

# DISC

THE TOP RECORD & MUSICAL WEEKLY

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Every Thursday, price 6d.

## MATT MONRO

# Reprise try to sign him

SINATRA'S Reprise label has asked Matt Monro to sign for them. The offer was made to Matt while he was in America recently recording the song for a television commercial.

The offer also includes a Hollywood film and a cabaret season at the Calneva nighterie in Las Vegas. "It sounds like a good offer," Matt told ISC. "It's a lump sum deal, rather like a transfer for a football player. But even if it came off it would make very little difference to me financially as far as royalties are concerned as I am signed up to EMI.

"It's really up to EMI whether they accept the offer or not. I shall have to leave it to them. But I don't see much hope of it happening as EMI seem to be happy with Morty Craft at Warwick. He does a lot to push my records in the States."

If a Monro deal with Reprise is concluded, then the man who has been dubbed "the man to replace Sinatra" in America will not only join Sinatra but Sammy Davis Jr., Nancy Sinatra, Mort Sahl and a host of others.

## Belafonte at N.Y.

HARRY BELAFONTE will play two benefit concerts at the Carnegie Hall, New York, later this month—on September 25 and 29.

The singer, whose latest single release is "A Hole In The Bucket," to Carnegie Hall, is also hoping to make a return trip to Britain in 1962. He is currently in the throes of negotiation for a spring overseas tour, in which Britain may well be included.

On November 15, Harry Belafonte opens for a season at the Latin Quarter, New York. This will be followed by cabaret dates in Las Vegas, which will keep him busy until after the New Year.

## CLIFF RICHARD \* DAVID JACOBS \* MATT MONRO

Beat music isn't easy

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Five years with 'Pops'

page 7

Sick of the Sinatra tag

page 16

PLUS all the latest news and reviews



IAN MENZIES . . . dogged by ill health

# ILL HEALTH FORCES MENZIES TO RETIRE FROM STOMPERS

**O**WING to ill health trombonist Ian Menzies is to quit playing with the band he made famous—The Clyde Valley Stompers. However, although he will be actively prevented from playing he will still be associated with the band. At the present time Jan's last date with the band will be "Trad Fad," from then on his place as leader will be taken over by trumpeter Malcolm Higgins.

After this date their new title will be "Ian Menzies Presents The Clyde Valley Stompers." Ian will continue with his duties as musical arranger and adviser, selecting all their material for recordings and concerts.

It is possible that as their Pye contract does not come up for renewal until next May and is in Menzies name he may continue to play with them on recording sessions. "Kaboo" and "Auf Weidesehn" are the Stompers latest titles.

A new trombonist, John McGuff, has already joined the band and until Ian finally leaves he is being featured as a guest musician.

Since Menzies reformed The Clyde Valley Stompers in 1958 they have become extremely popular with jazz and pop fans. Describing their individual sound, Menzies says, "We set out to play the very best in trad jazz without any cheap gimmicks."

They have obviously succeeded, as a glance into their date book—past and present—proves. In the past they have played with such names as Louis Armstrong, Kid Ory, Sidney Bechet, and Denmark's number one, Papa Bue.

Last Thursday, the opening of their weekly resident spot at Jazzshows Jazz Club, their appearance was attended by Bob Cort, John Leyton, Johnny Franks, Vic Ash and Max Bacon, who sat in on drums. A look into their future engagements

list shows that they are the first band selected to play a season at Blackpool's Empress Ballroom, and they will open for two weeks at the beginning of June next year, followed by Kenny Ball and Terry Lightfoot.

Ian Menzies and the Clyde Valley Stompers will guest on BBC Jazz Club, September 21, and Trad Tavern on October 14 and November 18. They also have a date on the final "Trad Fad" for BBC-TV on October 8 and 22 the band have two Gaumont dates, at Salisbury and Taunton, and this will be followed by a third on November 12 at Cheltenham. On October 29 they start an eight-day Scottish tour, and following this, a Southern TV spot on November 8, plans are in hand for Ian Menzies and the Clyde Valley Stompers, to make another LP for Pye. It is planned that they will record this live during one of their sessions at the Marquee.

## Steele to play in panto

**T**OMMY STEELE, who this week ends his summer season at Great Yarmouth, is to play the title role in the Tom Arnold pantomime production of "Humpty Dumpty."

The show will open at the Liverpool Empire on December 23, and will run until March 3.

There is a possibility that Ewe Roswell, currently starring in the "Five Past Eight" revue at the Alhambra, Glasgow, will co-star with Tommy Steele.

Next week Tommy Steele goes for a three-week holiday. On his return he will commence rehearsals for the Autumn Show at the Coventry Theatre, which is due to open on October 17, and run through until December 2.

The following week, Tommy will telecord his Christmas Day show for Associated Television, before starting on rehearsals for "Humpty Dumpty."

When he concludes his run in this, under his new contract for ATV, Tommy Steele will then spend six weeks recording programmes for his own series which will go out next summer.

## New U.S. series

**W**ARNER BROTHERS have introduced a new series of discs called the "Plus 2" single, to the American market in an attempt to combat the fall in sales of singles.

This single 45 rpm, selling at the regular price, has two new songs, plus two of the artists' previous hits.

First release in the new series is the Everly Brothers' single, "Don't Blame Me" and "Muskrat"—two new numbers—linked with the oldies, "Lucille" and "Walk Right Back."

According to Jim Conking, president of Warner Brothers, the "Plus 2" series was introduced to combat the dropping singles market. Although each disc contains four titles, and is in fact an EP, the playing time is shorter.

It is believed that several future releases on this label, instead of being the usual singles, will come under the "Plus 2" series.

## NEW DENVER SINGLE READY

**W**ITH titles still on the secret list, the Karl Denver Trio, in the charts with "Marcheta," have recorded their next disc for Decca release on October 6.

The trio will guest on "Music With A Beat" tonight (Thursday). Other BBC sound dates include "Band Box," September 18, and "Easybeat," on the 25th.

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Don't listen to square music 'cos that's TABOO!  
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**BUT DO LISTEN**  
TO THE LATEST RECORD OF THE  
**CLYDE VALLEY STOMPERS**

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# "TABOO"!

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If Leyton's hit is an example of a top British song, then

# The Americans will rule our Twenty again



## PRIZE LETTER

FOR sheer, sentimental lugubrious mediocrity, "Johnny Remember Me" must surely take a packet of the proverbial biscuits. Never have I seen the British Top Twenty look so ignominious and ludicrous as with this plastic monstrosity perched snugly at the top.

Cliff's and Adam's vocal efforts are poor enough, but John Leyton's are infinitely worse, and those screaming females in the background do nothing to alleviate the mental boredom and apathy which the record as a whole arouses.

If this is to be the calibre of future British discs, the British Top Twenty will remain in name only, because American recordings will completely monopolise it—and deservedly so.—THOMAS SPENCE, c/o 13, Moir Crescent, Musselburgh, Scotland.

These would be most welcome on the Encore label. **B. W. T. GOODEY**, Pondfield Bungalow, The Downs, Gt. Dunmow, Essex.

## JACK'S GOOD

I CONSIDER Jack Good to be the ideal panellist for "Juke Box Jury" after regularly reading his controversial but well written column in DISC, and having seen his pleasing

personality on "Tell The Truth," I think he would be terrific on "Juke Box Jury."

He realises the current teenage taste in records, and it would be interesting to see someone who knows something about popular music.—**JANET NEIGHBOUR**, 16, Hartland Road, Lower Whiteley, Reading, Berks.

## ALL-ROUNDER

WHY any argument as to who are our "all rounders"? Surely Anthony Newley is our only star that could rightly qualify as an all round entertainer.

Could Cliff, Adam or Mark Wynter possibly write, direct and star in a show, at the same time making wonderful records, and also write songs for other stars? I hardly think so.—**ANN STEVENS**, 31, Lime Avenue, Prenton, Wirral, Cheshire.

## NO BIG BAND

IT was very gratifying to see that in last week's Top Twenty (DISC 2.9.61), there were no less than 14 British discs. In most cases the

reason, I think, is that no longer are our recording stars copying an American version of the same song, note for note.

The artist is selling well because he (or she) is giving of their best without relying on a big band backing. Long may this continue.—**STEWART JOHNSON**, 93, Clement Park Road, Lochee, Dundee, Angus.

## PATHETIC

AFTER hearing "Together" by Connie Francis, I was disgusted by the pathetic monologue which forms almost half the record.

As in the case of Presley's "Are You Lonesome Tonight," a polished entertainer has ruined a potential hit record by adopting this monotonous and infuriating trend.

Please, record companies, let us have more singing, and less talking.—**PAUL N. LEWIS**, 24, Desborough House, 2, Dickens Grove, Warstock, Birmingham, 14.

## LET 'EM ALONE

ALTHOUGH I am a great fan of pop music, the idea of modernising classical music makes me mad. The two forms are so vastly different

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

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

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

that they are completely incompatible.

I plead with all musical arrangers to leave the classics alone.—**IRENE BOWLER**, 42, Malborough Drive, Ilford, Essex.

## POOR SHADOWS

HAVING just heard The Shadows' latest, "Kon-Tiki," and bought their EP "The Shadows To The Fore," I was rather shocked at the standard of recording on their discs.

On the EP, "Apache" and "The Stranger" are superb, but the studio sound on "Man Of Mystery" and "FBI" is very poor and both tracks seem very rushed.

I admire The Shadows very much, but I wish Columbia would take more time over the recordings and give them a more polished studio sound.—**R. WATSON**, 7, Heston Avenue, Great Barr, Birmingham.

## ENCORE A HIT

CONGRATULATIONS to EMI for their new "Encore" series of LPs for 23/3. This is real value and quality of recording.

I have purchased "Ruby Murray Successes" and find that the numbers on this record, taken from old recordings, are, in fact, improved, and I hope this is the beginning of many more Encore releases.

One suggestion to EMI: don't overlook the many excellent recordings of Ray Martin and his Orchestra.

**CONNIE FRANCIS**—Does her monologue ruin "Together"? See "Pathetic."



# TOP STARS JOIN IN THE BONGO CRAZE

**JACK COSTANZO** is the man who has accompanied cabaret star Frances Faye during her season at the Talk of the Town in London. He is also one of America's foremost Latin American experts and is known in the profession as "Mr. Boogo."

He is a famous man who is in demand by A and R men and cabaret artists all over the States, but it must have been hell sometimes in the Costanzo kitchen in Chicago.

As soon as young Jack could toddle, he used to stagger around picking up knives, forks, spoons and anything else handy and then beat out rhythmic tattoos on larger, immovable objects of kitchen furniture. Momma Costanzo didn't dig it much at the time.

"I guess she didn't realise what was going on inside Junior," grinned Jack when he talked to me shortly before returning to the States. But bongos and conga drums stayed out of his life for some time. He became a dancer, specialising in the jitterbug which was the craze at that time, and then moving on to a Latin dance group.

"I got interested in the music and especially the high-pitched drum effects I heard. I found out these were produced by bongos, so I made myself a pair."

His kitchen practice stood him in good stead, for he was soon

Bongo and Hugh O'Brian are just a few.

Jack also worked with Nat King Cole's trio for a long spell before Nat hit the high spots as a solo vocalist, and visited London with him.

"Marlon Brando's pretty good on bongos. I used to show him a few things, and he's kept up his practice. Takes his bongos everywhere he goes, and always spends a couple of hours on them every day."

The late Gary Cooper, a surprising convert to the bongo cult, was another who asked Jack for some tips.

## Bongos ready

"I used to go round to his place and he'd be waiting for me with his bongos ready on the table. He was real keen on learning, but he would walk up and down talking about everything else under the sun because he was too polite and shy to hurry things. Then I'd say 'Let's get started then,' and he'd dash over to his bongos like a shot."

Jack's drumming skill has won him honorary membership of a secret Afro-Cuban ritual society. It's also won him a Liberty disc contract for the States with a minimum of 36 titles a year.

"Mostly in albums, of course. My latest is one of TV themes. A single from it has been put out here, coupling 'Naked City' with 'Route 66.' Actually, I'm pleased about that album. It's a wild big band, and it's come off pretty well. Most discs I do I don't like when I hear the play-backs."

Jack has been on so many sessions, both Latin and jazz, for so many people that he couldn't state a favourite one. He's pleased about the current prominence of bongos and other Latin gear in pop music.

"I was in on the ground floor, and I kinda feel it was my baby."

"Anyone who wants to learn bongos should listen and watch," was his parting advice. "Watching the hand positions is as important as listening."

A tip worth remembering from a man whose fortune literally lies in his fingertips.



**Nigel Hunter**

talks to America's 'Mr. Bongo'

**Jack Costanzo**

drumming all the time for his dance group. Following that, he joined The Lecuona Cuban Boys, the grandfather of all rumba bands, in 1946.

"Stan Kenton heard me in a club and invited me to join his orchestra which was just about to take the road on a long tour. I accepted, and I guess that was really the big break for me."

Names of stars whom Jack has accompanied or given instruction in the art of bongo drumming read like a who's who of American show business. Peggy Lee, Dean Martin, Jerry Lewis, Judy Garland, June Allyson, Gary Cooper, Marlon

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### AMERICAN

## TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending September 9).

Last Week	This Week	Title	Artist
3	1	Michael	The Highwaymen
1	2	Wooden Heart	Joe Dowell
2	3	Tossin' and Turnin'	Bobby Lewis
5	4	You Don't Know What You've Got	Ral Donner
7	5	School Is Out	U.S. Bonds
—	6	Take Good Care Of My Baby	Bobby Vee
13	7	My True Story	The Jive Five
10	8	Hurt	Timi Yuro
9	9	Don't Be A Money Honey	Linda Scott
11	10	As If I Didn't Know	Adam Wade
19	11	Does Your Chewing Gum Lose Its Flavour	Lionie Donegan

Last Week	This Week	Title	Artist
14	12	I Fell To Pieces	Patsy Cline
4	13	Last Night	The Mar-Keys
—	14	Who Put The Bomp	Barry Mann
—	15	Little Sister	Elvis Presley
—	16	Cryin'	Roy Orbison
12	17	I'm Gonna Knock On Your Door	Eddie Hodges
—	18	Amore	Ben E. King
—	19	I Just Don't Understand	Ann-Margaret
—	20	Without You	Johnny Tillotson

### ONES TO WATCH

When We Get Married	Dream Lovers
A Little Bit of Soap	Jarmels

# MIKE PRESTON

AS IF I DIDN'T KNOW

45-F 11385



45 rpm record

# JAZZ GIRL CLEO TURNS TO POPS AND OPERA

LET'S meet the Ladies. This week I made a special point of phoning from Blackpool, the show business ladies currently in the news to get a little information on how a lady entertainer ticks.

My first call was to Cleo Laine, considered one of the most versatile stars in show business. She has starred in cabaret, musical comedy, is a straight actress, is Britain's top jazz singer and has just recorded her first pop song in years, "You'll Answer To Me."

It was quite a job getting through to her, because last Tuesday she opened at Sadlers' Wells in "The Seven Deadly Sins." Johnny Dankworth, Cleo's husband, answered the phone; he told me that the Earl of Harewood had said that he felt that Cleo had created a precedent by becoming the first jazz singer to appear in opera and ballet by taking over this starring part at the Wells.

Then Cleo came on the line and told me all her news. "I'm sorry Bruce," she said after a while, "I've got to run, we're rehearsing. It has been a hectic week, I'm at Sadlers Wells on Tuesday, Wednesday, Friday and Saturday; I'm rehearsing for the Sammy Davis Show on Wednesday and Thursday, and tele-recording the show Friday. On Thursday I'm filming an advertising jingle, Saturday I'm filming at Pinewood, and on Sunday I'm tele-recording for ABC TV "Thank Your Lucky Stars."

"They are putting back the curtain-up on the first night of 'Sins' so that I will have time to fulfil an ATV commitment—"All Kinds Of Music".

## The BRUCE WELCH Column meets the busy girls of show biz



CLEO LAINE — a precedent at Sadlers' Wells.

Lionel Bart, Adam Faith and Peter Sellers have all caught my show. They are so terribly sweet and come back stage to say how they liked it."

So these star names, and many more, join the ranks of Faye enthusiasts, people who like their jazz uncommercialised — and their beat served hot and strong, by the woman who is a first cousin of Danny Kaye, and who doesn't let the family name down one little bit.

"Do-Re-Mi," the highly successful Broadway show which starred Phil Silvers, is to have its opening in London next month. Max Bygraves plays the Silvers role and a young lady from Australia, Maggie Fitzgibbon, plays opposite him. So in view of the excited anticipation for this show I thought a call to Miss Fitzgibbon would be in order.

I first met Maggie when she was starring in another West End show, "Kookerburra."

Unfortunately, the show was not a great success and did not run very long.

"That's the story of my life," Maggie told me. "A series of highly ballroomed shows which turned out to be flops."

MY last call was to the Dale Sisters, the singing trio of redheaded, blue-eyed Yorkshire lassies. This time I was unlucky and could not contact them, so I made do with a call to Bobby Britten, ex-Ted Heath vocalist, and the man who is publishing the music to the Dale Sisters' "My Sunday Break."

Bobby was kind enough to play me the record over the phone. And I can understand the cause of all the "falling about the place." In true Lambert, Hendricks and Ross style, these girls swing into the ballad, virtually supplying their own backing.

They sing trumpet, flute and other instrumental parts; Bobby told me that it took them five hours a day for many weeks to perfect this disc. It seemed to him that it was about time we had a female group from Britain in the Hit Parade again, it would make a nice change. I agree with him.

MY next call was to the Waldorf Hotel, in the Aldwych. I spoke to a lady who has been described as having the swing of June Christy, the beat of Nellie Lutcher, the piano touch of Fats Waller and the ad lib remarks of Beatrice Lillie. The current rage of the "Talk of the Town," Miss Frances Faye.

I asked Frances how her record, "Frenesi" was doing. "Just fabulous darling," that powerful voice boomed. "I under-

stand it is being played all over the place. I'm thrilled to bits." I had taken care to phone Frances after 3.30 p.m. . . . that is the time she gets up, she then does a spot of shopping, has lunch and goes to the "Talk of the Town." In the States, Frances is a cult. She is the star who entertains the off-duty Hollywood stars. "Have you had similar audiences here?" I asked her. "Oh, sure, darling. Why, Anthony Newley, Marion Ryan, David Jacobs,

# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending September 9, 1961

## Eden Kane moves down—but puts in a second disc

Last Week	This Week	Title	Artist	Label
1	1	Johnny Remember Me	John Leyton	Top Rank
4	2	Wild In The Country	Elvis Presley	RCA
2	3	You Don't Know	Helen Shapiro	Columbia
13	4	Kon-Tiki	The Shadows	Columbia
3	5	Reach For The Stars/ Climb Every Mountain	Shirley Bassey	Columbia
5	6	Well, I Ask You	Eden Kane	Decca
7	7	Romeo	Petula Clark	Pye
11	8	Michael Row The Boat	Lonnie Donegan	Pye
12	9	How Many Tears	Bobby Vee	London
14	10	That's My Home	Acker Bilk	Columbia
8	11	Halfway To Paradise	Billy Fury	Decca
10	12	Cupid	Sam Cooke	RCA
6	13	Ain't Gonna Wash For A Week	Brook Brothers	Pye
9	14	Quarter To Three	U.S. Bonds	Top Rank
—	15	Together	Connie Francis	MGM
—	16	Get Lost	Eden Kane	Decca
—	17	Hats Off To Larry	Del Shannon	London
—	18	Jealousy	Billy Fury	Decca
16	19	Hello, Mary Lou	Ricky Nelson	London
—	20	Michael	The Highwaymen	HMV

### ONE TO WATCH

Breakaway - - - - The Springfields



# SMASH HIT No. 3!

## CLARENCE 'FROGMAN' HENRY

# "LONELY STREET"

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The search is on for new sounds, different discs

# Imagine it! Soon you might be waltzing with Cliff



DAVID GELL... he plumps for strings with a beat.



TONY HATCH... Trends can be misleading.

THE summer lull is over and the discs are once again beginning to stream out from the various record companies. But what sort of discs? Are they going to be the same as we have been getting for the past six months or is it time for a new trend, something that will give the industry the boost that many people think it needs?

Norrie Paramor, the EMI A and R manager who takes the Cliff Richard and Shadows sessions among many others, was quite definite in his views.

"A change is certainly on the way," he said. "I've the feeling that from now until Christmas the numbers which will be most successful will be romantic ones. They might even be in waltz time. In fact it's likely that Cliff's next record will be a waltz style because I believe this is the kind of music that the kids want."

"We may be approaching a sentimental period in our songs now and although the sound of a disc is im-

portant the kids are really listening to the lyrics. They want good lyrics and they want the beat, which, of course, will always stay.

"Tunes are coming through now and, at the moment, the hit parade is very varied. But the trends for romantic songs won't affect a group like, say, The Shadows, because they can play romantic music, or wild music.

"They are so versatile that nothing is going to prevent them from staying in the Top Ten."

Geoffrey Goddard, who wrote John Leyton's "Johnny Remember Me,"

## 'DISC' TALKS TO THE MEN WHO SET THE TRENDS

was not quite so outspoken, but he, too, thought that the time for a change had come.

"I think the trend now will be for the big beefy kind of ballad that Frankie Laine used to sing. Those are the kind that will dominate now. The pretty-pretty boy-next-door kind of song doesn't stand much of a chance.

"I prefer to write a strong type of song and my new one, 'Tribute To Buddy Holly,' is in that vein. I've also done a new one for John Leyton much on the same lines."

Top disc jockey David Gell plumped for the use of strings with a beat. "The kids are going for this sound," he said. "They also seem to want to get back to the rhythm and blues numbers, which is a good thing. Ballads have come in and I think they're going to stay.

Of course, occasionally you get a record like the U.S. Bonds "Quarter To Three" slipping through, but I'd say the scene is fairly settled now."

Wally Ridley, veteran HMV MD who's seen quite a few trends come and go, approached the questions rather cautiously.

"This is always a guessing game," he told me. "But I'd say that ballads will be there up to Christmas and beyond perhaps. It all depends on how good the ballad is. If Presley does one it becomes a best seller but with other artists it depends entirely on the song.

"In this business we're conditioned by what the songwriters put on paper. We are hearing more strings now but the guitar hasn't lost its potency and The Shadows aren't losing any ground."

Singer Matt Monro, whose "Portrait Of My Love" may well become a standard on both sides of the Atlantic, doesn't foresee any change in trends.

"The good ballads will get through as they always have done," he said. "It all depends on what the kids listen to. As far as I'm concerned, I don't particularly want to stick with the same kind of song because I don't want to be stereotyped."

Two top Pye MDs, Tony Hatch and Alan Freeman, both had surprisingly different views on trends.

"I don't bother with trends," said Tony, "because making records is an expensive business and trends can be misleading. With every record I make I look for a different sound plus a good song and good ideas. My tamps

sound, which has been so good for The Brooks Brothers, isn't a trend as far as I'm concerned, it's just a gimmick formula.

"Al Saxon hasn't followed a trend with his recording of 'There I've Said



NORRIE PARAMOR... romance will be successful.

It Again' because it's way out on its own."

Said stable-mate Alan Freeman: "The trend now seems to be steering a steady course off rock yet keeping the beat. But even ballads without a beat get through now. I don't think there's much of a trend to follow."

"Who would have thought that Pet Clark would get two hits in six months, but it just happened that the right songs came along. But only in exceptional cases does the artist sell a song. I believe the kids go for the song and the sound behind it. It takes the rare combination for them to go for all three."

So in three or four months' time the scene could change, and change a lot. Ballads will be there, and perhaps strings with a beat, and perhaps even waltzes with Cliff Richard singing them.

But however anyone guesses, no one knows. The fans, YOU, are the people who count, and anyone who could be sure what you would buy in two or three months' time, would be a millionaire.

Brian Gibson

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

By June Harris

## T \* A \* L \* K

### Alma goes to sea for the sun

ALMA COGAN, currently having herself a ball in Bournemouth and due to be seen umpteen times on television this month, is thinking of buying herself a cabin cruiser. "After having searched the whole of Bournemouth for a sun-bathing spot," she said, "and not being able to find one, I decided to go afloat."

When she buys it, the boat will stay with Alma in Bournemouth, and then be moored "somewhere on the Thames" while she's in London.

Even though they spent years on the road doing "one-nighters" the Joe Loss Band is grateful that it's back in its residential spot at the Hammersmith Palais.

Not surprising. During their three months summer leave from there they travelled over 17,000 miles visiting all our top seaside resorts.

Like Frankie Vaughan, Mike Preston is a mad keen fisherman—only on a larger scale. While Frankie is quite content with salmon and pike, Mike is a tope man (tope is a minor shark).

Trouble is that recently, when Mike caught a 150lbs. worth of tope in the Irish Sea, it was either him or the fish, so after 15 minutes of continued battling, the fish stayed in the water.

It took Robb Storme ten lifts in an assortment of vehicles, including a vegetable lorry, before he could arrive at a recent personal appearance at Boston, Lincs. Stranded 80 miles away in Huntingdon, Robb had to hitch his way through, and landed up 100 yards from the theatre covered in vegetables, straw and everything else.

In order that he should at least arrive in style, Robb did the last lap of the journey in a taxi.

How about this for a new twist on the Russian angle? When DJ Jimmy Saville flew to Moscow this week, "in order to have a look at the Russian radio set up," so he says, he was wearing a Cossack hat—made in Bradford! Incidentally, during this past season

Jimmy tells us he's crowned 17 beauty queens, ranging from the ages of 7-17.

Playing a butler in his next film, "She'll Have To Go," presented a problem to singer Dennis Lotis. However, the situation was solved by coaching from co-star Bob Monkhouse, who, before he became a comedian was employed as a butler by a north countryman.

In spite of the fact that his father owned a string of theatres, John Leyton had to go it the hard way. "When I told dad that I wanted to be an actor," he told us, "he gave me his blessing but no financial help, so in order to pay my way through the Actor's Workshop I had to work as a roadmender and salesman."

Composer David Raskin, who, for Paramount, has composed 17 original jazz numbers for their "Too Late Blues," which stars Bobby Darin, was glad to learn last week that one of his former compositions, "Laura," is the second most recorded piece in the history of music. "Laura" has over 200 different recordings. Any-one know which has more?

TALKING OF Bobby Darin, we bet you didn't know that he's a keen chess player. In between scenes for "Hell Is For Heroes," Bobby kept up a permanent chess game with wife Sandra Dee. When Sandy was missing, Bobby's own stand-in, Charles Mafia was substituted.

Jerry Lee Lewis, who recently made a smash hit comeback with "What'd I Say," will celebrate his 26th birthday on September 29. He has a new disc release out on September 15 entitled "It Won't Happen With Me."

Poor Billy Fury's in trouble again! And it's all because of his sports car. "On my way to Yarmouth in the pouring rain I reached a double bend," he said. "I had everything worked out, and then this fella came towards me in the middle of the road. I swerved to avoid him and landed straight in a ditch."

DENNIS LOTIS... playing the part of a butler was a problem at first, until Monkhouse took a hand.

Not much damage though, I'm happy to report, but Billy's decided to change his MGA for a Jaguar XK 150, "just as soon as I can."

It seems rather fitting that when Tony Newley was stopped from driving into the car park at a recent charity golf match, owing to the fact that he didn't have a guest sticker for it, his record of "What Kind Of Fool Am I?" was being relayed over the loudspeakers.

READER N. Nicolson points out that if the total net sales, 79,000,000, of Elvis Presley's discs were shared among the 32 million people in the United Kingdom, they would each receive one and a half copies! Furthermore, he states that if all these records were lined up they'd stretch for 7,400 miles!

How about that! 19-year-old Manchester born singer Sylvia Sands last week-end secretly married BBC TV producer Stewart Morris, who was responsible for her debut in "Drumbeat." The wedding, which must have been one of the quietest and least publicised in show business, was attended only by Sylvia's parents and three other people.



## Your view could win an LP

So what do YOU think will happen? What sort of discs will be around in three months' time? The beat will still be with us, everyone seems to be agreed on that, but what will be the gimmick? Stringed Saxes? A new tempo? A new rhythm? We will give an LP to the writer of the most interesting POSTCARD on this subject to reach us not later than Thursday, September 7. The address is TRENDS, DISC, 161, Fleet Street, London, E.C.4.

**THIS WEEK'S**

**EMI**

**HITS**

**BROOK BENTON**  
Frankie and Johnny

Mercury 45-AMT1157

**MIKE BERRY**  
Tribute to Buddy Holly

H.M.V. 45-POP912

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

Columbia Lanadowne Jazz Series SC02155

**RAL DONNER**  
You don't know what  
you've got

(until you lose it)  
Parlophone 45-R4820

**NINA & FREDERICK**  
Long time boy

Columbia 45-DB4703

**BRIAN HYLAND**  
Let me belong to you

H.M.V. 45-POP915

**TONY OSBORNE**  
and his Orchestra  
**Mexico**

H.M.V. 45-POP921

**ADAM WADE**  
As if I didn't know

H.M.V. 45-POP913

**"Our top stars don't want  
to do cover jobs"**

# Days of U.S. supremacy are finished



says

**JACK  
GOOD**

**N**OT so very long ago the British Top Twenty was almost exactly the same as the American one of a month before. Slowly but surely, however, the British charts have asserted their independence . . . and now it has reached the stage where the British and American charts are, as likely as not, completely different.

Why is this? Well, first and foremost a whole new set of young British songwriters are establishing themselves and learning to write for particular artists. Before they dreamed up songs out of the blue and hoped that someone or other would record them.

Our really big recording artists just don't want to know about covering American material—not, I may add, out of patriotism—but for the excellent reason that if they record American hit material it will be of no use for sales in America.

And America, with the success of people like Newley, Monro, and Donegan, has become a very big potential market for our recording artists.

Cashing in on an American hit is not such a good proposition these days, since the chances of any version of an American hit becoming a British hit have considerably diminished.

Why, in the devil's name, do British companies and artists squander their time and prestige in this pointless plagiarism?

If the time and money spent on producing these lifeless copies were used in discovering new and original talent, and encouraging new and original songsmiths, the profit returns would, in the long run, far exceed the current figures. You want a "ferristance"? Well, what about the chronic waste of Mike Preston's talents covering an Adam Wade hit, called "As If I Didn't Know" just as he was beginning to make a real impact on the record-buying public through recording the British song "Marry Me"?

The last Adam Wade hit, "I See The Writing On The Wall" was covered by Tommy Steele. Another waste of British talent. Talent, that in the past has done so well with British material.

Then there's Decca's bright young hope, Robb Storme. His last one failed to click, though it deserved to. So panic stations! Take "cover." Storme has to cover a Freddy Cannon record, of

all the improbabilities! One that isn't even much of a hit in the States.

Of course, sometimes the cover-job policy clicks—like "Halfway To Paradise." But the number that bite the dust is quite appalling. And the extraordinary thing is that none of our number one stars has come to the top for the first time on a "cover": Steele, Newley, Richard, Donegan, Faith, Shapiro, Kane, Bassey . . . their debut-hits were in every case originals. Don't get me wrong—I'm not getting wildly patriotic about all this. I don't think British is necessarily Best. There is as proportionately much bad British song material as there is bad American song material.

**J**UST to emphasise the point that all British songs aren't necessarily good, this week sees the release of one of the worst songs I have ever heard. It happens to be British, but songs as bad as this have no nationality. They belong to a common substratum. Pity they are ever brought to the surface.



This one is. I very much regret to say Johnny Kidd's latest A side: "Please Don't Bring Me Down." Johnny, what on earth possessed you to come out with this appalling third-rate version of your original hit "Shakin' All Over"? And if you had to have this side on your record, did you have to make it the top side?

The other side, though no masterpiece, is infinitely better than the amalgam of rubbish on the top. And it has the signatures of Bill Crompton and Morgan Jones, songwriters of repute who have had more than their share of hits.

What really mystifies me is why you don't write your own material. "Shakin' All Over" proved you can do it and "Magic Of Love" was a first-class song. Let's have Kidd singing Kidd again and "Please Don't Bring Me Down" no more.

**C**HEER up, mates! I've saved the good news till last. And this really is good news. This week sees the release of a new Fats, a new Jerry Lee . . . and, wait for it, a new Chuck Berry!

Chuck is now being released by that hippest of labels, Pye International. And "I'm Talking About You" is a gas. Typical Berry, with stacks of drive, pushed along by that strange whining guitar that is quite inimitable. It's one of Chuck's own compositions, of course, with those crazy bits of Berry lyricsism.

The Domino (Get The Four Winds Blow) is just another Domino. Merely great, that's all. The Jerry Lee, "It Wouldn't Happen With Me." I've already talked about "I must add, however, a couple of words . . . buy it!"

**JERRY LEE LEWIS** . . .  
"It Couldn't Happen With Me" . . . buy it.

\*  
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STAR  
SINGLE**

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American  
Version!**

The Highwaymen  
**MICHAEL**

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# Beat music ISN'T easy

Let's Dig A Little Deeper

with Dick Tatham

says **CLIFF RICHARD**

ON the set of "The Young Ones" I stood waiting for Cliff. Six dancers were doing a cha cha cha sequence. I thought it good, but hardly sensational. Then Cliff showed. We sat; started to talk. Then the dancers went into a new take. "Excuse me," whispered Cliff. He stood up to watch. When the cameras cut, he exclaimed: "Isn't that a GREAT scene. Isn't it really something? FAB-ulous!"

I mention that small incident because, to my mind, it typifies the thing about Cliff: that despite his three years of high success, he still has a normal, youthful zeal for anything above average. He'd probably be knocked out by a seal playing "Pop Goes The Weasel" in a circus. I'm not taking the risky. I'm simply stressing that Cliff—who could easily have become cynical and brassy with his quickly won fame and riches—has done nothing of the kind. "How would you say you've changed since you first hit it big?" I asked. "Only in how I treat money," Cliff replied. "Used to throw it around. Today, I wouldn't say I'm tight; but I try to be thrifty. Otherwise: no change. "Fine!" I said. "But how about you as a performer? Some people feel you should widen your scope." "That I'd love to do," was the earnest answer.

## Dancing

"I hope this film will show I've at least made a start as a dancer. Cabaret; that, I think, is the biggest test of an adult entertainer. In time, I'd like to try it. It'd be fine to do so with The Shadows. Maybe we'd do some numbers alone; some with band backing; gags; dance routines and so on."

I said: "I'm sure it would boost your stock vastly if, for example, you one day showed us a trumpet solo or a high-speed tapdance. Such things require talent and training. Some people in the older age groups feel beat music doesn't."

"Beat music is not easy," countered Cliff. "Quite a few have tried to make a name with it. How many have succeeded? I'm not boasting, but when I formed my backing group I could have picked where I liked for musicians."

"Did I look for technically brilliant ones? Not on your life. I chose four blokes who—at the time—could hardly read a note. Why? 'Cos they could produce the right sound whereas most others couldn't."

"I wonder why people knock the beat so much. I dig performers like Peggy Lee and Sammy Davis. I don't go around slating ballad singers, or jazz, or any other kind of music. So why can't folk accept my kind of music?"

In fairness, I report I have always found Cliff most appreciative of other performers whatever their label.

His zeal for Helen Shapiro is well known. Other new favourites include

Etta James ("her 'At Last' is just wonderful") and Brook Benton ("like Nat Cole, only fresher").

"And when I mentioned Wee Willie Harris, who once supported Cliff on many one-nighters, the response was eager: 'How's Willie doing these days?'"

I said he was making a fortune—in Italy. "Glad to hear it!" Cliff enthused. "Willie's a great performer. I wish they'd recognise his greatness over here."

"Recently," I said, "you told me you plan to take singing lessons. Does this mean that—like Presley—you're going to do Italian favourites?"

Cliff: "I want lessons to improve my breathing—so I can sustain notes longer. I don't aim to change style. The lowdown about me and Italian songs is this. When Elvis made 'Now Or Never,' me and the fellers thought it great. They suggested I try something similar. "I kicked the idea around—then dropped it. Maybe a lot of people would have bought the disc. But I felt a whole lot more might have panned me for sticking my neck out. If I had had a go, do you know the

number we'd chosen? 'Sorrento'!" "It's well known," I said. "that Bill Haley influenced the start of your career. Do you still dig him?"

"Very much! We may have developed a few ideas since his day, but his excitement stays put. When I go to a party, I always take along Bill's 'Rock Around The Clock' LP. Gets a joint jumpin' quicker'n anything I know."

DT: "How's your weight these days?"

Cliff: "I'm trimming down! Playing plenty of badminton. Also swim once a week. No, I haven't had a pool built in the garden. Every Sunday morning I hire the indoor bath at a big block of flats in London. Invite my friends. All I pay is five bob a head. But please don't print where it is!"

"Any new interests?" "I recently became a Victor Borge fan. Kept me laughing 21 hours. Then there's Polynesian food. Had some recently. Terrific! Do I recommend it to readers? Dunno: it cost over £4 a portion."

"I thought," I said, "you were thrifty these days?"

"Don't worry," Cliff replied. "Someone else was standing treat!"

## NEXT WEEK

Tommy Steele



ABC TV picture

'Well, I Ask You' ... 'Get Lost' ... and then ... ?

# Eden Kane's third record must be different

Arranger Johnny Keating talks about that new star and that new sound

EDEN KANE is sexy. He is earthy. He's not the world's greatest singer, but his is the sound for which you are all, apparently, crying out. Eden Kane is the "growing Hully Gully man."

With Johnny Worth, Johnny Keating, Michael Barclay and Philip Waddilove, Eden Kane is part of a team—a team which has given you "Well, I Ask You," and now "Get Lost."

But it is unlikely that "Well, I Ask You" would have had half its success without the brilliance of Johnny Keating. For here is an arranger who must surely count among the top authorities in British show business, particularly in the jazz and pop fields.

"This second disc is a terrific improvement on the first, all round," said Johnny. "Eden even grows better on 'Get Lost,' and the session men are now getting used to playing in a

'Hully Gully' style, so everybody really swung this time."

However, according to Johnny, it's the third disc which will be the all important one. At the present time there are no plans regarding this at all.

## Fresh approach

"'Get Lost' will really establish Eden," says Johnny. "It had to be the same vein as the first. This was generally accepted by everybody. But it's just as much accepted that the third disc must be very different from the first two."

"The song must differ, and the sound must have a completely fresh approach. Maybe we'll keep to the 'Hully Gully' trend, but there will be variations on it."

Is Keating worried that maybe Eden is not yet ready to change his approach, having thrown all he has into his present style?

"No one is worried about that," he said. "Eden is very adaptable and so obviously enjoys singing that his voice can be applied to almost anything in the modern idiom. Proving he keeps to this special Eden Kane beat, I think he'll always be successful. Certainly he's in for a long run."

"Like so many of today's young singers, Eden has plenty of enthusiasm," said Johnny. "In the studio he is easy to work with. He has tremendous feeling for what he's doing and puts everything he possesses into his discs, and believe me, that's a lot."

JOHNNY KEATING (right) takes the band through the number as Eden Kane records "Get Lost."



"The great thing about him is his willingness. No doubt in time he will have one or two of his own ideas, but for the present, he is quite happy to leave everything to us."

It was just over a year ago that Keating began to take an interest in the beat field. Since then, when he made his debut, beat disc—Gary Miller's "Mission Bell"—his services have been much in demand by the record companies.

But it was through "Hot Chocolate Crazy" Eden Kane's first ever disc, that Johnny was selected as arranger and musical director for "Well, I Ask You."

"What really decided me to take up beat arranging was Bobby Darin's 'Mack The Knife,' he told me. "This record had 'it,' which is the only way I can express that sound which makes a disc an instant hit."

Eden Kane has been associated with Michael Barclay ever since the start of his record career. I asked Barclay to let me have a shot at arranging 'Hot Chocolate Crazy,' wasn't too keen at the start, owing to my interests in the jazz field. But I did it, and although the record hardly got off the ground, I was pleased that I had been able to create the sound it had."

When Eden Kane changed labels and it was decided to launch him in a big way, Barclay and Waddilove called in Johnny Worth and Johnny Keating.

Thus a new team and a new sound were created.

June Harris

After five years on one show

# I'll miss 'Pick of the Pops'



## MORE ARTISTS LIKE MATHIS WILL TOUR BRITAIN

says Fred Dale

**MORE** artists of the Johnny Mathis calibre — those with "musical integrity" was how they were described to me — will be coming on concert tours of Britain. This was the forecast made to me by American promoter Fred Dale a few hours before he flew back to the States after a two month European visit.

And the first tour he has arranged through our own Vic Lewis organization will be in March next year. Headlining will be Nelson Riddle, the musical director who helped make Sinatra, and The Four Freshmen.

Other American names are being lined up, and Vic Lewis is arranging for British artists to play tours in the States.

"No names yet," said Fred Dale. "Not until everything is down in black and white."

The success of the Johnny Mathis tour, in the provinces as well as in London, has decided Fred Dale and Vic Lewis to exchange more artists.

"I believe the concert field to be the market of the future," said Dale. "By putting on spectacular, more adult shows we can reach a wider section of people. To get the older people away from their TV sets,

where they can see top artists nearly all the time, we have got to put on really good shows.

"Big names," pointed out Dale, "are not the sole answer. The artists must have musical integrity—like Mathis. The supporting acts must be good and the show must be well presented."

And as more concert tours prove successful London will lose its monopoly of American artists. In future it shouldn't be necessary to pay the relatively high London night club prices to see the top American stars.

"And remember," said Dale. "When Vic and I bring over Riddle and The Freshmen they will only be part of a show." And again that phrase "musical integrity" came into our conversation. "They must have it," stressed Dale. "Plus a flair for putting on a commercial act."

When Dale speaks of tours "over here," he is also referring to the continent of Europe. British towns will only form a part of the tour. But this opens up to promoters a market comparable in size to the one they have at home in America —and one just as lucrative.

J.W.

### SAYS DAVID JACOBS

AFTER nearly five years David Jacobs comperes his last "Pick of the Pops" on Saturday. He begins his new programme, "The DJ Show" on October 2.

We talked about the new and the old programmes as we drove to London airport where David flew back to Spain to continue his interrupted holiday. He had returned to London to record 16 programmes, and he recorded them in one day!

"Yesterday," he said, "I recorded seven half-hour programmes, three three-quarter-hour programmes, two JBIs, the last two Pick of the Pops and two Exhibition Choices for the Radio Show."

Quite a day's work!

"It was the only way I could make time to spend two weeks in Spain and have a rest," he said.

He was in a slightly nostalgic mood, having just recorded the last "Pick Of The Pops."

"Five years is a long while to be associated with one programme and I shall miss it. But it is exciting to be starting a new show."

"The choice of a title was an obvious one. It seemed natural to use my initials for a DJ Show. It can either be 'The Disc Jockey Show' or 'The David Jacobs Show'—take it which way you like."

Had he any idea how the new show would work out?

### So gradual

"Not yet. I don't intend to think about it until after my holiday. Obviously I shall not be playing the complete Top Twenty. That will be continued by Alan Freeman in 'Pick of the Pops.' I will, of course, be playing numbers from the Top Twenty. Beyond that I'm not sure what format the show will have."

In five years of playing the pops had he noticed any radical changes?

"Changes are so gradual that you just don't notice them. It's like the changes in men's clothes, they are gradual and you are eased into them without being aware that there has been a change. Not like women's fashions when a skirt can change from six inches below the knee to six inches above overnight!"

Was the rise of The Temperance Seven a noticeable recent change of taste?

"I don't think so. They are not even a move into something different. I believe that the old records they try to imitate are better, anyway. And

when it comes to putting surface noises on the records, that is ridiculous. Why not just re-issue the old records? You get the best then. Crosby with Jack Teagarden for example.

"The hit parade is in a fairly decent state at the moment. There is no record in it or likely to be in it that I would be ashamed to play. And this has not been so in the past.

"Records such as 'White, Cold And Beautiful,' by Keith Kelly, are ridiculous. This is not the purpose of the gramophone record. Records are marvellous all-round entertainment and should not be spoiled by this kind of stuff.

"I don't know why teenagers can be so misguided as to dance to suicide records.

### Bad records

"This is only an isolated example of the bad records that are issued. And they are issued in dozens every week. I don't know why the record companies waste their money issuing them. It is not fair to the artists involved. They don't stand a chance anymore.

"But when record companies persist in issuing rubbish, I find it nauseating and so does the public."

Does David remember any particular record that he has discovered and helped to the top?

"You must remember that a DJ doesn't discover a record. Some DJs pretend that they do and take the credit for its success. But the person who discovered the record is the artist who made it. Then comes the record company who had the confidence to issue it. Then the DJ comes into it by giving it a spin.

"However, there have been times when I have played a record that no one knew existed. Jerry Murray and I gave a start to Pete Kellner's 'Here Comes Summer' at a time when few people knew that it existed. I also was the first to play Bobby Darin's first hit, 'Splish Splash'."

At London Airport David Jacobs signed autographs for the girls behind the coffee bar and then disappeared down Channel 5, en route to the sun and leaving all thoughts of discs and turntables behind him.

Peter Hammond

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EXCLUSIVELY IN

# THE PEOPLE

ON SUNDAY

**Everlys cut mood music**

The Everly Brothers have turned to mood music for their newest Stateside release. Title of this single, on Warner Brothers, is the riddle, "Don't Blame Me," while the flipside carries a new number, "Muskkrat."

Also released in the States this week is the new Del Shannon single "So Long Baby."

**Irish tour is a sell-out for Kane**

**BECAUSE** Eden Kane's first Irish tour, due to commence on September 18, is a complete sell-out, the promoters have had to arrange another concert in Belfast to cope with the demand.

Eden opens the tour at the Orpheus Ballroom, Belfast, on September 19, and a second date, at the same venue has been arranged for September 24. Other dates on the tour are the

Arendia Ballroom, Portrush (19), Gap Ballroom, Omagh (20), Embassy Ballroom, Castleblaney (21), Flamingo, Ballymena (22) and the Town Hall, Newry, on September 23.

The same promoters, JEN Enterprises, have arranged for Nero and the Gladiators and Danny Rivers to follow Kane into this circuit tour. The Gladiators will play five dates inclusive from October 2-7, and Danny Rivers from October 16-21 inclusive.

**Barber—new agent**

**THE** Chris Barber Jazzband has signed to the Malcolm Nixon Agency for all forms of representation. Formerly, the band was with the Lyn Dutton agency.

Chris Barber is one of the bands booked for the opening programme of the BBC's "Trad Tavern" on September 23. Also scheduled to guest is the Alex Welsh band, and Long John Baldry, new British blues singer will also make an appearance.

**Hepburn song**

**JOHNNY MERCER** and Henry Mancini have composed a new "mood blues" number, "Moon River," which Audrey Hepburn will sing in the Paramount production of "Breakfast at Tiffany's," due to have its premiere at the Plaza, on October 16.

**Shapiro offers TV shows in**

**HELEN SHAPIRO** has received an offer from America to appear on the Steve Allen Show, and both of them for next January. A spokesman told DISC, "We are seriously considering this offer, but at the moment the offer is not definite. However, we would very much like to accept."

**TV DATES FOR NEW TRAD BAND**

**WITH** the first disc release this week, "Battle Hymn Of The Republic," coupled with "Bell Of The Mohawk Vale," new trad band, The Confederates will appear on TWW on September 26, followed by a Tyne Tees "Young At Heart" on October 25, and ABC-TV's "Sunday Break" on October 29.

The Confederates have also been signed for eight appearances at the club Les Fous Hiboux in Streatham. They started on September 6, and follow up with spots on September 17, 20, 27, October 4, 11, 18 and November 1.

Although no confirmation was available at press time, it is understood that Michael Holliday will be starring in a Bernard Delfont pantomime production at Torquay this year. It is possible that Johnny Wiltshire and the Trebletones will appear with him.

Helen has a new disc release on Silver Disc, "Happiness," it is a beat number, and the film "Look At Life," which will be released on October 7, she will guest on "Thank Your Lucky Stars," which she will tele-record on October 1. On the day of transmission, Helen will appear at the Essoldo, Brighton, heading a bill which also includes The Viscounts, Robin Hall and Jimmy MacGregor, the Red Price Combo and Danny Williams.

The previous week, on September 30, Helen Shapiro will head a bill at the Winter Gardens, Bournemouth. This will comprise the same bill as Brighton, except that Colin Day will be appearing instead of Danny Williams. EMI have reported that the sales of Helen's current hit disc, "You Don't Know," have exceeded the 400,000 mark. She has already received a Silver Disc for this record.

**British dates**

**HELEN SHAPIRO** will guest on "Saturday Club" on September 23. A few days earlier she will record four programmes for her own 13-week Radio Luxembourg series.

This coming Sunday, September 17, Helen will be one of the guests in the Great Pop Prom at the Royal Albert Hall. Her 15th birthday is on September 28.

**Mudlarks debut on 'Easybeat'**

**BRITAIN'S** top vocal group, The Mudlarks will make their debut on BBC's "Easybeat" on October 21.

Prior to this, however, the group will appear on "Thank Your Lucky Stars" on October 7, and will make a five-day tour of Ireland, playing one-nighters.

On October 21, The Mudlarks will appear at the Lido, Prestatyn. They conclude their summer season at Blackpool at the end of this month.

**MGM takes Choreo**

**MGM** are to handle all distribution for Fred Astaire's record label, "Choreo." This means that the label will now be available in Britain.

Seen by millions on TV, EDEN KANE was presented with a Silver Disc last weekend on ABC TV's "Thank Your Lucky Stars." The presentation was made on behalf of DISC by BRIAN MATTHEW.

**CONGRATULATIONS**

**EDEN KANE**

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**Montagu on Trad Tavern**

**LORD MONTAGU** has accepted the BBC's invitation to officially open their "Trad Tavern," which is due to start a long series on Saturday, September 23.

He will start the programme with an opening speech welcoming all listeners and guests to the "Tavern." Host for the evening, and possibly the complete series, will be guitarist Diz Dizley, and among the guests on the opening night will be Alex Welsh and the Dixielanders and tenorist Joe Harriott.

Resident trad band throughout the series will be Chris Barber.

**Blues club opens**

**THE** Ballads and Blues Association is to open its first full Folk Club in London, on four nights a week.

The club, "The Sevendown," is in Carlisle Street, W.1. Opening date is next Saturday (September 16), with two sessions, one at 7.30 p.m. and a late night one at 11 p.m.

The club will be open on Thursdays, Fridays, Saturdays and Sundays.

**NEW RELEASES**

**Battle hymn of the Republic THE CONFEDERATES JAZZBAND** 45-F 21189 Decca

**NEIL SEDAKA** Sweet little you 45-RCG-1250 RCA

**JERRY LEE LEWIS** It won't happen with me 45-HLS 9416 London

**FATS DOMINO** Let the four winds blow 45-HLP 9415 London

**BEN E. KING** Amor 45-HLR 9416 5200K ATLANTIC

**THE LENNON SISTERS** Sad movies (make me cry) 45-HLD 9417 London

It's been a long long time

**DOTTY CLARK** 45-HLR 9418 London

**Black land farmer WINK MARTINDALE** 45-HLD 9419 London

**JACKIE WILSON** Years from now 45-Q 72439 Co-J

**MARK WYNTER** Girl for ev'ryday 45-F 11380 Decca

**BOB LUMAN** Private eye 45-WB 49 Warner Bros.

**TOMMY STEELE** The writing on the wall 45-F 11372 Decca

**GENE McDANIEL** A tear 45-HLG 9386 Top



# ed two major States

## SEDAKA HOPES TO VISIT BRITAIN

NEIL SEDAKA, whose latest RCA disc, "Sweet Little You" is released this week, still wants to visit Britain.

In a letter to RCA here, he mentions that if possible he would like to come early in the New Year—following a planned trip to Australia.

Sedaka, who with partner Howard Greenfield penned the score to the Connie Francis movie, "Where The Boys Are" is now ready to commence work on his second film score. At press time, further details were not available.

## In U.S. first?

ON his return to the States last Thursday, American promoter Bill Downs took with him tapes of actor-singer Peter Dolphin, who appeared on television last week in "The Money" for the BBC.

Downs is interested in recording Dolphin for the American market. Dolphin does not have a contract with a British company and it is possible he will be released in America only through Downs' own company, East Coast Records.

Peter Dolphin is due to appear in another BBC-TV play, "Jacks and Knaves" later this month.

Chita Rivera, American star of "Bye Bye Birdie," and "West Side Story," will share top billing with Nina and Frederik on "Sunday Night at the London Palladium" this coming week-end, September 17.

major TV shows, one of them being man for her agent, General Artists, ere will have to be several negotiations.

September 23. Called "Walking Back To the one which she is seen recording in released later this month.

## Series ends

"THE Singing Years" on BBC Television, September 24, will be the last in the series and will feature music from the fifties, including selections from some of the top musical shows of that era—"Carousel," "South Pacific," "Call Me Madam," "Can Can," "The Pyjama Game," "Kismet," "Dum Yankees" and "My Fair Lady."

As in previous editions, the programme will feature Dennis Lotts, Diane Todd and Benny Lee.

## Littler resigns

PRINCE LITTLER, chairman of Associated TeleVision, will be resigning his position after the company's annual meeting on September 28. He feels that owing to other commitments it is impossible for him to devote as much time as he should to his duties. His successor will be Sir Robert Renwick.

Johnny Wiltshire and the Trebletons will guest on "Mid-day Music Hall" on September 24, and on "Saturday Club" on October 28.

## CLEO-OUTSTANDING

CLEO LAINE, who scored an outstanding success when she appeared at the Edinburgh Festival last week, has been picked as one of the guest stars for ATV's Sammy Davis Show.

The tele-recording for this show is due to be made tomorrow (Friday), for showing around Christmas.

Cleo, currently appearing in "The Seven Deadly Sins" at Sadlers Wells, has a date at the Leeds Festival in October, and it is understood that the singer has received several offers for straight plays. She will appear in ABC-TV's "Thank Your Lucky Stars" on September 23.

## Leyton—U.S. TV shows likely

JOHN LEYTON has been offered "several American TV shows" and will be flying to the States as soon as possible after the completion of his film tentatively titled "Angel On My Shoulder," due to start shooting shortly.

No definite dates or shows have been fixed but Leyton will spend a working week in the States sometime in November.

## Mathis on Granada

THE Granada network is to televise the Johnny Mathis Show on Tuesday next, September 19. The show was taped while Johnny was in Britain, but does not feature any other singers.

## Top stars on ABC TV

MATT MONRO, Cliff Richard, The Shadows, Billy Fury and Helen Shapiro are all in line for ABC-TV's "Thank Your Lucky Stars," which got off to a flying start last Saturday, and is likely to capture a great deal of the audience from the BBC's "Juke Box Jury."



## BBC lines-up 'Club' guests

GUESTS lined up for the BBC's "Saturday Club" on September 30 include Rosemary Squires, Russ Sainty, the Kestrels, who have a new disc release on the previous week, a number written by Johnny Worth, the Tremolos, the Geoff Rowena 6, Tommy Sanderson and the Sandmen, and the Monty Sunshine Band with Beryl Bryden.

Congratulations to DISC columnist TONY HALL and MAIALDA HUNTER, when this picture was taken, his bride of a few minutes. They were married last Saturday at Holborn Registry Office. (DISC Pic).

## Roberts cuts LP

DURING his highly successful season at the Blue Angel, London, songwriter-singer Paddy Roberts completed an LP for Decca.

As yet, the title is not fixed but the album will be released on October 1.

## Field robbed

TIM FIELD, member of the Springfielders, had his new cottage broken into last Thursday night.

The cottage, in Denham, is a new one which Tim is converting. Stolen were a gun and a Mexican blanket.

The police suspect that the intruder had something to do with the recent A6 murder.

## Film score

BROTHERS Bob and Dick Sherman have composed the music for the new Walt Disney production, "The Castaways."

One of Hollywood's top songwriting teams, the Shermans, have specially written three songs for Maurice Chevalier, who stars in the film.



HOW TO KEEP COOL WHEN YOU'RE HOT!

When the 'session's' hot keep cool with Gordon's. It's important to ask for Gordon's by name—it's the coolest. Gordon's with orange, lime, tonic or bitter lemon. Say Gordon's first—everytime.

MORE PEOPLE DRINK

**Gordon's**

TILAN ANY OTHER GIN



<p>MY CLE ing Wall Decca</p>	<p><b>MEXICO</b> BOB MOORE and his orchestra 45-HLU 9409 London</p>	<p><b>THE EVERLY BROTHERS</b> Temptation 45-WB 42 Warner Bros.</p>	<p><b>DECCA</b> RCA RECORDS WARNER BROS. LONDON CORAL 45 rpm records THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE1</p>
<p>NE WIELS London</p>	<p><b>TRANSISTOR SISTER</b> ROBB STORME 45-F 11388 Decca</p>	<p><b>THE McGUIRE SISTERS</b> Tears on my pillow 45-Q 72435 Coral.</p>	

## O'er the border

SCOTLAND'S trad jazz band, The East Coast Jazzmen, have three London and near-London dates this week. Tomorrow (Friday), the band will guest at the Elm Park Hotel, Hornchurch, followed by a date at the Jazzshow's Jazz Club on Saturday. On Sunday (17) they will appear at the Hot Club of London, Woolwich.

At the beginning of next month, the East Coast Jazzmen will leave for Germany for a two months' trip.

DISC reviews the British debut single of Sinatra's own label

# Reprise will win Sinatra singles battle

'Granada' should beat the Capitol release



**FRANK SINATRA**  
Granada; The Curse Of An Aching Heart

**D N T**  
THE first of the Reprise discs to be issued in this country, Sinatra's "Granada," should see the label smartly into the hit parade. Frank opens up the oldie in tremendously dramatic fashion to a furious Billy May string accompaniment. From this colourful start he glides into excellent swing with May constantly varying the band pattern. A perfect showcase for the new label; it ought to be a smash introduction.

"The Curse Of An Aching Heart" is commercial too, though not up to "Granada's" mark.

**FRANK SINATRA**  
American Beauty Rose; Sentimental Journey

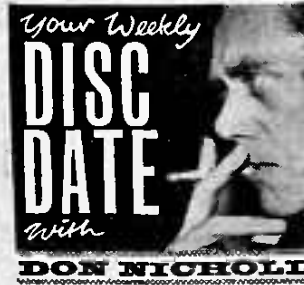
(Capitol CL 15218)\*\*\*  
ANOTHER Sinatra coupling with Billy May again providing the band backings; this week, American Beauty Rose is a slick ballad though the title could be against its chances. Frank is in smooth voice while the orchestra swings amiably.

On the turnover Sinatra revives the one and only Sentimental Journey. And he pours his heart into it. I prefer this side not just for the vocal but for the moody trombone and piano in Billy May's accompaniment.

Two singles on two labels, Capitol and Reprise, from **FRANK SINATRA**.

## SIX PAGES OF REVIEWS

Singles pages 10, 11 and 12  
LPs pages 12, 13  
Mod Jazz page 14  
Trad Jazz page 15



**DON NICHOLL**

**HARRY BELAFONTE/ODETTA**  
A Hole In The Bucket; Chickens

**D N T**  
BOTH these tracks have been taken from the LP "Return To Carnegie Hall." And the brilliant version of the game song "A Hole In The Bucket" could easily mount into the hit parade. A first-class duet by Belafonte and folk-singer Odetta, it'll raise a grin however well you may know the number itself. Here are two perfectionists working in superb accord. Do spin it.

Audience reactions help the mood considerably. "Chickens"—much shorter than the four-and-a-half-minutes top deck—is a saucy little gem.

**NEIL SEDAKA**  
Sweet Little You; I Found My World In You

(RCA 1250)\*\*\*  
SEDAKA whipping up a steady beat for Sweet Little You which he sings in company with a girl group and an injecting bass voice. Why he slips into those Johnny Preston whoops, however, I can't imagine.

Stan Applebaum provides the musical backing. Should sell on Sedaka's name, but by no means one of his best.

I Found My World In You is slower and in the romantic ballad bracket. Good contrast.

**RUBY MURRAY**  
Tammy Tell Me True; The Faith Of A Child

(Columbia DB 4701)\*\*\*  
SIMPLE, reminiscent ballad, Tammy Tell Me True is sung in typical sentimental fashion by Miss Murray. Norrie Paramor gives her a tinkling piano and humming male team accompaniment.

Another slow ballad for the other half. The Faith Of A Child uses up quite a quota of clichés to arrive at a field of corn.

**JORGE VEIGA/MARIO AUGUSTO**  
Brigitte Bardot; Tenna Pena De Mim

(HMV POP 918)\*\*\*  
FROM Spain, an amusing bouncy novelty with Brigitte Bardot in mind. Jorge Veiga chants as if through a layer of 17 mantillas. Girl group echo the easy tune. Was it recorded in a cave or beneath one?

Tenna Pena De Mim is a quicker continental offering with the village band sound often overpowering another muzzy vocal.

**ROSELLA RISI**  
Mon Homme; Alla Fine Dell'Estate

(Oriole CB 1627)\*\*\*  
NOT known here, Rosella Risi is an Italian girl and one with a compelling voice. She sings Mon Homme splendidly with a wealth of romance. Language is no barrier with a performance like this.

Singing a French song in Italian for the turnover, Alla Fine Dell'Estate, Rosella hasn't such a commercial tune to sell, but the liquid clarity of the voice is still worth hearing.

**MANTOVANI**  
Fanny; Nadia's Theme

(Decca F 11386)\*\*\*  
OF those versions I've heard to date, I'd pick Mantovani's treatment of the film melody, Fanny, as the one to keep. Delightful in its use of strings, of course, it also uses accordion and guitar to pointed effect. Monty directs the big orchestra with sure skill.

Nadia's Theme (from "Rocca and his Brothers") is slow and dramatic—and not so successful out of context as the top deck.

**HENRY MANCINI**  
Fanny; My Cousin From Naples

(RCA 1249)\*\*\*  
HENRY MANCINI directing the big orchestra through the screen theme, Fanny, and making a very soothing job of it, too. Organ is prominent in this arrangement above some gentle brass.

Violins sweep up above. Attractive. My Cousin From Naples aptly gives you the mood in its title. Mandolinish orchestration full of sunshine, while a chorus la-las for size.

**HANK SNOW**  
Beggar To A King; Poor Little Jimmie

(RCA 1248)\*\*\*  
A FAWNING country and western romancer, Beggar To A King has a maudlin lyric even for this kind of territory. Snow sings it slowly and with great uncton. Fiddles help to spread the syrup.

Quicker is Poor Little Jimmie. Snow lives up to this catchier tune and there's a not unattractive backing featuring guitar and piano.

**CHRIS KENNER**  
I Like It Like That (I and II)

(London HLU 9410)\*\*\*  
DON'T look for much of a lyric in I Like It Like That. The rhythm's everything in this hully-gully

cure anything and everything which ails you.

Sings it to a slow beat. Just the thing for rockers who are worried about their health.

Teen Years is another of Stevens' own compositions. A wailer which I don't think is supposed to be funny.

**SOUNDS INC**  
Mogambo; Emily

(Parlophone R 4815)\*\*\*  
INSTRUMENTAL group rocking infectiously on Mogambo, with some gimmicky effects to catch your ears. Whoops, drums and twangy guitar all combine for some excitement.

Steady beater for the turnover—Emily—uses sax in the lead noise. Useful coupling for all jukes.

**JACKIE WILSON**  
Years From Now; You Don't Know What It Means

(Coral Q 72439)\*\*\*  
WILSON whooping up a wild emotion as he insists he'll be still missing his sweetheart Years From Now. For my money, he overdoes the dramatics and the screeching.



**SOUNDS INC.**—American sound, American name, but it's a British group.

Kenner repeats the couple of phrases over and over, while chorus echo in spiritual fashion.

Second half varies pace with some sax work added for instrumental variety, along with piano.

This one's contagious all right for the dancers, and I can see it selling big here.

**DICK AND DEEDEE**  
The Mountain's High; I Want Someone

(London HLG 9408)\*\*\*  
THIS one's been very big indeed over the water. Dick and Deedee are boy and girl with a chanting style that goes well with the steady beat of The Mountain's High. Drum prominent for a ratatat rhythmic accompaniment.

I Want Someone slows down to a wistful pace with strings coming in for sentiments sake.

**RAY STEVENS**  
Jeremiah Peabody's Poly Unsaturated Tasting Green And Purple Pills; Teen Years

(Mercury AMT 1158)\*\*\*  
SEEMS to be the year for long—very long—crazy titles. Ray Stevens has worked out this one for himself; a fantastic commercial to

Dick Jacobs gives him strings and chorus a-plenty.

Complete change of tempo for the flip, with Wilson dragging in bluesy mood. You Don't Know What It Means.

Again he breaks out in the shouting for no reason at all.

**BIG JIM SULLIVAN COMBO**  
(With Jackie Atom)  
You Don't Know What You've Got; Hot Hiss Of Steam

(Decca F 11387)\*\*\*  
BEAT team playing easy for You Don't Know What You've Got, with Sullivan taking the vocal. Smooth and with an infectious rhythm.

Reverse features songwriter Trevor Peacock (as Mr. Atom) chanting his Hot Hiss Of Steam. Middle rocker punctuated by jets of escaping air.

**CONFEDERATES JAZZ BAND**  
Battle Hymn Of The Republic; The Belle Of The Mohawk Vale

(Decca F 11389)\*\*\*  
BATTLE HYMN, or "John Brown's Body," whichever name you know it by, makes a steady trad offering for The Confederates. Clarinet and trombone are the important

(Continued on facing page)

Thanks, Kent Walton,  
for choosing the new hit from  
**CONNIE FRANCIS**  
**TOGETHER**



as  
Honey Hit  
Parade 'Record  
of the Week'



45-MGM1138



# Disc Date

Continued from previous page

solists... there's also a brief un-named vocal. The vocalist should be grateful about the lack of identity. Second half introduces a quick, cute number, **The Belle Of Mohawk Vale**, in simple traditional vein.

### THE COASTERS

**Girls, Girls, Girls (I and II)** (London HLK 9413)\*\*\*  
LEAD voice on the loping double-decker, **Girls, Girls, Girls**, milks the comedy rather like Jerry Lewis. Rest of The Coasters hammer out the background title chant.

Second half quickens the pace, but I can see no real excuse for prolonging the number into a turnover.

### MIKE PRESTON

**As If I Didn't Know; Game Of Chance** (Decca F 11385)\*\*\*

GOING into opposition against Adam Wade on **As If I Didn't Know**, Mike Preston stands more than a slight chance of whipping major sales in this country.

He handles the light country style ballad well, making the most of the simple tune and receiving a melodious accompaniment from Roland Shaw.

**Game Of Chance** is a very ordinary lilting ballad, pleasantly sung.

### BOB MOORE

**Mexico; Hot Spot** (London HLU 9409)\*\*\*

VERY Mexican indeed is Mexico as played by Bob Moore and his orchestra. The unison trumpets are present for typical noise. Good guitar work in the rhythm as well. A rippling, melodious production which may not be a race-away hit, but which should pull quite a lot of attention for itself.

I'd have been inclined, however, to concentrate on **Hot Spot** as the seller from the coupling. Less ordinary in concept it moves pleasantly with a neat blend of vocal group and rhythm. Very infectious.

### MIKE BERRY

**Tribute To Buddy Holly; What's The Matter** (HMV POP 912)\*\*\*

JOE MEEK'S responsible for recording this lament in **Tribute To Buddy Holly**. Mike Berry sings it with The Outlaws for instrumental

### 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).

accompaniment. An obituary which may please some of the late Holly's fans.

Tune's useful, but I cannot honestly work up enthusiasm for this sort of thing.

What's **The Matter** is a good filler which Berry takes along smoothly.

### CLAUDE KING

**Big River, Big Man; Sweet Lovin'** (Philips PB 1173)\*\*\*

A MISSISSIPPI plonkety-plonker, **Big River, Big Man**, is sung darkly and with ear-tugging style by Claude King. Tune's quickly remembered and has just enough of a finger-snapping attraction to sell.

**Sweet Lovin'** is a country waltzer that seems to have come straight from a western dance. King sings it in the right idiom with chorus helping out.

### VIC DAMONE

**The Pleasure Of Her Company; Theme From "By Love Possessed"** (Philips PB 1167)\*\*\*

TWO screen title numbers for Vic Damone here. **The Pleasure Of Her Company** (by Sammy Cahn and Alfred Newman) is an enjoyable song with a first-rate lyric. Damone sings

### Claude King

**'Big River, Big Man'** CLAUDE KING was one of country and western star Johnny Horton's closest friends and associates, and he composed a number of titles which the singer recorded.

Born in Shreveport, Louisiana, Claude's main interest is in songs which tell stories, and much of his life has been spent looking through archives or composing these songs for himself. All are folk songs for this is his speciality.

In America he is being heralded as successor to Hank Williams and Johnny Horton and even though he is not nationally famous out there, Claude has, within a very short space of time, become an established favourite among true country and western followers.

### Sounds Inc. 'Mogambo'

WITH an American nose, and a very American name, Sounds Inc. are not new to you in person, but they are on record. Their first disc, for Parlophone, is "Mogambo," backed with "Emily," two original numbers.

The line-up comprises six musicians, who between them play nine instruments. Leader is Wes Hunter who plays base guitar, but it was two other members of the combo, Barrie Cameron and Johnny St. John, who composed the recorded sides.

Their big chance came in April when they were playing at a dance and were spotted by an agent who offered them the job of accompanying Gene Vincent on his tour.

"At first," says Wes, "we thought he was joking and we just laughed." Later, however, they discovered that the offer was genuine, so they teamed up with Vincent on April 29.

This tour led to others with Mike

# NEW TO YOU

Preston, The Brook Brothers, Peter Elliott, Shella Southern and Terry Dene, and now they're in big demand.

Incidentally, the boys do all their travelling in an ex-Kent County ambulance—painted black and lilac.

### Sue Thompson 'Sad Movies'

"SAD MOVIES" (Make Me Cry) is the disc marking Sue Thompson's debut both here and in the States, but over there it is already in their top hundred.

Although this is only her first disc, Sue's company, Hickory Records, are forecasting a tremendous future for her. Petite Sue was born in Nevada, but her present home is Las Vegas—same State but different city. She works the Nevada club circuit, which includes some of the biggest club names in the whole of the United States.

Sue has worked with Sammy Davis Jr., Bob Crosby and Jack Carson among others. She has built up a polished night club act and is in constant demand among the top spots.

### Dick and Deedee 'The Mountain's High'

THERE are two Liberty Records in the American top ten, and one of them, standing at number six, is "The Mountain's High," a folksy, beat number recorded by teenagers Dick and Deedee.

Dick, is Dick St. John, aged 19 and studying art at the Los Angeles Art Centre. Partner Deedee, is Deedee Spurling, still at the Santa Monica City College.

Deedee had never sung professionally before, and Dick had been singing, but unsuccessfully, and was on the

point of giving it up when he met up with Don Raikie and the Wilder Brothers.

They took him to Liberty's Hollywood recording studios to cut a disc of "I Want Someone." A female voice was needed and Deedee, an old school pal of Dick's, was called in for the session.

Then Dick and Deedee collaborated on a number, calling it "The Mountain's High," and they recorded it under the direction of the Wilders and Raikie.

Plans are in hand for them to put their first album.

### Chris Dors 'They Called It Love'

THE thing that first set Chris Dors on the show business road was a picture of a bass guitar. Now he has a brand new record contract with Fontana and a first disc, his own composition, "They Called It Love."

Chris, now 18 and born in London, became interested in pop music when he was 13, "thanks to a Jerry Lee Lewis movie" he says.

"I bought a book on how to play the piano and formed my own group, called The Dynamites. We stayed together for about a year. Seeing the picture of the bass guitar, Chris decided to make himself one. This he did, and when it was completed, he joined up with "Rocky Morris's Country and Western Trio," with whom he stayed for a year.

"I left them to join Screaming Lord Sutch, but when the group started touring, I had to drop out in order to take exams for the engineering course I was studying.

"There was only one thing left to do, and that was to form my own group. I did this by becoming a full time singer and leading the Del-Fis.

### Big Jim Sullivan

'You Don't Know What You've Got'

LISTENERS to Jim Dale's "Cool Spot" on the BBC will be familiar with the guitar solo played by 20-year-old Jim Sullivan. But for his disc debut as a solo artist, Jim, who only recently prefixed "Big" to his name, has chosen a vocal backed by a combo made up of session men.

The disc is "You Don't Know What You've Got," the big American hit, and the session was taken by Jack Good.

"I've been a professional musician since I was sixteen and a half," said Jim. "Got my big break by being in the right place at the right time when Marty Wilde was looking for musicians to form the Wild Cats. For the past four or five weeks he has been playing guitar for the Flee-Beckers.

It was Jack Good who secured Big Jim's recording contract for him.

### Rosella Risi 'Mon Homme'

A BEAUTIFUL Italian signorina with red hair and blue eyes makes her disc debut this side of the Channel this week. She is 24-year-old Rosella Risi, and until recently she was employed in the polo wing at the Neurological Clinic of Rome University, nursing children.

Rosella's first big show business break came when she got a part in a TV show. She was an instant success, and more important TV shows followed, plus a tour of Spain.

Last year, Rosella won the first prize at the Ancona Festival of 1960, and this year won the Juke Box Oscar at Cortina.

Her disc is one of Italy's current favourites.



MIKE PRESTON — Could beat Adam Wade on "As If I Didn't Know."

it romantically to a backing by Johnny Williams.

By Love Possessed was also co-authored by Sammy Cahn. Elmer Bernstein was responsible for the music. A languid sound-track offering which Damone handles competently.

### TONY ORLANDO

**Bless You; Am I The Guy** (Fontana H 330)\*\*\*

A NOTHER version of **Bless You**, this one planted fervently by Tony Orlando while girl group doo-wahs behind him. Thumping accompaniment is directed by Carol King.

**Am I The Guy** works up to quite a catchy rhythm though it's not so commercial as the upper half.

### SUE THOMPSON

**Sad Movies; Throwin' Kisses** (Polydor NH 66 967)\*\*\*

WITH quite a reputation in America as a country and western singer, Sue Thompson is now released here by Polydor.

Contd. on page 12

THEIR GREATEST YET!

# THE SHADOWS

LAUNCH  
**KON-TIKI**  
c/w 36-24-36

45-DB4808



READY NOW! THEIR FIRST LP—

## THE SHADOWS

Shadoogie; Blue star; Nivram; Baby my heart; See you in my dreams; All my sorrows; Stand up and say that!; Gonzales; Find me a golden street; Theme from a filleted plaice; That's my desire; My resistance is low; Sleepwalk; Big boy

335X1374 (MONO) Stereo to follow



E.M.I. RECORDS LTD., E.M.I. House, 20 Manchester Square, London W.1



# Yet another great comedy LP from the U.S.



**BILL DANA**  
*Jose Jimenez At The "hungry i" My Night Club Act—Introducing "Daring, Je Vous Aime Beaucoup"; The Astronaut; Presenting Bill Dana; Any Questions?*  
 (London HA-P 2379, stereo SAH-P 6179)\*\*\*\*\*

**A**NOTHER great comedy disc from America! I can't tell you anything about Bill Dana because I'm reviewing the disc ahead of the sleeve and label information for holiday reasons, but I can tell you I almost split my sides listening.

Dana turns himself into what I imagine is a short, tubby Mexican character with a strong accent called Jose Jimenez. The combination of accent and droll humour is hilarious, and proves that Mr. Dana has been doing some keen observation south of the border before going to work.

Jose's opinions and future activities as a potential astronaut, and his brilliantly spontaneous wit in answering impromptu questions on any subject under the sun from the "hungry i" audience in the last track are the highlights of a first-class and originally funny LP.

The only irritation comes occasionally from some shrill, loud-mouthed American women in the audience and their noisy, high-pitched laughter (no doubt they were determined to be heard on the recording). Some of the questions from the audience are inaudible, but generally speaking it's a marvellous set with a lot of built-in laughs for a long time to come.

**TOVA-BEN-TSVI**  
*Rojnikes MB Mandien The Rabbi Elimelech; A Song; He Is Eight; She Is Sevens; Let Us Not*

**TONY BENNETT** attempts something different on "Tony Bennett Sings For Two."

*Quarrel Longer; A Tree; A Jew Has A Wife; Raisins; On Green Almonds; The Chossid Goes On A Journey; What Do You Want, My Darling Child?; Don't Go With Other Girls; In A Poor Home; At The Fireside; Childhood Days; At The Stream; The Rabbi Commands Us To Be Happy.*  
 (Fontana TFL 5133, stereo STFL 556)\*\*\*\*

**TOVA-BEN-TSVI** is a Polish-born Jewess who teaches folk songs and Hebrew in Jerusalem. She also sings folk songs very well, judging by this LP.

Accompanied by Johnny Gregory's orchestra and chorus, she works through a spirited, tuneful selection of Jewish folk songs. I've listed them under their English titles above, and the sleeve explains every one helpfully.

Obviously their primary appeal is for Jewish people and collectors of the folk songs of various races, but they're certainly not short of colour, life and melody. The last track is a real Yiddisher gas with everybody in the studio having a ball in what sounds to me like the Israeli equivalent of the western barn dance.

**JOHNNY GREGORY**  
*Hold Me; I Married An Angel; For All We Know; On Green Dolphin Street; I Got It Bad; Don't Blame Me; Paradise; Did I Remember?; Lust Love; If You Were Only Mine; Theme From "The Intimate Stranger"; Thank You For A Lovely Evening.*  
 (Ember EMB 3331)\*\*\*\*

**BUSY** arranger-MD Johnny Gregory pops up on the Ember label with a characteristically polished selection of restful, melodic mood music.

He has shown his good sense by steering clear of most of the well-flogged standards which are usually included ad nauseam in LPs like this. The tunes here all qualify as ever-

greens, and some of them will be readily familiar as soon as the stylus gets to them, but others are not so well-known and receive well-deserved and skilful attention from Johnny and the orchestra.

Not an ear-catching set, but ideal for dreamy reveries in the dimmer kind of lighting.

**GLENN MILLER**  
 This is Glenn Miller, Vol. 2  
*Chattanooga Choo-Choo; You Say The Sweetest Things; Baby; It Happened In Sun Valley; Measure For Measure; Moonlight Sonata; I've Got A Gal In Kalamazoo; At Last; Sun Valley Jump; That's Sabotage.*  
 (Ember EMB 3324)\*\*\*\*

**T**HE late Glenn Miller could hardly have more eloquent tribute to his musical magic than the continual reissue of his recordings more than 15 years after his death.

Ember have taken this set from the Twentieth Century Fox disc catalogue. It consists of recordings made by the Miller band for the two 20th Century films "Orchestra Wives" and "Sun Valley Serenade" way back in the early '40s.

As usual, they have withstood the passing of time admirably. The band plays with its renowned verve and polish, and there are typically pleasant vocal contributions from Tex Beneke and Marion Hutton.

Not outstanding in the well-preserved Miller repertoire, but still very good indeed.

**101 STRINGS**  
*Back Beat Symphony Swingin' At Igor's; Back Beat Symphony; Chopin's Chopin; New World Rock; Rigoletto Rock; Rameo and Juliet; Swingin' Little Martha; Sherabop; Twangy Serenade; Strings At The Hop.*  
 (Golden Guinea GGL 0072)\*

**"D**AD BEAT Symphony" would have been a more appropriate title for this horrible lot. The 101 Strings butcher a set of classical themes by adding cling-clang piano and ponderous off-beat, sounding as lively in the process as so many zombies suffering from rigor mortis. This is the dreariest and most tasteless record of the year so far. If any people anywhere in the world actually prefer these shoddy travesties to the real music, then I feel very sorry for them.

Incidentally, they will find that the running order given on the sleeve bears little resemblance to the actual record.

**DOLORES VENTURA**  
*Party In Rio El Cumbanchero; El Choclo; Beguine For Lovers; Copacabana Samba; Montevideo Bolero; Misirlou; La Fuleira; Cuban Love Song; La Golondrina; Cumana; Carnival Tango.*  
 (Golden Guinea GGL 0087)\*\*\*

**A** REASONABLE set of exotica featuring pianist Dolores Ventura with an orchestra and a Latin rhythm section which is more or less authentic if a little unventuresome.

The orchestra is too large to avoid dragging things, especially in the up-tempo items, and I think Dolores would have registered best with just flute, trumpet and a really lively rhythm section. It would also have

Contd. from page 11

**PAUL ANKA**  
*Cinderella; Kissin' On The Phone*  
 (Columbia DB 4702)\*\*\*\*

**A**NKA whipping up another of his own songs, Cinderella. Catchy and easy to remember, it could put him among the upper reaches again. Melody seems to have a Mexican base. Good backing from Stan Applebaum uses a lot of violins and girl voices.

NOT one of Anka's own compositions on the other half, which makes a change nowadays. Kissin' On The Phone was penned by Earl Wilson and L. Whitcup. Good one, too, bouncing along pleasingly.

**CHUCK BERRY**  
*I'm Talking About You; Little Star*  
 (Pye International N 25100)\*\*\*

**A** RHYTHM 'n' blues coupling from Chuck Berry. I'm Talking About You ought to collect custom rapidly. Chuck husks it out to a slappy guitar and bass accompaniment. The beat is firm and the noise good.

Little Star goes cling-cling a little too lushly, I feel. Berry has this slow half dressed up unnecessarily with girl chorus.

**EDDIE CALVERT**  
*The Greek Flower Song; Sailor's Lullaby*  
 (Columbia DB 4704)\*\*\*\*

**T**HE Greek Flower Song continues Eddie's association with sunny melodies, capturing the atmosphere of that part of the world. Trumpets well and tunefully to intriguing background including vocal chorus a-ha-ing.

Sailor's Lullaby is slow and sentimental with Eddie milking the catchy melody for all its worth. Dubbing up in duet with himself he produces a good sound for this half.

## DISC DATE

There's something of the CW feeling behind this ballad, too, but the beat is more eta-cha than anything else. She sings it like any broken-hearted teenager might imagine she'd sing it for herself.

Could climb high here if it gets the breaks. Throw'n' Kisses beats out another tale of a fickle male.

**DORIS DAY**  
*Make Someone Happy; Bright And Shiny*  
 (Philips PB 1184)\*\*\*\*

**D**ORIS DAY takes the "Do-Re-Mi" show song, Make Someone Happy, and sings it with a soft intense sincerity. You really feel she believes every word of the advice in this lyric. Very good production and performance, which deserves to grow quickly to heavy sales. Neal Hefti's responsible for the understanding background.

Bright And Shiny pushes out with a bouncy contrast. Quick and easy on the ear, with Doris beaming all over.

**STEVE LAWRENCE**  
*In Time; Oh How You Lied*  
 (HMV POP 914)\*\*\*\*

**P**OUNDING ballad which opens like a full concert in itself, such is Steve Lawrence's latest choice, In Time. Settles down into a flowing melody which he sings sincerely to Don Costa's first-class accompaniment.

Oh How You Lied is a straightforward love song warmly sung by Lawrence in a simple framework.

**BROOK BENTON**  
*Frankie And Johnny; It's Just A House Without You*  
 (Mercury AMT 1157)\*\*\*\*

**T**HAT old Frankie And Johnny still attracts singers with its first-

class tune and story. Brook Benton's the latest to adapt it to his needs. Swings it easily with something of a modern shuffle. Your feet will move.

**It's Just A House Without You** is an intriguing ballad with sad romantic theme: a miss-you-so-much number with polish on it. I like Benton singing it. I'd also like to hear Dinah Washington try it.

**PERCY FAITH**  
*Theme From "The Last Time I Saw Archie"; Tammy Tell Me True*  
 (Philips PB 1164)\*\*\*\*

**T**HE Theme From "The Last Time I Saw Archie" is really a combination of two melodies—"At Last" and "Angel Face." Well integrated by Percy Faith as he directs the lush orchestra for this release.

Tammy Tell Me True (another picture tune) is given a fairly direct orchestral treatment for the second half of the record.

**FOUR PREPS**  
*More Money For You And Me Medley; Swing Down Chariot*  
 (Capitol CL 15217)\*\*\*\*

**"MR. BLUE," "Alley Oop," "Smoke Gets In Your Eyes," "In This Whole Wide World," "A Worried Man," "Tom Dooley," and "A Teenager In Love." These are the songs woven by The Four Preps in this More Money For You And Me Medley.**

Audience reactions for the act as The Preps imitate the various groups connected with the listed hits. Good comedy links as The Preps think up places to send their rivals in the group field.

As themselves for the reverse, The Preps make a fast successful presentation of the traditional Swing Down Chariot.



saved some of Pye's session guinea too.

Still, agreeable listening if you're not too much of an ardent fan. Titles 3, 4, 5 and 12 were all composed by Joseph Kuhn, who seems to be resident exotic merchant for the Golden Guinea label.

**CLAUDIO VILLA**  
*Italy Sings With Claudio Villa Piscatore; Il Pavulco; Marechiaro; Vivere; Luna Rossa; Passione; O Sol Mio; Cumme E Pecchie; Libero; Sono Sempre Qui; Marina; Binaria; Arrivederci; Firenze Sogna; Il Mio Amore A Fontana Di Trevi.*  
 (Cetra LPA 8005)\*\*\*\*

**T**HIS LP deserves a lot of custom from holidaymakers who browned themselves off in the Italian sunshine this year.

Claudio Villa is a first-rate balladeer, who can also swing when when song and occasion demand, and he registers in both capacities here.

The songs are a pretty good cross-section of familiar and lesser-known Italian tunes, and altogether the set is the best Italian proposition to come my way this year.

**TONY BENNETT**  
*Sings For Two I Didn't Know What Time It Was; Bewitched; Nobody's Heart Belongs To Me; I'm Through With Love; My Favourite Valentine; The Man That Got Away; Where Or When; A Sleepin' Bee; Happiness Is A Thing Called Joe; Mams'elle; Just Friends; Street Of Dreams.*  
 (Philips BBL 7479, stereo SBBL 625)\*\*\*\*

**T**ONY BENNETT attempted something definitely different by singing right through a set accompanied only by his British-born pianist, Ralph Sharon.

It's a novel idea, and it takes a highly competent singer like Tony to pull it off adequately as he has done. But I'm not that fond of his voice and style that I can enjoy it solidly through an LP with only a piano as musical distraction and makeweight.

But full marks to Tony for the skill and artistry which he has put into this. His fans should flip.

**BAND OF H.M. ROYAL MARINES**  
*A Life On The Ocean Wave Viscount Nelson; Sliver M'Timber; Shorewale Walk; Three Jolly Sailors; By Land And Sea; Sailors' Holiday; Life On The Ocean; H.M. Jullies; The Seafarer; The Huntsman; Concerti Paraphrase On The United States March; Corps Hymn; Anchors Aweigh; Grand Finale; Fanfare For A Ceremonial Occasion; The Sunset Call For Band And Bugles; Rule Britannia; A Life On The Ocean Wave.*  
 (Oriole MG 20047)\*\*\*\*

**A** SAFE bet for enthusiasts of military bands, especially if they like the tang of the sea in the music. Captain K. A. McLean conducts

(Continued on facing page)

**CLAUDIO VILLA**—A first-rate balladeer who can also swing when needs be





# Cable from AMERICA

## The swing back to the oldies hots-up

THE trend toward oldies returning in new dress to the hit parade is increasing with each new release. At the moment 15 recognisable pop oldies, plus a lot of rhythm and blues revivals, are making it big in the charts this week, including... **Connie Francis**, "Together," "Amor," by **Ben E. King**, **Lonnie Donegan's** "Does Your Chewin' Gum Lose Its Flavour," **The Platters** "I'll Never Smile Again," **Brook Benton's** "Frankie and Johnny," **Don Shirley's** "Water Boy," **The Searchers** "Music, Music, Music," "You Must Have Been A Beautiful Baby" by **Bobby Darin**, **Deane Eddy's** "My Blue Heaven," **The Belmonts** "Don't Get Around Much Anymore," "Juke Box Saturday Night," by **Nino And The Ebb Tides**, **The Cleftones** "I Love You For Sentimental Reasons," **The Lettermen's** "The Way You Look Tonight" and **Ella Fitzgerald's** "Mr. Paganini."

A hit though the title "Moon River" is very like the big hit **Pat Boone** had with "Moody River," it looks as though it will become the song of the year. It is the song from the forthcoming **Audrey Hepburn** movie "Breakfast At Tiffany's." Already 10 singles have been released and the song is getting a mass of radio plays.

**Johnny Mathis** just set a box office record at the Forest Hill Stadium, in New York where he drew a crowd of 14,000 for a gross of \$59,000.

Now that **Richard Hayman** has recorded "Night Train" for Mercury with great success, **Columbia Records** are thinking about re-cutting this with the original hitmakers, **The Harmonicats**.

Four famous jazz musicians will soon get the chance to show their acting talents in two dramatic shows for CBS TV this autumn, both of which will be shown later in England. **Coleman Hawkins**, **Roy Eldridge** and **Joe Jones** are to appear in "Goodnight Sweet Blues," a "Route 66" story. Apart from acting for the first time **Eldridge**, who is, of course, a trumpeter, will play drums and **Jones** a drummer will play... a trumpet. **Bobby Troup** will be playing "Bongo White" in a Perry Mason Show.

## Hop again

HOPING to get back into the position they were a couple of years back, **Danny And The Juniors**, have recorded "Back To The Hop," a song with much the same rhythm as their smash hit, "At The Hop."

**Pat Boone** was so impressed when he saw Australian singer **Johnny Rebb** work that he signed him to record for his own label **Agoom**, which is released through **Dot Records**. **Johnny** has sold more than 5,000,000 discs in his own country. His first title for Pat's label will be the oldie, "All Of Me."

After more than 10 years absence from the Broadway theatres, **Irving Berlin** is to write a new show which should be ready for production in about eight months. Like his last show, "Call Me Madam," the new one will have a political theme, this time based on a fictional character. Title will be "Mr. President."

Singer **Ed Townsend** who

recently wrote **Jerry Wallace's** "Eyes," is to front his own band on the **Challenge** label.

**Brenda Lee** recently headlined a show at the **New York Coliseum** to help youths stay at high school. Teenagers were admitted free if they signed pledges to return to high school after the holidays and complete their course till graduation.

Well known country and western singer **Faron Young** has got so tired touring over vast spaces by car and train that he is now training hard to become a pilot. He then intends to buy a small plane and fly.

## Selling up

**TENNESSEE ERNIE FORD** has just moved to San Francisco. If anybody is interested he is selling his old home in **Toluca Lake**, Los Angeles, for a mere \$105,000.

Jazz star **Cozy Cole** has just been signed by the **Charlie Parker**



PAT BOONE has signed one of Australia's top singers to his own label.

**Record Co.** His first album is due out any time now. It's called "Cozy Conception Of Carmen." **Doris Parker**, widow of the late "Bird," is president of the company.

**Desi Arnez** is trying to get singer **Andy Williams** to star in a forthcoming TV situation comedy series.

**Sonny Steele**, 20-year-old rock 'n' roll protégé of **Gene Autry**, is shortly to cut his first disc for **Republic**. Main title will be "Mine, Mine, Mine."

Nice reports here on the first release of England's **Danny Williams**. The "A" side of his disc, "Lonely," has already started to get a nice amount of plays.

**Helen Noga**, who manages **Johnny Mathis**, has a big problem—she has just found out that her 8-year-old granddaughter's favourite singer is **Paul Anka**.

When **Pat Boone** (who was over there) was asked what he thought about the terrific reception received by **General MacArthur** on his return to Manila **Pat** said "I don't understand it; he doesn't even have a hit record."

**Maurice Clark**

# LPS

Continued from page 12

the **Marine** band in a salt-slanted selection including several nautical favourites. They shine in the more martial material, but in light humorous pieces like **Shiver M'Timbers**, they sound as ponderous as all their contemporaries when they attempt the same kind of thing.

**ORQUESTA AMERICA DEL 55**  
Invites You To Dance  
*El Corino, Es El Mismo; Abuglulu Abuglulu; La Cerveza; Cha Cha Cha Del Policia; Galletano; Miedo Me Da; Coca Liso; Mirala Que Linda Viene; Los Bomberos; Longina; Me Gusta El Cha Cha Cha; Las Matacegas Son.*  
(Secco SCLP 9107)\*\*\*

THE American Secco catalogue of predominantly Latin material has passed through the hands of **Vogue**, **London** and **Ortote** during the last dozen years in this country. Now it's in the hands of **Central Record Distributors**, and this is part of their initial issue from it.

This set is mostly cha cha cha, but presented in its historically authentic form with strings, flutes and rhythm by the **Orquesta America**. The cha cha has been with us for years now, and to register these days it needs a lot more colour and impact than possessed by this instrumentation.

The "55" part of the band's name is significant, too. I think, I'm pretty sure these tracks date back almost that far, and they are not attuned to the current feel of the Latin market.

**ORQUESTA RIVERSIDE**  
Dance With The Orquesta Riverside  
*Cambia El Paso; De Mi Para Ti; Despierta Emilia; Dispensame; El Agua Del Pon Puro; Espana En Llamas; Liegue Tarde; Mambo En Espana; Que Equivocacion; Rigo De Verdad.*  
(Tropical TRLP 5018)\*\*\*

ANOTHER disc from CRD's tie-up with **Secco** and its subsidiary label, **Tropical**. Once again they've chosen an ancient set to launch the deal.

"**Mambo En Espana**" and "**Elo Agua Del Pon Pon**" were released

on 78 rpm here by **Vogue** when they had **Secco** way back in the early '50s. I'm pretty sure the rest of this album is of the same vintage.

It all sounds dated and not very well recorded. The **Orquesta Riverside** is not the greatest Latin band anyway.

I'm all for resurrecting good recordings from the archives, but this set didn't rate the trouble. I hope **CRD** will get more up to date for their own sales chart sakes when they make future selections from the **Secco-Tropical** repertoire.

**JOYCE GRENFELL**  
Presenting **Joyce Grenfell**  
*Hello Song; Life And Literature; Thought For Today; Two Songs My Mother Taught Me; Nursery School; Life Stirr; I Like Life; Time To Waste; Three Brothers; Artist's Room; Medicore Waltz; Committee.*  
(Elektra EKL 184)\*\*\*

YOUR enjoyment of this LP will depend on the extent of your appreciation of **Miss Grenfell** as a comedienne. I didn't enjoy it at all. She has talent as a mimic, but without seeing her expressive face, I couldn't raise a smile anywhere.

I'm sure this set was a success in the States on the strength of her **Rodeo** accent, but her attempt at an American accent ended up with a definite Australian tinge in **Thought For Today**.

**NAT "KING" COLE**  
The Touch Of Your Lips  
*The Touch Of Your Lips; I Remember You; Illusion; You're Mine; You; Funny; Poinciana; Sunday; Monday; Or Always; Not So Long Ago; A Nightingale Sang In Berkeley Square; Only Forever; My Need For You; Lights Out.*  
(Capitol W 1574, stereo SW 1574) \*\*\*\*\*

ANOTHER beautiful set from one of the few vocal maestros who can always be relied upon for a five star plus performance. **Nat** is accompanied superbly by an orchestra under **Ralph Carmichael**, whose name has



Timeless appeal from the velvet tones of NAT "KING" COLE.

been missing from the disc label credits for too long.

As you can gather from the album title, it's an LP designed specifically for the romantically inclined and the wee small smoochy hours of the morning. But its appeal and effect are timeless. I listened in the unromantic light of a rainy morning, and still flipped.

The velvet tones of the King caress the lyrics of these high-class pop evergreens against a gorgeous backdrop of instrumental sound with strings predominating.

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# MODERN JAZZ

## THEY END UP AT MY FLAT—

like Roy Eyre did



**BOGEY GAYNAIR** . . . signed for sure if he went to the States. (DISC Pic)

ANYTIME someone connected with an American jazz record company comes to London, invariably they end up at my flat. A recent guest was the National Sales Manager of Prestige Records (Esquire here). Was he a quick-talking, hustling, bustling Brooklynite? Certainly not. He's a quietly convincing Londoner. From Fulham, name of Ron Eyre. Ron owes his job at Prestige partly to the fact that he once had some Stock Exchange experience! And Prestige boss, Bob Weinstock, is extremely active amongst the bulls and bears! Eyre told me that he was largely responsible for the recent inauguration of Prestige's Moodsville, Swingville and Bluesville labels. "Distributors told me there was a market for mood music of a more meaty kind than just the usual strings things. I put the idea to Bob. And he was so enthusiastic. I found that instead of one new label, we were to have THREE! In addition to the existing Prestige and New Jazz lines. "And now we have a special International Series and soon we're starting our own pop singles label." How are the New Jazz LPs by the avant-garde men like Eric Dolphy doing, I asked? "Dolphy is selling very well," said Ron. "He is a sincere musician, though very controversial. Another

guy we're selling, though he's not yet known in Britain, is saxist Oliver Nelson. "In fact, we have an album called 'Screamin' the Blues' with Nelson, Dolphy and trumpeter Richard Williams, which could eventually be as big for us as those early 'Bags' Groove,' etc., things we did with Miles, Fift and Monk. "A major Prestige seller is tenorman Gene Ammons. Though all the critics have put him down, his obvious sincerity has got through to the record-buyers. He's a big influence on many of today's younger tenors." Eyre told me how tremendously impressed Weinstock had been by a Bogey Gaynair LP he heard. "We'd love to record him. In fact, if he comes to the States, we'd sign him for sure. We also think Tubby Hayes is terrific, and The Jazz Five sound excellent. British jazz is certainly of a much higher calibre than before I emigrated to America in the early '50s." Prestige's new pop label will be called Tri-Sound. It will concentrate on rhythm and blues, but with a more modern concept. Says President Weinstock: "Ray Charles has revolutionised R and B and the R and B material being produced by most firms today is outdated. Today's R and B listener wants to hear something more modern. That's why he turns to jazz."

reviews

comments

BY



TONY HALL

# Coltrane is better every disc

somewhat arid sound, I get a tremendous emotional boot out of almost everything he does. And he is maturing from record to record. The London LP (all but one of the tracks are with Wynton, Chambers and Cobb) is a further statement of Trane's development, along the lines of those on "Giant Steps." Actually, I think it's slightly less difficult to understand than "Sieps," but maybe not quite so startlingly outstanding. The sleeve notes imply that he plays soprano on Village, I can't hear it myself. I'm sure it's tenor all the way. The Esquire album shows Trane with a Trio, Quartet and Quintet. Lush (an outstanding performance) and Someone are tender ballad explorations. Love You gets a Latin treatment, while Rhapsody is a tear-up. Each thoroughly deserves the five-star rating. If you can't afford both, the London LP has the edge on the other, because of Trane's rapid development between the dates.

Blue Mitchell (trumpet); Bobby Timmons (piano); Keeter Betts (bass); Louis Hayes (drums). **SAM JONES**, whom we heard here last year with Cannonball's band, is unquestionably one of the very best bassists "arrivals" in recent years. On his first LP as a leader, he "doubles" convincingly on cello. He is excellently supported here by Timmons, Hayes and Betts. The ensembles could have done with another rehearsal or two. Of the horn soloists, the ever-swinging, flum-toned Jimmy Heath is the most consistently inventive and impressive. Davis, a new young baritone-player who has recorded with Kenny Dorham, amongst others, is promising, but suffers from sloppy intonation and under-recording. The album contains some excellent tunes. Especially Nat Adderley's wistful Country. Timmons' Tired, Betts' Mean and Heath's bright blues, Members (which Tubby Hayes plays a lot). Not outstanding. But generally enjoyable. Nearly four stars.

**JOHN COLTRANE**  
Coltrane Jazz  
Little Old Lady; Village Blues; My Shining Hour; Fifth House; Harmonique; Like Sonny; I'll Wait And Pray; Some Other Blues.  
(12in. London LTZ-K 15219)  
\*\*\*\*\*  
PERSONNEL: John Coltrane (tenor); Wynton Kelly or McCoy Tyner (piano); Paul Chambers or Steve Davis (bass); Jimmy Cobb or Elvin Jones (drums).  
Lush Life  
Like Someone In Love; I Love You; Trane's Slow Blues; Lush Life; I Hear A Rhapsody.  
(12in. Esquire 32-132)\*\*\*\*\*  
PERSONNEL: Coltrane, Donald Byrd (trumpet); Red Garland (piano); Chambers or Earl May (bass); Art Taylor, Louis Hayes or Al Heath (drums).

**SAM JONES**  
The Soul Society  
Some Kinda Mean; All Members: The Old Country; Jazz Friends; "Home"; Deep Blue Cello; There Is No Greater Love; So Tired.  
(12in. Riverside RLP 12-324)\*\*\*  
PERSONNEL: Sam Jones (cello, bass); Jimmy Heath (tenor); Charlie Davis (baritone); Nat Adderley (cornet) or

**RONNIE ROSS QUINTET**  
Stompin' With The Ronnie Ross Quintet  
Stompin'; Lucky Bean; Blue Grass; Red Pine; Blues For Terriotta; Donatin; Snake Gets In Your Eyes; T's And S's; The Serpent; Slidin'.  
(12in. Ember EMB 3323)\*\*\*  
PERSONNEL: Ronnie Ross (baritone, alto); Bert Courtney (trumpet, mell. phonic); Eddie Harvey (trombone, piano); Pete Blannin (bass); Andy White (drums).

THIS is a reprise of the recently deleted Parlophone LP called "Double Event" (because most of the guys either double instruments or play dual roles). If my memory is correct, it was cut several years ago when the Don Rendell Jazz Six was in existence. All but Jerome Kern's Smoke (a quartet feature) and American composer, Ralph Burns' Blues For Terriotta are British jazz originals. Ross wrote Bean, Grass and Pruned Ed Harvey. Stompin'; Don Rendell. Donatin; Courtney, T's and A's; Harry South Slidin'; and Tubby Hayes' Latin-tinged The Serpent. It's interesting to note the difference between this group's interpretation of Serpent and that of the Jazz Couriers, who originally recorded it. This is quite a spirited session, but not, I feel, Ross' best recorded work. Incidentally, he plays alto on T's and A's. Courtney and Harvey make solid contributions, too, with particular praise for Eddie's sympathetic comping on piano.

RONNIE ROSS . . . not the best I've heard.



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## Radio Luxembourg

### Pick of the Programmes Week beginning September 17

**SUNDAY**—7.0 Juke Box; 7.45 Gene Kelly; 8.0 Sheila Southern; 8.15 Dedication to Glamour; 8.30 Perry Como; 8.45 Pete Murray; 9.0 Top Tunes of Our Time; 9.30 The Anne Shelton Show; 10.0 Sunday's Requests; 10.30 Magic of Sinatra; 11.0 Top Twenty; 12.0 Top of The Shop.  
**MONDAY**—7.0 The Record Show; 8.0 Monday Spectacular; 9.0 Honey Hit Parade; 9.15 Bing Crosby Story; 9.45

Record Show; 8.0 Honey Hit Parade; 8.15 In the Groove; 8.30 Wednesday's Request; 9.0 Internationalists; 9.30 David Jacobs; 10.0 Ten and Twenty Disc Club; 10.30 Pete Murray's Record Show; 11.0 Request a Golden Guinea; 11.15 Hits For Six; 12.0 Midnight On Luxembourg.  
**TUESDAY**—7.0 The Record Show; 8.0 The Elvis Presley Show; 8.15 Honey Hit Parade; 8.30 Tuesday's Requests; 9.0 Ronnie Carroll; 9.15 Spin Around; 9.30 Record Date; 10.0 Jimmy Young; 10.30 Jimmy Savile Record Show; 11.0 Playalong Player; 12.0 Midnight on Luxembourg.  
**WEDNESDAY**—7.0 The Record Show; 8.0 Honey Hit Parade; 8.15 In the Groove; 8.30 Wednesday's Request; 9.0 Internationalists; 9.30 David Jacobs; 10.0 Ten and Twenty Disc Club; 10.30 Pete Murray's Record Show; 11.0 Request a Golden Guinea; 11.15 Hits For Six; 12.0 Midnight On Luxembourg.  
**THURSDAY**—7.0 The Record Show; 8.0 Honey Hit Parade; 8.15 In the Groove; 8.30 Thursday's Request; 9.0 Internationalists; 9.30 David Jacobs; 10.0 Ten and Twenty Disc Club; 10.30 Pete Murray's Record Show; 11.0 Request a Golden Guinea; 11.15 Hits For Six; 12.0 Midnight On Luxembourg.  
**FRIDAY**—The Record Show; 8.0 Micky Heatley Box; 8.15 Disc Date; 8.30 Friday's Request; 9.45 Honey Hit Parade; 9.0 Spin Beat; 9.15 Chocolate Time Show; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Ray Orchard Show; 10.30 Record Choice; 11.0 Keith Walton Show; 12.0 Midnight on Luxembourg.  
**SATURDAY**—7.0 The Record Show; 8.0 Saturday Jazz Time; 8.30 Saturday's Requests; 9.0 Hits and Misses; 10.0 Ray Orchard; 10.30 Honey Hit Parade; 11.0 Keith Fordyce Sound Out; 11.30 Record Round-Up; 12.0 The Late Late Show.



# TRADITIONAL JAZZ

reviews  
comments



OWEN BRYCE

# This is good, not at all what I expected

It is true to say that if you saw him in one film you wouldn't recognise him in the next. His talents are amazing. He is a "type" but a different "type" each time.

In addition to all these talents he can hold an audience by himself throughout a whole concert performance. And he captivates that audience within seconds of starting. His announcements are a joy to hear . . . sometimes I felt they were the highspot of the record.

He plays guitar, sings in Turkish, French, Hebrew, Greek and Russian. He plays the harmonica and, on one track, Harmonicas at the same time as playing his guitar.

There is some wonderful and incredible material on this recording of excerpts from two Bikel concerts. It is unfortunate that some of the announcements are barely heard. It is also unfortunate that Bikel devotes much of the second side to a reading of the humorous *Digging The Weans*, an account of an archaeologist's explanation of present day fragments found in the year 3500.

It must be a killer, but it doesn't quite come off on record. In fact I found it hard to laugh. You may of course, love it, so don't pass the record by without a listen.

## Who Where When

Week beginning  
September 17

- BIRMINGHAM**  
Hippodrome: Temperance Seven, Dick Charlesworth and his City Gents, Delta Jazzmen (Sun.), Hippodrome, Charlie Drake, The Springfields, Eric Richards (Wk.).
- BLACKPOOL**  
North Pier: Michael Holliday, The Allons (Season), Winter Gardens, Lonnie Donegan, Dallas Boys, Niki and Griff (Season), Palace, Frankie Vaughan (Season), Opera House: Cliff Richard, The Shadows (Season), Queens Yana (Season).
- BOURNEMOUTH**  
Pavilion: Alan Cogan, Ken Dodd (Season).
- BRIDLINGTON**  
Grand Pavilion: The Avons (Season).
- CHESTER**  
Royalty Theatre: John Leyton, Charles Blackwell (Wk.).
- CROYDON**  
Star Hotel Jazz Club: Humphrey Lyttelton (Fri.).
- GLASGOW**  
Alhambra: Eve Howell, "Five Past Eight."
- GREAT YARMOUTH**  
Windmill: Tommy Steele (Season).
- HIGH WYCOMBE**  
Town Hall: Jackie Lynton and the Teenbeats (Wed.).
- ILFORD**  
Room at the Top: Adam Faith.
- LEICESTER**  
De Montfort Hall: Benny Kidd, Joe Brown, Flea-Rekkers, Danny River, Vince Eager, Michael Cox, Nero and the Gladiators (Sun.), De Montfort Hall: The Confederates (Mon.).
- LIVERPOOL**  
Empire: Dickie Valentine, Johnny Duncan and his Blue Grass Boys, Maureen Evans (Wk.).
- LONDON**  
Savoy Hotel: Nina and Frederik (Season), Royal Festival Hall: Modern Jazz Quartet (Sat.), Royal Albert Hall: Pop Prom: Adam Faith, Cliff Richard, The Shadows, Helen Shapiro, Billy Fury, John Barry and the 7, etc. Prince of Wales: Sammy Davis Jr. (Season), Queens Theatre: Tony Newley, "Sing The World," London Palladium: Harry Secombe, Roy Castle, Marion, "Sing The World," Eddie Calvert, Ryan, King Brothers, Her Majesty's: Chita Rivera, Marty Wilde, "Bye Bye Birdie," Palace: Roger Daltrey, Jean Bayless, "Sound of Music," Adelphi: Van Johnson, Pat Lambert, Music Man: Hammersmith Palais: Joe Loss and his Orchestra.
- MANCHESTER**  
Palace: Max Bygraves, Maggie Fitz-Eibbon, Steve Arden, "Do Re Mi."
- NEWCASTLE**  
City Hall: Sonny Terry and Brownie McGehee, Terry Lightfoot's Jazzmen, Bob Wallis and his Storyville Jazzmen (Fri.), Empire: Emil Ford and the Checkmates, David Macbeth, Joan Small (Wk.).
- NORTHAMPTON**  
Northampton Jazz Club: Terry Lightfoot (Thurs.).
- NOTTINGHAM**  
Dancing Slipper: Humphrey Lyttelton (Sat.).
- NUNEATON**  
Co-operative Ballroom: Kenny Ball's Jazzmen, Clifton Ford (Thurs.).
- OXFORD**  
Town Hall: Clyde Valley Stompers (Sat.).
- PETERSFIELD**  
Town Hall: Clyde Valley Stompers (Fri.).
- PLYMOUTH**  
Drake's Cinema: Joe Henderson, Ken Dodd (Sun.).
- ST. ALBANS**  
Market Hall: Clyde Valley Stompers (Wed.).
- SHEFFIELD**  
City Hall: Sonny Terry and Brownie McGehee package (Sat.), See Newcastle.
- TORQUAY**  
Princess Theatre: Jean Regan, Edmund Hoekridge (Season).
- WALTHAM CROSS**  
Hall: Jackie Lynton and the Teenbeats (Thu.).
- WEYMOUTH**  
Pavilion: Fred Carr and Teddy Johnson (Season).
- WOKING**  
Atlanta Ballroom: Jackie Lynton and the Teenbeats (Thurs.).

### GEORGE LEWIS AND HIS NEW ORLEANS STOMPERS

*Mahogany Hall Stomp; See See Rider; When You Were A Tulip; Bucket Got A Hole In It; Walking With The King; High Society; Savoy Blues; Gettysburg March; Heebie Jeebies; Lord Lord You Sure Been Good To Me.* (Blue Note 1205)\*\*\*\*

I THOUGHT I was in for some more of that dreary old tune Lewis music on hearing the faulty balance of the intro to *Mahogany Hall*. Then something happened.

Avery "Kid" Howard came in with some hard-hitting New Orleans horn and brought a new sound to the ensemble of the first few choruses. Then back to Lewis with a weak low register solo.

Follows a marvelous all-in chorus with Howard playing the traditional trumpet solos. Some glorious Jim Robinson atoning in two choruses for years of horror. Alton Purnell, great on the piano, sticking close to the original melody with Joe Watkins punctuating the phrases. An excellent ride-out with Lewis playing perfectly in the idiom and a wonderfully precise ending.

And that run through on the first number is symptomatic of the LP as a whole. It could almost be the result of two sessions, so different are some tracks from others. Most of those on the first side are incredibly good.

Others, notably *Savoy Blues* and *See See Rider* are just as bad. *Savoy Blues* and, indeed, most Lewis blues numbers, has extreme difficulty in deciding just what the chord sequence ought to be. Even Howard is thrown completely by this one. His riff chorus towards the end clashes violently with the rest of the band.

*Heebie Jeebies* takes time to settle

down to its uncomfortable tempo and the ending is as amateurish as any you'd find in our own trad scene.

*Walking With The King*, on the other hand, is first class. I wondered if my ears were at last getting attuned to the sound of this band. Could be that Laurence Marrero's absence (George Gusneson plays banjo here) is partly the answer.

## FOLK

FRANK PURSLOW AND JOHN PEARSE Bottoms Up

*The Currier Crow; Rosemary Lane; The Jolly Herring; Three Rogues; The Cattle Smock.*

(Folklore F-EPEU 500)\*\*\*\* THESE examples of earthy English folk songs . . . more from the "songs Miss Fringle never taught us" stable . . . are refreshing after the spate of pseudo-American material which often finds its way on to my turntable.

This is the folk music of rural England . . . the East Coast, Somerset, Lancashire and Dorset. These are the songs that you can still hear sung in the odd tucked-away country pub. And sung by men born into the tradition.

Alas, such things are fast disappearing. The pub is now chromium-plated and the songs are the songs of the town visitors whose cars conveniently block up the village green and the square.

Not all these songs are vulgar. None are really, but many tell of the nefarious doings of "lads and lassies."

## Round-up Seeger gets top stars to back him

BY way of a change let me tell you of a Folk Concert next Sunday (September 17) at St. Pancras Town Hall. The concert is organised by the Pete Seeger Committee and is aptly titled, "For the Love of Pete." Pete Seeger, one of the best of the Folk artists anywhere in the world, is currently in difficulties because of his political views. After his last visit to England Pete returned to the United States knowing full well that his return could mean jail and the loss of his livelihood.

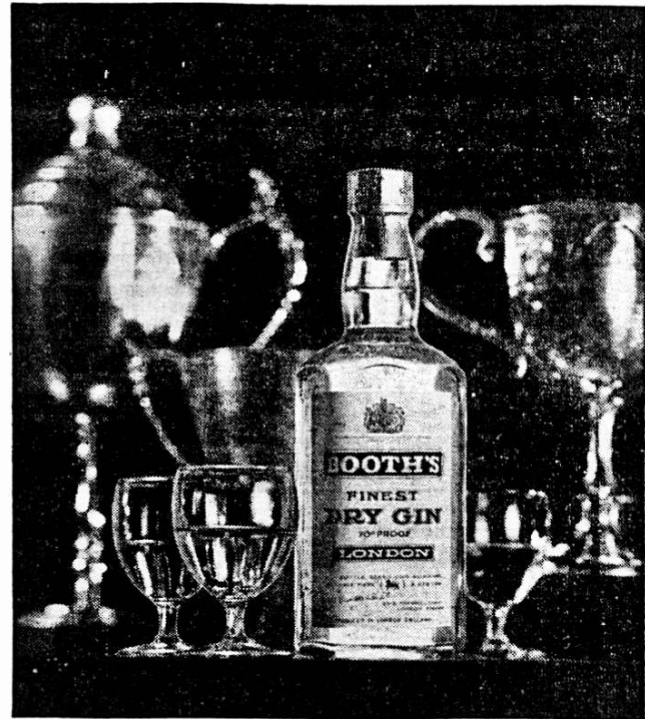
He endeared himself so much to us that A. L. Lloyd, Dominic Behan, Isla Cameron, Ian Campbell, Johnny Cole, Bob Davenport, Stan Kelly, Lou Killen, Enoch Kent, John Reavey, Ewan McColl, Dave Swarbrick and the London Youth Choir have all offered their services for the concert. Pete's charming sister, Peggy, will also appear on his behalf.

The premises are ideal for Folk concerts, not too cramped and neither too enormous for the close relationship between artist and audience required for good Folk music.

Also, Anyway Mr. Kossoff enjoyed the experience, and though no Jazz singer, I thought he acquitted himself well. His actions on "Knock 'Em In The Old Kent Road" were superb.

FROM a trad viewpoint three British bands on LP in one month is wonderful news. But just what are Lorez Alexandria and Nina Simone doing in the list? To say nothing of Bo Diddley! The records are not yet to hand but a sample of Kenny Ball's "Savoy Blues" sounded highly polished. Ashman's "Zambesi" has a LA beat and Bob Wallis sticks with the brash playing which his band favours on "Ilkla Moor Baht'ra". I spoke to Al Gay, ex-Freddy Randall clarinetist and leader for two years of his own band on the Queen Mary. He seemed highly delighted at being in the jazz game again, and particularly at being with the Wallis Band. As an afterthought I thought David Kossoff's singing an improvement on Bob's!

MUSIC for street parades is an old idea . . . the oldest in jazz. Music for fashion parades is something quite different. But it's a difference the Temperance Seven found no difficulty in tackling when they played recently for the opening of Woollands' new department in Knightsbridge.



"That's better—that's BOOTH'S"

A hint of gold for the great occasion  
Heritage of the quiet mellowing in cask that makes this gin so smooth.

## BOOTH'S



Standard sizes, also half and quarter flasks for the pocket • Booth's Distilleries Ltd.

Back from a working trip to the States, Matt Monro says—

# I'm sick of this Sinatra tag



MATT MONRO . . . "Strictly for the loot."

"IT'S here, it's here, it's crystal clear . . ." so sang Matt Monro backed by a 50-piece Hugo Winterhalter orchestra. One of Britain's top singers giving the soft sell to a soft drink on American television.

"I did it strictly for the loot," Matt told me when I met him on his return from New York. We had moved out of EMI's plush London offices to a nearby pub.

Matt was only drinking light wine. "I've got to get my weight down," he ranted, "and hard booze is strictly out."

As he sipped his wine he told me about his short hop to New York to do a television commercial for a soft drink.

"The stuff was called 'Teen,'" he said, "and the fact that I am helping to sell it in America has nothing at all to do with my being off the liquor! It was a good opportunity for me to pay a quick all-expenses paid visit to New York.

"I was able to have a look at The Round Table, where I start a month's season on October 2 and arrange for the Ed Sullivan TV shows. It would have cost me a lot to do this but the commercial paid for it.

"They can only use my voice on the commercial. They can't mention my name."

quite a place. It's big and it's smart. It's not the top nighterie, but it's big enough.

"London has nothing like it. Nothing to touch it."

How did Matt find his reception in the States?

## INFLUENCE

"They seem to know me over there," he said modestly, "but they tend to accept me as an answer to Sinatra. A New York columnist headed her article—Is Matt Monro a New Sinatra"—and then went on to say that I didn't always sing like Sinatra, and if I didn't continue to do so I would disappoint my fans.

"It reminded me of the time when an American agent came over here with an offer for me to go to the States as a Sinatra impersonator. He wanted me to do the lot, wear the hat, carry the drink, the raincoat, the lot, I told him where to put his offer!

"Earl Wilson said in his column while I was over there that I confessed to being influenced by Sinatra, but he conditioned this by pointing out that there weren't many singers who hadn't been influenced by him, other than opera singers and the worst of the rock 'n' rollers.

"I'm getting sick of the Sinatra comparisons. But I suppose I'll just have to let it ride for a while in the States. I don't think that I sing like Sinatra, anyway. Even on the Sellers

record—Songs For Swinging Sellers—I only sound like Matt Monro doing an impersonation of Sinatra.

"I am a bit worried about one record that sounds too much like Sinatra. It's 'Love Is The Same Anywhere.' When I recorded it I was surprised: I really did sound like Sinatra. But it will please my fans in the States as it's the title to my new album and is shortly to be released over there."

Of his forthcoming cabaret appearances in the States, Matt said: "I shall sing some standards. I suppose I shall have to sing 'My Kind Of Girl,' although it is not really a cabaret number. But I have to sing it so they'll know who I am. They may not know Matt Monro but they'll know that guy who sings 'My Kind Of Girl.'"

## BIG REWARDS

Matt said that he was a "little nervous" about the reception he would get. "It's always a risky business. They may like your voice but you can die a death when they see you. I shall be exposed to 80 million people when I appear on the Ed Sullivan show on October 15, and I could be killed. But you have to make a bid and the rewards are tremendous if you are a hit."

In last week's DISC American agent Bill Downs said that Matt was going out to the States too late. He said that he should have been there at the height of popularity of "My Kind Of Girl."

I asked Matt if he agreed

"No, I don't. I read the article and I didn't agree. If Presley came over here would it be too late? Personal appearances and TV can make or kill you. It's happened to

American artists in Britain. Take Robert Horton. He couldn't have been more popular when he came over here. But when he went on tour he died a death."

We talked of the Reprise offer (reported on page one).

"It sounds pretty good," Matt said, "but I can't see much hope of it coming off. As for a Hollywood film, that could mean a lot or nothing. You can be an extra in a Hollywood film, like just singing in a night club at the back of a bar while the principals act out a scene. I'll just have to wait and see what happens. I'll just leave it in the hands of EMI."

Peter Hammond

## PRESLEY'S OLD TEAM LOOK FOR NEW TALENT

TOP American songwriting team, Jerry Leiber and Mike Stoller— they wrote some of Presley's early hits including "Hound Dog" and "Jailhouse Rock"—have signed a contract with United Artists to produce new artists for the label.

The pair, whose songs in the past eight years have more than 50 million copies on discs, will act as scouts for UA, prepare the new boys' material and produce their sessions.

They will also enter the album field, again with the accent on new talent.

This contract will not prevent Leiber and Stoller from producing discs for other labels, but it will give them the opportunity to work with film producers on scores which will be recorded for United Artists.

Under their new contract, Leiber and Stoller have already produced two new discs. They are "Drums" by Kenny Chandler, and "How Many Nights, How Many Days" by Johnnie Ray.

United Artists discs are released here under the HMV label.

## Renews contract

A MERICAN Country and Western star Webb Pierce, who for the past 10 years has been a top selling artist for American Decca, has renewed his recording contract with them.

He now has a long term, exclusive pact with the company, and his latest single, under the new contract is "How Do You Talk To A Baby."

# JOE MEEK SLAMMED THE DOOR ON JOHN LEYTON

### —and made the Top Twenty No. 1 disc

NOT A GIMMICK

It wasn't done as a Matt Monro promotional gimmick then?

"No, strictly for the loot. The advertising agents, or something like that, wanted a singer who could do a jingle with a nice easy swing and I suppose they chose me because they had heard 'My Kind Of Girl.'"

"It meant nothing to them to send for someone from Britain. It would have cost just as much to have flown a singer in from California.

"I didn't mind singing the jingle. It did have a nice easy swing and I was working with someone good in Hugo Winterhalter. Also the orchestra was made up of top musicians. Some of them work with Sinatra and the strings and piano work with Perry Como.

"It was extravagant but not so different from working on commercials in Britain I've done them before.

"You know, The Round Table is

"NO, it just isn't true," said Joe Meek. "I don't make recordings in the bathroom." But from where I was standing I could see how the rumour had started.

I was in a flat over a shop in Holloway Road, North London. Joe's flat. What had once been a quiet and peaceful sleeping place was now a control room. The old lounge was the studio. The two rooms contained about £3,000 of equipment. And the bathroom was only a few feet away.

A simple but extremely efficient set-up which Joe Meek operates

through his company, RGM Sound Ltd.

Joe Meek is one of the few independent A and R managers making a success in the disc biz. To work with Joe artists sign a contract giving him exclusive recording rights. And after he's made the disc he sells it to one of the large companies.

He records The Flee-Rekkers, The Outlaws, Mike Berry, but his two star performers are Michael Cox and John Leyton.

His discs are full of new sounds, new gimmicks that help sales. He's probably the most sought after A and R man in the big record world. Yet he works in a flat, and turns down all offers to join one of the big groups.

There's not much connected with records that he doesn't know about. He started off in his home in Gloucester as a songwriter. He wrote "Put A Ring On Her Finger." He's been a top radio and TV mechanic. A sound engineer. An A and R man with one of the big companies and now an independent A and R man.

## Eight at a time

His studio can only take eight musicians plus a singer. He employs no sound engineers, no secretaries. When he's in the middle of a session and feels it's time for tea, he's the one who puts the kettle on.

"I suppose that's how the story about my using the bathroom started," said Joe. "But I don't mind what they say, it's the results I'm interested in."

"Some musicians, particularly string sections, ask me if I want them to sit in the bathroom or kitchen when they first come here. But they take everything more seriously when they hear the results."

The results! Some of the swingiest, beatiest, punchiest and gimmicky music ever to leave a studio. And judging by some of the big combines' studios . . . what a studio it is!

Small and no room for spectators or "hangers on." And no one ever sees the artist when they record, not even Joe. There's no talk-back system from control room to studio, no glass window through which the artists can be watched.

"They're completely on their own in the studio," says Joe. "And I think it helps a lot. There's nothing to distract them . . . all they have to do is produce a sound. Which is what I'm interested in."

## Tea-maker, too

"When I want them to start a number I go into the studio and tell them. I then go back to the control room and by the time they've started I've got the equipment ready."

The results are discs like "Angela Jones" and, more recently, "Johnny Remember Me."

"To survive as an independent A and R man I've got to produce records that are different. This is the only advantage I have over the big companies and working as a small unit like this I can do it."

When Joe said that he made the tea during the tea breaks he wasn't joking. He does everything.

"When I first get a song sent to me, I know exactly what sort of sound I want, who is the best person to sing it, who I want to back it, and so on. I can only look after all these things if I do it myself."

"Sometimes I use Charles Blackwell to write arrangements, but I'm not using him much these days as he's so tied up with other work. And anyway, I seldom use complete arrangements. I get a group in, usually The Outlaws, and let them



MIKE BERRY — he records exclusively for Joe Meek.

work it all out in the studio. That way they get more punch and feeling into their music."

Another big advantage that Joe has over his contemporaries in the larger studios is that he can work on one recording at a time. "I suppose I average about one disc a week," said Joe. "And I don't think I could work any harder than I do."

"But I do have time to think about new ideas. And usually when I record I put the singer's voice on a separate track and don't join it up with the backing until a few days after the session. That gives me even more time to decide on the sound."

Probably one of the big reasons for Joe's success and the reason why he is so popular with his artists is that he genuinely likes the sort of discs he makes.

"I've never reached the perfection I wanted, but every time I hear one of my discs for the first time I get the same thrill as I did eight years ago when I made my first record. People are surprised when I say I like this type of music but I genuinely do."

John Wells

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# TOP SECRET

THE LAURIE JOHNSON ORCHESTRA PLAYS

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