instrumental by The Ventures, "Theme From Silver City," and a Johnny Tillotson, "Without You."

## Monro opens singer's shop

**MATT MONRO** will open a modern self-service store, owned by fellow recording artist Ken Jones, at Watford on September 16.

Ken Jones, whose latest disc is "Joxville," aims to provide a specialised service for record-buyers. The shop is equipped with mono and stereo listening facilities.



# Linda Scott

## don't bet money honey

45-DB4692

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**ANTHONY NEWLEY**

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THE GREENWOOD TREE

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# Eden Kane, Billy Fury can both do it again

TIPPED FOR THE CHART



**Presley**  
'Wild in the Country'



**Fury**  
'Jealousy'



**Francis**  
'Together'



**Shannon**  
'Hats Off To Larry'



**Kane**  
'Get Lost'

**EDEN KANE**  
Get Lost; I'm Telling You (Decca F 11381)  
**D N T**  
EDEN KANE wisely follows up his recent hit with something very much along the same lines. This is the growling "Get Lost," which has an easy-to-remember tune. Kane once more enjoys the benefit of a splendid Johnny Keating orchestral accompaniment. Can't see this one missing either. "I'm Telling You" is a crisp beater, too, though without the catchiness of the big side.

**BILLY FURY**  
Jealousy; Open Your Arms (Decca F 11384)  
**D N T**  
BILLY follows up his quarter-million seller "Halfway To Paradise" with a surging tango treatment of the old "Jealousy." Billy benefits from a fine Ivor Raymonde orchestral accompaniment which gives the half plenty of size. Should keep him on the crest of the wave. "Open Your Arms" is a slow ballad with something of the same atmosphere but treated with less punch.

**CONNIE FRANCIS**  
Together; Too Many Rules (MGM 1138)  
**D N T**  
AN old De Sylva, Brown and Henderson ballad "Together" comes up with the slow beat in it to make another winner for Connie Francis. This takes Connie along a similar path to the one which made her name in "Who's Sorry Now." A very good production using a Cliff Parman orchestra. Connie interjects a midmark narrative that isn't necessary—even so, it ought to be a big release.

**DEL SHANNON**  
Hats Off To Larry; Don't Gild The Lily, Lily (London HLX 9402)  
**D N T**  
FOLLOWING up his "Runaway" hit, Del Shannon beats out sardonically with "Hats Off To Larry," a rather cruel romancer about the girl who jilted him for another—and got jilted in her turn. Piping organ accompaniment with heavy rhythm. "Don't Gild The Lily, Lily," is a filler with beefy background. Advice to a girl who's inclined to overplay her hand.

**ELVIS PRESLEY**  
Wild In The Country; I Feel So Bad (RCA 1244)  
**D N T**  
ELVIS singing his film title song, "Wild In The Country," with soft, almost whispering approach. A gentle country melody for which he receives a soothing guitar and vocal group accompaniment. And if that's not the Presley mood you want, then you



can turn to the more choppy beat of "I Feel So Bad." Either side up, another hit for Pres.

**THE SHADOWS**  
Kon-Tiki; 36-24-36 (Columbia DB 4698)  
**D N T**  
THE SHADOWS are away with another seller in Michael Carr's composition "Kon-Tiki." There should be a raft of orders for this, if you'll pardon the pun. The group work a smooth South Seas noise into the beat. Tune's commercially simple. "36-24-36" is one of the numbers written by the boys themselves. Slick rhythmic offering which is just the job for their fans. Good close-up guitar work for variation on this half.

**MAX BYGRAVES**  
What's New At The Zoo?; The Juke Box Is Broken (Decca F 11382)\*\*\*

**TUNES** from the latest import from Broadway stage—"Do-Re-Mi"—are beginning to filter on to the market now. Here's Max Bygraves singing one of them—a bright novelty. **What's New At The Zoo?** A word-play lyric running through rhymes on the various animals. **The Juke Box Is Broken** is a drug store lament which Max sings alongside the sweet Two-Tones girl voices. Somewhere between country and Salvation Army sound.

**GENE VINCENT**  
I'm Going Home; Love Of A Man (Capitol CL 15215)\*\*\*  
**G**ENE VINCENT sings "I'm Going Home." Opens hauntingly with a good country blues effect before the side begins to spark in a wild beat. Exciting and worth heavy sales. **Love Of A Man** is a dusky-sounding country ballad for which Vincent comes close to current Presley.

**DAMITA JO**  
I'll Be There; Love Laid Its Hands On Me (Mercury AMT 1155)\*\*\*\*  
**M**ISS DAMITA JO is usually worth listening to, and this disc is no exception. She sings the neat beat of **I'll Be There** with an easy strength that could make the release very commercial. Contrast in the quicker, snappier **Love Laid Its Hands On Me**. Spiritual derivations are strong in this catchy production. Chuck Sagie provides lively accompaniment using plenty of vocal chorus.

**THE HUNTERS**  
The Storm; How's M'Chicks? (Fontana H 323)\*\*\*  
**T**HE British instrumental group, The Hunters, have a steady and rather sombre offering in the twanging **The Storm**. Fits the mood all right—and just the thing if you want clouds overhead. You can, however, always cheer yourself up with the brighter **How's M'Chicks**.

**ROSEMARY LANE**  
What Is The Age To Fall In Love?; Who Does He Think He Is? (Philips PB 1172)\*\*\*  
**R**OSEMARY LANE singing a slow straight romantic ballad, **What Is The Age To Fall In Love?** Ivor Raymond gives her a quiet guitar accompaniment. Miss Lane's version of the brisk **Who Does He Think He Is?** livens matters up for the second half.

**BARRY MANN**  
Who Put The Bomb; Love True Love (HMV POP 911)\*\*\*\*  
**W**HO Put The Bomb (in the Bomp Bomp Bomp) is a smart novelty taking a quiet stab at The Marcels and similar groups. Mr. Mann sings the rocker comfortably and with a straight face. Modern day version of they're-playing-our-sung-darling. I'd like to have heard a Freberg on the topic. As it stands it'll draw two kinds of customers . . . those who take it



**JOHN BARRY**—The Jerry Lordan number "Starfire" could have as much success as his "Apache." (DISC Pic)

seriously for the beat idiom, those who enjoy the poker-faced comedy. Crisp beater on the flip, **Love True Love**, with Mann again scoring.

**THE PLATTERS**  
I'll Never Smile Again; You Don't Say (Mercury AMT 1154)\*\*\*  
**A**RE The Platters out of fashion at the moment? I get the feeling that they're just missing the mark somehow. **I'll Never Smile Again** could do them some good, however. A rather stilted slow-moving revival. **You Don't Say** is an edgy hand-clapper which dances a rock rhythm all the way.

Summer lull ends, so it's back to **SIX PAGES OF REVIEWS**

Singles pages 10-11 and 12  
LPs pages 12, 13  
Mod Jazz page 14  
Trad Jazz page 15  
**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).

**LINDA SCOTT**  
Don't Bet Money Honey; Starlight, Starbright (Columbia DB 4692)\*\*\*

**H**ERE last week for TV with Paul Anka, Linda Scott chirps a steady **Don't Bet Money Honey**, and could pull in some more sales. The song is insidious without being of much quality. Heavy stringwork of the Hutch Davie orchestra attempts to disguise its defects. **Starlight, Starbright** is sung sweetly by the girl.

**MIKE CLIFFORD**  
Pretty Little Girl In The Yellow Dress; At Last (Philips PB 1175)\*\*\*

**M**R. CLIFFORD sings two film songs. **The Pretty Little Girl In The Yellow Dress** comes from "The Last Sunset," and is a slow tender ballad which may be just too tender for its own good. **At Last** is taken from "The Last Time I Saw Archie" . . . a standard which never loses its form. Clifford sings it warmly with plenty of strings behind him.

**BRYAN BLACKBURN and PETER REEVES**  
Li-Chee Fair; Eggheads (Philips PB 1171)\*\*\*

**J**APANESE novelty duetted for laughs by Bryan Blackburn and Peter Reeves. It's Bryan's re-write on **Strawberry Fair**, and could collect sales as well as chuckles. For the turnover they take the television series theme, **Eggheads**. Better than the series itself.

**JOHNNY HORTON**  
Miss Marcy; Ole Slew-Foot (Philips PB 1170)\*\*\*

**A** JOHNNY HORTON coupling for those remembering. **Miss Marcy** is an appealing country song which Horton puts across sentimentally to a sitting-on-the-porch accompaniment. **Ole Slew-Foot** wakes things up immediately with a frantic blowing behind Johnny as he races into song about a bear with a taste for Horton's honey.

**THE DEMENSIONS**  
Again; Count Your Blessings Instead Of Sheep (Coral Q 72437)\*\*\*

**B**IG vocal group work chanting Again with plenty of weaving around each other—and the tune. Slow and rather ponderous attack. Swifter for the reverse with cute electric organ behind the team as they chant **Count Your Blessings Instead Of Sheep**.

**JOHN BARRY SEVEN**  
Starfire; A Matter Of Who (Columbia DB 4699)\*\*\*\*  
**S**TARFIRE, written by Jerry Lordan, could easily have as much success as "Apache," though it's quite a different instrumental dish. Piping electric above the guitars and brass for a solid little melody that should sell well.

(Continued on facing page)



**The Shadows**  
'Kon-Tiki'

# NEW TO YOU



## The Highwaymen

'Michael'

FROM the very top of the American hit parade come The Highwaymen with their smash recording of "Michael." It will be a battle for this new group of five boys, for their disc has already been recorded over here by Donnie Donegan, and either one—or both—looks set for high chart honours. The Highwaymen all met while attending University in Middletown, Connecticut. They consist of leader Dave Fisher, Steve Butts, Chan Daniels, Bobby Burnett and Steve Trott.

The boys are all guitarists and all sing, but the music they perform is strictly folk.

In 1960, The Highwaymen met and signed up with artists' manager Ken Greengrass (he handles Eydie Gorme and Steve Lawrence), and secured a recording contract with United Artists. "Michael" is their first American success.

Like The Kingston Trio and The Brothers Four, The Highwaymen are intent on preserving the authenticity of folk music, but at the same time making it more presentable to the average record-buying public.

## The Mar-Keys

'Last Night'

NO doubt in addition to seeing "Michael" in our American listings, you've also seen "Last Night" by a group called The Mar-Keys.

This instrumental group of seven young men has a line-up very similar to that of Johnny and the Hurricanes—only larger. They consist of Terry Johnson (drums), Steve Cropper (guitar), Don "Duck" Dunn (bass), Charles Axton (tenor sax), Don Nix (baritone), Wayne Jackson (trumpet) and Jerry Lee "Smoochie" Smith on piano and organ.

Their disc, "Last Night," marks their wax debut on both sides of the Atlantic, and is a big, beaty instrumental packed with rhythm. The Mar-Keys began as a team of four instrumentalists, playing around Memphis. They spent their spare time listening to jazz at

the Satellite Studio and Record Shop, until finally all four were accepted by the company as studio musicians.

The boys accompanied many hit paraders on wax, and then recently were given the chance to make records of their own for the Satellite label. For this, they added organ and brass, and came up with "Last Night."

## Barry Mann

'Who Put The Bomp'

SONGWRITER Barry Mann, after having written several successful compositions, now has a disc contract of his own, and comes up with his first release, "Who Put The Bomp" (In the Bomp, Bomp, Bomp), for HMV this week.

The 19-year-old singer was born in Brooklyn, and after graduating from high school he took up architecture.

However, after some studying, Barry decided that music was his future. While in his early teens he had composed and written several songs, and so he took private music lessons, concentrating for two years on the classics, and winding up with a year of study in the pop field.

Barry became a songwriter, and a successful one at that. As a result of his own demonstration discs Barry Mann came to the attention of recording company executives Al Nevins and Don Kirshner who immediately signed him to a contract.

For his first record release he chose two of his own compositions, and immediately entered the American charts.

However, Barry still has two lifelong ambitions—to write for Broadway shows and films, and to become an accomplished actor.

## Kenny Clayton

'Teneriffe'

"TENERIFFE," a bright, breezy piano disc, introduces Kenny Clayton to record buyers.

Kenny's first love has always been the piano. When he was six, Kenny took his first piano lessons, and by the time he was 11 he had set his heart on becoming a concert pianist.

But Kenny never realised his ambition to star on the concert stage. On leaving the Trinity College of Music he worked for two years in a ticket agency, and then was drafted into the RAF, working in Air Traffic Control. Then came the first break. He travelled regularly to London to play at a coffee bar, "The Cat's Whisker," with a guitarist, known today as Tommy Steele.

By the time he left the Services Kenny had secured a job in a night club, and later on he joined a quartet for the summer season at Ventnor, Isle of Wight.

When he returned to London he worked with a rock group on tour for six weeks, and then came jobs in more night clubs and the Ranch House, Hford, where he has been playing since last year.

Kenny has also worked as a musical arranger for Jeannie Carson and Shani Wallis.

He makes his TV debut on "Thank Your Lucky Stars" on September 23, when he will be introduced by John Leyton.

## Ann-Margret

'I Just Don't Understand'

YET another American hit parader, Ann-Margret, makes her disc debut here this week. This beautiful, Swedish born singer, has just entered the U.S. Twenty with "I Just Don't Understand," and the disc is being tipped for the number one spot.

With a harmonica backing, it's a bluesy ballad in "African Waltz" beat style.

In the States, Ann-Margret was already a success before her disc was released. She has appeared on the Jack Benny show, and was cast for the leading female role in the re-make of "State Fair," with Bobby Darin and Pat Boone.

Ann-Margret Olson was born in Stockholm 19 years ago, but settled with her family in Illinois in 1946.

Determined to go into show business, she secured a spot with the touring George Burns troupe, and while on tour was seen by a Hollywood talent scout, who tested her for 20th Century-Fox.

She now has a long-term contract with that company, in addition to her exclusive pact with RCA Records.

## June Harris

White Cloud That Cried? It's the same song which Jan Hoiland revives here.

Lush steady accompaniment from a Brian Fave orchestra and a clear performance from Jan, but I still prefer Johnnie's original.

Another revival on the turnover, *Bless You For Being An Angel*, and again a more than competent production. Jan has a good voice, no mistake about that.

### THE SPINNERS

That's What Little Girls Are Made For; Heebie Jeebies (Columbia DB 4693)\*\*\*

SLOW rocking number chanted by vocal team to mandolinish accompaniment—That's What Little Girls Are Made For. I found it too pretentious for what its worth really is.

Frankly, I became bored early in the side.

Heebie Jeebies has the male group whipping up the pace, but again without revealing anything new enough to maintain interest.

### JOHNNY DANKWORTH

Avengers Theme; Chano (Columbia DB 4695)\*\*\*\*

JOHNNY DANKWORTH'S own composition for the television thriller series, *The Avengers*, is played here by his band in a way which will already be known to viewers.

The sound-track number is slick and darkly progressive with its apt violent undertones. First-class material of its kind.

Chano is Latin jazz which whisks up a fast pace. Colourful and almost hypnotically rhythmic.

### PEGGY LEE

Manana; The Folks Who Live On The Hill (Capitol CL 15214)\*\*\*\*\*

PEGGY LEE froths up the Latin with expert humour as she offers her fine version of *Manana*. I find it one of her most delightful performances, which is saving a great, great deal.

Miss Lee with her Mexican intonations will have you chuckling while your feet tap compulsively. Fine rhythmic backing directed by Dave Barbour.

The old *Folks Who Live On The Hill* is taken from one of Peggy's

LPs from some while back, if I'm not mistaken. The one for which Frank Sinatra directed the orchestra.

A slow, lush and so sentimental reading of the standard.

### McGUIRE SISTERS

Tears On My Pillow; Space Ship (Coral Q 72435)\*\*\*

THE three McGuire girls are due over in London this autumn—a fact which may do their sales some good. I hope so, because they rarely turn out a poor release.

Tears On My Pillow is a country and western waltzer sung with due respect for a melody that was a hit 20 years ago.

A ricky-ticky novelty on the turnover, *Space Ship*, has a topical lyric line married to pre-war approach.

### ANN-MARGRET

I Just Don't Understand; I Don't Hurt Anymore (RCA 1245)\*\*\*\*

ANN-MARGRET is 19—a Swedish-born miss from Illinois where her family went to settle 15 years ago. She sings huskily and distinctively. In particular, listen to her adroit handling of the odd-rhythms in *I Just Don't Understand*.

If you like the way "African Waltz" moves, you should be a natural customer for this recording.

*I Don't Hurt Anymore* is a more conventional beater which allows the girl to belt uninhibitedly.

### THE CHORDETTES

Never On Sunday; Faraway Star (London HLA 9400)\*\*\*\*

TOO long since we heard from the talented Chordettes. Their vocal of *Never On Sunday* may be just too late for hit parade placing here, though it has risen high in America.

Give it a spin... you may not be so tired of the number as you think. *Faraway Star* is a pleasant quiet roundabout of a ballad which the girls sing attractively.

### THE MAR-KEYS

Last Night; Night Before (London HLK 9399)\*\*\*\*

A SEVEN piece instrumental outfit made up of organ, trumpet, baritone, tenor sax, guitar, bass and drums. The Mar-Keys have registered heavily in the States with their steady



Swedish born ANN-MARGRET sings huskily and distinctively.

stalking rhythm in *Last Night*. One that could become a young dancing rage over here, and may easily make the lists.

*Night Before* lifts the speed a trifle but is not quite so compulsive as the top deck.

### JACK COSTANZO

"Naked City" Theme; Theme from "Route 66" (London HLG 9401)\*\*\*\*

BONGO man Jack Costanzo has a few rivals in his own section, and his exciting style has been on view here with Frances Faye in cabaret. You may have caught him briefly on television.

For this release, Costanzo leads a

Contd. on next page

## CIRCULATIONWISE

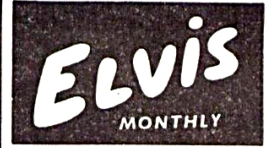
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JAN HOILAND comes back with an old Johnnie Ray number.

# Disc Date

Continued from previous page

The film number, A Matter Of Who, has already had airings via the Roy Castle vocal single. Here we get a smooth twangy instrumental performance.

### DOROTHY JONES

It's Unbearable; Takin' That Long Walk Home (Philips PB 1169)\*\*\*\*\*

OH YES, you'll sit up when you hear Miss Jones go into action with *It's Unbearable*. A powerful voice with a most distinctive style, and how she weaves black magic into the lyric of this one! Almost eerie, it's so gripping.

One of the discs you hope will sell. Powerful backing from band and girl chorus.

Takin' That Long Walk Home is steeper and not so unusual, but it has force in plenty, too.

### TERESA BREWER

Sea Shell; Little Miss Belongs To No One (Coral Q 72438)\*\*\*\*

A SAD, drifting ballad. *Sea Shell*, is sung by Teresa Brewer clearly and with some appeal in front of a sliding electric guitar backing. Rhythm and group voices, too, under Dick Jacob's direction. An insistent half that may sleep.

But the side which could really provide a surprise is *Little Miss Belongs To No One*. Brewer pipes this one out slowly and forcibly to a very striking rhythm and chorus backing.

Well worth spinning—and I think you'll find it gets under your skin.

### EDMUNDO ROS

La Chacona (I and II) (Decca F 11379)\*\*\*

EDMUNDO ROS and his orchestra with a double-decker on the same melody line, *La Chacona*. A vocal from Mr. Ros, too, in his familiar style as he tells us we must learn to dance this new Latin item.

Pleasant with its Latin sway, but I didn't quite agree that it was worth the space of both halves.

### JAN HOILAND

The Little White Cloud That Cried; Bless You For Being An Angel (Parlophone R 4810)\*\*\*

REMEMBER Johnnie Ray making one of his first hit parade impacts with his own composition, *The Little*

Disc Date (Continued from previous page)

powerful orchestra on the big screen theme. Naked City. Bongo work dominates, of course—and rightly.

The television series music for the turnover is again rapid motion stuff—and at speed. Mr. C is in his element.

FREDDY CANNON Transistor Sister; Walk To The Moon (Top Rank JAR 579)\*\*\*

FREDDY CANNON raps out the catchy Transistor Sister with plenty of echo behind him, while Frank Slay directs the no-frills backing. One that may branch out from the jukes into something big.

Walk To The Moon, which was written by Frank Slay and Bob Crewe, is a slower shlubdubder of a number. Cannon plants it in front of male group.

THE SHIRELLES What A Sweet Thing That Was; A Thing Of The Past (Top Rank JAR 578)\*\*

THEIR latest, What A Sweet Thing That Was, is not, in my opinion, up to the standard which The Shirelles can achieve when they like.

They chant in rather lack-lustre fashion and the tune itself doesn't inspire. Group's name may help sales, of course.

A Thing Of The Past is sweeter, with violins emphasising the fact. Slow ballad of nostalgic romance.

MICHAEL COX Sweet Little Sixteen; Cover Girl (HMV POP 905)\*\*\*

AN R.G.M. Sound production—which will mean something to those fans who like a distinctive studio noise with the beat. Michael Cox



KENNY CLAYTON keeps you in holiday mood with "Teneriffé."

makes a more than average job of the lively Sweet Little Sixteen.

Don't spin this expecting a conventional lilt... it's not.

Cover Girl, however, comes into the easy-going rippling pattern. Tuneful, with Cox duetting with himself while girl voices echo.

KENNY CLAYTON Teneriffé; String Gloves (HMV POP 907)\*\*\*

KENNY CLAYTON'S attractive keyboard sound is given a rhythmic accompaniment here for the appropriately sunny Teneriffé. Keeps you in the holiday mood with its smiling tune.

String Gloves, written by Clayton himself, is a more solid puncher, though the actual melody may not be quite so effective as that upstairs.

TERRY LIGHTFOOT True Love; Black Bottom Stomp (Columbia DB 4696)\*\*\*

LIGHTFOOT and his New Orleans Jazzmen move engagingly into the Cole Porter "High Society" hit, True Love. Terry himself provides the vocal in current trad fashion. Amiable.

The Black Bottom Stomp is faster with clarinet rippling through the lounce in happy fashion.

FERRANTE AND TEICHER Goodbye Again; Possessed (HMV POP 906)\*\*\*

PIANISTS Ferrante and Teicher have succeeded heavily over here already. The same customers should be attracted to the film theme, Goodbye Again, which the stars perform

in their usual polished duet fashion. Lush orchestral background for the rather stately melody.

Possessed—written by the piano men—is a gentle liquidy tune. Played with charm, of course.

MIKE COTTON JAZZMEN Senora; The Colonel's Tune (Columbia DB 4697)\*\*\*

SENOIRA has a good history and this could be one of the biggest disc versions—which is saying plenty.

The Mike Cotton Jazzmen are fresh to the record scene and Denis Preston ought to be highly satisfied with this Lansdowne Series capture. They play trad with the right sort of contagious gaiety. Gravelly vocal comes in about midway. Watch it rise.

For the turnover the band whips into Dankworth's composition The Colonel's Tune. Goes just as well for this kind of grouping as for Johnny's more sophisticated set-up.

ROSEMARY CLOONEY A Foggy Day; Love And Learn (Philips PB 1174)\*\*\*

MISS CLOONEY has been hard at work with the British orchestra led by Wally Stott. She sings the Gershwin standard A Foggy Day with her calm sincerity and usual appreciation of the lyrics.

The performance moves warmly, swinging gently.

Love And Learn is a good ballad which Rosemary sings succinctly while Mr. Stott plants a firm rhythm group behind her. Strings glide in after a while for some unnecessary lushing.

TIMI YURO Hurt; I Apologise (London HLG 9403)\*\*\*

MISS TIMI YURO has more than an unusual name—she has a voice to match. An odd, man-sounding powerhouse somewhere close to Della Reese, though apparently without the latter's basic jazz feeling.

Hurt has taken her high in the American charts and may well succeed here, too. I find the song over sentimental and the backing thin and old fashioned. But the voice could click.

The oldie I Apologise is perhaps the better production and I wouldn't be surprised if it managed to turn the record over on this side of the Atlantic.

THE AVONS Skin Divin'; Little Bo Peep (Columbia DB 4700)\*\*\*

AN easy-going novelty lilt, Skin Divin' makes useful material for The Avons. The boy leads with this tale of a mermaid the found down by the shore. Sound is light and fresh thanks to Norrie Paramor's backing.

Little Bo Peep is a bright yeah-yeah of a number using nursery rhyme characters for the sick lyric.

JOHNNY MAESTRO Mr. Happiness; Test Of Love (HMV POP 909)\*\*\*

JOHNNY MAESTRO singing in company with the big-sounding Co-eds vocal group, struts firmly through Mr. Happiness. Simple message and melody put over without any attempt to break new ground.

On the reverse, Test Of Love is a whooping, catchy offering which Maestro again sings over the Co-eds accompaniment.

DON BENNETT Paintbox Lover; Teach Me Tonight (Parlophone R 4811)\*\*\*

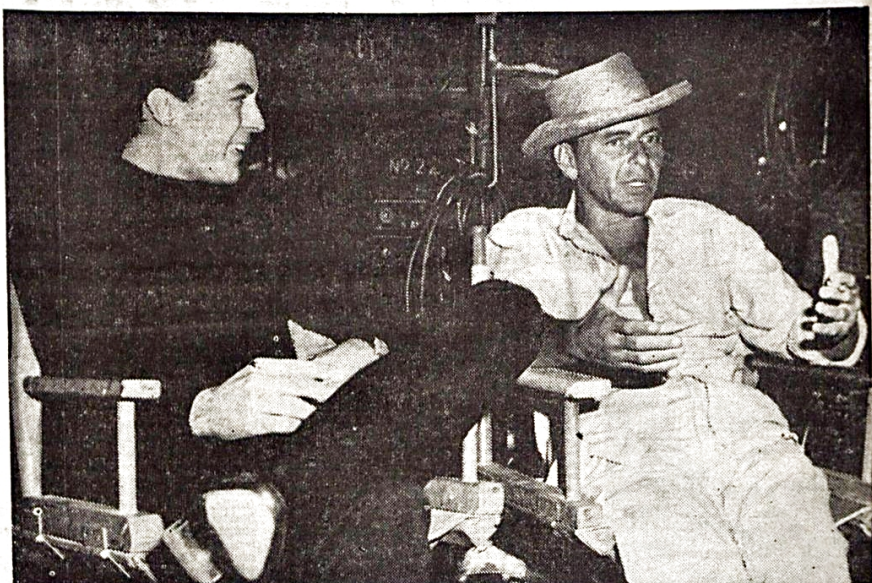
EASY swinging ballad Paintbox Lover is sung by Don Bennett crisply with a voice which reminds me somewhat of Tony Newley. Band backing directed by Ron Goodwin is fat and correct.

The dust-off of Sammy Cahn's Teach Me Tonight is sung with a slow cling-cling beat. Bennett seems to be working too much in echo here, but he's quite at home with the material.

ELLA FITZGERALD You're Driving Me Crazy; Mr. Paganini (HMV POP 904)\*\*\*\*

ELLA revives You're Driving Me Crazy with a cute Latin approach that breaks up and develops into a racy jazz. Good piano work in the group as Ella opens the scat door wide. A deliciously happy half.

Sam Coslow's Mr. Paganini has had a long run for its money. Ella picks it up for another ride. To say that it's as good as ever is an understatement. Ella really has fun with the song. Audience reactions on the side.



Not a dud track on the cheap LP set of Sinatra re-issues. With Frank above (on the set of "The Devil at 4 O'clock") is James Darren, who arrived in Britain last week to tape a Jo Stafford TV show.

Mood music at its finest from Andre Previn

LP OF THE MONTH

ANDRE PREVIN Thinking Of You

Thinking Of You; When Will I Hear From You; I'm Gonna Sit Right Down And Write Myself A Letter; P.S. I Love You; Hello, My Lover, Goodbye; Yours Sincerely; What's New?; I Remember You; Don't Worry 'Bout Me; Do Nothin' Till You Hear From Me; Signing Off (Philips BBL 7486, stereo SBBL 633)\*\*\*\*\*

AUGUST is always a very lean month as far as the number of albums available for the LP Of The Month tag are concerned, but that fact in no way lessens the quality of this set or reflects on its undoubted merit. I'm pretty sure it would have rated the award if it had been put out during one of the peak issue months.

If you want it classified, it's mood or background music, but again this fact shouldn't cause it to be underestimated. Mood music in the Andre Previn manner is mood music at its finest.

He's rooted around the older song catalogues a bit, and has compiled a set of melodic items which have not been overdone in mood albums. He's arranged and recorded them with all the Previn musical skill and originality, plus one or two more familiar standards like "Gonna Sit Right Down" and "Don't Worry 'Bout Me" which reappear in bright new garb.

Andre's boogie-tinged piano operates against a sweet string section which mostly chords a carpet of lush sound while he's soloing. The rhythm section keeps things gently swinging, and sets a sparkling up-tempo pace in "I Remember You."

A particular highlight of the album and another convincing demonstration of the Previn talent is the unexpected and effectively novel tango arrangement of Duke Ellington's "Do Nothin'."

BEHIND CLOSED DOORS AT A RECORDING SESSION

Disclosures involving engineering, musicians, arranging, conducting, producing and electronics during the recording of What Is This Thing Called Love?; Disclosures involving composers, conductors, arrangers, engineers, and vocal artists during the recording of Am I Blue?

(Warner Bros. WM 4026, stereo WS 8026)\*\*\*\*\*

ONE wonders why no one has done this before. All the intriguing behind-the-scenes preparation, rehearsal and technical "cheating" involved in recording sessions, makes fascinating listening to anyone interested in what lies behind the pop record you buy over the counter.

Side 1 follows the stages in recording an instrumental version of What Is This Thing Called Love?, ironing out the difficulties one by one. Yet, shortly before the final take, there's another setback when an over-tense trumpeter loses up his solo and the rest of the band collapse with mirth.

Side 2 features Joanie Sommers preparing and finally recording Am I Blue?, backed by an orchestra. It

follows the event from the initial stages of the arranger's conception of the treatment right up to the last process, whereby Joanie dubs on to the original tape twice to produce a passage of three-part vocal harmony.

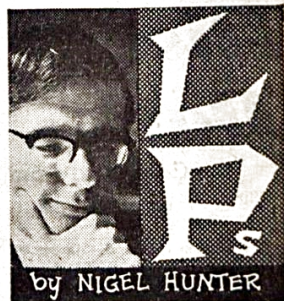
It's all very entertaining and instructive, and the sleeve contains additional information and definitions of recording studio jargon.

TERRY SNYDER Provocative Percussion, Volume 2

Blue Is The Night; Blue Tango; Miami Beach Rumba; You Are My Heart's Delight; In A Persian Market; Mambo Jambo; Dearly Beloved; La Cucaracha; Rock-A-Bongo Boogie; Lady Of Spain; Out Of Nowhere; Brazil (London HA-Z 2366)\*\*\*\*

HOORAY! Messrs. Terry Snyder and Co., including that busy bongo man Willie Rodriguez, have redeemed themselves at last with a percussion album which does add up to something of interest and entertainment.

The key to this success is two-fold. Firstly, the album is laced with some genuine Latin items like Miami Beach Rumba and Brazil. Secondly, the ordinary pops have for a change



by NIGEL HUNTER

been arranged and played in a fashion which keeps the purely percussive effects down to a reasonable minimum without interfering with the actual tunes.

Result—a vigorous, bouncing set which really swings from start to finish. If only all the other percussion LPs had been like this one!

FRANK SINATRA When Your Lover Has Gone

When Your Lover Has Gone; Ill Wind; Five Hundred Guys; Deep In A Dream; Weep They Will; What Is This Thing Called Love?; Can't We Be Friends?; Mood Indigo; Can I Steal A Little Love?; Glad To Be Unhappy; Last Night When We Were Young; The Same Old Song And Dance.

(Encore ENC 101)\*\*\*\*\* LISTENING to this set, in EMI's low-price Encore reissue series, I wondered how it is that any Sinatra record ever gets deleted in the first place.

The phrasing, the pitching, the magician's touch with a song with a good lyric—it's all here, fresh as a spring daisy. Frank's recording studio shadow Nelson Riddle provides the accompaniments throughout except for the last track where Billy May is in charge.

There isn't one dud track naturally. Standout is Deep In A Dream, the best rendition this great standard is ever likely to get and an object lesson in the art of interpreting a good pop song.

Jack Good may think that Frank isn't wonderful, but this guy's records are going to be played and sought after for the rest of this century and probably the next when most of the other stars of today are long forgotten names on dusty delictio lists.

THE LIMELITERS The Hammer Song; Battle At Gandessa; Charlie, The Midnight Marauder; Zhan Koye; When I First Came To This Land; La Malagena; The Bear Chase; The Burro; Gari Gari; John Henry; The Steel Driving Man; Times Are Getting Hard; Lonesome Traveller. (Elektra EKL 180)\*\*\*\*

PLEASANT American trio of folk singers not to be confused with Shep and The Limelites, who perform a rather different type of folk song!

# LP and EP RELEASES FOR SEPTEMBER

## LPs

**Mantovani and his Orchestra**—Mantovani Broadway Encores (Decca LK 4387); **Ivor Cutler, O.M.P.**—Who Tore Your Trousers? (Decca LK 4405); **Anthony Newley**—Stop The World, I Want To Get Off (Decca LK 4408); **Robin Hall, Jimmie MacGregor, The Galliards**—Scottish Choice (Decca ACL 1065); **Golden Voices Of The Music Hall** (Decca ACL 1077); **Charlie Kunz**—The Songs We Sang (Decca ACL 1078); **Marcosignori**—Dancing, Continental, Marcosignori (Decca ACL 1079); **Billy Fury**—Halfway To Paradise (Decca ACL 1083); **A Mario Lanza Programme** (RCA RB 16253).

**Rosemary Clooney**—Rosie Solves The Swingin' Riddle! (RCA RD 27218); **The Melachrine Strings and Orchestra**—More Music For Relaxation (RCA RD 27219); **The Norman Luboff Choir**—This Is Norman Luboff (RCA

RD 27220); **Floyd Cramer**—On The Rebound (RCA RD 27221); **The Wilcox Three**—The Greatest Folk Songs Ever Sung (Camden CDN 158); **Bunny Berigan and his Orchestra**—Bunny (Camden CDN 159).

**Henry Jerome and his Orchestra**—Brazen Brass Brings Back The Bands (Brunswick LAT 8379); **Warren Covington and the Tommy Dorsey Orchestra**—Dance To The Songs Everybody Knows (Brunswick LAT 8380); **Teresa Brewer**—Songs Everybody Knows (Coral LVA 9145); **The McGuire Sisters**—Just For Old Time's Sake (Coral LVA 9146); **Jackie Wilson**—You Ain't Heard Nothing Yet (Coral LVA 9148); **Joanie Sommers**—The Voice Of The Sixties! (Warner Bros. WM 4045); **Fanny**—Soundtrack Recording (Warner Bros. WM 4051).

**Bobby Darin**—The Bobby Darin Story (London HAK 2372); **Duane Eddy**—Girls, Girls, Girls (Lon. HAW 2373); **Bobby Vee with Strings and Things** (Lon. HAG 2374); **Johnny Burnette Sings** (Lon. HAG 2375); **The Ventures**—Another Smash (Lon. HAG 2376); **Jane Morgan**—The Second Time Around (Lon. HAR 2377); **Los Admiradores**—Bongos, Flutes, Guitars (Lon. HAZ 2378).

**Ricky Nelson**—Ricky Is 21 (Lon. HAP 2379); **Jose Jimenez at the Hungry I** (Lon. HAR 2380); **Anita Bryant**—In My Little Corner Of The World (Lon. HAL 2381); **Roy Castle**—Castles (Philips SBBL 626, stereo); **The Ray Conniff Singers**—Somebody Loves Me (Phil. BBL 7485); **Percy Faith and his Orchestra**—Muecho Gusto! (Phil. BBL 7487); **Sacha Distel**—Everybody Loves The Lover (Phil. BBL 7490); **Luis Alberto Del Parana and his Trio Los Paraguayos**—Sentimentally Yours (Phil. BBL 7492).

**Mitch Miller and the Gang**—Happy Times Sing Along With Mitch (Phil. BBL 7494); **Doris Day**—I Have

Dreamed (Phil. BBL 7496); **Frankie Vaughan**—Warm Feeling (Phil. BBL 7499); **The Guns of Navarone**—Original Soundtrack (Phil. BBL 7500); **Harry Secombe**—Sacred Songs (Phil. BBL 7501); **Tommy Kinsman and his Orchestra**—Mais Oui! (Fontana TFL 5143); **Johnny Mathis**—Portrait Of Johnny (Font. TFL 5153); **Nafsa Yarkoni**—Sabra (Font. TFL 5129).

**Marty Robbins**—More Greatest Hits (Font. TFL 5145); **Eileen Donoghue**—Boys From County Armagh (Font. TFL 5150); **Joe Wilman Shows You How To Bow Your Best** (Font. TFL 5152); **Ray Charles**—Dedicated To You (HMV CLP 1449); **Sabicas**—Soul Of Flamenco (HMV CLP 1450); **Adam Wade**—Adam And Evening (HMV CLP 1451); **Eddie Gorme and Steve Lawrence**—Cozy (HMV CLP 1463).

**Ferrante and Teicher**—Golden Piano Hits (HMV CLP 1464); **Salli Terri**—Songs Of The American Land (Capitol stereo SP 8522); **Carmen Dragon**—Romanticque (Capitol P 8542); **Hawaii's Maui Beamer** (Cap. T 1282); **Tennessee Eric Ford**—Sing A Spiritual With Me (Cap. T 1434); **The Four Freshmen**—The Freshman Year (Cap. T 1485); **June Christy**—Off Beat (Cap. T 1498); **Frank Sinatra**—Sinatra's Swingin' Session! (Cap. W 1491); **Tenderloin**—Original Broadway Cast (Cap. W 1492); **Nat King Cole**—The Touch Of Your Lips (Cap. W 1574); **Russ Conway**—Russ Conway At The Cinema (Columbia 335X 1338).

**Victor Silvester**—Getting To Know You (Col. 335X 1339); **Sarah Vaughan**—The Divine One (Col. 335X 1340); **Chubby Checker**—For Twisters Only (Col. 335X 1341); **The Shadows** (Col. 335X 1374); **The Scottish Festivals of Male Voice Praise**—Songs Of Faith And Hope (Parlophone PMC 1143); **Jimmy Shand**—Jimmy's Fancy (Parl. PMC 1144); **Connie Francis**—Connie Francis At The Copa (MGM C 861); **Starlight Symphony Orchestra**—Gone

With The Wind (MGM C 866); **The Platters**—Life Is Just A Bowl Of Cherries (Mercury MGC 14072); **Clarence Henry**—You Always Hurt The One You Love (Pye NPL 28017).

## EPs

**Oklahoma**—Soundtrack (Capitol SEPI-595 stereo); **Carousel**—Soundtrack (Cap. SEPI-694 stereo); **The King And I**—Soundtrack (Cap. SEPI-740); **Jonah Jones Quartet**—I Dig Chicks! (Cap. EAP3-1193); **Frank Sinatra**—No One Cares (Cap. EAP3 1221 stereo); **The Kingston Trio**—Here We Go Again (Cap. EAP3 1258); **Peggy Lee**—Latin A La Lee (Cap. EAP3 1290).

**Dean Martin**—Dean Martin in Movieland (Cap. EAP3 20124); **Les Paul and Mary Ford** (Cap. EAP1 20145); **Al Martino**—To Please My Lady (Cap. EAP1 20153); **Jo Stafford**—Simple Melody (Cap. EAP1 20154); **Laurindo Almeida**—Guitar Music of Spain (Cap. EAP1 8295); **Hollywood Bowl Symphony Orchestra**—Nocturne (Cap. SEF 5 8363 stereo); **Carmen Dragon**—Serenade (Cap. EAP5 8413); **David Sampson and the Hunters**—Dave (Col. SEG 8095).

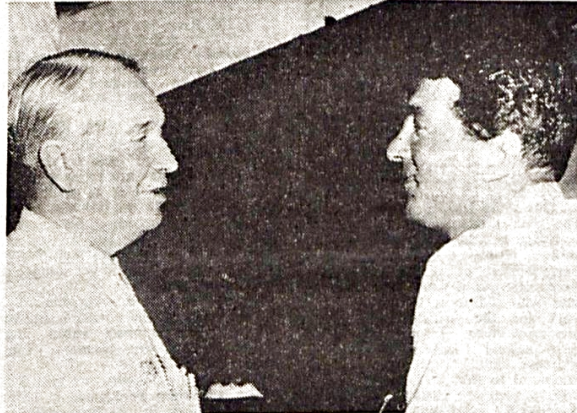
**Manuel**—Music of the Mountains (Col. SEG 8096); **Nina and Frederik** (Col. SEG 8097); **Shirley Bassey**—Shirley (Col. SEG 8098); **Big Ben Banjo Band**—More Minstrel Melodies (No. 1) (Col. SEG 8099); **Russ Conway**—In With Russ (No. 1) (Col. SEG 8100); **Michael Holliday**—Mister Sings Ragtime (Col. SEG 8101); **Matt Monro** (Parlophone GEP 88391); **The Temperance Seven** (Parl. GEP 8840).

**Adam Faith**—Adam's Hit Parade (Vol. 2) (Parl. GEP 8841); **David Rose and his Orchestra**—Box Office Blockbusters (MGM M-P 754); **Carson Robinson and his Pleasant Valley Boys**—Square Dance, with calla (MGM-P-755); **Connie Francis**—Where The Boys Are (MGM-EP-756).

**Hank Williams**—Hank Williams Favourites (MGM-P-757); **Brook Benton**—When You're In Love (Mer. SEZ 19019 stereo); **Billy Eckstine**—Boulevard of Broken Dreams (Mer. ZEP 10110); **The Platters**—Harbour Lights (Mer. ZEP 10112); **Jerry Murad's Harmoncats**—Harmonica cha cha (Mer. ZEP 10113); **Andy Stewart**—Andy Stewart Sings (Top Rank JKP 3004); **Freddy Cannon**—On Target (Top Rank JKP 3010); **Jack Scott**—I Remember Hank Williams (Top Rank JKP 3011); **Joe Loss and his Orchestra**—Four Favourite Quick-seps (HMV 7G 8699); **Ferrante and Teicher** (HMV 7G 8700); **Never On Sunday**—Soundtrack (HMV 7EG 8701); **Malachy Doris and his Irish Dance Band**—Irish Military Twostep (Font. TFE 17206).

**Frank Sinatra**—Five Minutes More (Font. TFE 17280); **Shirley Abicair**—Looking for a Boy (Font. TFE 17206); **Shirley Abicair**—More Shirley (Font. TFE 17159); **Shirley Abicair—Smilin' Day** (Font. TFE 17207); **Ray Conniff and his Orchestra**—Dreaming of Broadway (Philips BBE 12443); **Francis Bay and his Orchestra**—Copacabana (Phil. BBE 12450); **Harry Secombe and Adele Leigh**—Operatic Favourites (Phil. BBE 12462); **David Lishon**—Like Lishon (Phil. BBE 12469); **The Springfielders** (Phil. BBL 12476).

**Excerpts from The Sound of Music**—Marty Martin and Original Broadway Cast (Philips BBE 12463-7); **Mancini and the Warner Bros. Band**—March With Me in Stereo (Warner Bros. WEP 6032); **The Everly Brothers**—Especially for You (Warner Bros WEP 6034).



DEAN MARTIN, seen here talking to Maurice Chevalier, goes Dixie in his latest LP.

to all of them played in a simple, straightforward manner.

Martin can do her dusting in the morning to Side I of her LP containing vigorous arrangements of dusting-type tunes. After lunch she can put her feet up, settle down with a goey love story, and listen to the 101 Strings and the Ray Charles chorus serenading her suitably on Side 2.

Dad can tap his feet to six dance standards of the 40s on Side I of his LP, and recapture the sociable atmosphere of the boozier on Saturday night with the Hollywood Soundstage Chorus' sing-song on Side 2.

Teenagers will certainly like their EP as dispensed by Kenny Ball and his 'trad' jazz outfit. If younger members of the family are partial to Stanley Unwin's gibberish, they'll like their EP of fairy tales, too, although in my opinion this is a very weak spot in an otherwise stellar offering.

Two LPs and two EPs in a well-packaged album for a total of 41s. 6d.

**BUDDY MILTON**  
Love Letters—In Latin

*I Concentrate On You; Strangers In The Night; Dearly Beloved; Moment Of Madness; I'm Learning More Each Day; Orchids In The Moonlight; Love Letters; The Touch Of Your Lips; Mine; Tender Lips; The Things You Say; Speak Low.*

(Starline TSLP 3) \*\*\*

**BUDDY MILTON** and his quartet working through a tuneful set of standards for a romantic mood selection. Backing Buddy's piano are Ray Rose (flute), John Martinez (bass) and Alberto Calderon (bongos, timbales).

It's another record from the American Tropicana catalogue put out by Esquire here on their pop label. Al Calderon's drumming pro-

vides the Latin tinge in a different but equally effective manner from his own album for the same label reviewed a few weeks ago.

Piano and flute taking the melody sustain interest in the set without boredom, although it's best for dancing or exotic background sound flavouring, not straight listening.

### FRANCIS BAY

**That Latin Bay-Beat**  
Mambo Jamba; Un Foguito De Tu Amor; La Malagueña; Begin The Beguine; The Peanut Vendor; Copacabana; Caravan; Mama Inez; Maria La O; Perfidia; Acereate Mas; Para Vizo Me Voy.

(Philips BBL 7483, stereo SBBL 630)

**DYNAMIC** mambo, cha cha cha, bolero, samba and other Latin rhythm arrangements played by Europe's best big band in this idiom. Francis Bay hasn't been very ambitious in his choice of material, but he's breathed a lot of vigorous new life into these Latin old-timers with his vivid settings and the punchy performances.

Not up to the tip-top standard of his EP earlier this year because his rhythm section sounds understaffed in places during this set, but a great buy nonetheless.

### THE PLAZA MEXICO BANDA TAURINA

**La Fiesta Brava, Vol. 4**  
Doce Cascabeles; El Beso; Por Sevillanas; El Zapilote Remojado; La Ultima Estocada; Gallito; La Morena De Mi Copala; Cascabel; Rodolfo Gaona; Es El Cantinero; Macarenita; La Oreja De Oro.

(Audio Fidelity AFLP 1835) \*\*\*

**THIS** is the band which plays at the bull-fights held at the Plaza Mexico in Mexico City, and is conducted by Genaro Nunez. It also features some typical bull-fight trumpet soloing by Felipe Leon.

I loathe bull-fighting and everything connected with the so-called "sport." But I must confess that my distaste stops short of the music as exemplified by this set.

The pasodobles are remarkable for their stirring colour, and it's easy to understand the animal excitement and blood-lust created amongst the audiences at bull-fights when they have this compelling music conditioning them to the events in the ring.

### THE SONS OF THE PURPLE SAGE

**At Western Campfires**  
Cool Water; Whoopee Ti Yi Yo; Ghost Riders In The Sky; Red River Valley; San Antonio Rose; Tumbling Tumbleweeds; Ridin' Down The Canyon; Home On The Range; Streets Of Laredo; My Adobe Hacienda; Wagon Wheels; Cimarron.

(Golden Guinea GGL 0083) \*\*\*

**A PREDICTABLE** but nonetheless a pleasant selection of dusk-time ditties from the wide open spaces of America's West in the last century.

All the familiar cowboy ballads are trotted out again by The Sons Of The Purple Sage (there's a daughter or two amongst them as well), plus one or two like **Ridin' Down** and **Cimarron** which we don't hear so often.

The group is agreeable enough to listen to when singing together, and the cowboy band accompaniment is appropriate and helpful. But the solo singers of both sexes are horribly bad.

\*\*\*\*\*

# A HIT! "Too many beautiful girls"

by **CLINTON FORD**

WITH **CHARLIE GALBRAITH**  
AND HIS ALL STAR JAZZ BAND

ON

## ORIOLE

45-CB1623

\*\*\*\*\*

### GOLDEN GUINEA FAMILY ALBUM

**For Mother**  
(101 Strings, Ray Charles Chorus)  
*Can Can Theme; Londonderry Air; Camptown Races; Jeannie With The Light Brown Hair; Sullivan Medley; Wandering Minstrel; Three Little Maids; The Flowers That Bloom In The Spring; Ti-Willow; Our Love Is Here To Stay; Let Me Call You Sweetheart; Memories; Always; Long Ago And Far Away.*

**For Father**  
(Pall Winners Of 1940 and Statler Dance Orchestra and Hollywood Soundstage Chorus)  
*Skyliner; Moonlight Serenade; At The Woodchoppers' Ball; Begin The Beguine; In The Mood; Twelfth Street Rag; Little Brown Jug; Goodnight Ladies; Oh, My Darling; Clementine; Blow The Man Down; Cocksles And Muscles; My Old Kentucky Home; John Brown's Body; Tavern In The Town; Jolly Good Fellow; Auld Lang Syne.*

**For The Teenager**  
(Kenny Ball Present)  
*My Bonnie Lies Over The Ocean; Dixie; La Cucaracha; Little Brown Jug.*

**For Junior**  
(Stanley Unwin Fairy Stories)  
*Goldylopers And The Three Bear-leaders; The Pied Piper Of Ham-ling; Jack And The Beanstalk.*

**2 LPs, 2 EPs, Golden Guinea GGP 0088) \*\*\*\***  
**A FIRST-RATE** proposition for musically-minded families wanting to hear familiar tunes appealing

TUESDAY, SEPTEMBER 19, 1961

# A great day for British jazz

**REMEMBER** Tuesday, September 19, 1961. It'll be a great day for the British. For, that night, our own top tenor-saxist Edward Brian "Tubby" Hayes makes musical history. He'll be the first British modernist ever to appear at a New York jazz club. And he'll be backed by three of New York's roaringest rhythm men.

Six weeks later, the great Zoot Sims will open up a four-week season of nightly stints at the Ronnie Scott Club in London.

For all of us who believe in British jazz, this is like a crazy dream come true.

The man to whom you should all be truly grateful? Saxist-turned-Scott Club manager, Pete King.

Still slightly in a daze after a hectic and virtually sleepless two-week trip to the States, Pete told me: "Tubby's opening night at the Half Note in New York will be really something. From what I hear, just about every musician in town will be there. Not to mention all the critics.

### One regret

"I can't tell you how proud I am to have helped bring this off. I've only one regret. That I can't be there myself to see it all actually come true.

"My visit to the States was unbelievable. From the moment I reached New York and Zoot took me to the Half Note, everything snowballed. The phone was going non-stop.

"You'll probably find this hard to believe, but there's a tremendous interest in British musicians in New York just now. Just as we're always searching for something fresh here, so are they. And they want our guys. Especially Tubby, Ronnie Scott and Ronnie Ross.

"I was amazed how many people knew of Tubby. I guess the world's got around. And the British contingent in New York—guys like Ronnie Ball, Johnny Weed, Lennie Metcalfe and Vivian Koor—have done such a lot

to put the word about. Zoot Sims and Al Cohn have all the Jazz Couriers' records and were very impressed with Ronnie and Tubby. Everyone wanted to hear Tubby's latest on Fontana.

## THIS IS THE MAN WHO MADE IT POSSIBLE

### Pete King

They were knocked out when they heard it."

Any other clubs interested in booking our boys? "Certainly," said Pete. "Besides the Half Note, I think the Jazz Gallery will be booking some in soon. And the money's great. You know, I had to turn down a booking for Tubby—two weeks in Atlanta—because the just won't have time to do the gig."

What of the Americans who'll be coming to London? "Zoot'll be the first," Pete proudly proclaimed.

"Followed by Sonny Stitt, Coleman Hawkins and Al Cohn. Others who want to come like mad include Phil Woods, Yusef Lateef, trombonist Bennie Green, Jerome Richardson



(DISC Pic)

and Julius Watkins. Everyone I spoke to wants to make it.

It's a wonderful thing for the Scott Club and we can hardly wait till October 27. It's also our second anniversary.

"One thing I must mention to you. The club scene in the States isn't nearly so healthy as it was a year or so ago. A lot of very famous guys aren't working at all. Yet despite this, these same out-of-work guys were the ones who did most to help me get work for the British boys in the American clubs. I found no resentment among them whatever. No pettiness. It's a very different scene compared to that in London."

It's practically certain that Tubby Hayes will record in New York. For Columbia's subsidiary, Epic, with trombonist Jay Jay Johnson, for one. There may be other dates.

At this end, it is hoped (subject to AFM approval) to do a "location" recording featuring "Zoot Sims at the Ronnie Scott Club." This would be for Fontana, under Jack Baverstock's supervision.

Said Pete: "At first, the American Federation of Musicians turned down the disc deal. Then I reminded them that it would mean extra work for American musicians and American technicians in American studios—and they said O.K."

One way and another, this is the greatest event so far in the history of British modern jazz. The club scene just lately has been booming. This new move should create an even greater interest. And it's all with the Union's blessing.

So praise Pete King. He has done the impossible.

reviews

## MODERN JAZZ

by Tony Hall  
comments



## THESE MONK RE-ISSUES ARE A MUST

**THELONIUS MONK**  
*Genius Of Modern Music*  
*Round About Midnight; Off Minor; Ruby, My Dear; I Mean You; April In Paris; In Walked Bud; Thelonious; Epitaph; Misterioso; Well, You Needn't; Introspection; Humph.*  
(12in, Blue Note BLP 1510)★★★★  
PERSONNEL: Thelonious Monk (piano); Sahib Shibab or Danny Quebec West (alto); Billy Smith (tenor); George Yaitt or Idress Sullman (trumpet); Milt Jackson (vibes); Gene Ramey; Robert Paige or John Simmons (bass); Art Blakey or Shadow Wilson (drums), etc.

**Brilliant Corners**  
*Brilliant Corners; Ba-lue Bolivar Ba-lues-are; Pannonica; I Surrender Dear; Bemsha Swing.*  
(12in, Riverside RLP 12-226)

PERSONNEL: Monk; Ernie Henry (alto) or Clark Terry (trumpet); Sonny Rollins (tenor); Oscar Pettiford or Paul Chambers (bass); Max Roach (drums, tympani).

MONK fans have never had it so good. Every month, there's something new for their collections. Both these albums are reissues.

The Blue Notes (cut as singles) go back to the middle and late 40s. These are the original records of his classics. They sound so much less mysterious these days than on those high-priced old dubbings we used to get smuggled in from the States.

Melodically and harmonically, Monk's work on every track is full of interest. The support varies, but there are some nice moments from Milt in particular.

For serious collectors, a "must." The Riversides were made in 1956. Company boss, Bill Grauer, believes these were this label's most important contribution to modern jazz in the 50s.

If you don't possess the since-deleted London LP, I suggest you sample this straightaway. More difficult, but first-rate Monk tunes and giant-size solo and section work from Monk, Max, Rollins, the sourly soulful, late Ernie Henry, etc.

**RED GARLAND—EDDIE "LOCK-JAW" DAVIS**  
*We'll Be Together Again; Stella By Starlight; I Heard You Cried Last Night; Softly, Baby; When Your Lover Has Gone; Wonder Why; Blue Room; The Red Blues.*  
(12 in, Prestige/Moodsville 1)★★★★  
PERSONNEL: Red Garland (piano); Eddie "Lockjaw" Davis (tenor); Sam Jones (bass); Arthur Taylor (drums).

**COLEMAN HAWKINS**  
*At Ease With Coleman Hawkins For You, For Me, For Evermore; While We're Young; Then I'll Be Tired; Mighty Lak A Rose; At Dawning;*

*Trouble Is A Man; Poor Butterfly; I'll Get By.*

(12 in, Prestige/Moodsville 7)★★★★  
PERSONNEL: Coleman Hawkins (tenor); Tommy Flanagan (piano); Wendell Marshall (bass); Osie Johnson (drums).  
THE idea of the Moodsville series originated from Prestige's London-born sales manager, Ron Eyre. I think it's an excellent one. Though I certainly don't subscribe to the suggestion that jazz shouldn't be listened to attentively, there are certainly times, especially late at night, when background mood music is most welcome.

The Lockjaw-Garland date is very soothing. Eddie's tenor is heard on only three tracks, unfortunately. He blows his ballads with deep feeling and his breathy style is very much in the Hawkins mould.

Red is rather "cockytail" at times. But he plays so pleasantly, I didn't mind at all. Softly and Red are both thematically slight, blues "originals." Hawk's own album shows that he can still play as prettily as ever, but it's doubtful whether he'll ever recapture the glory of his "Body And Soul" days. He appears content to doodle much of the time. I preferred the few beater tracks, on which Bean seems to be more involved with what he's doing.

Tommy Flanagan's immensely musicianly solos are, in many ways, the LP's best moments.

**COUNT BASIE**  
*String Along With Basie*  
*Summertime; Some Of The Islands; Stringing The Blues; The One I Love; Blue And Sentimental; Blues Bittersweet; Poor Butterfly; These Foolish Things; She's Funny That Way; Sweet Lorraine*  
(12 in, Columbia 33 SX 1332)★

PERSONNEL: Count Basie (piano) with unidentified orchestra featuring Ben Webster or Illinois Jacquet (tenor).

NOT even the arrangements of Quincy Jones and George Williams, the warm tenors of Ben Webster or Illinois Jacquet or the meaningful simplicity of Basie's own piano-playing can make this mean much more than it is—a deliberately commercial record aimed at a mood music market.

Frankly, I can see no appeal whatsoever to readers of this page. If you want "background" jazz, the Prestige/Moodsville albums are much more effective and interesting.

A pity all these important talents were involved in the making of this album.

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DO you want to sing like Cliff Richard or Helen Shapiro? The Maurice Burman School of Modern Pop Singing. Beginners encouraged.—137, Bickenhall Mansions Baker Street, W.1. HUNTER 2666/7.  
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## Radio Luxembourg

**Pick of the Programmes**  
**Week beginning September 3**

**SUNDAY—7.0** Juke Box: 7.45  
Bobby Darin: 8.0  
Sheila Southern: 8.15  
Favourites Old and New: 8.30  
Perry Como: 8.45  
Pete Murray: 9.0  
Top Tunes of Our Time: 9.30  
Time For A Song (Go Stafford): 10.0  
Sunday's Requests: 10.30  
Magic of Sinatra: 11.0  
Top Twenty: 12.0  
Top Of The Shop.

**MONDAY—7.0** Non-Stop Pops: 7.45  
Latin-American Time: 8.0  
Monday Spectacular: 9.0  
Honey Hit Parade: 9.15  
Big Crosby Story: 9.45

**TUESDAY—7.0** Non-Stop Pops: 7.45  
This Week's Top Discs: 8.15  
Honey Hit Parade: 8.30  
Thursday's Requests: 8.45  
Fanfare: 9.0  
David Jacobs' Startime: 9.30  
This Is Their Life: Gene Vincent: 9.45  
Cliff Richard: 10.0  
Peter West Show: 10.30  
Sam Costa: 11.0  
Thursday Special: 12.0  
Midnight on Luxembourg.

**WEDNESDAY—7.0** Non-Stop Pops: 7.45  
New Songs

**THURSDAY—7.0** Non-Stop Pops: 7.45  
This Week's Top Discs: 8.15  
Honey Hit Parade: 8.30  
Thursday's Requests: 8.45  
Fanfare: 9.0  
David Jacobs' Startime: 9.30  
This Is Their Life: Gene Vincent: 9.45  
Cliff Richard: 10.0  
Peter West Show: 10.30  
Sam Costa: 11.0  
Thursday Special: 12.0  
Midnight on Luxembourg.

**FRIDAY—7.0** Non-Stop Pops: 7.45  
Connie Francis Sings: 8.0  
Misty Beauty Box: 8.15  
Disc Date: 8.30  
Friday's Requests: 8.45  
Honey Hit Parade: 9.0  
Juke Box Parade: 9.15  
Friday Special: 9.30  
America's Hot Ten: 9.45  
Friday Spin: 10.0  
Ray Orchard Show: 10.30  
Walton Choice: 11.0  
Kent: 12.0  
Midnight on Luxembourg.

**SATURDAY—7.0** Non-Stop Pops: 8.0  
Saturday Jazz Time: 8.30  
Saturday's Requests: 9.0  
Hits and Misses: 10.0  
Sam Costa: 10.30  
Honey Hit Parade: 11.0  
Keith Fordyce Sound Off: 11.30  
Record Round-Up: 12.0  
The Late Late Show.

# JAZZ RELEASES FOR SEPTEMBER

**Modern LPs**  
 The Subterraneans — Soundtrack (MGM-C-864); Al Cohn-Zoot Sims Quintet—You'n' Me (Mercury MMC 14071); The Ahmad Jamal Quintet —Listen (Pye NJL 32); Cleo Laine and Tubby Hayes—Palladium Jazz Date (Fontana TFL 5151); The Dave Brubeck Quartet—Brubeck's Best (Philips BBL 7498); The Ornette Colman Quartet—This Is Our Music (London LTKZ 15228)

**Modern EPs**  
 The Modern Touch of Marty Paich—The Broadway Hit (Warner Bros. WEP 6032).

**Trad LPs**  
 Pete Fountain's French Quartet—New Orleans (Coral LVA 9147); Matty Matlock and the Paducah Patrol—Gold Diggers In Dixieland (Warner Bros. WM 4043); Wilbur de Paris and his New Orleans Jazz

—Marchin' and Swingin' (London LTKZ 15226); Mahalia Jackson—Everytime I Feel The Spirit (Philips BBL 7493); The Claude Bolling Trio plays Duke Ellington (Fontana TFL 5115); Kenny Ball and his Jazzmen (Pye NJL 28); Micky Ashman's Ragtime Jazz Band—Through Darkest Ashman (Pye NJL 29); Bob Wallis and his Storyville Jazzmen—Travellin' Blues (Pye NJL 30); Al Grey—The Thinkin' Man's Trombone (Pye NJL 31).

**Bo Diddley—Bo Diddley Is A Gunslinger** (Pye NJL 33); **Muddy Waters—Muddy Waters At Newport** (Pye NJL 34); **Lopez Alexandria—Sing No Sad Songs For Me** (Pye NJL 35); **Nina Simone—Forbidden Fruit** (Pye NJL 36); **Mitchell "Bootsy" Wood—Bootsy** (Col. 335X 1342); **Roosevelt Sykes—Face To Face With The Blues** (Col. 335X 1343); **Chris**

**Barber's Jazz Band—Barber At The London Palladium** (Col. 335X 1346); **Louis Armstrong, his Hot Seven and Hot Five—His Greatest Years** (Parl. PMC 1140); **Papa Bouc's Viking Jazzband—Beware! The Vikings Are Over Us** (Parl. PMC 1141); **Harry James and his Orchestra—The Spectacular Sound Of Harry James** (MGM-C-862).

**Trad EPs**  
 George Chisholm and the Tradsters—Trad Treat! (Philips BBE 12468); **The Tony Coe Quartet—Tony And Coe** (Pye NJE 1081); **George Melly** (Columbia SEG 8093); **Mr. Acker Bilk and his Paramount Jazz Band—Acker** (Vol. 2) (Col. SEG 8102); **Johnny Letman Quartet—Introducing Johnny Letman** (Col. SEG 8103); **Riverboat Five Dixieland Band—South Rampart Street Parade** (Mercury ZEP 10111).

# Who Where When

**BLACKPOOL**  
 North Pier: Michael Holiday, The Allison (Season); South Pier: The Mudlarks, Robert Earl (Season); Winter Gardens: Lonnie Donegan, Dallas Boys, Mike and Griff (Season); Opera House: Cliff Richard, The Shadows (Season).  
 Palladium: Frankie Vaughan (Season).  
 Hippodrome: David Whitfield ("Rose Marie," Season); Queens: Yana (Season).  
 North Pier: Matt Monro, Lyn Cornell, Bert Weedon (Sun.).  
 Palace: Mark Wynter, Bob Miller and The Millerettes (Sun.).

**BOURNEMOUTH**  
 Pavilion: Alma Cogan, Ken Dodd (Season).  
 Pavilion: King Brothers (Sun.).  
 Pier Theatre: Joe Henderson (Season).

**BRIDLINGTON**  
 Grand Pavilion: The Aarons, Brook

**BRIGHTON**  
 Hippodrome: Russ Conway, Brook Brothers (Season).

**CARDIFF**  
 New Theatre: Dickie Valentine, Maureen Evans (Wk.).

**CHESTER**  
 Royalty Theatre: Mike Preston, Roly Daniels, The Echoes (Wk.).

**EXETER**  
 Civic Hall: Humphrey Lyttelton (Sat.).

**GLASGOW**  
 Empire: Andy Stewart Show (Season).  
 Alhambra: Eve Boswell ("Five Past Eight").

**Week beginning September 3**

**GREAT YARMOUTH**  
 Aquarium: Emile Ford and The Checkmates, Jimmy Lloyd (Season), Windmill: Tommy Steele (Season), Wellington Pier: Bruce Forsyth, Gary Miller (Season); Britannia Pier: Billy Fury, Joe Brown, Nelson Keene, Tommy Bruce, George Faine, Dickie Loader (Sun.).

**HITCHIN**  
 Hermitage Hall: Humphrey Lyttelton (Mon.).

**ILFORD**  
 Room at the Top: Ron Moody (Wk.).

**JERSEY**  
 Swanson's Hotel: Frank Field (Season), Watersplash: Malcolm Vaughan (Season).

**LIVERPOOL**  
 Empire: Charlie Drake, The Springfield (Wk.).

**LONDON**  
 Prince of Wales: Sammy Davis Jr. (Season); Queens Theatre: Tony Newell ("Step the World"), London Palladium: Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert ("Let Yourself Go"), Her Majesty's: Chita Rivera, Marty Wilde ("Bye, Bye, Birdie"), Palace: Roger Dann, Jean Bayless ("Sound of Music"), Adelphi: Van Johnson, Patricia Lambert ("Music Man"), Hammersmith Palais: Joe Loss and his Orchestra.

**MANCHESTER**  
 Palace: Johnnie Ray, The Two Tones (Wk.); Cabaret Club: Ken Kirkham (Wk.).

**OFFERTON**  
 Palace Club (and Astoria, Hyde): Edna Savage (Wk.).

**SOUTHSEA**  
 South Parade Pier: Billy Cotton and his Band, Mark Wynter (Season).

**TORQUAY**  
 Pavilion: Kaye Sisters (Season); Princess Theatre: Joan Regan, Edmund Hoekridge (Season).

**WEYMOUTH**  
 Pavilion: Pearl Carr and Teddy Johnson (Season); Alexandra Gardens: Ruby Murray, Peter Wynne (Season).

# Blues by Memphis are superb

**MEMPHIS SLIM**  
*T'Aint Nobody's Business If I Do; Sun Gonna Shine In My Backdoor Someday; Rock Me Baby; In The Evening; Frisco Bay; I Believe I'll Settle Down; Darlin' I Miss You So; Roll 'N' Tumble; 'Bout This Evening.*

(Collector JGN 1005)\*\*\*\*\*

THE great neglect of the blues—it took over ten years to issue the Bessie Smiths in this country, and we had to wait until well into the 40s to hear Ma Rainey—has been followed by such an interest in the subject, both by jazz collectors and folk collectors, that we are in danger of being swamped.

The previous 16 tracks have all been issued. Quite recently. Too recently, in fact, for any but the die-hard to assimilate to the full the greatness of Memphis Slim. The unfortunate fact is that it is quite probable that no more will be heard of him in this country for years.

These are superb, devoted as they are exclusively to the blues. Side one begins with the popular *T'Aint Nobody's Business* and follows with an extended talk on the influences in Memphis Slim's career with four

sung tributes to his teachers: his own father, Roosevelt Sykes, Big Bill Broonzy, and the "greatest blues singer of all times . . . male singer that is . . . the one and only Leroy Carr."

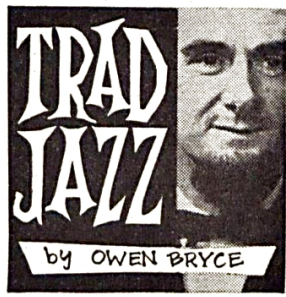
Carr's *In The Evening* is given wonderful treatment in Slim's own "with the times" style.

For he is not an old-timer. Born in 1918 he has absorbed the feeling of the music but developed a style of his own (as he insists) in keeping with the changes around him.

**TOMMY DORSEY**  
**Tommy Dorsey's Greatest Band, Volume Two**  
*Buddy Woogie; Amor; But She's My Buddy's Chick; Swing High; Like A Leaf In The Wind; Song Of India; Swanee River; Losers Weepers; There Is No Breeze To Cool The Flame Of Love; The Minor Goes A Muggin'.*

(Ember EMB 3325)\*\*\*

**MORE** recordings from the private estate of Tommy Dorsey. Items recorded for 20th Century Fox in high fidelity. The mixture is much the same as before and serves to spot-



light the range of the Dorsey band. Though they played some of the best known swingers of the post-war period, and even some before that, Dorsey never lost sight of the fact that his was primarily a dance band, so that apparently incongruous items like *Amor*, with its suggestion of Latin-American rhythm, cannot be considered out of place, taking the band as a whole.

The majority are, of course, in swing style, a fashion in music which

lasted from the mid-thirties until the day before yesterday, a style which has now become so much absorbed by palais-de-danse music that we forget that it ever was part and parcel of jazz.

And the band of Tommy Dorsey, with the possible exception of Goodman and Artie Shaw, was supreme.

That Dorsey trombone is, as always, impeccable. Unbelievable in its smoothness.

**DUKE ELLINGTON AND HIS ORCHESTRA**  
*It's Duke Ellington Overture To A Jam Session (Parts 1 and 2); Jam A Ditty; Hiawatha; Minnehaha; Happy Go Lucky Local (Parts 1 and 2); Blue Skies; Diminuendo In Blue; Magenta Haze; Golden Feather; Sautry Sunset; Flippant Flurry.*

(Ember EMB 3327)

ALL the items included are well enough known, though different versions are in some cases more com-

mon and better liked. *Diminuendo In Blue* should never have been included. The Newport version has become the definitive one . . . so has the original one. The two are poles apart. This 1946 recording is neither one thing nor the other . . . and at the precise moment when you expect Paul Gonzalves' glorious tenor solo you get a blank.

The main soloists throughout the 13 tracks are Jimmy Hamilton on clarinet, Ray Nance on trumpet, Lawrence Brown on trombone, and, of course, Hodges and Carney on alto and baritone saxes. Oscar Pettiford is the bass player and Sonny Greer the drummer.

The band is half way between the wonderful period of the early forties . . . what I call the Jimmy Blanton period . . . and that of "Ellington '55" when Duke had the best band of the lot with a personnel which seemed settled for a long time.

# ROUND-UP

**Bournemouth band on BBC 'Jazz Club'**

THE Gerry Brown Band, which came up from Bournemouth to make its name, and which was one of the best bands outside London, has just passed its BBC audition. It will broadcast in the "Jazz Club" programme on October 12. The band, which is recording for the Fontana label, have an unusual appearance during this final week of the Radio Show at Earls Court. They can be heard daily, and nearly all day, demonstrating the recording quality of the Zonal Film Company's tapes.

Gerry Brown's drummer, Ray Ball, has recently had a son. He is establishing a precedent by naming him after another British musician. With a name like Ball, what else but Kenny?

**Always open**

AT the end of August, 1951, Eric Silk opened his highly successful club in Leytonstone. Almost exactly ten years later member number 12,000 signed on.

By a strange coincidence it is just 12 years ago that Eric's Southern Jazz Band was formed. The band,

which is managed by the best-known father in the business, "Pop" Silk, has played there practically every Friday since its first session.

The club itself has never closed, summer or winter, boom or struggle, for the whole of its life, almost certainly a record for the country. Other clubs please come in.

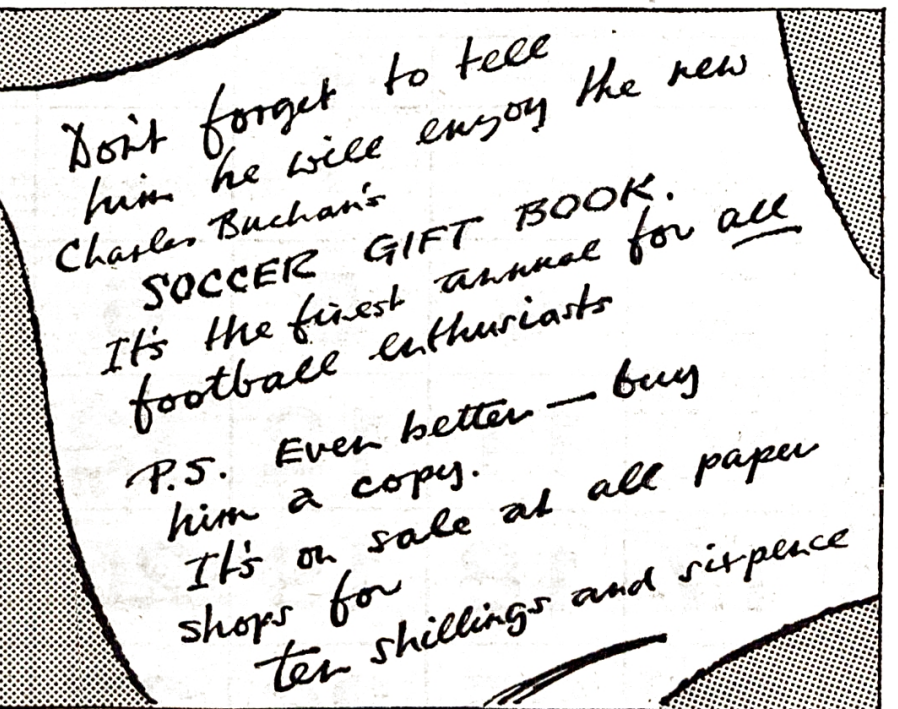
**New Cranes**

THE ever-expanding Harold Davison agency has signed yet another new traditional jazz band. The band goes on the road on October 3 and is under the leadership of old-timer Sonny Morris. The line-up is not yet finalised but will definitely include Brian Cotton on trombone, Gerry Turnham on clarinet and Johnny Johnson on bass.

Unfortunately Sonny, who leads on trumpet, has decided to call this band the Crane River Jazz Band. Sonny played second trumpet to Ken Colyer in the first Crane River Jazz Band, which came on to the British jazz scene as long ago as 1949 and which had a tremendous influence on our music.

It was, in my opinion, both an important band and an exciting one, although rough by present day standards. Moreover, the band boasted two trumpets although this new band of Sonny's only has the one.

Frankly I can see no connection between the Cranes and the new outfit, although I wish it every success and hope it develops its own style.



**CHARLES BUCHAN'S SOCCER GIFT BOOK 10/6**

# DISC 1961 CALENDAR

## Anthony Newley

**B**ORN September 24, 1931, in Hackney, London, Anthony George Newley made his film debut at the age of 15 in "Adventures Of Dusty Bates."

His first stage appearance was in repertory at Dewsbury in 1950. In 1956 he starred in the controversial revue "Cranks," and in 1957 he made his TV acting debut in "Sammy."

Tony Newley's biggest break came when he secured a major role in "Cockleshell Heroes," but it was portraying a rock star in "Idle On Parade" which established him as a singer. His first two successive chart toppers were "Why" and "Do You Mind," and he has won three Silver Discs.

He made his stage singing debut at the Empire, Liverpool, in 1959, and at the same time topped a "Sunday Night at the London Palladium" bill.

Currently starring in "Stop The World, I Want To Get Off," which he wrote with Leslie Bricusse, he is working on a new film script—a modern version of "Pilgrim's Progress"—entitled "Boy On The Wall."

Tony's most recent record is "What Kind Of Fool Am I," a number from his present show.



## September

### DATES TO WATCH

The Modern Jazz Quartet commence their third British tour, opening at the Royal Festival Hall on September 23.

ATV will present the first of the Jo Stafford series on September 9.

ABC TV's "Thank Your Lucky Stars" will recommence on September 9 with Eden Kane in the first programme, and Adam Faith for September 30.

"Sunday Night at the London Palladium" returns on September 10. Bob Hope will head the bill.

Helen Shapiro will make her TV debut in "The Alma Cogan Show" for ATV on September 2.

Alma Cogan will commence a series of four weekly shows for ATV from September 14. Each programme will feature Gary Miller, The Dallas Boys and Mike and Bernie Winters.

The BBC will present the first of the 2 1/2 hour "Trad Tavern" programmes on Saturday, September 23. Alex Welsh and his Dixielanders will guest on the first show.

Johnny Ray will be seen on the BBC TV network when he appears in "Fasten Your Seat Belts" on September 15.

Nina and Frederik top "Sunday Night at the London Palladium" on September 17, open for a season in cabaret at the Savoy on the 18, and follow this with a British variety tour.

Eden Kane makes his first trip to Ireland on September 18, and will appear for a week in variety at the Granada, Shrewsbury, commencing September 25.

### BIRTHDAYS

Russ Conway (2); Harry Secombe (8); Mel Torme (13); Frankie Avalon (18); Johnny Mathis (20); Jimmy Young (21); Joni James (22).

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