

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Bobby Vee to tour here with Orlando

Billy Fury for States

BOBBY VEE and Tony Orlando here at the end of January . . . a package headed by Duane Eddy and Chubby Checker here in April . . . an exchange British package headed by Billy Fury and The Blue Flames of America at the same time . . . agreements with a big American artists agency and one of the leading record labels. These are the results of agent Tito Burns' recent trip to the States.

Bobby Vee and Tony Orlando will probably come to Britain together and also appear together. They will only be able to stay for a fortnight at the most owing to heavy American commitments.

A provincial tour is planned for the Eddy-Checker package and Burns' agreement with International Talent Associates organisation means that he will represent in Britain and Europe artists such as The Kingston Trio, The Brothers Four, Barbara Carroll and The Limelighters, with other leading names as well.

His agreement with Jamie Records names him as the British and European Representative of that label and its products, and also empowers him to select suitable British recordings for submission to Jamie for issue in the States.

He will be responsible for placing Jamie masters with various British record labels. Included among the Jamie artists is Duane Eddy.

Burns has also fixed an American trip for The Allison's, Peter Elliott and Cheryl Wainer some time next year for TV dates and possibly other live appearances.

Today (Thursday) Burns is meeting Harry Francis of the musicians union to discuss the possibility of bringing some leading American orchestras to Britain.

More dates for Shapiro

FURTHER week-end dates for Helen Shapiro—all on the Granada circuit—include Kingston (December 1), Walthamstow (2), Aylesbury (15), Mansfield (16), Bedford (22) and Maidstone (23).

New techniques could give John Barry a hit

JOHN BARRY'S next single was all cut and dried—until he went to America a few weeks ago. There he saw new techniques, realised their possibilities, and re-recorded his disc as soon as he got back. John Wells spoke to him about this, and about the startling new number which he is going to put out early next year. The story is on page 12.



JOHN BARRY—Has tried to combine the best in America and the best here (DISC Pic)

THEY'RE IN

THE Everly Brothers, America's most famous singing duo, are to join the Marines this Saturday. They are due to report to Camp Pendleton in California. As was revealed in DISC several weeks ago, the brothers volunteered for their service so that they could serve together in the corps of their choice.

WYNTER SHUT OUT OF U.S. TV



TONY MEEHAN—With Bert Weedon in "Easy Beat" series.

Weedon signs Meehan

EX-SHADOWS drummer Tony Meehan has been booked by top guitarist Bert Weedon as a member of Weedon's group for all the "Easy Beat" shows on the Light Programme.

This is a direct result of Meehan's drumming on the latest Bert Weedon single, "China Doll" and "Red Guitar," released on HMV last Friday.

"I think Tony is one of the most talented drummers to appear on the scene for a long time," Weedon told DISC on Monday, "and I'm glad to have him working with me."

Tony Meehan will also be featured on forthcoming editions of "Tuesday Rendezvous," the A-R TV afternoon show in which Weedon is a regular star.

Union rows could lead to reprisals

MARK WYNTER, who returned to Britain on Monday following his Australian tour and U.S. visit, was banned from the TV screens of America last week after all. This severe setback came as a climax to a confused situation involving American teenage TV show appearances for Wynter and Jess Conrad.

The American Federation of Television and Radio Artists originally imposed a ban on both artists appearing to promote their London label singles on the grounds that they were rock 'n' roll singers likely to deprive similar American artists of employment on TV.

As reported in DISC last week, AFTRA had apparently withdrawn its ban on Wynter after hearing the record in question, "Warm And Willing."

Then AFTRA suddenly announced it would only approve his TV appearances on condition that he joined the union. Strenuous efforts were made by Wynter, his publicity representative Bill Downs, and London Records to comply with this condition, but Irving Lewis, assistant executive secretary of AFTRA, was "unobtainable."

He remained so during all efforts to contact him, and the necessary formalities, which would have admitted Wynter to AFTRA membership were not concluded.

Inside MARK WYNTER

Change in material?

(page 12)



Laurie Johnson

Big switch from 'Sucu'

(page 4)



DAVE BRUBECK

I'm not going commercial

(page 4)



NEW DISCS BY

Cleo Laine

Bobby Vee

Fats Domino

Buddy Holly

Chris Barber

Eddie Cochran

A great new record from

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POST BAG

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Well done, Shirley and Matt

PRIZE LETTER

WELL done Shirley Basse and Matt Monro. Their fantastic successes in the States is sure proof of their talent, and except for lack of promotion and good material this could have come sooner.

Things are now changing. On Matt's LP "Love Is The Same Anywhere" he has 10 new British songs with great British arrangements.

With continued improvements in British songwriting, plus the talents of Johnnie Spence, Geoff Love, Tony Osborne, etc., Shirley and Matt will be the first of many British artists, like Pet Clark, Cleo Laine, Tony Newley and Danny Williams, to wow American audiences.—TREVOR FLETCHER, 56, Birmingham Street, Willenhall, Staffs.

NICE SIGHT

WHAT a wonderful headline to read—"Richard Wins His Ninth Silver Disc."

I feel I must congratulate Cliff on this wonderful achievement. Let's hope he can maintain this success and have yet another disc in the Top Twenty before long.—MOLLIE HALL-GARTH, Eastfield Farm, Manby Road, Nr. Louth, Lincs.

MORE HARM . . .

SINCE "Apache" I have bought all the singles by The Shadows, right up to "Kon Tiki." When their LP came out, I was very pleased, but their new single, "The Savage," is very poor.

I think The Shadows, setting the standard they do, should not have released this disc—it might do them more harm than good.—STUART SMITH, 155, Overdown Road, Tilehurst, Reading, Berks.

THANKS, JOHN

HERE'S thanks to John Leyton for speaking his mind on "Juke Box Jury"

recently about Frank Sinatra. Every time a Frank Sinatra record is played, the panellists always refer to it as "fabulous" or "marvellous."

It always seems to me as if Sinatra is holding a gun in their backs and they just aren't say anything else.

It is the same with an Ella

to outsmart each other in the number of discs they make. The result is a pile of rather monotonous discs with no mark of individuality.

Now modern jazz is steadily marching in to take trad's place, and who better to take the lead than Dave Brubeck? He is steadily proving that it is only the masters of the trade who can turn out a unique piece such as "Take Five."—JEAN BARRETT, 3, Masons Lane, Macclesfield, Cheshire.

GOOD SHOW

THANKS to Russ Conway and all the artists in the Conway show who travelled from London through thick fog and even an accident to appear in Derby recently.

The show, in spite of the absence of two artists who couldn't make it, was extremely enjoyable.

I raise my hat to these real troupers who upheld so magnificently the name of show business.—VERA THACKER, Green Door, 1, Cressbrook Avenue, North Wingfield, Chesterfield, Derbyshire.

SO GOOD

WHAT right has Spike Milligan to condemn in such a disgusting manner our young British artists (DISC, 11-11-61)? Presumably, he also includes our American cousins in his attack.

As for the record companies and disc jockeys, I suggest they have never had it so good!—D. JAMES, 13, Bradford Road, Wakefield, Yorks.

INFATUATED

WHEN 12 out of the Top Twenty records, are about love, who can blame older people for thinking teenagers are shallow and irresponsible, interested in one thing only, sentimental infatuation?—NIGEL BISHOP, Norton, Walspole Avenue, Chipstead, Surrey.

TOP STARS

I HAVE never seen such a show as the Royal Variety Performance, 1961. It included

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

the real stars—the cream of show business.

I would like to convey my sincere thanks and congratulations to those who appeared, and to everyone who made it possible. If next year's show is half as good it will be fabulous.—DOROTHY DONAHUE, 5, Chatham Road, Rock Ferry, Birkenhead, Cheshire.

CONNIE COVER

SO Connie Francis has rushed through a copy of Cliff's latest hit, with a slight change of title for release in the U.S.A. I never thought I'd see the day when she would record a cover job!

Cover versions are a cheap way of cashing in on another singer's hits and should be reserved for up and coming stars, or fading ones who are desperate for a hit, not established favourites like Connie.—R. F. EDMONDS, 68, Southbank Road, East Cowes, Isle of Wight.

HOLLY DISCS

IN reply to Mr. Benjamin (DISC, 11-11-61) I would like to say that as far as tracks from Buddy Holly's "That'll Be The Day" album are concerned, some were released on singles—"Midnight Shift" and "Rock Around With Ollie Vee" were released on Brunswick.

Other titles were released as EPs—"Buddy Holly No. 1" and "Buddy Holly No. 2."—DAVID WARD, 105, Cheshire Road, Smethwick, Birmingham, 41.

TV SHOULD BOOST IAIN



IAIN GREGORY

JUST over a year ago Don Nicholl reviewed the debut disc of Iain Gregory—"Time Will Tell." It only collected a three-star rating, but sales more than pleased Fye, Joe Meek who produced the disc, and Iain himself.

Iain's second disc could well break through—it's just been released. The title, "Can't You Hear The Beat Of A Broken Heart." And this time Don Nicholl has tipped it for the charts. (See page 8).

Why such a long gap between discs? Said Iain, "We haven't been able to find the right type of song and anyway I frankly just haven't had time to record." The lack of time, could, however, be the cause for putting Iain well and truly on the map. This week (November 20) the first of 39 episodes of "Richard The Lion Heart" appeared on ITV—and Iain is in each episode.

No time

"This is one reason," he explained, "why I just haven't had time to think about recording."

Iain is a great friend of John Leyton; they have the same manager, Bob Stigwood, both record under Joe Meek's supervision for RGM Sound (Leyton is released through HMV) and both are actors. Iain stresses, though, that he's an actor first and foremost.

"I can't really sing. I just try and put over a personality which people seem to like," he says.

Though you can hardly escape seeing Iain in at least one of the Lion Heart series in which he plays the second leading role of Blondel the minstrel, you aren't likely to hear him singing.

"Quite a lot of the songs in earlier series were recorded before I was signed for the part and so I have to mime to someone else's recording. The company were a bit annoyed when they found out I could sing," said Iain. "But I'm heard as well as seen in the later stories."

Iain's success could happen in a similar way to that of John Leyton—through extensive TV exposure. "I think it's my biggest break so far," says Iain. "John and I are great friends but he always stays that one jump ahead of me. Perhaps this will help me catch up." Iain made his TV debut in ITV's "Probation Officer." J.W.



JOHN LEYTON . . . pot Sinatra in his place.

Fitzgerald disc. They both make good records, but not that good, and surely they are notverse to criticism.—BRENDA JACK, 261, Henesse Road, Grimsby, Lincs.

OUTSMARTED

ALTHOUGH Barber, Bilk and Co. are quite good, they are going stale in the effort

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

Radio stations step-up disc banning campaign

RADIO stations in the States have now started to tighten up on what discs they play over the air. At one time more or less anything went, now more and more record manufacturers are running into censorship problems. Two of the major New York stations have stopped playing JOHNNY BURNETTE's version of "God, Country And My Baby" after complaints that the disc was sacrilegious.

Also having spin trouble with a lot of radio stations are SAM COOKE'S "Feel It," FABIAN'S "Made You," which has since been withdrawn, and ART and DOTTY TODD'S "Cha Cha Chariot." Even the number one seller in the country, JIMMY DEAN'S "Big Bad John," encountered difficulties because of the word "Hell" in the lyric.

WALT DISNEY is to give the biggest promotion campaign ever to the original cast album of his picture "Babes In Toyland," which stars Tommy Sands and Annette. Capitol gave special permission for Tommy to cut this. The film is to be the Christmas attraction at the famous Radio City Music Hall, and Disney is spending a million dollars on TV

advertising. "Babes In Toyland" is based on Victor Herbert's old musical comedy. Fast Anka has now confirmed the rumour he is to leave ABC Paramount. Although his contract with this company doesn't expire till May of next year, ABC have agreed to terminate it at once. Though no new contract has yet been signed, it

Cable from America

edited by Maurice Clark

is almost sure that Paul will join the RCA Victor label. Anka has agreed that no other label will issue an LP before January 1, nor any singles before the end of January, as ABC still have four singles in the can, plus one new album.

The Twist has really caught on in a big way all over America. It's the biggest dance craze since the cha cha cha, not only with the teenagers, but now with the clubs, hotels, and even the dime-a-dance haunts. Alan Freed, the DJ who more or less started the rock 'n' roll era, is opening a new club in New York's swanky East Side, which he is calling "The East Side Twist." This seems to show that, thanks to Chubby Checker, The Twist is here to stay.

JOHNNY BURNETTE, America's complainer his disc is sacrilegious.

Since his big success with the ballad "Let Me Belong To You," young Brian Hyland, who has been mostly known for his novelty type songs such as "Itsy Bitsy Bikini," now looks like breaking through again with a double-sided ballad disc, "I'll Never Stop Wanting You." Never Stop Wanting You became aware of his good singing voice when he cut a demo disc for some song-writing pals of his, so his good turn has paid off.

Bobby Darin and his wife Sandra Dee threw a huge "welcome home" party for England's Dorothy Squires when she returned to the Hollywood home last week. Darin was so thrilled with the song Dot wrote for Sandra's film, "Tommy Tell Me True," he wants her to write one for him.

Dot is already working on the theme for producer Rose Hunter's next film to plug going on the road to plug her own "Say It With Flowers." With all this, Dorothy is raving about the Norman Newell song, "Talk It Over With Someone," that she recorded just before she left England.

United Artists Records are this week launching these new singers, all of whom could be the big new disc stars of 1962. Annie Williams has done a great job on a Ray Charles song called "I've Got A Man," and Bernie Lawrence makes his debut with "Collecting Girls," and last but not least, a great new swing and ing duo, Joyce Davis and Nelson Dupree, with "I Want To Marry You." Watch out for these bright new names.



JOHNNY BURNETTE, America's complainer his disc is sacrilegious.

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Christmas

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AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending November 18).

Last This Week	This Week	Title	Artist
1	1	Big Bad John	Jimmy Dean
2	2	Runaround Sue	Dion
3	3	Fool Number 1	Brenda Lee
3	4	Bristol Stomp	Dovells
10	5	Tower Of Strength	Gene McDaniels
4	6	Hit The Road Jack	Ray Charles
8	7	The Fly	Chubby Checker
7	8	This Time	Troy Shondell
17	9	Please, Mr. Postman	The Marvelettes
6	10	Sad Movies	Sue Thompson
13	11	A Wonder Like You	Ricky Nelson
—	12	Goodbye Cruel World	James Darren

Last This Week	This Week	Title	Artist
15	13	You're The Reason	Bobby Edwards
11	14	Let's Get Together	Hayley Mills
9	15	I Love How You Love Me	Paris Sisters
—	16	Ever Lovin'	Ricky Nelson
—	17	Heartaches	The Marceels
12	18	Ya Ya	Lee Dorsey
—	19	Crazy	Patsy Cline
20	20	Just How You Feel	The G-Clefs

ONES TO WATCH

God, Country And My Baby	Johnny Burnette
Moon River	Jerry Butler

BRENDA LEE

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Top Twenty

Compiled from dealers' returns from all over Britain

Week ending November 18, 1961

Last This Week	This Week	Title	Artist	Label
1	1	His Latest Flame/ Little Sister	Elvis Presley	RCA
4	2	Take Good Care Of My Baby	Bobby Vee	London
3	3	Big Bad John	Jimmy Dean	Philips
2	4	Walking Back To Happiness	Helen Shapiro	Columbia
6	5	The Time Has Come	Adam Faith	Parlophone
9	6	Moon River	Danny Williams	HMV
10	7	Tower Of Strength	Frankie Vaughan	Philips
7	8	Take Five	Dave Brubeck	Fontana
13	9	The Savage	The Shadows	Columbia
5	10	The Girl In Your Arms	Cliff Richard	Columbia
8	11	Hit The Road Jack	Ray Charles	HMV
17	12	Runaround Sue	Dion	Top Rank
—	13	Midnight In Moscow	Kenny Ball	Pye
11	14	Sucu Sucu	Laurie Johnson	Pye
16	15	Wild Wind	John Leyton	Top Rank
18	16	Let's Get Together	Hayley Mills	Decca
12	17	Mexicali Rose	Karl Denver	Decca
—	18	I'm A Moody Guy	Shane Fenton	Parlophone
—	19	You're The Only Good Thing	Jim Reeves	RCA
20	20	You Must Have Been A Beautiful Baby	Bobby Darin	London

ONE TO WATCH
I'll Get By - Shirley Bassey

KENNY BALL SWINGS IN

CHART honours of the week go to Kenny Ball's "Midnight In Moscow" that has shot into the number 13 position. It has pointed something that I wanted to prove," says Kenny, "that we can make it as a jazz band. This number is an instrumental and from our point of view is more interesting than a chart hit with a vocal like "Samantha".

This will give us a lot of scope in the future. It is not an uncomplicated number. It is not a raver. It's a nice tune and I couldn't be happier that it's this one that has got into the charts."

Only other new entry this week is Jimmy Reeves' "You're The Only Good Thing." It comes in at number 19. Shane Fenton's "I'm A Moody Guy" is back with us again—after dropping out a week ago. Cliff returns from his Australian tour to find that his "The Girl In Your Arms" has dropped five places to the ten spot with The Shadows having a more welcoming homcoming to find that "The Savage" has stepped inside the top ten.

Helen Shapiro has to concede two places this week to Bobby Vee's "Take Good Care Of My Baby" and if it were not for the obvious chart-topper Mr. Vee might well have got the week's prize spot.

Another to improve in the chart scramble is Dion. His "Runaround Sue" seems to be getting places.

IAIN GREGORY

"CAN'T YOU HEAR THE
BEAT OF A BROKEN HEART"

7N 15397



DAVID EDE

"12TH STREET RAG"

7N 15394

JIMMY DARREN

"GOODBYE CRUEL WORLD"

7N 25116

LONNIE DONEGAN

"THE VIRGIN MARY"

7N 15315



S T A R T A L K

SWITCHING from the piano to a Hammond organ meant the sweet smell of success for America's **Bill Doggett**, whose latest disc is "The Hully Gully Twist." Soon after he started playing the organ, Bill had a two million sales disc on "Honky Tonk," which established him as their top virtuoso on this instrument.

Peggy Lee takes composer credits on her latest Christmas offering for Capitol. It's called "The Tree."

Fabian, who, for the past two years or so, has been kicking around the scene with just the one name, is seriously thinking of being billed with his surname as well in future. He thinks that if Fabian Forte is used, it will help his chances as an actor.

NOW that the BBC has put a ban on "God Country And My Baby," which has risen to number 40 in the States, it could do for **Chico Holiday** what "Laura" did for **Ricky Valance**.

By the way, it's rather interesting that Decca are in competition with themselves on this number. They have the hit version by **Johnny Burnette** on London, which is a cover of the original by

Chico Holiday on Coral. Disc star and comedian **Ken Dodd** has been entertaining the people of his home town, Liverpool, since he was 12. His first production there was called "Hoodlum's Castle," and was presented in a local church hall. Ken and some of his then young friends wrote the script, and charged 1s. 6d. a ticket. By the way, Ken tells me he's still got some left!

RICKY STEVENS had already made up his mind when he was going to call himself on record. "I told my pals it was going to be Johnny Rocket," he said, "and then I changed it to Ronnie Peters." But EMI decided on Ricky Stevens... His real name is Kenneth Foskett.

Congratulations (if a little belated) to **Marty Wilde** and his wife **Joyce**, on their second baby, a son, born last week. They are thinking of calling him **Rick**. They already have a year-old daughter, **Kim**.

"Angel And The Stranger," the Christmas number written by Decca executive **S. A. Beecher Stevens**, and recorded by **Lyn Cornell**, has been selected as one of the carols that the London Emmanuel

Choir will sing at the Central Hall, Westminster, on December 7, 8 and 9.

Lyn, who was a choir girl herself when at school, is thrilled about this, and is hoping to attend one of the performances.

Sammy Davis, Jr., who flew back to the States last week after his Royal Variety Show spot, has been signed for the leading role in a new Allied Artists movie.

JIMMY SAVILE—Guest of Presley next year.



by June Harris

"Reprive." He will commence work on it immediately.

Film director **Sydney Fuzie** (he was responsible for "The Young Ones"), thinks that British teenagers have a good asset in their sense of humour. He quotes **Cliff Richard** as a perfect example, giving this as one of the reasons why he chose him for the lead in the movie.

JIMMY SAVILE is heading back to the States at the beginning of next year. This DJ will, among other things, be a special guest of **Elvis Presley** and **Col. Parker**, who begged him to go out.

Since he got back from his last trip, Jimmy has been busy sending out pairs of winkle-picker shoes to **Col. Parker**, who can't get them made in the States.

The Twist has hit **The White House**. **Jackie Kennedy** and his wife **Jackie**, gave a "Twist" party there last week, and although we understand that the President is not yet "with it," Mrs. K. with brother-in-law **Peter Lawford**, take the floor like old hands.

'Sucu-Sucu' man changes style for follow-up

INTO the charts eight weeks ago came two new names... "Sucu Sucu" and **Laurie Johnson** and his orchestra. New names to pop fans, but not to music, TV, stage, or films.

And if Laurie can repeat his success with his follow-up he is going to be more than familiar to chart followers. He is cutting the number this week for release as soon as "Sucu Sucu" fades.

"But it isn't," says Laurie, "in any way familiar to 'Sucu Sucu.' I don't think it is right to play safe and try and repeat your success with a similar number."

The title is still on the restricted list. What I can reveal is that it is a number popular in the 'twenties—Laurie first heard and liked it, in fact, after seeing it featured in TV's "Roaring Twenties" series.

But only the melody is old; Laurie's description of the arrangement indicate the sound will be very much up to date.

Latin American instruments for the rhythm, complete with a full orchestra and a trad front line. "If nothing else it will be different," added Laurie.

Laurie usually writes each year three scores for big production films.

"Pick and choose the work I do? Well, I would not like to say that. But I am in the position of

being able to do less than I am offered," explained Laurie.

He also writes for the stage (he is currently working on the music for the Palladium's Christmas show) and achieved his biggest success in 1959 when he won the Ivor Novello award for his score of "Lock Up Your Daughters."

TV has also heard a lot of his work. "Sucu" is the theme from "Top Secret," the flip, "Echo Four Two," is also familiar to viewers, and "No Hiding Place" is another top theme he wrote.

"I should think," said Laurie, "that eventually 'No Hiding



Laurie Johnson

Place' will sell as many copies as 'Sucu Sucu.' It has never, to my knowledge, got into the charts but it's been a very steady seller ever since the series started about 18 months ago.

"I understand it returns to the screen in the New Year, so that should give sales another boost."

Laurie Johnson neither looks nor behaves as a show business personality is expected to. He lives out of town, is dapper, and still has just a trace of his days with the Coldstream Guards.

"I don't really feel, or consider myself, a part of show business—I don't think many composers, or arrangers, do, we work so much in the background," explains Laurie.

"And I don't really think I would like to depend on fans for my livelihood... they are so fickle. I don't know how some of the singers manage it."

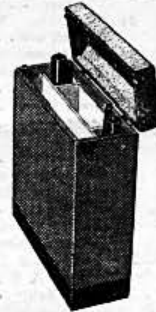
When Laurie (I sometimes get a sneaking feeling I should call him Mr. Johnson) was demobbed from the Guards in 1948, he formed his own orchestra using hand-picked session men.

"I have always," said Laurie, "paid great attention to detail. Some of the musicians I use in the orchestra are expensive, but I am sure it is very worthwhile. I like to get satisfaction out of my work as well." J.W.

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I don't want to go commercial

says **DAVE BRUBECK**

HAS Dave Brubeck, who arrived in Britain for a concert tour last Friday, created a precedent with "Take Five" that will lead to a more commercialised form of modern jazz? Has he done what **Chris Barber** did in the charts with "Petite Fleur"? If he has, then one person who WON'T be jumping on the bandwagon is Brubeck himself.

"I shall never play what most people mean by 'commercial' jazz. Certainly not while I have my present group," he said. "Even if I were to allow it, they wouldn't play it."

"Take Five" was recorded as a challenge, not as a commercial gimmick," Brubeck went on. "It seems to me that the public have been heavily underestimated in their appreciation of involved jazz rhythms."

He added that "Take Five" was released as a single some two years after it was originally recorded—on his LP "Time Out," and that this album was criticised heavily by both musicians and reviewers, not because it was commercial, but because it has heavy overtones of contemporary jazz.

A success

"Yet, in spite of the controversy, 'Time Out' was a success," said Brubeck. "We have already recorded a follow-up album, 'Time Further Out,' and plan to use some of the tracks from this on our tour."

In fact, two of the tracks on "Time Further Out" have been selected by American Columbia for release as a single.

These are "Unsquare Dance" and "It's A Raggy Waltz." The top side features an almost all rhythm section, while the flip is a ragtime-waltz from the film "All Night Long," in which Brubeck is featured.

Both are reckoned to be "commercial," and will eventually be released here. "Time Further Out" is due for release by Fontana next month.

Yet Brubeck still denies being commercial by saying: "Jazz is a funny thing. It takes absolute understanding and confidence of a group to make great jazz. As long as I live I will always be

doing something new, and to develop all my present ideas will take a lifetime.

"But I state emphatically that I will never play what I think is commercial jazz."

Does Brubeck feel that lesser known groups may try and jump on the bandwagon, following the success of "Take Five"?

"I had a cover job on this by **George Cates**, and the same thing is likely to happen again. It's a natural reaction.

"When I first started playing



BRUBECK — A challenge, not a gimmick (DISC Pic)

professionally 15 years ago, I couldn't get a break because my ideas weren't considered commercial, but I kept trying.

"But if other musicians can find success through playing my numbers in a more simplified manner, can they be blamed for finding a short cut?"

June Harris

Along the Alley

NEWS FROM THE STREET OF MUSIC

SYD COLEMAN and the **Ardmore** and **Beechwood** Music crew are now in residence at their new office suite above EMI's Oxford Street store. Helping to pay for the decorations should be the new **Craig Douglas** single for Top Rank.

Top side belongs to A and B, and was written by veteran (namesmith **Michael Carr** in conjunction with **Craig's** manager, **Bunny Lewis**. The title is "No Greater Love," and it's the sort of melodic big production which should do very well in the Christmas market.

Bunny Lewis is the co-writer of another current A and B item. In this case his collaborator was **Norrie Paramor**, and the tune is "Kiss 'n' Run," the flipside of **Helen Shapiro's** Columbia hit "Walkin' Back To Happiness." Which can't be bad for the coffers either.

On December 8 there is a piece of A and B film music coming out on record in the shape of "March Of The Angels," from **Miracle Films' Cannes prize-winner "Taxi To Tobruk."** There are two versions involved so far. One by **Norrie Paramor** for Columbia, and one by **Ralph Carmichael** for Capitol.

On December 1 there's an HMV single scheduled from **Lena Martell**, the thrush whose recent TV airings caused a stir. And A and B have a useful Yuletide opus from **Australia** in the shape of

"Six White Boomers" by **Rolf Harris** (Columbia). This is about six white kangaroos (boomers) who take over from Santa's reindeer.

GEORGE SEYMOUR of the **Campbell Connolly** group has a mixed bag (of plugs) just now. The Everlys have revived "Don't Blame Me" coupled with "Muskrat" (Warner); The Marcells have done likewise with "Heartaches" (Pye); and **Miki and Griff** have dusted off the "Tennessee Waltz" for the same label. **Adele Leigh** has made her single bow for Pye with CC's "Marie, Marie," and The **Brook Brothers** are in friendly mood with "I Love Girls" (same label).

Emile Ford works through the "Alphabet Song" for Piccadilly, and **Bobby Edwards** and **Hank Locklin** have both covered "You're The Reason" for Top Rank and RCA respectively. Christmas items from CC are "These Things Mean Christmas" by **Harry Secombe** (Philips) and "Little White Berry" by **Ronnie Ronald** (Columbia) and **Roy Castle** (Philips). Finally, there are two ladies of song involved with CC group items on Columbia and EMI. **Linda Scott** is the Columbia one with "Don't Bet Money, Honey" and **Stevie Marsh** has done "Time And Time Again" for EMI.

N.H.



AL SAXON

"DON'T GET AROUND MUCH ANY MORE"

7N 35021

RAY ADAMS

"SORIA, MORIA"

7N 25117

THE MIKE SAMMES

SINGERS

"STORK TALK"

7N 15395



Not a mention of the coming season, but . . .

This is just one Christmas disc I SHALL buy

THERE is just one pop record released next week which I would consider buying as a Christmas record. And it doesn't mention Christmas, or sleigh-bells, small donkeys, shepherd boys, drummer boys, snow or mistletoe.

No, it hasn't got the hushed tones of cellophane-packed reverence of what the American trade papers call "an inspirational record."

It has a wild ecstatic beat produced by that master-slinger Quincy Jones, and the singer is one whom I welcome back most heartily to the disc world, that fantastic dynamo of energy Little Richard.

Little Richard was, in his heyday, the most exciting rock 'n' roll singer in the world. He jumped to the top with a record called "Tutti Frutti" and

have come out in the teenage idiom of late, is coupled with one of the most interesting backings and a good vocal performance.

The whole thing is recorded with creative genius, and then shoved ignominiously on to the B-side.

The song is "Tell You What I'll Do," written by accented songwriters Bill Crompton and Morgan Jones, sung by Gerry Temple, and released by HMV. And what is on the A side? A ditty by Geoff Goddard, writer of the hits "Johnny Remember Me" and "Wild Wind." Geoff is the composer who claims that he writes his material in some sort of spiritualistic trance and that his work is approved of by the spirit of the late Buddy Holly.



LITTLE RICHARD... back on disc with a gospel number.



THIS WEEK'S TOP SINGLE



THE HIGHWAYMEN
THE GYPSY ROVER
(The whistling gypsy)
HMV 45-POP948

JACK GOOD
writes



Guarantee?

Maybe that is the reason why Goddard's song is the top side of Temple's record. Buddy may have given his guarantee that it would be a hit.

I don't know whether the song "Seventeen Come Sunday" which usurps the A side of Temple's new disc was written under the influence of a medium or not, but I should not be at all surprised.

Because the song is very medium indeed.

I wonder if Geoff Goddard ever met Buddy Holly during his lifetime. I did. And if it is Buddy Holly's spirit that is directing Geoff Goddard's song writing now, all I can think of that Buddy has changed or that he's saving the best material for himself.

Nobody's talents have been

followed up with a series of knock-out hits that sent every fan reeling.

Gene Vincent used to tell me of his tour in Australia with the Little Richard package. Gene reckoned Little Richard was by far the most exciting performer he'd ever seen—and Gene is quite an expert in that line himself.

"Nobody on earth—but nobody—said Gene with emphasis—could follow Little Richard's act. It was sensational."

Ever since childhood days when he sang gospel music in the church, Richard Penniman had strong religious convictions, and during his tour of Australia he decided to give up his career and take a course of religious training at Oakwood College, Alabama.

Gospel

Since then we have heard very little of Little Richard, though this column has often regretted that, even if he now thought rock 'n' roll "the Devil's music," he didn't see fit to come out with some gospel records.

But now at last he has done just that, and his first release—now on Mercury—is called "Joy, Joy, Joy" and shows that Little Richard has lost none of his dynamic impact.

This is one of the happiest records I have heard, and whether you share the convictions of the lyric or not, if you are a fan of the beat, this is a record you cannot afford to miss.

ANOTHER old friend returns to the scene this week, Johnny Cash. Johnny is the giant from Arkansas with the rich, deep, molasses-and-gravel voice.

His latest release is one of his

of thing that grows on you after the second or third hearing—it could be a big, big hit.

Whether it makes it or not, this one goes into my file of special favourites.

THERE really is no justice! One of the best songs that

Trad? It may be good, but it's not the real thing

says the man behind the new jazz film 'All Night Long'

"I'S not trad, Dad," said songwriter Phil Green, filling his pipe and sending a smoke screen across the Pinewood Studio restaurant. "It's music all right, but it's not the real thing. The trad jazz played today compared to true jazz is like comparing an old crock with a Rolls Royce."

So says Phil Green, the man who was the musical brains behind the jazz film "All Night Long"—due for public screening on February 1. A man who has composed the music for 200 films and been responsible for 6,000 discs.

Phil Green spent 25 years as an MD at EMI. He began his career by sitting in with jazz greats such as Ellington, Fats Waller and Louis in a little Wardour Street club known as the "Shim Sham." He did session work for EMI, and then some arranging, and then, when Ray Noble left EMI for America, Phil Green became an MD.

"Don't get me wrong," he said. "I like all kinds of music. I can listen to a pier band and get excited. I like The Temper-

ance Seven. In fact, I love their music. But I don't call it trad. It's a gag and should be treated that way. "All this funny hat lark. Music hall stuff. Take someone like Duncan White, who blows a trumpet up north. He's a serious musician. He could blow the funny hats off some of our popular trad bands when it comes to true jazz."

"But to become chart success you've got to have 'kiss-me-quick' written round the rim of your trumpet."

"But despite the record companies there is an iota of good taste in the buying public. It is unfortunate that a Brubeck in the charts is a rarity."

"But there has been some good music in the charts lately. The breakthrough, if there has

been one, came with Anthony Newley. He led the way for a Brubeck number to make the lists. Matt Monro singing "Portrait of My Love" was another breach in the rock and roll dam.

"Brubeck could stay in the charts. There is a number that he does in 'All Night Long' called 'Raggy Waltz' that is the best piece of individual jazz that I have heard in 15 years."

Of the 31 numbers in "All Night Long" Phil Green composed 12. "This is not a musical film," he said, "the music in the film is an integral part of it."

"If you like jazz and like going to the pictures, then it's for you. If you don't like the pictures then close your eyes and listen. Conversely, you do it have to like jazz to like this picture." P.H.

COLUMBIA Landmark Jazz Series SCD2166	CHRIS BARBER'S JAZZ BAND Revival
COLUMBIA 45-DB4737	SHIRLEY BASSEY I'll get by (as long as I have you)
TOP RANK JAR592	FREDDY CANNON For me and my gal
CAPITOL 45-CL15230	ROBIN CLARK It's love
HMV 45-POP945	FERRANTE AND TEICHER Tonight
PARLOPHONE 45-R4849	JOE HENDERSON Pinto Pony

COLUMBIA 45-DB4741	FRANK IFFIELD Your time will come
COLUMBIA 45-DB4748	LINDA SCOTT I don't know why

EMI RECORDS LTD. EMI House
20 Manchester Square London W1

States release for Cliff's 'Girl' after all?

THERE is still a chance that Cliff Richard's "Girl In Your Arms" may be released in America, in spite of the Connie Francis version of the song which has been issued by MGM.

An EMI spokesman told DISC that no decision about the Richard single would be taken before the American premiere of the film "The Young Ones," in which the song is featured by Cliff.

At that time, as yet undecided, the final word about whether to release his version in the States will rest with the American record company involved, Am Par.

Further to DISC's story concerning this song last week, Leeds Music wish to point out that it is a Leeds Music Corporation number, and is not published by Harmy-Witmark as originally stated.

They also want to add that, if the Cliff Richard disc is put out in America, they are confident that it may well establish him as a major star there.

FILM FOR LEYTON

JOHN LEYTON is to make a 15-minute feature film next week at Pinewood studios. It will be called "Johnny Remember Me" and is intended to help exploit his latest disc "Son, This Is She," which is due for release on December 8.

The film will deal with "a day in the life of John Leyton at home" and he will sing four numbers—two from his next release, "Wild Wind," and a number specially written by Geoffrey Goddard, "Who Wants Johnny?"

The film goes out at the end of December on the ABC circuit.

Buddy Holly single

CORAL are releasing a new single by Buddy Holly tomorrow (Friday).

Both sides are from the LP "Buddy Holly," and are the Holly composed "Look At Me," on which he is accompanied by the Crickets, and "Mailman, Bring Me No More Blues."

Martin Slavin has written, arranged and conducted David Kosoff's next release for Pye, "Ain't No Blues."

Date for next Fury record

BILLY FURY'S next Decca B single will be released on December 1. Both songs are American. The top side is, "I'd Never Find Another You," and the flip is "Sleepless Nights."

The composers of the top side are Carole King and Jerry Goffin, who wrote Billy's recent hit "Halfway To Paradise."

Other successes by this song-writing team include Bobby Vee's "Take Good Care Of My Baby," Barry Mann's "Who Put The Bomp In The Bomp, Bomp, Bomp?" and The Shirelles' "Will You Love Me Tomorrow?"

TV star on disc

BOB CONRAD, the 26-year-old actor, who stars as a private investigator in the TV series "Hawaiian Eye" which has been seen in some ITV regions, has followed his co-star Connie Stevens on to disc for Warner Brothers.

The disc, "Bye Bye Baby," will be released in this country on December 1.

Ilford book Joan Regan

JOAN REGAN, who began a new series of "Be My Guest" programmes for BBC TV last Wednesday, is the latest name to be booked into the cabaret spot at Ilford's "Room at the Top."

Joan will commence her two-week stint on December 11.

BENTINE CUTS A DISC

Well, perhaps the engineer did make a mistake, but such treatment is a little drastic. . . . Fortunately, MICHAEL BENTINE's can wasn't loaded when he cut numbers for an LP at the EMI studios last week. (DISC Pic)

And shows how he gets it done HIS way!



Gene

Cliff comes home to a ten-day rest

CLIFF RICHARD and The Shadows flew into Britain on Monday from their mammoth Australasian tour, looking fit but feeling very exhausted. "I intend to have ten days good rest before starting work again," said Cliff.

Towards the end of next week Cliff is due to record six or seven numbers and tape his appearance on the New Year edition of "Thank Your Lucky Stars." On December 13 he will attend the premiere of his film "The Young Ones."

"We covered a great deal of country," said Cliff. "It's the furthest I've ever travelled on a tour. I suppose we must have covered something like 35,000 miles."

"We travelled all over Australia, then went on to New Zealand. We had a couple of days off in Singapore on the way home, and this, fortunately, gave us a bit of a rest."

"But although we had the kindest Press reception we've ever had I don't want to go back there for a couple of years. In fact, I want to stay at home now for at least 18 months. These tours are fine, but I would prefer them to be shorter and less frequent."

On December 23 Cliff WILL go abroad again—for a combined holiday and work trip. He flies to South Africa for about three weeks and while there will attend the opening of "The Young Ones."

Shapiro—big sales

HELEN SHAPIRO'S first EP for Columbia entitled "Helen," released last Friday, notched up an advance order of 60,000, and stands a good chance of winning a rating in the Top Twenty, a rare distinction for an EP.

Helen may be going to Paris again on December 5 for two broadcasts if details are finalised satisfactorily.

HURRY KARI

ORIOLE RECORDS are to rush release a new recording by Kari Lynn, 13-year-old American singer, whose first disc, "Summer Day," was issued only last week.

"The number is an oldie—'You've Got To See Mama Every Night,' backed with 'Lonesome And Sorry,' and it was originally due to be released on December 1.

The disc will be released simultaneously in the States by London Records.

TV role for Laine

FRANKIE LAINE will be seen in a dramatic role in the edition of the Perry Mason series to be screened by BBC TV on November 25.

It is entitled "The Case Of The Jaded Joker," and Laine plays the part of a former big-time comedian whose career is sliding and who falls under suspicion when his agent is found murdered.

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- 25. 12" Mel Tormé 2. 12" Frank Sinatra—Nights When Lights Tummy Dances—Are Low—I'm in Axel Standish! We the mood for love. 3—recorded in the M.S. style. Tender—60's—Night and Day. I'm comfused. Day. I wish rich in. etc. SQ LVA 9082, etc. SQ RD 27104.
- 26. 10" The Beatles—The Beatles—These are the things. Excuse me coming. Jump. Lester, jump. Salute to Faty, etc. SQ LIZ 15112.
- 27. 12" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.
- 28. 10" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.
- 29. 10" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.
- 30. 12" Pearl Bailey—Lorraine Lorraine—1 Play Serenade to "Laura"—Caldwell Pearl—Me As I Please—Nad—This can't be and my shadow. I row. Manhattan love. Mountain. stied for you. Let La paloma. Singing I'm there. Be long. etc. the blues, etc. SQ Storm weather. SQ LVA 9087.
- 31. 12" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.
- 32. 12" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.
- 33. 12" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.
- 34. 12" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.
- 35. 12" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.
- 36. 12" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.
- 37. 12" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.
- 38. 12" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.
- 39. 12" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.
- 40. 12" The Kinks—Vivian—Man I Flipped—5—Wonderful Get out of town. Voice an hour, etc. SQ RD 27072.

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CRAIG TURNS DOWN U.S. DATES

CRAIG DOUGLAS has had to turn down four top TV dates in the States owing to his commitments here next month. The dates came as a direct offer from New York following the interest aroused by the fact that Craig's latest disc, "No Greater Love" is to be released in the States this coming week.

All the dates were for mid-December, and all had to be refused.

Main reason for the decision was Craig's pantomime contract at the Empire, Sunderland. He will be appearing in Mother Goose and it is too late for him to accept any other offers.

However, it is hoped by the Bunny Lewis office in London that alternative dates in the States may be offered once Craig has completed his pantomime season.

LAST WORD?

CONSEQUENT upon his recent interview published two weeks ago in DISC, agent Vic Lewis wishes to point out that the negotiations which took place between himself, Stan Kenton and the American Federation of Musicians in 1950 resulted in the ending of the ban on exchanges between musicians of the two countries. The Stan Kenton orchestra tour of Britain, arranged by Harold Davidson in conjunction with Maurice Kline, was one of the consequences of the lifting of this ban.

Trad on 'Stars'

ABC TV's "Thank Your Lucky Stars" is to have a special "Trad Jazz" edition on December 9. This will be devoted to trad jazz with the exception of Ray Ellington, who will sing a duet with Sandra Gail.

Names lined up for it are Acker Bilk, Humphrey Lyttelton and Dick Charlesworth, and the "Spin A Disc" jockey for that week will be Muriel Young.

Other editions of "Thank Your Lucky Stars" feature John Barry, Ricky Stevens, Joe Henderson, Suzy Cope, Bert Weedon, Paul Raven and the McGuire Sisters this Saturday (November 25); Lionel Bart, who will be making his debut as a singer, The Temperance Seven, the Brook Brothers, Sam Costa and Ted Taylor (December 2), and Billy Fury (December 16). Jack Good has been named as the DJ for that week.

AVONS TO MANCHESTER

FOLLOWING their appearance at the New Royal Restaurant, Liverpool, this week, The Avons will visit the Manchester clubs for two weeks commencing November 26. This will be followed by a "Midday Music Hall" on the BBC Home Service on December 18.

NEW RELEASES

Silent night Leontyne Price 45-F 11408 Decca

Two initials Roy Lee 45-F 11406 Decca

Sucu sucu party cha The Firestones 45-F 11407 Decca

Harry Belafonte The baby boy 45-F 11405 RCA

Pat Boone Johnny will 45-F 11401 London

Del Shannon So long baby 45-F 11402 London

Eddie Cochran Pretty Girl 45-F 11404 London

Buddy Holly Look at me 45-F 11403 Coral

THE MAR-KEYS EDDIE COLE

MORNING AFTER 45-HEX 6440 JAPAN ATLANTIC

JEANNIE JEANNIE, JE 45-HEX 6400 1

THE VELVETS FATS DOMINO BLAC

LAUGH WHAT A PARTY 45-HEX 6444 London 45-HEX 6436 London

McDaniels to visit Britain next year

BBC SHOW ELVIS FILM
 BBC TV will include an excerpt from Elvis Presley's forthcoming film "Blue Hawaii" in their "Picture Parade" programme on December 5.

Over to Piccadilly

PYE have confirmed that Decca A and R man Ray Horricks, who joins them on January 1, will be working in conjunction with Ian Ralston on the Piccadilly label.
 Horricks is reported to be very enthusiastic about joining the Pye label. He says: "The field is wide open for an all out push on British artists and material, and in this respect I look forward particularly to working in close association with Ralston."
 In his time with Decca, Horricks has been responsible for doing the A and R work on all the Tony Newley hits.

FONTANA SINGING

FONTANA RECORDS have signed top Scottish trad band Forrie Cairns and The Clansmen with singer Fionna Duncan.
 The band recently spent some time at the Fontana studios with A and R man Jack Baverstock, recording material for their first releases which are scheduled for early in the New Year.

New disc by Ted Heath

TED HEATH'S latest single for Decca will be released on December 1. The titles are "Cappuccino" and a new arrangement of "Tonight," the tune from "West Side Story."

Frank Field is appearing in pantomime at Stockport and Hull this Christmas, and out at Stockport and Hull as stated in last week's DISC.

Bryan Johnson in hospital

BRYAN JOHNSON entered University College Hospital, London, on Tuesday for the removal of his tonsils. This means that his engagements for the next six weeks have had to be cancelled, and he will be unable to accept any of the pantomime offers he has received this year.
 Johnson has recorded the theme song from the new film and the spectacular "El Cid," and the disc will be released by Decca. He has an exclusive on the song as far as recording is concerned, and will probably go to New York in January for the American premiere of the film.
 London Records will release his disc in that country.

TOP American singing star Gene McDaniels is to visit Britain next year. In an exclusive letter to DISC, the singer stated that nothing will stop him from coming over, though a possible film role may delay his trip until well into the year.

Colin Day quits Rabin band to go solo

SINGER Colin Day is leaving the Rabin band at the end of next month after a spell of three years with the group. He will concentrate on solo activities, and has signed with General Artists Ltd.
 His first assignment in 1962 will be touring with the package show to be headed by Helen Shapiro.
 "I'm sorry to be leaving the Rabin band in a way," Day told DISC on Monday. "It's been great fun, and has given me a lot of invaluable experience. But a time comes when you have to try your luck on your own."
 He recently signed a four-year contract with Parlophone.

The 26-year-old Liberty recording artist, who had the original versions of both "100 Pounds Of Clay" and "Tower Of Strength" and who rose to the number one spot with the former, is at present looking over some film offers.
 Says Gene: "I am more excited about the prospect of singing in England than anything that has ever happened to me, and only the chance to broaden my activities through a film role could delay my tour."
 He feels that now he is on top a British trip can only do him good.

Nina, Frederik for top U.S. TV spots

NINA and Frederik are to appear on two Ed Sullivan TV Shows in New York. The three-month British tour with a concert at the Gaumont, Ipswich, on December 3, will fly to New York on December 5, and commence rehearsals for the Sullivan show two days later.

Their appearance is scheduled for December 10, and on the same date they will tape another guest spot for the same show, to go out on a later date.
 Nina and Frederik will then fly back to Britain where they will spend three days taping their Christmas Eve programme for ATV. They are due to commence filming this, on December 14.
 They will then go to Geneva to spend Christmas with their families.

Top names for 'Jazz'

ATV have announced more names for their projected "All That Jazz" series, in which the Jack Parnell orchestra will be resident.
 Stars due to telefilm their contributions in the near future are Johnny Dankworth and his orchestra, Billy Fury, Eric Delaney, The Brook Brothers, Valerie Masters, Ray Ellington and his quartet, Joe Brown, the Tubby Hayes quartet, and The Viscounts.
 No date has yet been scheduled for the start of the series. An ATV spokesman said that it would be transmitted at "a popular viewing time," and DISC understands that Saturday evenings are a possible choice.
 Neil Sedaka's "Happy Birthday, Sweet Sixteen," will be released by RCA here on December 1.



PAUL ANKA with **LINDA SCOTT** in a scene from Granada's "This Is Anka," one of their "Personal Appearance" series which will be nationally networked on December 12.

Germans dig Scots

NOW in Germany, Scotland's East Coast Jazzmen, have accepted an offer for a further engagement out there.
 The group have been offered a three month tour in the New Year, but owing to commitments in Scotland will only be able to play a short stint in Frankfurt during January.

Stafford in big show

STARRING with Jo Stafford in ATV's "Great All Star Show" on December 2 will be Bob Hope and James Darren.

DARIN PASSES THE TEST

"TOO LATE BLUES" gives Bobby Darin his first leading role—he had small parts in "Come September" and "Pepe." But here he is given full rein helped by the great, effective direction of John Cassavetes, and is given star billing.
 He makes the most of it.
 Darin plays a serious and dedicated jazz musician and composer who will not bow to the commercial. Consequently, he is a failure, playing in the public parks, "strictly for the birds."
 His performance went rather like an audition for Darin to make star status as an actor. He passes the test, even if the film doesn't.
There are no numbers in the film to remember, but it is full of music—provided on the sound-track by jazz greats Shelly Manne, Red Mitchell, Benny Carter, Uan Rasey and Jimmy Rowles.

Faith, Barber in 'Music'

STARS booked for ATV's "All Kind Of Music" on December 5 include Adam Faith, Chris Barber's Jazz Band (with-out Ottilie Patterson), Des Laine and Sheila Buxton.

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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).

Pop reviewer Don Nicholl looks at the

Cleo Laine has another great chance

TIPPED FOR THE CHARTS



Cleo Laine
Bobby Vee
Fats Domino
Buddy Holly
lain Gregory

BOBBY VEE—Every type number but it should still make the Twenty.

CLEO LAINE
Mister One And Only; No Such Thing As Love (Fontana H 347)

Cleo comes up with a new recording which ought to see her back into the parade before long. "Mister One And Only" is a bluesy rock-a-balled written by Jerry Lordan. Cleo fits it with a moody, romantic atmosphere and makes the most of its undulating rhythm. Basil Kirchin's "No Such Thing As Love" is a swinging finger-snapper for the turnover. It moves with a slick precision.

FATS DOMINO
What A Party; Rockin' Bicycle (London HLP 9456)

I ought to know better than to tip Domino for the parade... reactions to his disc are completely unpredictable over here. But this "What A Party" effort has a solid rocking base with piano and rhythm while Fats chants a contagious tune. Chorus whooping it up behind him to build the right atmosphere. Heard enough it could sell a m.t. And there's the bonus of an equally bright rocker from the star on the other half of the coupling, "Rockin' Bicycle."

BUDDY HOLLY
Look At Me; Madman Bring Me No More Blues (Coral Q 72445)

ONE of Buddy's best tracks, I think. Issued as a single now by Coral in response to plenty of demands from the public. To heavy piano work and rhythm, Buddy sings the easy-paced buster "Look At Me" in the manner which has since been copied exten-

sively. Good tune will help it to become another posthumous big seller.

For the turnover "Madman Bring Me No More Blues" is a slower thumping item which will also attract sales, I reckon. A very good coupling.

IAN GREGORY
Can't You Hear The Beat Of A Broken Heart?; Because (Pye N 15397)

FROM Jos Meek's studios comes another side which has "commercial" written in the groove as though it was grated down a stick of rock. "Can't You Hear The Beat Of A Broken Heart?" sounds like the title for a slow Country melody, but this is not what we get. It's a slick, quick rhythmic offering which Gregory chants very neatly indeed. Just reminiscent enough to catch on quickly—and with a bold noise from strings and girl group in Charles Blackwell's backing.

If it's heard enough it'll be a hit all right. "Because" is more conventional in its hitting approach perhaps but it's a useful second side.

BOBBY VEE
Love's A Fool Of You; Sunda-Q (London HLG 9459)

SLICK and swift is the new Bobby Vee offering "Love's Made A Fool Of You" on which he duets with himself in front of a twangy guitar backing plus drums. Number's of the sort which the Everlys have done well before now, but it should still have enough

appeal to make it another twenty trader for Bobby. "Sunda-Q" is steeper in the beat for the flipside and Bobby does without the duetting this time. Forceful and backed up by a good instrumental team using brass in with the guitars.

EDDIE COCHRAN
Jeannie, Jeannie; Pocketful Of Hearts (London HLG 9460)****

THE late Eddie Cochran—could easily have another posthumous hit with this rocking track of Jeannie Jeannie. Delivered in hoarse, energetic style to a twangy accompaniment, it's fairly typical of Cochran at his most commercial.

"Pocketful Of Hearts" is in the deeper Presley mould. Eddie sang this one to a relaxed country beat. Very likeable.

KALIN TWINS
One More Time; Bubbles (Brunswick 05862)***

SKIPPING along comfortably, the Kalin Twins try for a hit again as they duet "One More Time." Tune's catchy and the production's without unnecessary frills, but it may take more than this to push them into prominence again.

Bubbles sees them borrowing from the antics of recent vocal

JOHNNY CASH
Tennessee Flat-Top Box; Tall Men (Philips PB 1200)***

ONE of Johnny Cash's own Country and Western compositions, Tennessee Flat-Top Box is about a youngster who played guitar down Texas way. Guitar accompaniment is strong and pulling, too. From the film The Tall Men, the title song is an adaptation of "Cindy." Cash takes the ballad along at a fair trot while girl group chant amusingly.

DANNY DAVIS
Tell All The World; Rumours (Pye N 15391)****

DAVIS sings the friendly, romantic lyric of Tell All The World to a firm Latinish beat on this release. The voice is strong and clear and could pull quick sales to this boy. Bob Lesper directs the attractive orchestral backing. Rumours is a typical filler which Danny handles well, if conventionally.

HANK LEVINE
Image (Parts I and II) (HMV POP 947)****

HANK LEVINE and big orchestra playing a very interesting item to cover both halves of this release. Image is produced as something somewhere between raucous beat and modern jazz. The sax honks hoarsely but the piano work is smoothly woven through the who's in clean jazz style. Always colourful... a disc to play and keep.

JACKIE WILSON
The Way I Am; My Heart Belongs To Only You (Coral Q 72444)***

SHOUTING exuberantly, Jackie Wilson rocks out with The Way I Am to a vigorous orchestra and chorus backing directed by Bob Mersey. A side which has more commercial potential than most of Wilson's recent issues. Slow rock-a-ballad for the turnover as Wilson wails that My Heart Belongs To Only You. An awkward sounding title but Jackie plants it fervently.

CHRIS BARBER
Revival; New Orleans Parade (Columbia SCD 2166)****

CHRIS BARBER and his Jazz Band offering trad with an intriguing sort of off-beat waltz rhythm. This is Revival—a slowish connoisseur performance that gets under your skin... and which could well become one of the

group's biggest sellers. Builds with interest all the way. Barber's arrangement of the traditional tune for the reverse, New Orleans Parade, opens with marching snare drums and continues in the familiar parade style throughout. Happy and commercial.

BEN E. KING
Here Comes The Night; Young Boy Blues (London HLK 9457)****

MR. KING certainly manages to come up with some arresting approaches to each new disc. It's so with his slow deliberate performance on Here Comes The Night. It'll hold your ears all the way. Way out of the rut, and one which deserves to climb Boy Blues the soulful, dragging effort on the other side of this release.

FREDDY CANNON
For Me And My Gal; Blue Plate Special (Top Rank JAR 592)***

ANOTHER wild revival from Freddy Cannon. He picks up For Me And My Gal and tosses it around enthusiastically on a rock beat to an accompaniment from Frank Slay's band. Thumping and fairly infectious. On the second side Blue Plate Special is a Slay-Crewe original. Handclapping beater serving up two kinds of recipes... food and kisses.

VINCE EAGER
The World's Loneliest Man; Created In A Dream (Top Rank JAR 593)***

JERRY LORDAN composition—The World's Loneliest Man—sung heavily and at walking

pace by Vince Eager to thumping drum and guitar accompaniment directed by Bill Shepherd. All the trappings are there to make this a surging, dramatic production but somehow it doesn't add up as convincingly as it should. Sweeter romantic material for the other half, Created In A Dream, is sung easily and not unattractively by Eager.

PRENTIS SLADE
I Can Tell; Looking For A Friend (Parlophone R 4850)***

A YOUNG man brought up in the Country and Western circuit of the States, Prentis Slade debuts here with the slow wistful end-of-the-romance song I Can Tell. Should make some impression because both tune and performance are easy on the ear. Girl group rafting behind the boy. Heavier, walking beat in the ballad Looking For A Friend which Slade sells competently while the girls chorus behind him.

ROBIN CLARK
It's Love; The Butterfly Tree (Carrick CL 15320)***

MISS ROBIN CLARK continues the vogue for young feminine singers. An American 12-year-old, (Continued on facing page)



CLEO LAINE—Back to the charts with a Jerry Lordan song? ABC TV picture

groups. They try very hard to warp the old "I'm Forever Bowing Bubbles" into new commercial shape... but it seems more like distortion for distortion's sake to me.

JOHNNY BURNETTE
Settin' The Woods On Fire; I'm Sellin' Dreamin' (London HLG 9458)****

THE old pre-up-and-go number Settin' The Woods On Fire is revived happily and infectious by Burnette for this coupling. He whips up the invitation to strings, rhythm and some chorus work. Easy, swift beat for the second half as Johnny says I'm Sellin' Dreamin'. The kind of number he can handle very well indeed—the kind on which he can sell heavily.

JIMMY LLOYD
You Are My Sunshine; I'm Coming Home (Philips PB 1201)****

JIMMY LLOYD revives the oldie You Are My Sunshine with an easy swinging attack. Goes well to a big band accompaniment directed by Ivor Raymonde. Lively half, though it doesn't seem quite up Lloyd's street. I'm Coming Home is taken with a bold deliberate strut which is rather reminiscent of the work which used to be done by Jackson and Clayton in their Durand days.

NEW TO YOU

PRENTIS SLADE
'I Can Tell'

COUNTRY and Western singer Prentis Slade, 23 years old, was born and brought up in Royal Oak, Michigan which is a suburb of Detroit. While attending Hazel Park High School, he determined to become a singer. He began by playing the guitar and singing professionally around a local scene in between studying for exams.

On leaving school, Slade got his first break singing at The Dells Inn and the Dutch Mill, both of which were in Pontiac, Michigan. He accompanied himself on guitar, and before long came to the notice of Mrs. Hank Williams.

Talent contest
Through Mrs. Williams, Prentis entered the Michigan State Talent Show contest, and with first prize in his pocket he went one step further when he began to tour the States with various shows, mainly on a Country and Western kick.

The artists with whom he has worked include Ferlin Husky, Carl Perkins and Webb Pierce, and he has also toured with Brenda Lee. A couple of months ago Slade signed his first recording contract with King Records.



PRENTIS SLADE—Son of a singer.

Even at her tender age Robin has performed on local TV and in theatres, in addition to an annual appearance at the Policemen's Benefit in Nashville, where in previous years she has worked with Pat Boone and Brenda Lee.

Among the stars who have taken an active interest in her career are Eddy Arnold, under whose wing she got her start, Andy Griffith and Ferlin Husky.

BRYAN TAYLOR
'The Donkey's Tale'

BRYAN TAYLOR, the nine-year-old son of the famous Neville Taylor, was "in the business" as the tender age of six, when he did commercials for a soap firm and recorded his first disc, "The Miracle Of Christmas," with his father.

Bryan thinks the world of his father and wastes no time in trying to emulate the famous Taylor style. He follows him to every possible place of engagement, and even went on tour with him on the Continent. Neville has trained him to turn out a professional performance, but as yet he is not tall enough to use the average microphone, so for this recording session he had to stand on a chair to reach it.

ROBIN CLARK
'It's Love'

ONE of the youngest girl newcomers to the disc scene this week is freckle-faced Robin Clark, who was born at the University of Alabama (her parents were students there) 11 years ago. Robin makes her British bow with her second disc for Capitol, "It's Love," backed with "The Butterfly Tree." Her first disc for that label was a little number called "Daddy, Daddy." Born in Hershey, but known to her school pals as Robin, the young singer lives with her parents and elder brother in Donelson, Tennessee.

Their wonderful new song!

NINA & FREDERIK

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COLUMBIA RECORDS

singles

It is her second record which comes out first in this country. It's Love is a simple, light-hearted, lilting ballad which she slips over to rhythm and male vocal group accompaniment.

The Butterfly Tree is sung in more childish voice by the tot dubbing up with herself. Slow and unexciting.

RUSS CONWAY
Toy Balloons; Forgotten Dreams (Columbia DB 4738)***

CATCHY piano production from Russ well in the vein of his big ones. Toy Balloons is a bouncy melody which will have toes a-tapping quickly. Good, open studio noise on this one, too.

Leroy Anderson's famous Forgotten Dreams provides a very pleasing contrast for the turnover. Simply performed by Conway to a Geoff Love string accompaniment.

MIKE SAMMES SINGERS
Stark Talk; Till Autumn Comes (Pye N 15395)***

THE Tony Hatch title composition for the film Stark Talk moves easily through a fairly intricate lyric here. The Mike Sammes Singers sound rather like a larger team of Polka Dots in this arrangement. Tony himself directs the swinging band backing.

A Sammes song for the flip, Till Autumn Comes, is a pretty ballad. Drifts lazily like the falling leaves themselves.

JOE HENDERSON
Pinto Pony; Candy Floss (Parlophone R 4549)***

JOE HENDERSON now out on the Parlophone label... and playing two of his own compositions for this release. Pinto Pony lives up to its title perfectly. A pleasing, jog-along-the-trail tune with the pianist rolls out in a fashion fairly close to C. and W.

Geoff Love supplies a quiet, sympathetic orchestral background. Candy Floss switches pace and mood completely. Moving into a gay Latin rhythm Joe plays a happy melody which will have you a-yawning to it in no time at all. Could sell well, this time of year.

LES CHAKACHAS
Twist Twist; Bayla La Bamba (RCA 1264)***

VERY, very big on the Continent is Twist Twist by Les Chakachas. This is a Les made up of five Belgians, one Spanish

JOE HENDERSON—Two of his own compositions.

and one Cuban girl singer. They play and chant the Twist Twist with a neat manner. Vocal is chorused in English which will help its British sales no little.

Will get you finger-snapping all right. Quick-moving Latin offering on the reverse, Bayla La Bamba, is kept shooting out from the disc with vocal and musical fireworks.

FERRANTE AND TEICHER
Tonight; Dream Of Love (HMV POP 945)***

TOP piano duettists playing the West Side Story ballad Tonight and making it into one of their usual lush productions. The melody carries well in this bracket of course... and should gather some sales.

Dream Of Love is the classic "Liebestraum" in its velvety modern dress. The pianists play it as if to the Palm Court born.

DAVID KINNAIRD
Legend Of Scotland; The Bonnie Firth Of Clyde (Pye N 15393)***

SCOTS who hae with Mr. Kinnaird dancing a pretty North of the Border tune in The Legend Of Scotland. Sombre middle part of the song reflecting martial history, but for the rest it's a solid tune handsomely sung.

The Bonnie Firth Of Clyde will also appeal to the killed customers. Nostalgic ballad about the homeland.

RAY ADAMS
Soria Moria; Little Rosemarie (Pye International N 25117)***

RAY ADAMS sings a slowish rock-a-ballad Soria Moria with slight traces of an attractive accent showing through. Tony Hatch's

Great song from Mel Torme



LIONEL BART sings one of his own compositions for the festive season (DISC Pic).

MEL TORME
The Christmas Song; A Shine On Your Shoes (MGM 1144)***

TWO discs recorded by Mel Torme in this country with the assistance of two of our top MDs. Wally Scott directs the orchestra behind the singer as Mel offers us his well-known Christmas Song (chimes tramping on an open fire). Delightfully sung with the velvet touch for which Mel's famous.

Geoff Love is the baton waverer for the standard A Shine On Your Shoes which Torme swings in excellent voice. Always a great number... and here's a performance to match.

BIG BEN TRAD BAND
Trad Party (I and II) (Columbia DB 4732)***

"BILL BAILEY," Wait Till The Sun Shines Nelly, "Put On Your Old Grey Bonnet," "Any Old Iron," "Alexander's Ragtime Band," "Everybody's Doing It," "Oh You Beautiful Doll," "Who's Sorry Now," "When Your Smiling."

JULA DE PALMA
Bianco Natale; Ave Maria (Durium DC 1666)***

RECOGNISE IT? Bianco Natale I mean. Well play the first few bars of this release and you'll be in no doubt at all. Sung in Italian by a girl with a warm, sincere voice it is our

Those are the oldies frothed up by Columbia's Big Ben team in trad jazz fashion for a party disc this year. Brisk, happy-go-lucky stuff to get everything going with a whirl.

PINKY AND PERKY
I Saw Mummy Kissing Santa Claus; The Valley Of Christmas Trees. (Columbia DB 4742)***

TOMMY CONNOR'S I Saw Mummy Kissing Santa Claus has had a long run in past seasons and it turns up again in the taped-up style of Pinky and Perky. Novelty jogging steadily along to a Brian Faye orchestral accompaniment.

Another British Yule ballad for the reverse... The Valley Of Christmas Trees.

JOHNNY PRESTON
New Baby For Christmas; Rock And Roll Guitar (Mercury AMT 1164)***

IN Country and Western surroundings Johnny Preston

CHRISTMAS CORNER

BRYAN TAYLOR
The Donkey's Tale; Let It Snow On Christmas Day (Piccadilly N 35018)***

SMALL boy's voice singing a happy little novelty song The Donkey's Tale. Could be one of those sleepers which build up to big sales from very young ones. Cupleppering rhythm as the catfaced message is put over. Let It Snow On Christmas Day is taken to a sort of rock beat but the voice is hardly capable of the song's demands. May get oohs and aahs from sentimental parents.

BILL McDAVID
The Little Shepherd Boy; Kiss Me For Christmas (Starline ST 063)***

A Sa basic idea for a Christmas song. The Little Shepherd Boy seems to have occurred to more than one person this year, but Mr. Castagne's composition was written, I'm assured, quite a way back.

I'm glad it's been recorded now for it's a simple, likeable tune and lyric which could gather quite a happy band of customers. Unaffected in performance with guitar accompaniment.

ROSEMARY HARRIS
Kiss Me For Christmas (not such a good number. Rather old hat in concept, but there will be people who enjoy a romantic ballad of this nature.

CRAZY OTTO
A Merry Christmas From Crazy Otto (I and II) (Polydor NH 66 637)***

CRAZY OTTO trots out his party piece and it includes "Rudolph The Red-Nosed Reindeer," "I Saw Mummy Kissing Santa Claus," "Jingle Bells," "Sleigh Ride," "Winter Wonderland" and "White Christmas."

Knockabout pub piano material with simple rhythm accompaniment. Nothing, I'm afraid, to make it stand apart from any other party disc.

FIREHOUSE FIVE PLUS
Two
Jingle Bells; Tavern In The Town (Good Time Jazz GV 2342)***

JAZZ followers will know enough already about the Firehouse Five Plus Two to need little in the way of comment here. For others, however, who want some happy knockabout Dixie, this is the Christmas recording to pick up.

Old evergreens Jingle Bells and Tavern In The Town are strummed and blown with simplicity of verve.

Record companies go all out for a bumper Christmas

MORE Christmas discs than ever before—that is what is in store for record fans this year. With disc sales in general on the up and up the record companies have gone all out to make this a bumper Christmas.

There are new releases and re-releases of perennial favourites. Not just singles, but an abundance of LPs and EPs too.

From the RCA group come Belafonte's "Mary's Boy Child" and a reissue of the album of the same name. There's the Elvis' Christmas album, and Perry Como's "Merry Christmas Music."

On singles, Decca are to re-release Lyn Cornell's "Angel And The Stranger," and among the new single issues is another Belafonte, "Baby Boy," backed with the calypso type "Kingston Market," plus another "Winnie's Piano Party" by Winifred Atwell.

Like a laugh?

Perhaps you'd like a laugh? What better than an LP by Tony Hancock? On Pye, it's called "Ancock For Christmas," and features the scripts from two of his funniest TV shows.

If you go for the warmth of London's East End, there's a beautiful reissue from Oriole of "All Larkin Sings Cockney Songs" by David Kossoff.

Philips and Fontana have come up with a "wow" of a Christmas catalogue. Frankie Lalne fans who missed his album "Hell Bent For Leather," a series of Western songs, will be pleased to know that this is here again, along with "The TV Western Themes" by Johnny Gregory and the Mike Sammes Singers.

If you are a Muffin fan you'll also be able to buy his LP "Open Fire, Two Guitars," "More Of Johnny's Greatest Hits," and "I'll Buy You A Star," and the mums and dads

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LPs and EPs reviewed by Nigel Hunter

A pity McDaniel's gets eclipsed

GENE McDANIELS A Hundred Pounds Of Clay; It's All In The Game; Take Good Care Of Her; At The End Of A Rainbow; Are You Sincere; Part Of My Love; Till There Was You; Send For Me; Angels In The Sky; Cry; You Belong To Me; Make Me A Present Of You. (London HA-G 2384)***

GENE's having a tough time in this country. His Clay hit was eclipsed by Craig Douglas, and it looks as though the same fate awaits his Tower Of Strength at the hands of Paul Raven and Frankie Vaughan.

Which is a pity. He's a very pleasant singer, and could easily be a four-starter if he would cut out some of his mannerisms, and select better songs.

Instead of hitting the right note straight away, he tends to soar up,



interesting and amusing sleeve note about how George showed up his own pianistic limitations early in their careers without knowing it by playing the instrument much better as background entertainment in the college campus restaurant. Paul's right when he says the album should be a welcome addition to every record library.

JIMMIE DRIFTWOOD Songs Of Billy Yank And Johnny Reb Won't You Come Along And Go?; Billy Yank And Johnny Reb; How Do You Like The Army; O Top Of Shiloh's Hill; I'm A Poor Rebel Soldier; The Giant On The Thunderhead; Rock Of Chickamauga; My Black Bird Has Gone; Oh Florie; When I Swim The Golden River; Git Along, Little Yearlings; Goodbye Reb, You'll Come. (RCA RD-27226)***

ANOTHER fine set from the grating voice of one whom I rank as one of the best American folk singers I've heard in recent times.

All the songs are Jimmie's own work, and were inspired by the century and a half outbreak of the American Civil War. They give equal prominence to both sides, and range from tragedy as in On Top Of Shiloh's Hill (Union son killing Confederate father) to grim humour (How Do You Like The Army) and the hope of better times tomorrow somewhere else (Git Along, Little Yearlings).

Jimmie sings simply of simple things and ordinary people thrown into the upheaval of war. This set, with its idiosyncratic, pickering, drumming accompaniments and skilful chorus, is the best I've heard from him to date.

JIMMY DURANTE At The Copacabana (Columbia 33 SX 1350)*** THE veteran American comedian caught in his cabaret "schtick" at New York's Copacabana night club, On to Jimmy's name for it, "the Copacabanset."

He's apparently assisted by the chorus girls and two or three stooges, whose antics I couldn't catch. Quite a bit of what went on was obviously, visual in its comic appeal too, and the audience sounds as though it was a boozey one.

The Durante personality is as appealing as ever it was, however, and he puts across his songs with all his usual spirit. The songs include several personally identified with him like It's My Nose's Birthday and Ink A Dink A Doo.

THE SHOWSTOPPERS! Seventy-Six Trombones (Mike Sammes Singers); I Feel Pretty (Doreen Hume); Put On A Happy Face (George Chakiris); Storm On The Ocean (Mike Sammes Singers); Bubbles, Bangles And Beads (Cleo Laine); The Sound Of Music (George Chakiris); I'm Gonna Wash That Man Right Outa My Hair (Doreen Hume); Kids (George Chakiris); Bewitched (Mike Sammes Singers); Shall We Dance? (Doreen Hume); I Could Have Danced All Night (Cleo Laine); It's A Wonderful Life (George Chakiris); How Do You Feel About That? (Cleo Laine); Hernandez Hideaway (Mike Sammes Singers).

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I HOPE CLIFF WILL DO MORE LIKE THIS SET

favourites like "Pal Joey" and "The King And I." Fontana have assembled a talented crew for the cast of this composite album. Doreen Hume and George Chakiris are the principal solo vocalists, and the Mike Sammes Singers take care of the choral stints.

Cleo Laine's contributions are notable for their backings as well as for her usual stylish singing. Harry Robinson uses a percussion outfit to accompany her, and offers some novel sounds, although the experiment hasn't quite come off with complete success.

Elsewhere accompaniments are in the capable hands of Johnny Gregory's orchestra. LA SONORA MATANCERA—One Night In Caracas. (Secco SCLP 9060). A good set starring a great Latin band which was originally founded at Matanzas in Cuba in 1924, and now seems based in Mexico. Also featured with the Sonora Matancera in this selection are three top Latin singers: Celia Cruz, Carlos Argentino and Nelson Pinedo (***).

CARMEN CAVALLARO—Dancing The Dark. (Ace of Hearts AH 6). The well-known American pianist in a selection of pleasant standards presented in cocktail mood, with the piano backed mostly by guitar, bass and drums and sometimes a small string section. Easy background listening (***).

NORO MORALES—Dance With Noro Morales And His Orchestra. (Tropical TRLP 5027). A good Latin set from one of the best-known names in that idiom. Several of the tracks were originally issued here by Vogue about ten years ago, but it's nice to hear them again. Particularly good are the numbers featuring Noro's piano and rhythm section (***).

MANUEL—Mountain Carnival. (Columbia 33 SX 1359). Geost "Manuel" Love directing a very pleasant Latin set played by his Music of the Mountains. Strings, mandolins and exotic gear in the rhythm section are prominently showcased in a selection which suggests that on this occasion the mountains were South American ones (***).



CLIFF RICHARD Dream: All I Do Is Dream Of You; I'll See You In My Dreams; When I Grow Too Old To Dream. (Columbia SEG 8119)****

AN immensely pleasant set from Mr. R. and those Shadows of his. They've moved out of the restricting limits of the beat field, revealing that Cliff can pull over ballads competently and gently rhythmic beat, and that The Shadows can arrange and play really interesting music with a jazz basis when given an opportunity like this.

I hope they try such records more often. It gives them all much more scope musically, and they are quite obviously capable of handling it with attractive results.

For my money, any one of these tracks is worth of the electrified janglings we hear on most of their singles.

PEGGY LEE Let's You And Me Together; Till There Was You; Dance Only With Me; I Am In Love; The Party's Over. (Capitol EAP 7-1290)****

FOUR more Latinised show tunes from the luscious Miss Lee, backed by the pulsating Afro-

Cuban sounds produced under Jack Marshall's baton. As I've said before, if we must Latinise pops, this is the way to do it. Side 2 in particular offers perfect contrast: the fiery, jumping I Am In Love and the sultry relaxed bolero beat behind The Party's Over.

SHIRLEY BASSEY All At Once; I'm Shooting High; For Every Man There's A Woman; So In Love. (Columbia SEG 8116)****

FOUR more fine song renditions from Shirley, who lies flat on her back in the sleeve photo in a most provocative manner. First and last titles are languid Latin with Geoff Love's string section heard behind Shirley to good effect. The middle two are busy and brassy, getting the best from the Bassey voice.

SARAH VAUGHAN and BILLY ECSTASY Sing More Of Irving Berlin; Isn't This A Lovely Day?; Always; All Of My Life; Easter Parade. (Mercury ZEP 1012)****

IM not very keen on Sarah by herself, and Billy's overdone vibrato gets on my nerves when heard alone, but together they make a very happy vocal partnership. And, of course, they have the benefit of more songs from the pen of one of the greatest tunesmiths of all time.

ROY CASTLE Castlewise, No. 2 So Would I; Breezin' Along With The Breeze; Top Hat, White Tie And Tails; I'm Off-Paraded. (Philips BBE 12479)****

EXTRACTS from Roy's great "Castlewise" LP are coming PEGGY LEE... she's found the way to Latinise pops. (DISC Pic)

thick and fast, emphasising over and over again how good it all is. In this quartet Mr. C. is quiet and sentimental in the first and last, and lively and energetic in the middle two.

NINA SIMONE My Baby Just Cares For Me; My Baby Just Cares For Me; Needs Me; Don't Smoke In Bed; Little Girl Blue. (Parlophone GEP 8844)****

THE Simone style is certainly a unique one. I dig her piano playing a lot, but I'm not so keen on her vocal contributions. She's not exactly helped by the two-piece rhythm section backing her. In particular, Al Heath's drumming in My Baby is a plodding drag. But Little Girl Blue, one of Rodgers and Hart's lesser-known items, is something worth hearing.

PETER SELLERS and SOPHIA LOREN Peter And Sophia (No. 2) Rangers And Mash; I Fell In Love With An Englishman; Oh, Lady Be Good; Africa Today. (Parlophone GEP 8845)****

ANOTHER EP set from this talented twosome which, with the exception of the weak Rangers And Mash, is well up to standard. Peter and Sophia duet on Side 1, and Peter is on his own for Side 2. Lady features what sounds to be his impression of a muted trumpet with a goonish tone, and Africa Today is another of those devastating Sellers satires, this time focusing on a Victorian-type empire builder and his attitude to "the blacks."

MICHAEL HOLLIDAY Mike In Sentimental Mood I Can't Begin To Tell You; Long Ago And Far Away; One Sweet Letter From You; Just A Prayer Away. (Columbia SEG 8115)****

A QUARTET of songs living up to the set's title, with appropriate backing from the Norris Paramount orchestra. Easy on the ear, but I would have sworn it was Bing if I hadn't had the sleeve in front of me.

JOE GORDON—The Gay Gordon. (HMV 78713). Routine Scottish vocalising from Joe Gordon and his Folk Four which won't inspire much enthusiasm amongst Sassenachs (***).

THE KINGSTON TRIO—M.T.A.—(Capitol EAP 1-1119). This well-known trio in a pleasant but unexciting set of modern folk-styled items, with the rather weird waltz train, which shares the title of the record (***).

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RADIO LUXEMBOURG

Pick of the Programmes, for week beginning November 26

Table with columns for Day/Time and Programmes. Includes SUNDAY (7.30-8.30 Tune a Minute; 8.30-9.30 Pop at the Piano; 9.30-10.30 The Anne (George Chakiris); 10.30-11.30 Top Twenty; 11.30-12.30 Top of The Shop; 12.30 Night Service), MONDAY (7.30-8.30 Record Show; 8.30-9.30 Pop at the Piano; 9.30-10.30 Monday Spectacular; 10.30-11.30 Hit Parade; 11.30-12.30 Monday Special; 12.30 Night Service), TUESDAY (7.30-8.30 Record Show; 8.30-9.30 Pop at the Piano; 9.30-10.30 Monday Spectacular; 10.30-11.30 Hit Parade; 11.30-12.30 Monday Special; 12.30 Night Service), WEDNESDAY (7.30-8.30 Record Show; 8.30-9.30 Pop at the Piano; 9.30-10.30 Wednesday Request; 10.30-11.30 Hit Parade; 11.30-12.30 Wednesday Special; 12.30 Night Service), THURSDAY (7.30-8.30 Record Show; 8.30-9.30 Pop at the Piano; 9.30-10.30 Thursday Request; 10.30-11.30 Hit Parade; 11.30-12.30 Thursday Special; 12.30 Night Service), FRIDAY (7.30-8.30 Record Show; 8.30-9.30 Pop at the Piano; 9.30-10.30 Friday Request; 10.30-11.30 Hit Parade; 11.30-12.30 Friday Special; 12.30 Night Service), SATURDAY (7.30-8.30 Record Show; 8.30-9.30 Pop at the Piano; 9.30-10.30 Saturday Request; 10.30-11.30 Hit Parade; 11.30-12.30 Saturday Special; 12.30 Night Service).

Jazz surprise from Temp Seven

THE TEMPERANCE SEVEN

The Temperance Seven 1961
*Parlophone PMC 1152*****
 Patented: *Chill Bone Rum*; *Voodoo-De-O Blues*; *Falling In Love Again*; *T.C.P. (That Certain Party)*; *Dinah*; *Oh Baby!*; *East St. Louis Toodle-O*; *Kaiser Drag*; *Hard Hearted Hannah*; *I Wonder What's Become Of Joe*; *Autumn Leaves*; *My Blue Heaven*; *Finale*.

THERE'S a lot more jazz on this than you'd think. It's very white jazz and very early 1920s, but there's no denying that John R. T. Davies and Cephas Howard, to say nothing of Alan Cooper, can and do play good jazz.

Of course, a lot of it is dreary, but frankly a lot of that music was dreary anyway. But a lot of it was bright and snappy and it's amazing how they've managed to capture the mood so faithfully.

For jazz listen to *East St. Louis Toodle-O*, an Ellington number from the 1927 period which has the boys giving out with the real stuff. On this track they show that the group is deeper than their outward appearance indicates. A little less kidding and this band could really swing.

On the other hand there's bags of fun to be had without having to worry too much about whether they play jazz or not.

JOHNNY BEST AND HIS ALL STARS: DICK CATHCART AND HIS ALL STARS

Disc: Land Little Sir Echo; *Little Rock Get-away*; *A Good Man is Hard To Find*; *Clap Hands Here Comes Charlie*; *Blue Turning Grey Over You*; *Cornet Chop Suey*; *When You're Smiling (The Whole World Smiles With You)*; *Please Don't Talk About Me When I'm Gone*; *Carolina In The Morning*; *The Weary Blues*; *Son's Song*; *(The Happy Tune)*; *You're Just In Love*.

(Mercury MMC 14075, stereo PPS 2009)***

ANOTHER grumble. There are two bands on the record... and according to the sleeve... was to get a contrasting effect between one and the other for stereophonic purposes. One band was on one side of the studio, the other separated from them by a low baffle wall. But as far as I can see this is a monaural disc.

Both bands are good, but neither is sensational and there's no contrast between one and the other. They both rely on the old Bob Crosby clichés. They both play the standard Dixieland Big Band style. Both trumpet leaders play that

neat, bouncing, trumpet, so typical of today's studio Dixielanders. Forget the contrast and concentrate on some nice spots by Eddie Miller, Matty Matlock, Stan Wrightsman, Nick Fatool.

SID PHILLIPS AND HIS BAND Flying Down To Dixie

Te-Ra-Ra-Boom-De-Ay; *Lazy River*; *Lunk River*; *St. James Infirmary*; *Ju-Dee*; *Charleston*; *I Can't Believe That You're In Love With Me*; *Tonight You Belong To Me*; *I'm A Ding Dong Daddy From Dumas*; *Indiana*.

(HMV DLP 1212)***

SO you want a good laugh. Well this is it! Dixie at its worst... and you don't need me to tell you how bad it is. Yes it's our old trusty friend, Sid Phillips, with his clarinet, honk-tonk piano, and you all know exactly what's coming next.

Even the choice of tunes is as predictable as tomorrow's sunrise. And every trick of arranged Dixie music is used to its fullest extent.

I don't know who the boys are and maybe they even know their jazz, but nothing they play would make you suspect it.

NINA SIMONE Forbidden Fruit

Rags And Old Iron; *No Good Man*; *Gin House Blues*; *I'll Look Around*; *I Love To Hate*; *Work*.

(ABC DLP 1212)***

MISS Nina Simone may or may not be a jazz singer. I'll leave others to decide on that issue. The question of her exact category must be clouded by the fact that her voice is so dreary as to make one wonder whether there's any point in wanting to know how to appraise her.

SONNY ROLLINS AT HIS MOST POWERFUL

SONNY ROLLINS Why Don't It Walk March

Misterioso; *Reflections*; *You Stopped Out Of A Dream*; *Poor Butterfly*.

(12 Blue Note 1558)*****

PERSONNEL: Sonny Rollins (tenor); Jay Jay Johnson (trombone); Horace Silver, Theonious Monk (piano); Paul Chambers (bass); Art Blakey (drums).

WITH Rollins still off the scene—his voluntary retirement was lasted two years now—this release, from recordings made about 1957, comes as a partial compensation.

It's a thoroughly uncompromising



DICK MORRISSEY — A remarkably confident player.

session with Rollins himself in many moods. On *Why Don't It* he swings hard but with noticeable lyricism. Then, on the wild *March* he indulges in some angry-sounding, slightly tongue-in-the-cheek tenor.

Misterioso is a masterpiece. For the first time, Silver and Monk record together! Monk backs Rollins, Horace backs Jay Jay. Sonny's solo has tremendous feeling and inventiveness.

Reflections features Monk and Rollins. A moving performance by each. Horace returns for the last two tracks.

Jay Jay and Chambers are in good form. Blakey is blisteringly superb. Rollins at his most powerful and persuasive. An important record.

DICK MORRISSEY QUARTET It's Morrissey, Man!

St. Thomas; *Cherry Blue*; *A Bench In The Park*; *Sanctity*; *Milkie*; *Puffing Billy*; *Gunney Wat Here*; *Happy Feet*; *Where Is Love?*

Tony Hall on Modern, Owen Bryce on Trad



CEPHAS HOWARD — He can, and does, play good jazz.

Some: Where Can I Go Without You; *Just Say I Love Him*; *Memphis In June*; *Forbidden Fruit*.

(Pye Jazz NJL 36)***

MISS Nina Simone may or may not be a jazz singer. I'll leave others to decide on that issue. The question of her exact category must be clouded by the fact that her voice is so dreary as to make one wonder whether there's any point in wanting to know how to appraise her.

There's no denying the musical qualities which she possesses, but why should every track be presented with such a dead-pan outlook? Her vibrato-less singing shocks me. I expect warmth and life with my jazz. The nearest we get to this is the introduction to *Love To Hate*.

Even so the trick of phrasing she uses went out when the early bopsters decided to re-discover the blues and what they now call "soul".

The accompaniment is reasonably efficient, varying as it does between modern, spiritual and gospel. Anita O'Day and Sarah Vaughan do this sort of thing so much better. What's more THEY

BOB SCOBEY'S FRISCO BAND

Melancholly; *South*.

(Good Time Jazz, 45 GV, 2318)

QUANCY HAYES on vocals, Dick Lammi, banjo, George Probert, clarinet, Bob Scobey on trumpet and the mixture very much as before... which I do when I don't particularly want to hear jazz, but don't mind a jolly Dixie outing.

Because that's just what you get, Jolly American West Coast Jazz à la Lu Walters. And in spite of the Turk Murphy cult let me hasten to add that it's not the real thing!

At least South is played at the right tempo, the tune comes out of the fore, and it has some semblance of swing to it, which is difficult with this two-beat type tune.

Melancholly is not so good... but then once you've heard Louis' version you won't really be in the running for anyone else's.

OWEN BRYCE

African Waltz; *Blue Brass Groove*; *Kelly Blue*; *Letter From Home*; *Let's Close My Eyes*.

(12in. Riverside RLP 377)****

PERSONNEL: Cannonball Adderley, George Dorse, Jerome Richardson, Oliver Nelson, Arthur Carse (saxes); Nat Adderley, Clark Terry, Ernie Royal, Nick Travis or Joe Newman (umpics); Bob Brookmeyer or George Matthews, Melba Liston or Arnett Sparrow, Jimmy Cleveland, Paul Faulstich (trumpets); Don Butterfield (tuba); Wynston Kelly (piano); Sam Jones (bass); Charlie Persip or Louis Hayes (drums); Ray Barretto or Michael Olatunji (conga, etc.); Ernie Wilkins (arranger, conductor).

As you probably know, Cannonball had a pretty big pop single success in the states with *African Waltz*. Riverside quickly organised another big band date and rushed out this LP to cash in on the success of the single.

Unfortunately, the speed with which this was done shows up on the album. The band is a roster. But very rough and ready. The balance leaves a lot to be desired, too. And a 12in. LP of big band "soul" tunes, even when arranged by Ernie Wilkins, tends to be too much of a good thing.

Incidentally, the only two Brookmeyer scores, *Stockholm* and *Eyes*, are amongst the most satisfying.

Cannon, however, turns out some fine solos and the rhythm section kicks the whole band along throughout.

TONY HALL

Something Different; *West Coast Blues*; *Smoke Gets In Your Eyes*; *The Uptown*; *Stockholm Sweeties*.

Tony Kinsey's back

OVER the past ten years drummer Tony Kinsey has led many various sized combos. No one would blame him, I'm sure, if he threw in the jazz towel now, and retired to the more prosperous obscurity of TV and recording studios.

But if you think that, you don't know Tony. Because he's back in the clubs, sounding swifter than ever—with a brand new band. For my money, his best yet.

For ages he's wanted a tenor-trumpet front line. Now he has it. And how good the guys sound together. "Veteran" bopper, Hank Shaw on trumpet has a better sound, greater confidence and more mature ideas than of yore. On tenor? Former New Star ALTOIST, Peter King. And the bigger horn suits him down to the ground.

The slyly humorous, tasteful Stan Jones (piano) and dependable, beaty bassist Brian Brocklehurst complete the group.

I like the band's book immensely. A happy blend of the best bop era themes, un-

backened standards and well above average originals. Kinsey's own are particularly impressive.

JACK GELBER'S drug-addiction play, "The Connection," didn't last long at London's Duke of York Theatre earlier this year. Now a film version can be seen at the Academy Cinema, Oxford Street.

It is the most sordid, "sick" movie I have ever seen. But the "acting" is absolutely brilliant. There are some terrifyingly realistic performances.

Pianist Freddie Redd and altoist Jackie McLean have acting as well as playing roles.

The film features less jazz than the play concentrating on addicts some of whom quite incidentally are musicians. T.I.I.

Round-up

"TRAD TAVERN," which

has had such a good run that the series has been extended to March 24 making a solid six months of Saturday evening jazz.

Chris Barber, who postponed some Continental tours to act as resident band will still be featured, but not every week. His foreign commitments can no longer be held over.

Lenzie Felix, described by the BBC as "highly successful," will be retained throughout the series. Bands already booked include, roughly in date order, Dick Charlesworth, Fairweather, Brown All Stars, Alex Welsh, Humphrey Lyttelton, Alan Elsdon, Acker Bilk, Mick Mulligan, Kenny Ball, Bruce Turner, the Melbourne New Orleans Jazz Band and the Temperance Seven.

THE Clyde Valley Stompers play for two Charity Shows during December. They appear at the Odeon Ballroom, Luton (1), in aid of spastics, and at Watford Town Hall (6) in aid of the Guide Dogs for the Blind scheme.

This week-end they are at Cambridge (24) and Burslem (25).

ACKER BILK has added the Alexis Korner Blues Incorporated Feature to the first of his New Look Jazz Concerts

which takes place at Ipswich on December 10, Alexis Korner, who interviews for the BBC on jazz matters, conceived the idea during a discussion with Acker backstage during the recent Royal

Variety Performance.

Fast becoming recognised as one of our best blues performers... he has backed many celebrated visitors to Britain and he will be accompanied by Danny Craig (drums) Stan Greg (piano) and Bilk's drummer, Ron McKay on vocals.

HUMPHREY LYTTLETON appears on "Saturday Club" this Saturday, his first for a long time, and also Dave Castle's first broadcast with the band.

Dave, Humph's new alto and clarinet player, comes from Berkhamsted, where the Lyttelton Band are scheduled to make an appearance next Tuesday.

It is not generally known that "Saturday Club" the programme's signature tune, was written by Humph. His record of it is due for release on Columbia in December, backed by another original, "Do The Beaulieu."

Other dates for Humph include his annual party at the Marquee, Oxford St., on December 12, with many guest stars from the jazz world.

ALAN ELSDON'S first "Jazz Club" broadcast is fixed for December 7. The band will be recording a "Trad Time" session on December 12 for broadcast in the BBC's Overseas service on January 1.

The band will be at Southport tonight (Thursday), Manchester (24 and 25), Greenfield (26), Southend (27) and Southall (29). On November 28, the Alan Elsdon Band make their first records for the Decca label.

O.B.



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MARK WYNTER TO TRY NEW APPROACH TO DISCS

A hit?
Cleo
isn't
worried

May follow Bobby Darin's style

HAVE you been neglecting your British fans too much recently? A straight question which received an equally straight answer from Mark Wynter. "Yes. And I think it has been reflected in my record sales . . . my last single was the only one that didn't reach the charts."

He has already proved his worth in night clubs with his highly successful stint at the Embers in Australia.

"He's broadening his appeal," says Mackender. "We haven't fixed the New York club yet, we're leaving that to our American representative, Bill Downs, but I know Mark will be okay."

Matured

Mark himself has no regrets concerning his travels.

"I think I can honestly say that I've matured now and this is going to be a terrific help in my career. I don't regret my travels for one moment, but now I think the time has come when I must concentrate on my career at home."

As soon as Mark arrived home from America he went straight into rehearsals for "Aladdin" at Glasgow, which opens on December 12.

Soon after that, in April, hopes Mark's astute manager, Ray Mackender, he will begin a nationwide tour of one-nighters at present planned to last six weeks.

Said Mark: "I've made personal contact with people overseas which I think is very important. Now I want to do the same at home."

John Wells



MARK WYNTER — Now wants to concentrate on Britain. (DISC Pic)

Brubeck
is on a
waltz
kick now

DAVE BRUBECK proved that he refuses to let commercialism enter modern jazz with his opening concert at the Royal Festival Hall last Saturday.

Even "Take Five," outstandingly successful on disc and the number which led the critics to accuse him of bowing down to popular taste, fitted into a well arranged programme of numbers.

The Quartet played an extended version of this composition, highlighted by a lengthy drum solo by Joe Morello.

Brubeck's approach to modern jazz is contemporary and creative—but neither commercial nor controversial. At present he is on a new kick with the result that half the programme resulted in waltz-time numbers. The best of these compositions was "Blue Shadows," which has a haunting theme, and was treated beautifully by the Quartet.

This comes from his album "Time Further Out," as does "It's A Raggy Waltz," which has been chosen as his follow-up single to "Take Five," but appears to be rather more complex than the original, and not a number which I feel will appeal to a wide audience.

J.H.

Barry goes 'American' on his latest release

THE story behind John Barry's latest record is causing him concern. The title is "Watch Your Step," and this is what he asked me to do—watch my step—when telling how the disc was made.

The facts are these: John cut the disc a week before he left for his American trip, release date was set for November 17. After he'd seen round some American studios however, he cabled Columbia asking them to hold issue.

From what he had learnt in the States John felt he could make a better job of the number and wanted to re-record on his return.

This he has done and the disc is now released tomorrow (Friday), a week later.

The reason for his concern? Explained John: "I don't want people to get the wrong impression. I have used new techniques recording this disc which I picked up in America. But that doesn't mean that everything I saw in America was wonderful or that the industry over there is way ahead of ours."

Best of both

"Their engineers showed a keen interest in some of our ideas, as, in fact, did in some of theirs. It was very much an exchange of ideas."

"There is good and bad in both the American and home record industries . . . I'm trying to use the best of both."

I have heard the "before" and "after" versions of "Watch Your Step." They are played by the same musicians and use identical arrangements . . . but the difference!

The disc new in the racks has more power, impact, excitement. It's an out and out rocker—and looks all set to be another big hit for John.

"I don't want to tell you exactly how it has been done," said John, "that would give it away to everybody else. Let's just say I used the equipment

differently . . . it's all very technical.

"I spent two days in Los Angeles discussing and watching recording techniques with Duane Eddy's recording manager Lee Hazelwood and some of what I saw and heard rubbed off."

In New York John also came across the technique, extensively used in America, of recording individual sections or artists on separate tapes. Engineers can then, at their leisure, balance and produce the finished disc after the artists have left the studio.

"I took over some of my recordings," said John, "and they were amazed when I told them they had been recorded on one tape."

A good idea?

"Atlantic's new studio in New York can record 12 separate tracks simultaneously. At a session I watched the Drifters recording, it just sounded a mess to me. But no one worried, the engineers sorted out the balance of the disc afterwards."

"A good idea for us to use over here? I really don't know," admitted John. "An artist is very conscious of giving a performance when he records over there and if he can be individually recorded it requires only a few takes and they can get so much more vitality and spontaneity into their performance."

"But we don't use that technique here and compared with the Americans a much higher proportion of our records are good and get into the charts."

"I didn't use it anyway when I recorded 'Watch Your Step.'" As a result of John's trip he will now be visiting and working in America at least four times every year. Film scores — "Beat Girl," renamed for American consumption "Wild For Kicks"

—is doing very well and more scores are on the way for some top American productions.

At his flat I also had a preview of a new single on which John uses a full orchestra. The version I heard was cut for a forthcoming LP, but is being re-recorded for the single.

After hearing the number I can safely say that it will be the newest sound to reach the



JOHN BARRY

charts since he crashed in with Adam Faith and the first of the pizzicato strings.

But this time the sound isn't the gimmick, it's in the composition and scoring . . . by John.

Title is "March Of The Mardians" Description? Full orchestra, march tempo, vaguely classical, modern beat, and easily the most exciting sound heard for years.

It's being released in America and the States next January.

"It's the sort of thing I've wanted to do for a long time," said John. "It's commercial value has yet to be proved, but I don't think anyone in my position should ever underestimate record buyers — look at 'Take Five'."

Richard Adams



Bobby Darin is NOT difficult to get on with

THERE'S no feud between Bobby Darin and myself—it's all a myth," said Stella Stevens this week when she arrived in Britain to boost the film "Too Late Blues" in which she stars with Darin.

Rumour has it that she and Darin were always feudin', fussin' and a-fightin' on the set during the making of the picture, that their temperaments clashed together like cymbals.

"Bobby is supposed to get along with nobody. Stories circulate about him that he has no friends, he doesn't make them easily and that he makes enemies at the drop of a hat."

"I would like to make it clear that this is not true."

"Bobby is a wonderful person. He is a friendly man and not at all difficult to get along with. We have some very intimate scenes in the picture and we got along fine in those! I don't think we could have done that if we had hated each other."

"But like anyone else, he has a temperament. I get moody,

person not to believe), then this could also be something that is blown up out of all proportion. Stella obviously likes Darin. "He is a brilliant actor," she says. "It is a pity that many of the young people who idolise him will not be able to see him in 'Too Late Blues' (it has an X certificate)."

"And also I suppose it has got around that he doesn't sing in this picture and because of that many may not want to see him. That's a pity, because he pulls off a marvellous performance."

Peter Hammond reviews "Too Late Blues" on page 7.



"I blew my teeth out—I think they must be stuck in one of the bonds!"

by Peter Hammond

"It's the same old story. Once you have a label, it's difficult to get rid of it."

Now rumours are rife that Bobby Darin and Steve MacQueen had big rows during the making of Darin's "Hell Is For Heroes"—due for release shortly.

But if we are to go by Stella Stevens (and she's a difficult